

## **ANNIE CALLBACK MATERIAL**

**ORPHANS:** Molly, Pepper, Duffy, July, Tessie, Kate and Annie. P. 1-4

**ORPHANS:** Pepper, Duffy, July, Tessie, Kate and Annie, P. 6-7

**WARBUCKS and ANNIE:** P. 73-76

**WARBUCKS (and Grace):** p. 70 – 71

**WARBUCKS AND ANNIE (and Grace):** P. 51-54

**MR. BUNDLES (and Hannigan and Orphans):** p. 14-15

**WARD and ANNIE:** p. 19-21

**ROOSTER AND LILY (and Hannigan):** p. 63 – 66

p. 91-94

**HEALY:** p. 84, as marked, then skip to little speech on the bottom of p. 87

**DRAKE (and Grace):** p. 106 – 107

**The following roles will be cast from the ensemble:**

Cecile	Annette
Mrs. Greer	Mrs. Pugh
Perkins	Ickes
Hull	Morganthau
Howe	Dog Catcher and Assistant Dog Catcher
Wacky	Johnson
Usherette	Kid
Cop	NYC soloist

**Boylan Sisters:** Ronnie, Connie and Bonnie

**Hooverville residents:** woman 1, 2, 3, Man 1, 2, 3, 4, Apple Seller, Sophie, Eddie

## **ANNIE CALLBACK MUSICAL SELECTION**

### **Annie**

"Tomorrow" mm. 50-71 (latter for big sustained belt)

### **Orphans Duffy, July, Pepper, Tessie, Kate, and Molly**

"Hard Knock Life" mm. 16-52

### **Rooster**

"Easy Street" mm. 1-32

### **Lily**

"Easy Street" mm. 80-104

### **Oliver Warbucks**

"NYC" mm. 11-45

### **Ensemble**

"Fully Dressed" mm. 8-38 (in your octave)

**NYC: Soloist mm. 123-157**

# ANNIE

Vamp ANNIE: Oh, I don't mind the weather.

(ANNIE)

**START**

When I'm stuck with a

(Gtr 1st time only)

(Clara)

51

day that's gray and lone - ly. I just stick up my

(Clara)

(Vln, Cello 15mb)

(Piano) *mf*

chin and grin and say: Oh, The

(Tpts, Tbus)

# Annie con't

sun - 'll come out \_\_\_\_\_ to - mor - row" So ya got - ta hang on 'til to -

(Alto, Tenor Sax)

(Barl Sax)

mor - row \_\_\_\_\_ come what may! To - mor - row, to - mor - row, I

(Sax)

love ya to - mor - row, you're al - ways a day a - way! To

(+Tpts, Tbn)

(+Temp)

# Annie cont

mor-row, to-mor-row, I love ya to-mor-row, you're al-ways a

Musical score for measures 64-66. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords and moving lines in both hands.

day

(Vln, Cello 15mb)

*f* (Tpts, Tbn)

*f* (+Timp)

Musical score for measures 67-68. This section includes woodwinds (trumpets and trombones) and percussion (timpani). The piano accompaniment continues with chords and moving lines.

rall.

**END**

Vamp

way!

Cue to stop:  
ANNIE: Excuse me,  
folks, excuse me...

(+Vln, Gtr)

*mp*  
(+Tuba, Cello, Bass)

Segue

(Tbn solo—every other  
time—2nd, 4th, etc.)

Musical score for measures 69-73. It includes a vocal line with the word 'way!', a section marked 'Segue', and a section for tuba solo. The piano accompaniment features chords and moving lines.

# ORPHANS

## Hard Knock Life

4

HANNIGAN:

They must've got stuck in traffic

4 times

(Piano)

(Annie, Orphans)

Musical notation for measures 1-5. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 4/4. Measure 1 starts with a piano (p) dynamic. Measure 2 includes the instruction "(+Tuba, Cello, Bass)".

Musical notation for measures 6-9. Treble and bass clefs. Key signature: two sharps. Time signature: 4/4.

Musical notation for measures 10-14. Treble and bass clefs. Key signature: two sharps. Time signature: 4/4. Measure 14 ends with the instruction "(Segue)".

Moderato (in 4)  
Vamp

16 **START**

Musical notation for measures 15-18. Treble and bass clefs. Key signature: two sharps. Time signature: 4/4. Measure 15 includes the instruction "Conductor counts 1-2-3-4 / four rimshots". Measure 16 includes the instruction "f". Measure 17 includes the instruction "mf" and "(Flute, Picc, Clars)". Measure 18 includes the instruction "mf" and "(Closed HD)".

HANNIGAN: Why any kid would  
want to be an orphan, I'll never know

It's the hard - knock life for us!

It's the hard - knock

Conductor counts 1-2-3-4 / four rimshots

Musical notation for measures 15-18. Treble and bass clefs. Key signature: two sharps. Time signature: 4/4. Measure 16 includes the instruction "f" and "(+Timp, Bari Sax, Tuba)". Measure 17 includes the instruction "mf" and "(Closed HD)". Measure 18 includes the instruction "mf" and "(+Cello, Bass, Gtr 8va)".

Musical notation for measures 19-22. Treble and bass clefs. Key signature: two sharps. Time signature: 4/4. Measure 19 includes the instruction "(ANNIE)". Measure 20 includes the instruction "(+ORPHANS)". Measure 21 includes the instruction "(ANNIE)".

life for us!

'Stead - a treat - ed,

We got tricked!

'Stead - a kiss - es,

(6/14/04) Piano-Conductor

# ORPHANS CONT

(+ORPHANS) (ALL)

We got kicked! It's the hard-knock life! Got no folks to

(+Brass, Xylo)

(Timp)

27

speak of, so, It's the hard-knock row we hoe.

(Flute, Picc, Clara)

(Tpts)

*mf* (+Bass arco, Bari Sax, Tbn)

(ANNIE) (+ORPHANS) (ANNIE) (+ORPHANS)

Cot-ton blan-kets 'Stead-a wool! Emp-ty bel-lies— 'Stead-a full!

(ALL) (ANNIE)

It's the hard - knock life! Don't it

(Vln, Cello 15mb) *p*

(Tbn 1 solo) *mp*

37 (JULY/KATE)

feel like this wind is al - ways howl - in? Don't it

(Vln, Cello 15mb) *p*

(Clar) *p*

(Flute) *p*

(Bells) *p*

(PEPPER/TESSIE)

seem like there's nev - er an - y light? Once a

\* Use strong voices, not necessarily the character assigned.



# DRAMAHS

# Con't

(PEPPER/TESSIE)\*

day don't you want to throw the towel in? It's

(DUFFY)\*

The first system of music consists of five staves. The top staff is the vocal line for Pepper/Tessie, with lyrics "day don't you want to throw the towel in? It's". The second staff is the vocal line for Duffy. The third and fourth staves are the piano accompaniment, with the right hand on the third staff and the left hand on the fourth staff. The piano part includes measures 41 and 42. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

(ANNIE)

ea - i - er than put - tin' up a fight. No one's

The second system of music consists of five staves. The top staff is the vocal line for Annie, with lyrics "ea - i - er than put - tin' up a fight. No one's". The second staff is the vocal line for another character. The third and fourth staves are the piano accompaniment, with the right hand on the third staff and the left hand on the fourth staff. The piano part includes measures 43 and 44. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

\* Use strong voices, not necessarily the character assigned.

# ORPHANS

Con't

45

(ANNIE)

there when your dreams at night get creep - y. — No one

(ORPHANS)

Ooo —

(Vln, Cello 15mb)

(Claz, Flute 8oo)

45

46

cares if you grow or if you shrink, No one dries when your eyes get red and

Ooo —

Ooo —

47

48

49

# ORPHANS

# Can't

(ANNIE) weep - y. ——— (ALL) From the cry - in' you would think this place 'd

(Flutes, Clar, Vln)  
(Tpts, Tbn)

50 51

**END**

sink. Oh!

(Tpts solo)

(+Timp)

52 53 54

Lily

MISS HANNIGAN:

(LILY) Oh, tell her (ROOSTER) (ALL)

put us? Give you one guess. Yes!

Musical score for the first system. It features a vocal line for Lily and a piano accompaniment. The piano part includes dynamic markings such as *p* and *molto cresc.*. The system concludes with a double bar line.

START

80

New Orleans 4

(ALL)

Eas - y Street, Eas - y

Musical score for the second system. It includes vocal lines and piano accompaniment. The piano part features dynamic markings like *f* and includes instrument instructions: *(+Alto Tenor Saxs, Xylo 8va)* and *(Bari Sax, Tbn)*. Measure numbers 80, 81, and 82 are indicated at the bottom.

(Bass pizz)

Street,

An - nie is the

Musical score for the third system. It includes vocal lines and piano accompaniment. The piano part includes instrument instructions: *(+Alto Tenor Saxs, Xylo 8va)*. Measure numbers 83, 84, and 85 are indicated at the bottom.

# Lily

# Cont

#13 - Easy Street

-102-

(ALL)

key, yes sir - ee, yes sir - ee, yes sir - ee, yeah!

86 87

88 (Tpts, Tms)

(Saxes, +Sub)

88 89

90 91 (to 100)

90 91 (to 100)

(Tpts, Alto Sax)

(Saxes, Tms)

92 93

# Lily

# Don't

94

(ALL)

Easy Street

Easy

(Tpt 1)

(Tpt 2 - lead)

(Saxes)

(Tuba)

94

95

96

Street

That's where we're

97

98

gon

na

(+Tpts, Saxes)

99

100

# Lily -104- Con't

#15 - Lily

(ALL)  
be.

(Tuba)

(Saxes, Trbn)

101 102

103 104

*sfz* **END**  
*sfz* Applause segue

[Playoff]

(Drum kick in)

PLAY

That's where we're

(Bass, Saxes)

105 106 107

# Rooster

## Easy Street (Miss Hannigan, Rooster, Lily, Chorus)

ROOSTER: Aw, Aggie, how'd the two  
Hannigan kids ever end up like this?  
On the skids.

**START** (ROOSTER) **2** Freely

(Bells solo) I re - mem - ber the way our saint - ed moth - er would sit and  
(Piano Tacet till 18) *mp*  
(Tbn - solotone mute)  
(Tm, Bar, Saxes)

(HANNIGAN)  
croon us her lul - la - by, She'd say, "Kids, there's a place that's like no

(ROOSTER)  
oth - er, you got - ta get there be - fore you die. You don't  
(Clar solo) *mp*



# Rooster -94- Cont

#13 - Easy Street

10

(ROOSTER) (HANNIGAN) (ROOSTER)

get there by play - ing from the rule book, you stack the a - ces, you load the

(Clar) (Tbn 1) (Sax 2)

11 12

(TOGETHER)

dice! Moth - er dear, oh, we know you're down there

13 14

lis - tening how can we fol - low your sweet ad - vice to

15 16 17

gliss.

(+ Bass arco)

# Rooster -95- Conif

#13 - Easy Street

18

Tempo - Slow 4 "New Orleans"  
(ROOSTER)

Musical score for measures 18-20. The top staff is the vocal line with lyrics: "Eas - y Street, Eas - y". The second staff is for woodwinds, with "(Flt 1 - Woodwinds)" and "(Alto Sax)" markings. The piano accompaniment is in the bottom two staves, with "(Piano) *mf*" and "(Bass pizz)" markings. Measure numbers 18, 19, and 20 are indicated at the bottom.

Musical score for measures 21-23. The top staff is the vocal line with lyrics: "Street, where you sleep 'til". The second staff is for woodwinds, with "(Alto Sax)" marking. The piano accompaniment is in the bottom two staves, with "(Piano) *mf*" marking. Measure numbers 21, 22, and 23 are indicated at the bottom.

Musical score for measures 24-25. The top staff is the vocal line with lyrics: "noon. Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah". The second staff is for woodwinds, with "(HANNIGAN)" and "(Flt 1)" markings, and "(Vla solo)" marking. The piano accompaniment is in the bottom two staves, with "(Piano) *mf*" and "(2nd Sax)" markings. Measure numbers 24 and 25 are indicated at the bottom.

# Rooster -96- Cont

#13 - Easy Street

26

(TOGETHER)

(HANNIGAN)

yeah! She'd re - peat Eas - y Street

(Alto Sax)

(Tbn 1)

gtr

gtr

Musical score for measures 26-29. It features a vocal line, an alto saxophone line, a tenor saxophone line, and a piano accompaniment. The piano part includes bass clef notes and chords. Measure numbers 26, 27, 28, and 29 are indicated at the bottom.

Bet - ter get there soon.

(Clar)

Musical score for measures 30-32. It features a vocal line, a clarinet line, a tenor saxophone line, and a piano accompaniment. The piano part includes bass clef notes and chords. Measure numbers 30, 31, and 32 are indicated at the bottom. A large handwritten "END" is written to the right of the score.

Slower  
(Dialogue)

33

(Banjo, + Wood Block)

mp

(Tbn 1 solo - open)

(Bass pizz)

(arco)

Musical score for measures 33-36. It features a vocal line, a banjo and wood block line, a tenor saxophone line, and a piano accompaniment. The piano part includes bass clef notes and chords. Measure numbers 33, 34, 35, and 36 are indicated at the bottom.

# WARBUCKS N.Y.C.

(Warbucks, Grace, Chorus, Annie)

WARBUCKS: Drake?  
 DRAKE: Yes, sir?  
 WARBUCKS: Coats.

(Dialogue)

1 2 3 4

5

5 (Cello) 6 7 8

**START**  
 vocal cue: "...Bridgeport"

9

4x

Vamp - vocal last time (WARBUCKS)

N. Y.

9 10 11

(Bass pizz)

(6/14/04) Piano-Conductor

# WARBUCKS

# Can't

(WARBUCKS)

C

What is it a - bout you?

(+Cello pizz)

12 13 14

You're big, you're loud, you're tough.

15 16 17 18

19

N. Y. C. I go years with - out you,

(Flute, Clar)

(Piano Tacet) (The solo)

19 20 21 22

# WARBUCKS

(WARBUCKS)

# Cont

Then I can't get e-nough, e-nough of

(Flute)

(Flute colla voce)

(Cello arco)

23 24 25 26

27

cab driv - ers an - swer - ing back — in lan - guage far from pure, e - nough of

(Flute)

(Clax Bass)

(+Gtr)

(Piano)

(Cello)

(Bass, +Bass Clar)

27 28 29 30

frank - furt - ers an - swer - ing back. — Broth - er, you know you're in

31 32 33 34

# WARBUCKS

# Cont

35

(WARBUCKS)

N. Y. C. Too bus-y, too cra-zy.

(Flute, Picc, Clar)

too hot, too cold; too late,

(Cello pizz, Bass Clar)

I'm sold a-gain on N. Y. C.

END

WARBUCKS: Come on you slowpokes,  
we gotta get to the Roxy before the prices change.

46

(Flute, Clar, Xylo)

(Tpts, Tbus)

# ENSEMBLE in your OCTAVE

#17 - Fully Dressed

START

8 (HEALY)

Hey, ho - bo man, hey, Dep - per Dan, you've both - got your style, but Broth - er, you're

(+Clars)

(Tbn - Str mstr solo)



nev - er ful - ly - dressed with - out a smile!

(Tpt - Str mute)

(Clars)



16

Your clothes - may be Beau Brum - mel - ly, they stand out a

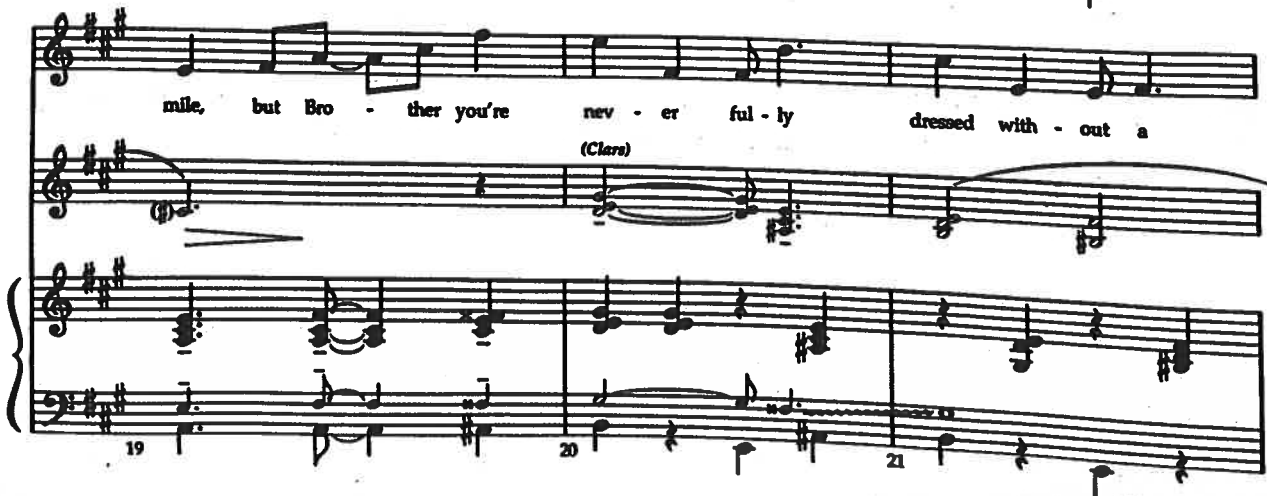
(Vln, Cello)

(Tbn)



mile, but Bro - ther you're nev - er ful - ly dressed with - out a

(Clars)





# Ensemble cont

(HEALY)

smile \_\_\_\_\_ Who

(7pts)

(Vln. + Cello 8vb)

(Clari)

(+Tbn 2)

22 23

24

cares what they're wear - ing on Main Street or Sa - ville Row? It's what you

3

24 25 26 27

wear from ear to ear and not from head to toe (that mat - ters).

*p* *mp* *p* *f* *p* *f*

28 29 30 31

# ENSEMBLE -134- CONT

32

(ITALY)  
So, Sen - a - tor, so, jan - i - tor, so long — for a

(BOYLAN SISTERS)  
So, So, So,

(Tbn solo)

while, re - mem - ber you're nev - er ful - ly dressed with - out a

So,

(Clars)

# END

(ITALY)

smile.  
(BOYLAN SISTERS)  
Read - y or not, here he goes. Lis - ten to Bert — tap his smil - ing toes!

(+Gtr)

(PIANO solo)

# NYC Soloist <sup>167-</sup>

113

(ALL)

N. Y. C. the whole world keeps com - ing by bus,

118 by train, 119 you can't 120 ex - plain 121 their yen 122 for...

**START**  
(STAR-TO-BE)

N. Y. C. 124 Just got here this 125 morn - ing 126

127 three bucks, 128 two bags, 129 one me. 130

131

N. Y. C. 132 I give you fair 133 warn - ing 134

135 up there 136 in lights 137 I'll be. 138 Go ask the

139

Slower

Gersh - wins or 140 Kauf - man and Hart 141 the place they love the

142 best. Tho' Cal - i - for - nia 143 pays 144 big for their art, their

(STAR-TO-BE)

fan mail comes ad - dressed to N. Y. C.

(ALL)

145 146 147 Oo 148

# NYC Soloist Con't

-168-

(STAR-TO-BE) rall.

149 To - mor - row a 150 pent - house 151 that's way 152 up high, 153 to - night

a tempo **END**

154 the "Y," 155 why not? 156 It's N. Y. 157 C. 158

159 (ALL)

159 N. Y. 160 C. 161 you're stand - ing room 162 on - ly,

(GROUP 1)

(GROUP 2) You crowd, you cramp,

163 Not Chi - ca - go, Kan - sas Cit - y, 164 San Fran - cis - co, Cin - cin - na - ti.

you're still the champ,

165 you're still 166 the champ,

165 Not Chi - ca - go, Kan - sas Cit - y, 166 San Fran - cis co, Cin - cin - na - ti.

(ALL)

167 A - men 168 for 169 N. 170 Y.

171

171 C! 172 173 174 175 176 177 178

179

179

USHERETI  
there is imm  
183 Very slo

183 Very slo

187 (WAR)  
Give

187 (WAR)  
Give

(WA)  
191 sl

191 sl

194 On cue j

194 On cue j

DRAKE

*(Off-stage right)*

Miss Annie, Mr. Warbucks will see you now.

ANNIE

*(Off-stage right)*

Thank you, Mr. Drake.

**START** \* (ANNIE enters and goes directly behind HIM.)

ANNIE

Hello.

WARBUCKS

Hello, Annie. How are you today?

ANNIE

Fine, thank you. How are you, sir?

BOTH

*(Back and forth)*

Fine...fine...fine...

WARBUCKS

*(Stops her)*

Annie, the time has come for the two of us to have a very serious discussion.

ANNIE

*(Not feeling sorry for herself)*

You're sending me back to the Orphanage, right?

WARBUCKS

*(Doesn't quite know how to begin)*

Annie, can we have a man-to-man talk?

ANNIE

Sure.

WARBUCKS

*(Indicates that SHE should sit. SHE hops on HIS desk.)*

I was born into a very poor family in what they call Hell's Kitchen, right here in New York. Both of my parents died before I was ten. And I made a promise to myself — some day, one way or another, I was going to be rich. Very rich.

ANNIE

*(Matter-of-factly)*

That was a good idea.

WARBUCKS

By the time I was twenty-three I'd made my first million. Then, in ten years, I turned that into a hundred million.

*(Nostalgically)*

(WARBUCKS)

Boy, in those days that was a lot of money.

*(Back to business)*

Anyway, making money is all I've ever given a damn about. And I might as well tell you, Annie, I was ruthless to those I had to climb over to get to the top.

Because I've always believed one thing: You don't have to be nice to the people you meet on the way up if you're not coming back down again.

(WARBUCKS)

*(Softening just a bit)*

But, I've lately realized something. No matter how many Rembrandts or Düessenbergs you've got, if you have no one to share your life with, if you're alone, then you might as well be broke and back in Hell's Kitchen. You understand what I'm trying to say?

ANNIE

Sure.

WARBUCKS

Good.

ANNIE

Kind of.

Kind of?

I guess n

Damn!

I was in 5

For me? (

I had it e

Oh. Gee.

It's a silv  
and I saic

Gosh, tha

Here, we

No! No p

Annie, w

WARBUCKS

Kind of?

ANNIE

I guess not.

WARBUCKS

Damn!

*(WARBUCKS crosses to desk, finally deciding to get the Tiffany box.)*

I was in Tiffany's yesterday and picked up this thing for you.

ANNIE

For me? Gee, thanks, Mr. Warbucks. You're so nice to me.

WARBUCKS

I had it engraved.

ANNIE

*(ANNIE opens the box. Very quietly)*

Oh. Gee.

WARBUCKS

It's a silver locket, Annie. I noticed that old, broken one you always wear, and I said to myself: I'm going to get that kid a nice new locket.

ANNIE

*(Politely)*

Gosh, thanks, Mr. Warbucks. Thank you very much.

WARBUCKS

*(Starting to take off ANNIE's old locket)*

Here, we'll just take this old one off and ...

ANNIE

*(ANNIE runs from WARBUCKS. SHE crosses downstage to end of desk. SHE approaches hysteria.)*

No! No please don't make me take my locket off. I don't want a new one.

WARBUCKS

Annie, what is it?

... right here in  
a promise to  
... rich.

... ten years,

... might as well  
... the top.  
... to the people

... dts or  
... h, if you're  
... You understand

**WARBUCKS ANNIE + Annie Cont**

**ANNIE**

*(Fingering her locket)*

This locket, my Mom and Dad left it with me when ... when they left me at the Orphanage. And there was a note, too.

*(Loudly)*

*They're coming back for me. And, I know, being here with you for Christmas, I'm real lucky. But ... I don't know how to say it...*

*(SHE begins to cry)*

The one thing I want in all the world ... more than anything else is to find my mother and father.

*(More tears)*

And to be like other kids, with folks of my own.

*(As ANNIE is crying and telling her story, GRANCE and SERVANTS enter from left and right to see what is wrong. ANNIE runs to GRACE'S arms.)*

**WARBUCKS**

*(non-plussed)*

Annie ... it'll be all right ... I'll find them for you ... I'll find your parents for you.

**GRACE**

Shh, shh, baby.

**WARBUCKS**

*(Not knowing what to say or do)*

I'll ... I'll get her a brandy.

*(WARBUCKS exits left)*

**GRACE**

*(Trying to calm ANNIE, who is continuing to cry)*

Shh, shh. It 's going to be all right.

**DRAKE**

Miss Annie, you just see. If there's anyone who can find your parents, Warbucks is the man.

**GRACE**

*(Overstating this to cheer her up)*

Mr. Warbucks will find your mother and father. If he has to pull every political string there is to pull – up to and including the White House.

The Leagu

# 15 - Yo

**END**



WARBUCKS

*(Not knowing what exactly to say)*

I don't suppose you'd like to meet Babe Ruth?

ANNIE

*(Eagerly, trying to please)*

Oh, boy. Sure.

*(ANNIE thinks about it for a second)*

Who's Babe Ruth?

WARBUCKS

*(Leaving HER, as SHE walks dejectedly downstage)*

I couldn't be happier that you'll be spending Christmas with us. Grace, we'll start with the figures on the iron-ore shipments from ... Toledo to ...

*(Made uncomfortable by the presence of ANNIE, whispers to GRACE)*

What are we supposed to do with this child?

GRACE

*(Whispers to WARBUCKS)*

It is her first night here, sir.

WARBUCKS

It is? Oh. Hmm.

*(To ANNIE)*

Well, Annie, your first night here, I guess we ought to do something special for you.

*(Ponders)*

Why don't you sit down.

*(ANNIE races to chair and sits. GRACE and WARBUCKS whisper behind chair about what to do with ANNIE. GRACE pantomimes a movie. WARBUCKS doesn't get it)*

ANNIE

WARBUCKS

\*A movie!

**START**

Would you like to go to a movie?

I know of.

nelly

WARBUCKS + ANNIE Annie Con't

ANNIE

Gosh, sure, Mr. Warbucks, I'd love to. I mean, I heard a lot about them, but I've never been to one.

No, what

WARBUCKS

Never?

No, I wan

ANNIE

No, sir.

Me? Oh, r

WARBUCKS

Well, then we've got to do something about that right away. And nothing but the best for you, Annie.

*(Remembering)*

Aw, gee.

You'll go to the Roxy. Then an ice-cream soda at Rumplemeyer's and a hansom cab ride around Central Park.

You see, A  
my factor

ANNIE

Golly.

And when

WARBUCKS

Grace, forget about the dictation for tonight. We'll do it first thing in the morning.

Oh, sure.

GRACE

Yes, sir.

WARBUCKS

Instead, you take Annie to the movies.

Excuse m

GRACE

Yes, sir.

Good.

ANNIE

*(Obviously disappointed about something)*

Aw, gee.

WARBUCKS

Something the matter, Annie?

Hello, Ba  
like what  
damn...

ANNIE

Nothing, sir. It's just ... aw, gee.

WARBUCKS

No, what is it, child? You don't want to go to the Roxy?

ANNIE

No, I want to. It's just that, well ... I thought *you* were going to take me.

WARBUCKS

*(Put off)*

Me? Oh, no, I'm afraid that I'll be far too busy tonight to ...

ANNIE

*(Turning on the charm)*

Aw, gee.

WARBUCKS

You see, Annie, I've just been away for six weeks. Making an inspection tour of my factories. Or what's left of my factories with this damned Depression.

*(Phone rings. GRACE picks it up)*

And when a man is running a multi-billion-dollar corporation that has ...

ANNIE

Oh, sure. I know. That's okay, Mr. Warbucks. I understand.

GRACE

*(To WARBUCKS, holding out the phone)*

Excuse me, sir. Bernard Baruch calling.

WARBUCKS

Good.

*(WARBUCKS crosses and talks into the phone while ANNIE wanders down center glancing over her shoulder at HIM from time to time, imploringly, with cocker-spaniel-like eyes, giving him the look that every father who has ever had a daughter who wanted something from him, knows all too well)*

Hello, Barney. Yes, I got in an hour ago. No, Detroit and Chicago. Barney, I didn't like what I saw out there. Factories shut down. MY factories shut down ... You're damn...

*(WARBUCKS realizes ANNIE is standing next to him and changes his 'damn' to 'darn')*

(WARBUCKS)

You're darned tootin', when I'm not making money, nobody is. And gosh darn it, Barney, your pal Roosevelt has got to do something drastic. He's got to come up with a new approach, a new plan, a new ... something ... Yes, I know he's a Democrat but he's a human being, too. ... Yes, I'll talk to you about it. Come over here tonight ... Good, we'll be able to ... I can show you the ... Barney, make it tomorrow. Tonight ... tonight I've got a date to go to the movies. With a ten-year-old girl.

Will you be

The Düsser

Excellent cl

ANNIE

(Smiling triumphantly, she's won)

No, wait. T  
We'll walk.

Eleven.

WARBUCKS

END

Walk to the

I was mistaken, she's eleven. 'Bye, Barney.

(HE hangs up. Glares at ANNIE, giving her a fake smile right back)

Sure. Why :

Drake?

DRAKE

(From off-stage left)

(I

Yes, sir?

Yes, sir

WARBUCKS

Coats.

(I  
A  
cl

# 12 - N.Y.C.

(Warbucks, Grace, Annie, Company)

DRAKE

(From off-stage left)

Ah, smell th  
New York...  
until you've  
every place

Yes, sir.

(  
N

WARBUCKS

Grace, you'll come, too, of course.

S

GRACE

Yes, sir.

(DRAKE enters with three coats)

WARBUCKS ANNIE (Grace)

START

WARBUCKS

(Into the phone)

Yes ... yes ... yes ... Mister President, I'll grant you that Barney Baruch and I are not exactly standing on breadlines, yet... No, I am not asking for your help. I've never asked for any man's help and I never will ... but ... but I'm telling you that you've got to do something and do it damn fast. All right, we'll talk about it on ...

GRACE

(Consulting her pad)

Friday.

WARBUCKS

All right, Friday, at the White House. Goodbye, Mr..

(GRACE indicates that HE should ease up on the President)

Listen, Mister President, why don't we bury the hatchet and you come here with Mrs. Roosevelt for supper Christmas Eve on your way to Hyde Park. Good, I'm delighted. Goodbye Mister President.

(Hangs up phone)

If I thought he was going to say "yes" I never would have asked him. Grace, call Al Smith and find out what Democrats eat.

GRACE

(With a smile)

Yes sir.

WARBUCKS

(Casually)

The package from Tiffany's?

GRACE

Yes, sir. Arrived this morning.

(SHE takes out a little blue Tiffany box tied with a white ribbon)

WARBUCKS

(Nervously)

Fine. I'm going to give this thing to her and then tell her that I want to adopt her. Where is Annie?

She's upstairs Orphanage.

(S)

Fine.

(A)

Damn.

You don't have in the world.

Damn right :

Yes, sir.

-

(G)

# 14 - Why

GRACE

She's upstairs in her room, sir. Writing another letter to her friends at the Orphanage. I'll have Drake call her.

(SHE hands HIM the box.)

WARBUCKS

Fine.

(A beat)

Damn.

GRACE

You don't have to be nervous, sir. She's going to be the happiest little girl in the world.

WARBUCKS

Damn right she is and I'm not nervous and get her down here.

END

GRACE

Yes, sir.

- OPTIONAL CUT TO PAGE 72 -

(GRACE exits. HE looks at the box and the music begins)

# 14 - Why Should I Change a Thing?

(Warbucks)

WARBUCKS

LIFE'S OVERFLOWING,  
WHY SHOULD I CHANGE A THING?  
LOVE HOW IT'S GOING,  
GOT THE WORLD ON THAT STRING.  
WHY DISTURB THE PEACE?  
WHY NOT LET THINGS BE?  
WHY RISK GETTING CLOSE?  
CLOSE JUST ISN'T ME.  
I'D SAY I'M HAPPY.  
WHY AM I TEMPTING FATE?  
WHO NEEDS MORE HAPPY?  
ANYWAY, IT'S TOO LATE.  
WHO NEEDS THE CLATTER THAT  
A LITTLE GIRL WOULD BRING?  
WHY CHANGE A BLESSED...

ch and I are  
r help. I've  
ling you that  
about it on ...

ie here with  
Good, I'm

. Grace,

o adopt her.

(ANNIE)

AS LONG AS THEY'RE MINE!  
SO, MAYBE NOW THIS PRAYER'S  
THE LAST ONE OF ITS KIND...

*(At the foot of the bed)*

WON'T YOU PLEASE COME GET YOUR "BABY"  
*(SHE climbs into bed. Tucks herself in. The LIGHTS dim.  
In the dark, we hear the song end)*

**ANNIE & ORPHANS**

MAYBE.

# 3 — Annie's Escape

*(Orchestra)*

*(After the song, a far-away church bell chimes four a.m. Annie awakes startled. She rubs her eyes and looks at her note, and then goes up to the window looking out into the street, then returns to her bed and starts putting some things into a small basket. We dimly see the ORPHANS again waking up and ANNIE turns on a flashlight)*

**Start**

NOW what?

PEPPER

Annie, whatta ya doin'?

DUFFY

Runnin' away.

ANNIE

Oh my goodness.

TESSIE

ANNIE

*(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.

KATE

And lock you in the cellar again.

ANNIE

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

*(With her basket of belongings under her arm)*

Okay. Goin' now. Wish me luck.

ALL EXCEPT PEPPER

Good luck, Annie.

PEPPER

So long, dumbbell. And good luck. **END**

*(With the basket under her arm and shining the flashlight in front of her, ANNIE sneaks on tiptoe across the stage, toward the front door. Music underneath. As ANNIE reaches to open the door, MISS HANNIGAN, wearing a bathrobe, flings open her door and, witch-like, stands bathed in white light before ANNIE)*

MISS HANNIGAN

Aha! Caught you!

*(MISS HANNIGAN flings ANNIE to the floor and switches on the hallway light. The ORPHANS hide under their covers)*

I hear ya, brat. I ALWAYS hear ya. Get up. I said, get up!

ANNIE

*(Getting warily up)*

Yes, Miss Hannigan.

MISS HANNIGAN

There! Now, what do you say? WHAT ... DO ... YOU ... SAY?

ANNIE

*(Tough; through her teeth)*

I love you, Miss Hannigan.

MISS HANNIGAN

Rotten orphan.

ANNIE

*(Angrily)*

I'm NOT an orphan. My mother and father left a note saying they loved me and they were coming back for me.



## ACT ONE

# 1 — Overture

(Orchestra)

### Scene 1

# 2 — Maybe

(Annie)

*(The OVERTURE ends and "Maybe" underscores the following scene. The CURTAIN rises on the New York City Municipal Orphanage — Girls' Annex. At stage right is the front hallway and the dormitory covers the rest of downstage. Upstage, we can see a lamplit New York City street and, across the street, a row of tenements.*

*Shortly after three a.m. on a chilly morning in early December, 1933.*

*The stage is nearly dark. Asleep in the dormitory are six ORPHANS -- MOLLY, the littlest, who is 6; KATE, the next-to-littlest, who is 7; TESSIE, the cry baby, who is 10; PEPPER, the toughest, who is 12; JULY, the quietest, who is 13; and DUFFY, the biggest, who is also 13)*

**START****MOLLY***(Awaking from a dream and crying out)*

Mama! Mama! Mommy!

**PEPPER***(Sitting up)*

Shut up!

**DUFFY**

Can't anybody get any sleep around here?

**MOLLY**

Mama. Mommy.

**PEPPER**

I said, shut your trap, Molly.

*(PEPPER 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

No, you're keeping *us* awake -

PEPPER

I am not!

JULY

You are too!

*(PEPPER and JULY fight)*

JULY

Ah, ya think you're Jack Dempsey, do ya?

PEPPER

And you're lookin' for a knuckle sandwich.

TESSIE

*(Whining)*

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

*(ANNIE, who is 11, runs in with a bucket. SHE has been up cleaning. She breaks up the fight)*

ANNIE

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

MOLLY

*(Rubbing her eyes...still half asleep)*

Mama, mommy.

ANNIE

*(To MOLLY)*

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

MOLLY

It was my Mama, Annie. We was ridin' on the ferry boat. And she was holdin' up to see all the big ships. And then she was walkin' away, wavin'. And I couldn't find her no more. Any place.

*(ANNIE holds a hanky for MOLLY)*

**ANNIE**

Blow.

*(Molly blows her nose loudly)*

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**

My note? Again?

**MOLLY**

*PLEASE.*

**ANNIE**

Sure, Molly.

**PEPPER**

Here it comes again. Aargh!

**ANNIE**

*(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.."

**DUFFY**

*(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 ...

*(KATE and DUFFY Join PEPPER)*

**PEPPER, DUFFY & KATE**

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

*(They all laugh)*

**TESSIE**

Oh my goodness, now they're laughing.

**ANNIE**

*(To the OTHERS)*

All right. Do you wanna sleep with your teeth inside your mouth or out!

*(ANNIE 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 got 'em.

**ANNIE**

I know.

**END**

*(Fingering her locket)*

*(ANNIE and MOLLY cuddle together on the floor)*

Somewhere. Somewhere.

*(Sings)*

MAYBE FAR AWAY,  
OR MAYBE REAL NEARBY  
HE MAY BE POURIN' HER COFFEE  
SHE MAY BE STRAIGHT'NIN' HIS TIE!

MAYBE IN A HOUSE  
ALL HIDDEN BY A HILL  
SHE'S SITTIN' PLAYIN' PIANO,  
HE'S SITTIN' PAYIN' A BILL!

BETCHA THEY'RE YOUNG  
BETCHA THEY'RE SMART  
BET THEY COLLECT THINGS LIKE  
ASHTRAYS AND ART!

BETCHA THEY'RE GOOD –  
(WHY SHOULDN'T THEY BE?)  
THEIR ONE MISTAKE WAS GIVING UP ME!

(DUFFY stomps on HANNIGAN's foot. ORPHANS exit cheering.)

MISS HANNIGAN

(MISS HANNIGAN limps to a chair)

She never misses. A fifty-thousand-dollar reward. A fifty thousand dollar reward! What I couldn't do with fifty thousand dollars. I hate that Annie so much you'd think I was her mother.

(ROOSTER and LILY, in disguise as RALPH and SHIRLEY MUDGE enter.)

START

ROOSTER

(Trying not to reveal their faces)

Excuse us, ma'am, we knocked upstairs but nobody answered. Are you the lady that runs this here orphanage?

MISS HANNIGAN

(Rubbing her foot)

Yeah.

LILY

Oh, Ralph, I'm scared. Somethin' coulda happened to her.

ROOSTER

Hush, Shirley. It's gonna be all right, Shirl. She's gonna be here and she's gonna be ours again.

(To MISS HANNIGAN)

Ma'am?

MISS HANNIGAN

Whatta ya want?

ROOSTER

Well, we had terrible troubles back then. We had to head North to Canada. Had to leave a baby here. On the front stoop.

LILY

Our little girl. Our Annie.

er. Now,

nd

Rooster/Lily

con't

MISS HANNIGAN

(M

(Stunned)

Annie. You're Annie's parents?

Fooled ya, A

LILY

(R)

Please, nothin's happened to her?

MISS HANNIGAN

Get ourselve

I can't believe it. Annie's parents. Where'd you say you come from again?

ROOSTER

(M

We come from a little farm up in Canada...

This is gonna  
doctor up a f  
help, Sis, for

LILY

Manitoba...

ROOSTER

(Th

... where they've got lots of chickens...

LILY

Sure, I could

... little chickens...

ROOSTER

Three way sp

... and ducks...

LILY

(Af

...ducks...

Half.

ROOSTER

(Ot

... and geese...

LILY

Half?

...Oh you should see all the geese...

ROOSTER

(Da

...and roosters.

Half.

*(ROOSTER crows and whips off HIS disguise and scares HANNIGAN who crosses downstage right to get a bottle of liquor out of fabric basket.)*

(Ge

Gotcha, Sis!

(Try

MISS HANNIGAN

Half! Half! Hi

Oh, God, Rooster, I never woulda knowed it was you in a hundred years.

(MISS HANNIGAN takes a swig from her bottle)

**ROOSTER**

Fooled ya, Aggie. And we're gonna fool Warbucks, too.

(ROOSTER sits in chair left of desk)

**LILY**

Get ourselves fifty thousand big ones.

**ROOSTER**

(More excited than HE'S ever been)

This is gonna be the best bunco job ever, Aggie. I know a guy outta jail who can doctor up a fake birth certificate or any other papers you want. But we need your help, Sis, for details about Annie that can help us pull this thing off.

**MISS HANNIGAN**

(Thinks a beat)

Sure, I could help you. A lot. But what's in it for me...Ralph?

**ROOSTER**

Three way split, Aggie.

**MISS HANNIGAN**

(After a long beat)

Half.

**LILY**

(Outraged)

Half?

**MISS HANNIGAN**

(Darkly)

Half.

(Gets bolt of fabric and goes after LILY, but is stopped by ROOSTER)

**ROOSTER**

(Trying to stop a brawl from breaking out)

Half! Half! Half! Straight down the middle. Twenty-five grand each.

gain?

HANNIGAN  
ic

ears.

# Rooster/Lily ANNIE

cont

**(ROOSTER)**

But we gotta do it fast, Aggie. Give 'em some of the old Rooster razzle-dazzle. In and out. Two-three minutes at the most. Get the money, get the kid and get the hell outta town.

**MISS HANNIGAN**

Yeah, the kid, Annie. That's the problem. What would we do with her afterward?

**ROOSTER**

Aggie, that's no problem.

*(ROOSTER flips open a long switchblade knife)*

**LILY**

When the Rooster wants something to disappear, it disappears.

**ROOSTER**

*(With sleight-of-hand, he makes the knife disappear)*

For good.

**HANNIGAN**

*(A little frightened by how far he'd go.)*

Rooster!

**END**

**ROOSTER**

Come on, Aggie. We get the fifty grand, we blow this crumby town, and then Lil and me'll meetcha ...

**MISS HANNIGAN**

Where? ... Oh, yeah.

# 19 - Easy Street Reprise

(Rooster, Lily, Miss Hannigan)

**ROOSTER, LILY & MISS HANNIGAN**

EASY STREET, EASY STREET,

ANNIE IS THE KEY.

(YES SIRREE, YES SIRREE, YES SIRREE.)

*(Spoken)*

Yeah!

EASY STREET, EASY STREET

THAT'S WHERE WE'RE GONNA BE.

*(ROOSTER and LILY run off - exit DSOP)*

(A

We're comir

(R

Hey wait fo

# 20 - Tra

**Scen**

(Li

C/

(P

... and Presi  
promises. Al  
"Brain Trust

Brain trust!

...is a great d  
poverty, mis  
not words. I  
fireside chat

(R

(Sl

Criticism da

I know, I kno

It's awful.



(MISS HANNIGAN crosses to door and out, let's out a blood-curdling scream. We can see HER hands scraping down the windows in door. SHE reenters the room and crosses to desk.)

You got any more wonderful news?

GRACE

I told you about the coat, didn't I?

MISS HANNIGAN

Oh, you told me about the coat.

GRACE

Well then, good day. Miss Hannigan

MISS HANNIGAN

Yah, good day.

GRACE

(Meaning it)

And Merry Christmas.

MISS HANNIGAN

Yah, Merry Christmas.

(During final exchange, we see ROOSTER enter in stage left door. As GRACE exits SHE bumps into ROOSTER)

ROOSTER

Oops, pardon me, blondie.

(HE makes a clucking rooster noise. GRACE hurries out, just casually glancing at ROOSTER's face)

Hi ya, Sis. Long time no see.

MISS HANNIGAN

Rooster? Oh God, it never rains but it pours.

(ROOSTER crosses to HANNIGAN and kisses HER on the cheek. SHE wipes the kiss off)

They finally let you outta Sing-sing?

ROOSTER

I got six months off for good behavior.

START

10 o'clock

is

ight.

von't be

MISS HANNIGAN

I'll bet. What was it this time?

ROOSTER

Ahh, some old geezer from Yonkers said I swindled him outta eleven hundred bucks.

MISS HANNIGAN

Oh, yeah. Why'd he say that?

LILY

*(Entering from the door. Dumb and Matter-of-factly.)*

Because the Rooster swindled him outta eleven hundred bucks.

ROOSTER

Ah, Lil.

LILY

It's true.

ROOSTER

Sis, I'd like you to meet a friend of mine from...

LILY

*(Offended that Rooster has forgotten where he picked her up)*

Jersey City!

ROOSTER

Jersey City. Miss Lily St. Regis.

LILY

*(Proudly)*

I'm named after the hotel.

MISS HANNIGAN

Which floor?

*(LILY doesn't get the insult)*

ROOSTER

Don't you just love Lily, Sis?

Yeah, I'm n

Anything.

Get outta h

Aw, c'mon,

Can it. Lool

Nah, I got e

(L

So's all I ne

Uh-uh. Not

(L

A fiver, Agg

Ha, I gotta l  
in clover.

This ain't ex

Oh, yeah, I'i  
all right.

Sis, you're d

Lousy.

MISS HANNIGAN

Yeah, I'm nuts about her. Rooster, do me a favor.

ROOSTER

Anything.

MISS HANNIGAN

Get outta here and take the St. Regis with you.

ROOSTER

Aw, c'mon, Sis.

MISS HANNIGAN

Can it. Lookin' for another handout, huh?

ROOSTER

Nah, I got eighty bucks comin' in the mail. Thursday.

*(LILY hand-signals ten fingers)*

So's all I need is ten to tide me over.

MISS HANNIGAN

Uh-uh. Not even a nickel for the subway, Rooster.

ROOSTER

*(LILY holds up one hand)*

A fiver, Aggie?

MISS HANNIGAN

Ha, I gotta laugh. Five bucks, oh God. You with all your big talk. Gonna be livin' in clover.

ROOSTER

This ain't exactly Buckingham Palace.

MISS HANNIGAN

Oh, yeah, I'm on the City. Steady salary, free food, free gas and electric. I'm doin' all right.

ROOSTER

Sis, you're doin' like I'm doin'.

LILY

Lousy.

*Rooster/Lily*

*cont*

**ROOSTER**

Aw, Aggie, how'd the two Hannigan kids ever end up like this?

# 13 - Easy Street

(Rooster, Miss Hannigan, Lily)

On the skids

**END**

I REMEMBER THE WAY  
OUR SAINTED MOTHER  
WOULD SIT AND CROON US  
HER LULLABY

Aggie, who  
couple of d

**MISS HANNIGAN**

She works f

SHE'D SAY, "KIDS, THERE'S A PLACE  
THAT'S LIKE NO OTHER.  
YOU GOTTA GET THERE BEFORE YOU DIE.

THE Oliver

**ROOSTER**

YOU DON'T GET THERE BY PLAYING FROM THE RULE BOOK,

No. The Bill  
on Fifth Ave

**HANNIGAN**

YOU STACK THE ACES,

Fifth Avenu

**ROOSTER**

YOU LOAD THE DICE!"

He don't? W

**HANNIGAN & ROOSTER**

MOTHER DEAR,  
OH, WE KNOW YOU'RE... DOWN THERE LISTENING -  
HOW CAN WE FOLLOW YOUR SWEET ADVICE  
TO

**ROOSTER**

EASY STREET,  
EASY STREET,  
WHERE YOU SLEEP 'TIL NOON.

**MISS HANNIGAN**

(Joining in, lustily)

YEAH, YEAH, YEAH!  
YEAH, YEAH, YEAH!  
YEAH, YEAH, YEAH!

(Si

**ROOSEVELT**

A new deal!

*(ALL applaud ROOSEVELT)*

Perkins, gentlemen, I was right the first time. The only thing we have to fear is fear itself.

*(Speak-sings)*

TOMORROW,  
TOMORROW,  
I LOVE YA  
TOMORROW,  
YOU'RE ONLY A DAY AWAY!

*(HE has changed "always" to "only" intentionally. From here on in, including the curtain calls, everybody only sings "ONLY.")*

*(To CABINET)*

Harmony.

*(In harmony – the only time there should be harmony in the song)*

**ALL**

TOMORROW,  
TOMORROW,  
I LOVE YA  
TOMORROW,  
YOU'RE ONLY A DAY AWAY!

# 23 – Train Scene

*(Orchestra)*

**Scene 4**

*(The Gallery at the Warbucks Mansion. On the wall are several famous paintings, including the Mona Lisa. GRACE is sitting at a settee stage left, going over parent applications. TWO MAIDS are filing applications. DRAKE enters from down right and crosses to meet GRACE at center.)*

**START**

**DRAKE**

Miss Farrell, I'm afraid there's still no sign of Mr Warbucks and Miss Annie.

**GRACE**

Drake, look at all these questionnaires. Do you realize that I've talked to 617 women who've claimed to be Annie's mother and 619 men who've said that they were her father. That makes, let me see ...

1,236.

All liars. Dra  
island of Mar

*(Ve*

Some of them

*(Fr*

Grace, we're

*(Ru*

Where are th

*(Tal*

They're gone  
and fakes, aft

Are you certa

Yes, sir. None

*(Mi*

Gee, I thought

Mr Warbucks

Ah, finally.

*(Op*

1,236.

DRAKE

GRACE

All liars. Drake, I never realized that there were so many dishonest people on the island of Manhattan.

DRAKE

*(Very matter-of-factly)*

Some of them were from the Bronx, Miss.

**END**

WARBUCKS

*(From offstage)*

Grace, we're back!

ANNIE

*(Running on)*

Where are they, Miss Farrell? Where are all the people?

GRACE

*(Taking ANNIE's coat)*

They're gone, dear. Come and gone. I'm sorry Annie, but they were all liars and fakes, after nothing but the \$50,000.

WARBUCKS

Are you certain?

GRACE

Yes, sir. None of them knew about the locket. I'm so sorry.

*(MRS. GREER enter with an envelope and hands it to DRAKE)*

ANNIE

Gee, I thought for sure somebody was gonna be my mother and father.

DRAKE

Mr Warbucks, this has just come by special messenger from the F.B.I.

WARBUCKS

Ah, finally.

*(Opening the envelope, taking out a letter, and reading it)*

# HEALY

ANNIE

## WACKY

That's 987 Fifth Avenue, New York, New York.

*(The PRODUCER hands WARBUCKS a page of script and indicates that WARBUCKS should read it. ALL focus on WARBUCKS)*

## WARBUCKS

*(Reading awkwardly)*

And I would also like to take this opportunity to thank the makers of all-new Oxydent Toothpaste, with miracle L-64 to fight bad breath, for letting me appear here this evening – and I just did a damn commercial.

*(Crumples paper and stalks off, yelling)*

Grace, I've never endorsed a product in my life! This the most...

*(Exits stage right with ANNIE and GRACE)*

## HEALY

**START**

*(Trying to cover up the commotion)*

Good night, Oliver Warbucks.

*(Applause sign)*

Thanks for dropping by, Oliver Warbucks. So, Annie's parents, if you're listenin' in, there's fifty thousand dollars and a wonderful daughter waiting for you. So get in touch right away, ya hear?

## WACKY

~~Hey Mr. Healy, isn't it time once again for the lovely Boylan Sisters?~~

## HEALY

~~It most certainly is, Wacky.~~

*(Applause sign. ALL drop a page of script. BOYLANS go to microphones)*

# 17 — Fully Dressed

*(Boylan Sisters, Bert Healy)*

## HEALY

Well, I see by the old clock on the wall that another of our Thursday-night get-togethers has gone by faster than you can say Oxydent.

**END**

## RONNIE BOYLAN

*(SHE puts a wad of gum on the mike before SHE sings)*

O —

The toothpas

To make you

So, for all of

*(Be*

Bonnie

*(Be*

and Connie,

*(Be*

the lovely Bo

And Wacky.

And Jimmy J

This is Bert F

HEALY

HEALY

(Out of breath from "dancing")

Ah, the lovely Boylan Sisters.

BOYLAN SISTERS

DOO DOODLE-OO DOO  
DOO DOODLE-OO DOO  
DOO DOO DOO DOO  
DOO DOO DOO DOO

YOUR CLOTHES MAY BE  
BEAU BRUMMELLY,  
THEY STAND OUT A MILE -  
BUT BROTHER,  
YOU'RE NEVER FULLY DRESSED,  
YOU'RE NEVER DRESSED,  
WITHOUT AN...

CONNIE BOYLAN

S -

BONNIE BOYLAN

M -

RONNIE BOYLAN

I -

CONNIE BOYLAN

L -

ALL THREE

E - SMILE, DARN YA, (HUM)

(Continue humming under dialogue)

HEALY

START

(Spoken)

Yes, this is your old softie, Mrs. Healy's boy, Bert, saying until next week, same time, same station, bon soir, buenas noches, guten nacht, buona sera, and gosh, I almost forgot, - good night.

END

(HEALY and BOYLANS exit stage left)

SISTERS

h  
with  
ten races



# MR. BUNDLES ANNIE

## THE ORPHANS & ANNIE

Yes, Miss Hannigan.

Egg Foo \

## MISS HANNIGAN

*(A laundry truck has arrived outside the Orphanage)*

Egg Foo \

Now line up.

*(The ORPHANS and ANNIE file past MISS HANNIGAN, who inspects them as a laundry man, BUNDLES McCLOSKEY, comes in the front door carrying a load of clean sheets. BUNDLES comes into the dormitory)*

All ya car

*Start*

## BUNDLES

What did

Laundry. Laundry man.

Nothin'.

## HANNIGAN

Move it!

Good. Yo

## THE ORPHANS & ANNIE

Mornin', Bundles.

Ahh, get

## BUNDLES

Mornin', kids. Clean sheets once a month whether you need 'em or not.

*(During the following, ANNIE, hidden by the ORPHANS, sneaks into the laundry bag)*

Okay. So l

## HANNIGAN

*(Seductively)*

Yeah, Me

Mornin', Bundles

Merry Ch

## BUNDLES

*(Avoiding HER)*

Merry Ch

Oh yeah, Aggie, runnin' a little late. See ya in January.

## MISS HANNIGAN

Aw, c'mere ya big handsome brute. Don't you wanna know what I'm gettin' you for Christmas?

## BUNDLES

*(Reluctantly crossing over to her)*

What?

**MISS HANNIGAN**

Egg Foo Yung in Chinatown for two. On me.

**BUNDLES**

Egg Foo Yung? For Christmas?

**MISS HANNIGAN**

All ya can eat. So what are you getting me?

**BUNDLES**

What did I get you last year?

**MISS HANNIGAN**

Nothin'.

**BUNDLES**

Good. You're getting it again.

**MISS HANNIGAN**

Ahh, get out of here with that damn laundry.

**BUNDLES**

*(Crossing and picking up the laundry bag with ANNIE in it)*

Okay. So long Aggie, and, huh, Merry Christmas.

**MISS HANNIGAN**

Yeah, Merry Christmas.

**BUNDLES**

Merry Christmas, kids!

**END**

**ORPHANS**

Merry Christmas, Bundles.

**BUNDLES**

*(Sings)*

HARK THE HERALD ANGELS SING  
YA DAH DAH...

*(exits)*

ttin' you

# 6 - Tomorrow

(Annie)

(ANNIE)

THE SUN'LL COME OUT  
TOMORROW  
BET YOUR BOTTOM DOLLAR  
THAT TOMORROW  
THERE'LL BE SUN!

JUST THINKIN' ABOUT  
TOMORROW  
CLEARS AWAY THE COBWEBS,  
AND THE SORROW,  
'TIL THERE'S NONE!

WHEN I'M STUCK WITH A DAY  
THAT'S GRAY,  
AND LONELY,  
I JUST STICK UP MY CHIN  
AND GRIN,  
AND SAY,

"OH, THE SUN'LL COME OUT  
TOMORROW"  
SO YA GOTTA HANG ON  
'TIL TOMORROW  
COME WHAT MAY!

TOMORROW!  
TOMORROW!  
I LOVE YA TOMORROW!

(A Policeman, LT. WARD, enters)

YOU'RE ALWAYS A DAY AWAY!

WARD

**START**

Hey, you, little girl. Come here.

m, a  
sional

les.

ige

DOG

it;

down  
VDY,

ey're  
take

WARD

ANNIE

ANNIE con't

ANNIE

*(Scared, trying not to show it)*

Sandy...h

Yes, Officer?

SAAAA]

WARD

That dog there. Ain't I seen him runnin' around the neighborhood? Ain't he a stray?

Good Sa

ANNIE

*(Fibbing)*

A stray? Oh, no, Officer. He's ... he's my dog.

Hmmm, seem hin "put him

WARD

Your dog, huh? So, what's his name?

Yes, sir, I

ANNIE

*(Fibbing brilliantly)*

His name? His name is... Sandy. Right, that's it, Sandy. I call him Sandy, you see, because of his nice sandy color.

Now get

WARD

Sandy color. Okay, let's see him answer to his name.

Oh, I dor

ANNIE

*(Scared)*

Answer? You mean ... when I call him?

WARD

Right. When you call him. By his name. Sandy.

ANNIE

Well, you see, Officer...

I just got him and sometimes he just doesn't want to answer ...

WARD

Call him!

ANNIE

Okay. Here boy. Here, Sandy.

*(The DOG ignores HER)*

(ANNIE)

Sandy...here boy...

*(Then very loudly)*

SAAAANNNDY!

*(SANDY crosses to ANNIE, stands and puts his front paws on her chest. Triumphantly, she say)*

Good Sandy. Good ol' Sandy.

WARD

Hmmm, well, maybe he is your dog. But the next time you take him out I wanna seem him on a leash and with a license. Or else he goes to the pound and they "put him to sleep." You understand?

ANNIE

Yes, sir, I understand. On a leash and with a license.

WARD

Now get along with you before you catch your death of cold in this weather.

ANNIE

Oh, I don't mind the weather.

WHEN I'M STUCK WITH A DAY  
THAT'S GRAY AND LONELY  
I JUST STICK UP MY CHIN AND GRIN  
AND SAY,

OH, "THE SUN'LL COME OUT  
TOMORROW"  
SO YA GOTTA HANG ON  
'TIL TOMORROW  
COME WHAT MAY!

TOMORROW,  
TOMORROW  
I LOVE YA, TOMORROW  
YOU'RE ALWAYS A DAY AWAY!  
TOMORROW,  
TOMORROW  
I LOVE YA, TOMORROW  
YOU'RE ALWAYS A DAY AWAY!

**END**

it he a

r, you see,