

# Libretto Vocal Book



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**MARTIN CHARNIN**

*Original Broadway Production Directed by Martin Charnin  
Presented on Broadway by Mike Nichols*

*Produced by*  
Irwin Meyer      Stephen R. Friedman      Lewis Allen  
Alvin Nederlander      The John F. Kennedy Center      Icarus Productions  
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*Based on "Little Orphan Annie"®  
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ENTIRE CAST

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**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)*

**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 all 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' me 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 really got 'em.

**ANNIE**

I know.

*(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!

SO MAYBE NOW IT'S TIME,  
AND MAYBE WHEN I WAKE  
THEY'LL BE THERE CALLING ME "BABY"  
...MAYBE.

*(The ORPHANS, one by one, say goodnight.)*

**KATE**

Goodnight, Annie.

**ANNIE**

Goodnight, Kate.

**JULY**

Goodnight, Annie.

**ANNIE**

Goodnight, July

**DUFFY**

Goodnight, Annie.

**ANNIE**

Goodnight, Duffy

**TESSIE**

Goodnight, Annie.

**ANNIE**

Goodnight, Tessie

*(The music continues underneath as ANNIE carries MOLLY, who has fallen asleep, back to bed, and tucks her in over the 2<sup>nd</sup> 8 bars of instrumental.)*

*(Sings)*

BETCHA HE READS  
BETCHA SHE SEWS  
MAYBE SHE'S MADE ME  
A CLOSET OF CLOTHES!

MAYBE THEY'RE STRICT  
AS STRAIGHT AS A LINE...  
DON'T REALLY CARE,

**(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 awakens, 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)*

**PEPPER**

NOW what?

**DUFFY**

Annie, whatta ya doin'?

**ANNIE**

Runnin' away.

**TESSIE**

Oh my goodness.

**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.

*(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.

### MISS HANNIGAN

That was 1922, this is 1933.

(laughing)

They must've got stuck in traffic.

(MISS HANNIGAN switches on the LIGHT in the dormitory,  
sticks her head through the door and BLOWS her whistle loudly)

You in here. Get up. Get up!

(Blows whistle at Molly, who is still hidden under the covers.)

Get up!

(Molly gets up)

**# 4 – Hard Knock Life**

*(Annie & Orphans)*

(To ANNIE, motioning to her to put the basket and flashlight back in  
the dormitory)

Put them things away.

(MISS HANNIGAN takes a pint bottle out of her bathrobe pocket and  
takes a swig. Molly is standing at her side looking at her. After a beat  
she notices Molly)

It's medicine!

(SHE finishes the bottle)

### MOLLY

(Tugging at MISS HANNIGAN to get her attention when she is done  
drinking)

You must be very sick!

### MISS HANNIGAN

(Waits a beat. Turns and loudly tries to scare Molly)

Boo!

### MOLLY

(MOLLY doesn't flinch, then-)

Boo!

**MISS HANNIGAN**

(*MISS HANNIGAN flinches*)

Now, for this one's shenanigans, you'll scrub this floor, and strip them beds for the laundry man.

**TESSIE**

(*Whining*)

But it's four o'clock in the morning.

**MISS HANNIGAN**

(*Laughs cruelly*)

I know. And you'll get down on your knobby little knees and clean this dump until it shines like the top of the Chrysler Building.

**ORPHANS & ANNIE**

Yes, Miss Hannigan.

**MISS HANNIGAN**

Get to work. Now!

(*ORPHANS runs for pails and return to front of stage. Each bumps into MISS HANNIGAN, saying 'sorry', but not meaning it at all*)

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

(*SHE slams the door behind her, and the ORPHANS throw down their scrub brushes*)

**ORPHANS**

IT'S THE HARD-KNOCK LIFE FOR US!

IT'S THE HARD-KNOCK LIFE FOR US!

**ANNIE**

'STEADA TREATED,

**ORPHANS**

WE GET TRICKED!

**ANNIE**

'STEADA KISSES,

**ORPHANS**

WE GET KICKED!

**ALL**

IT'S THE HARD-KNOCK LIFE!  
GOT NO FOLKS TO SPEAK OF, SO,  
IT'S THE HARD-KNOCK ROW WE HOE!

**ANNIE**

COTTON BLANKETS -

**ORPHANS**

'STEADA WOOL!

**ANNIE**

EMPTY BELLIES -

**ORPHANS**

'STEADA FULL!

**ALL**

IT'S THE HARD-KNOCK LIFE!

**ANNIE**

DON'T IT FEEL LIKE THE WIND IS ALWAYS HOWLIN'?

**JULY & KATE**

DON'T IT SEEM LIKE THERE'S NEVER ANY LIGHT?

**PEPPER & TESSIE**

ONCE A DAY, DON'T YOU WANT TO THROW THE TOWEL IN?

**DUFFY**

IT'S EASIER THAN PUTTIN' UP A FIGHT.

**ANNIE**

NO ONE'S THERE WHEN YOUR  
DREAMS AT NIGHT GET CREEPY!  
NO ONE CARES IF YOU GROW ... OR IF YOU SHRINK!  
NO ONE DRIES WHEN YOUR EYES GET RED AND WEEPY!

**ORPHANS**

OOO,  
OOO,  
OOO.

**ORPHANS**

FROM THE CRYIN' YOU WOULD THINK  
THIS PLACE'D SINK! OHHHH!!!!

EMPTY BELLY LIFE!  
ROTTEN SMELLY LIFE!  
FULL 'A SORROW LIFE!  
NO TOMORROW LIFE!

**MOLLY**

SANTA CLAUS, WE NEVER SEE

**ANNIE**

SANTA CLAUS, WHAT'S THAT? WHO'S HE?

**ALL**

NO ONE CARES FOR YOU A SMIDGE  
WHEN YOU'RE IN AN ORPHANAGE!  
IT'S A HARD-KNOCK LIFE!

**MOLLY**

*(Bleep! Bleep! Making a whistling sound and imitating MISS HANNIGAN)*

You'll stay up till this dump shines like the top of the Chrysler Building.

**ORPHANS**

YANK THE WHISKERS FROM HER CHIN!  
JAB HER WITH A SAFETY PIN!  
MAKE HER DRINK A MICKEY FINN!.  
I LOVE YOU, MISS HANNIGAN!

*(Orchestral interlude while ANNIE and the ORPHANS finish the cleaning and strip the beds. MOLLY continues her imitation of MISS HANNIGAN)*

**MOLLY**

*(Bleep! Bleep! - WHISTLE)*

Get to work!

*(WHISTLE)*

Strip them beds!

**(MOLLY)**

*(WHISTLE)*

I said get to work!

*(MOLLY mimes taking a flask out of a pocket and taking a drink)*

**ALL EXCEPT MOLLY**

IT'S THE HARD KNOCK LIFE FOR US!

**MOLLY**

*(Drunkenly)*

It's medicine!

**ALL EXCEPT MOLLY**

IT'S THE HARD KNOCK LIFE FOR US!

**MOLLY**

*(Drunkenly)*

Merry Christmas.

**ALL EXCEPT MOLLY**

NO ONE CARES FOR YOU A SMIDGE,

**MOLLY**

*(Drunkenly)*

It's lots of medicine!

**ALL EXCEPT MOLLY**

WHEN YOU'RE IN AN ORPHANAGE!

*(MOLLY falls into the laundry hamper and is covered with sheets the children have stripped from the beds)*

**ALL EXCEPT MOLLY**

IT'S THE HARD KNOCK LIFE!

IT'S THE HARD KNOCK LIFE!

IT'S THE HARD KNOCK LIFE!

*(The ORPHANS laugh as MISS HANNIGAN enters with a huge hangover, now dressed, and she blows her whistle. ANNIE and the ORPHANS run to their line-up in front of their beds, but ANNIE's attention remains on the laundry. SHE is hatching an idea)*

**MISS HANNIGAN**

Good morning, Children.

**ORPHANS**

Good morning Miss Hannigan.

**MISS HANNIGAN**

Well?

*(One at a time, ANNIE and the ORPHANS say,  
"I love you, Miss Hannigan," through clenched teeth)*

**MOLLY**

*(From the hamper, but not visible)*

I love you, Miss Hannigan.

**MISS HANNIGAN**

You. What are you doing in there?

**MOLLY**

*(Pops her head up)*

Nothin'.

**MISS HANNIGAN**

*(To ANNIE, who is nearest the hamper)*

Get her out of there! Get here out!

*(MOLLY imitates MISS HANNIGAN'S walk until HANNIGAN sees  
here. Next line is directed to MOLLY)*

You, your days are numbered. All right. Breakfast.

**ORPHANS**

Hot mush?

**MISS HANNIGAN**

No. You don't get hot mush this morning.

*(The ORPHANS jump up and down and loudly cheer)*

You get cold mush.

*(MISS HANNIGAN jumps up and down imitating the orphans' cheer)*

And after your mush you'll go to your sewing machines. There's an order of dresses you'll finish today if you have to work straight through to midnight.

**THE ORPHANS & ANNIE**

Yes, Miss Hannigan.

**MISS HANNIGAN**

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

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)*

**BUNDLES**

Laundry. Laundry man.

**HANNIGAN**

Move it!

**THE ORPHANS & ANNIE**

Mornin', Bundles.

**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)*

**HANNIGAN**

*(Seductively)*

Mornin', Bundles

**BUNDLES**

*(Avoiding HER)*

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!

**ORPHANS**

Merry Christmas, Bundles.

**BUNDLES**

*(Sings)*

HARK THE HERALD ANGELS SING  
YA DAH DAH...

*(exits)*

## MISS HANNIGAN

*(Inspecting the beds)*

Huh, you call this clean, Annie. This place is like a pig sty. ... Annie? Annie?  
Where is that Annie?

## ORPHANS

Annie ain't here.

## MISS HANNIGAN

What do you mean "Annie ain't here?"

## TESSIE

She just went.

## JULY

With Mr. Bundles. In the laundry bag.

## MISS HANNIGAN

*(Apoplectic)*

Bundles.

*(MISS HANNIGAN runs out)*

Police! Police!

*(The ORPHANS cheer at the fact that ANNIE has gotten away)*

# 5 – Hard Knock Life—Reprise

*(Orphans)*

## DUFFY

No more hard-knock life for Annie!

*(The ORPHANS cheer again)*

## ORPHANS

LUCKY KID, SHE'S OUT THERE FREE

## MOLLY

RUNNIN' FREE IN N.Y.C.

## ORPHANS

BET SHE FINDS HER FOLKS LIKE THAT!

MOM AND DAD RIGHT OFF THE BAT!

LUCKY DUCK, SHE GOT AWAY.

**MOLLY**

BUT WE'RE GONNA HAVE TO PAY,

**ALL**

GONNA GET OUR FACES SLAPPED,  
GONNA GET OUR KNUCKLES RAPPED.

**ALL EXCEPT MOLLY**

IT'S THE HARD-KNOCK LIFE.

**MOLLY**

*(Sitting in a bucket. Sorrowfully)*

YES, IT IS.

**ALL EXCEPT MOLLY**

IT'S THE HARD-KNOCK LIFE.

**MOLLY**

YES IT IS.

**ALL EXCEPT MOLLY**

IT'S THE HARD-KNOCK LIFE.

**MOLLY**

YES, IT IS.

**ALL EXCEPT MOLLY**

IT'S THE HARD-KNOCK LIFE.

**MOLLY**

YES IT IS.

**ALL EXCEPT MOLLY**

IT'S THE HARD-KNOCK LIFE.

**MOLLY**

Help, help. I'm stuck!

*(Orphans carry Molly US)*

**Scene 2**

*(Two tenement fronts and a few garbage cans place us on a street corner at St. Mark's Place. It is a chilly December afternoon, a few hours later. An APPLE SELLER enters, appealing to the occasional passers-by. Another couple enters from SL)*

**APPLE SELLER**

Apples, apples. Two for a dime. Apples anyone? Two for a nickel? Apples.

*(A DOG CATCHER enters upstage, pushing a wheeled dog cart lettered "N.Y.C. Dog Pound." The DOG CATCHER crosses to stage center, looking for stray dogs. An ASSISTANT DOG CATCHER, carrying a dog in his arms, enters from upstage and crosses to the DOG CATCHER)*

**ASSISTANT DOG CATCHER**

Nabbed this mutt back there in the alley.

*(Putting the dog into the dog cart)*

Fifty cents.

**DOG CATCHER**

Good. There's 'sposed to be a whole bunch of 'em runnin' wild over to 14th Street. C'mon.

*(The DOG CATCHER and the ASSISTANT DOG CATCHER exit; ANNIE watches them go and then turns and notices another dog offstage)*

**ANNIE**

Hey, there's one they didn't get.

*(ANNIE gets a morsel of food from the garbage pail, and then gets down on her hands and knees and signals for the dog to come to her; SANDY, crawling on his belly, enters and crosses to ANNIE)*

Oh, poor boy. Did they hurt you? They're after you, ain't they? Well, they're after me, too. But, don't worry, I ain't gonna let them get you or me. I'll take care of you. And everything's gonna be fine. For the both of us.

If not today, well ...

# 6 – *Tomorrow**(Annie)***(ANNIE)**

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

JUST THINKIN' ABOUT  
TOMORROW  
CLEAR 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**

Hey, you, little girl. Come here.

**ANNIE**

*(Scared, trying not to show it)*

Yes, Officer?

**WARD**

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

**ANNIE**

*(Fibbing)*

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

**WARD**

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

**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.

**WARD**

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

**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. Triumphantlly, 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!

(ANNIE and SANDY walk behind a tenement and disappear from sight)

### Scene 3

(Hooverville. A Depression-style shanty town of Jerry-built shacks at the edge of the East River, underneath the 59th Street Bridge. An American flag flies from each of the shacks. Dusk, the same day. One of the Hooverville-ites, MAN 1, is standing on a box in front of his shack, hammering away. An Apple Annie sort of woman, SOPHIE, is stirring a pot of stew that is hanging on a spit over a fire burning in an ash can)

**MAN 1**

(Sarcastically)

I need some more wood, for the penthouse.

**WOMAN 1**

Hey, Eddie, give me a hand.

**EDDIE**

Sure thing, Beautiful.

(A Siren sounds and a red light flashes as a police car passes.)

**WOMAN 2**

Cops! Cops!

**WOMAN 1**

Eddie, Eddie.

**MAN 3**

(The cops disappear)

Ah, leave us alone, ya lousy...

**MAN 4**

(goes to the stew-pot)

Sophie, this junk ready yet?

**SOPHIE**

Patience, patience.

**APPLESELLER**

Make way for John D Rockefeller

**MAN 2**

How'd it go today Al?

**APPLESELLER**

Seven million people in this city and you can't sell one lousy apple.

**ANNIE**

*(ANNIE enters with Sandy)*

Excuse me, folks, excuse me, did anybody here leave a red-headed kid at an orphanage eleven years ago?

*(ALL say "No's" or "Uh-Uh's")*

**MAN 2**

Not me kid.

**SOPHIE**

Ladies and Gents, dinner is served.

**ALL**

*(Lots of chatter)*

The soup is on.

**WOMAN 3**

Hey, kid, you hungry?

**ANNIE**

Nah.

**WOMAN 3**

Okay.

**ANNIE**

...but my dog is.

**SOPHIE**

Here kid, eat your fill.

*(She gets food for SANDY and HERSELF)*

**ANNIE**

Thanks, lady.

**MAN 2**

Hey kid, what're ya doing out alone this time of night?

**ANNIE**

I'm looking for my Mom and Dad. They're lost.

**MAN 2**

Lost? How long have you been looking for them?

**ANNIE**

Eleven years.

**MAN 2**

Now, *THAT'S* lost.

**SOPHIE**

Hey kid, it's time to give up.

**ANNIE**

No, I'm gonna find them.

**MAN 2**

Hey, there's something I haven't heard since 1928.

**WOMAN 3**

What?

**MAN 2**

Optimism.

**SOPHIE**

Optimism? Whatta we got to be optimistic about? Look at us. Life's a nightmare.

**ANNIE**

*(Always the optimist. All of her following answers are delivered matter-of-factly)*

Well, you gotta have a dream.

**WOMAN 4**

Traffic rattlin' overhead all night.

**ANNIE**

To wake you up from your nightmare.

**WOMAN 3**

Empty pockets.

**ANNIE**

At least you got pockets.

**WOMAN 2**

Freezing fingers.

**ANNIE**

Lucky you got them empty pockets.

**SOPHIE**

Newspapers for blankets?

**ANNIE**

*(SHE pauses to think)*

You can read in bed!

**SOPHIE**

Kid, you shoulda been a politician.

**APPLESELLER**

Yeah, you shoulda run against Roosevelt

**MAN 2**

*(Reading from newspaper)*

Hey, listen to this...

*(General crowd noise)*

**# 7 – Hooverville**

*(Company)*

“Former President Herbert Hoover said today in an interview ‘Though I was in no way personally responsible for the 1929 stock-market crash...

*(Crowd groan)*

I have the deepest sympathy for the millions who are now ragged, hungry and homeless.”

**MAN 1**

*(Raising HIS hand)*

Ragged!

**WOMAN 3 & WOMAN 4**

*(Raising hands)*

Hungry!

**MAN 3 & ALL**

*(Raising hands)*

Homeless!

**ALL**

TODAY WE'RE LIVING IN A SHANTY  
TODAY WE'RE SCROUNGING FOR A MEAL

**SOPHIE**

TODAY I'M STEALING COAL FOR FIRES.  
WHO KNEW I COULD STEAL?

**MEN**

I USED TO WINTER IN THE TROPICS

**WOMEN**

I SPENT MY SUMMERS AT THE SHORE.

**MAN w/papers**

I USED TO THROW AWAY THE PAPERS —

**ALL**

HE DON'T ANYMORE.

*(MAN 2 stuffs newspapers under his coat. ALL sing sarcastically)*

WE'D LIKE TO THANK YOU, HERBERT HOOVER  
FOR REALLY SHOWING US THE WAY  
WE'D LIKE TO THANK YOU, HERBERT HOOVER  
HE MADE US WHAT WE ARE TODAY.  
PROSPERITY WAS 'ROUND THE CORNER  
THE COZY COTTAGE BUILT FOR TWO  
IN THIS BLUE HEAVEN THAT YOU GAVE US  
YES! WE'RE TURNING BLUE!

**(ALL)**

THEY OFFERED US AL SMITH AND HOOVER  
WE PAID ATTENTION AND WE CHOSE  
NOT ONLY DID WE PAY ATTENTION  
WE PAID THROUGH THE NOSE.

**SOPHIE**

IN EV'RY POT HE SAID "A CHICKEN"

**ALL**

BUT HERBERT HOOVER HE FORGOT  
NOT ONLY DON'T WE HAVE THE CHICKEN

**ANNIE**

YOU AIN'T GOT THE POT!

**ALL**

HEY HERBIE,

**WOMEN**

YOU LEFT BEHIND A  
GRATEFUL NATION.

**MEN GROUP 1**

GRATEFUL NATION.

**MEN GROUP 2**

HERB, OUR HATS ARE OFF.

SO HERB, OUR HATS

ARE OFF TO YOU.

**ALL**

WE'RE UP TO HERE WITH ADMIRATION.

**ANNIE**

YOU THINK HE'D LIKE A LITTLE STEW?

**WOMEN**

COME DOWN AND SHARE SOME CHRISTMAS DINNER,

**MEN**

HO, HO, HO.

**WOMEN**

BE SURE TO BRING THE MISSUS TOO,

**MEN**

BRING THE MISSUS TOO.

**ALL**

WE GOT NO TURKEY FOR OUR STUFFIN'.  
WHY DON'T WE STUFF YOU?

**ALL**

FOR REALLY SHOWING US THE WAY.  
YOU DIRTY RAT,  
YOU BUREAUCRAT,  
YOU MADE US WHAT WE ARE TODAY!

COME AND GET IT HERB!

**MAN 4**

WE'D LIKE TO THANK YOU HERBERT HOOVER...

*(Sung quietly a cappella as they go back to their chores. Two POLICEMEN enter. MAN 3 sees them.)*

**MAN 3**

Sshhh.

**WOMAN 3**

*(Scared)*

'Evening

**LT. WARD**

Yeah, evening. All right. Move along, all you bums outta here.

**ANNIE**

*(Standing up to the COP)*

They're not bums!

**LT. WARD**

We're tearing down this Junk pile, now.

**# 8 — Hooverville Raid**

**(Orchestra)**

*(General commotion and confusion as POLICE break up the Hooverville. ANNIE shoos SANDY offstage. Cops end up cornering ANNIE down center before they run off Stage Right. MUSIC segues into "Hard-Knock" vamp)*

**Scene 4**

(MISS HANNIGAN enters from upstage right, blowing her whistle and leading the ORPHANS in a line. SHE shoos them in the front door of the Orphanage ahead of her. The ORPHANS line up DSR.)

# 9 – Little Girls

(Miss Hannigan)

**MISS HANNIGAN**

All right. That's all the fresh air you get for the month.

(The ORPHANS group together at the SL rocking chair, around KATE, who has something we can't see.)

**DUFFY**

Miss Hannigan, Miss Hannigan, Miss Hannigan, Miss Hannigan!!!

**MISS HANNIGAN**

What?

**DUFFY**

You know your favorite shiny satin souvenier pillow from Coney Island?

**MISS HANNIGAN**

Yeah.

**DUFFY**

Molly threw up on it before.

(Duffy joins other orphans, laughing. HANNIGAN notices the ORPHANS grouped around KATE. The ORPHANS ad-lib things like "wow," "gee," and "where'd you find it?")

**MISS HANNIGAN**

Whatta you got there?

**ORPHANS**

Nothing, Miss Hannigan.

**MISS HANNIGAN**

What have you got there?

(KATE holds up a dead mouse directly in front of  
MISS HANNIGAN's face)

**KATE**

A dead mouse. Do ya wanna see it?

**MISS HANNIGAN**

(MISS HANNIGAN gives a startled scream)

Get to work, all of ya!

(HANNIGAN, frustrated, sits in the office chair, and then gets up holding a broken doll on which she has just sat.)

**MISS HANNIGAN**

LITTLE GIRLS

LITTLE GIRLS

EV'RYWHERE I TURN

I CAN SEE THEM

LITTLE GIRLS

LITTLE GIRLS

NIGHT AND DAY

I EAT, SLEEP AND BREATHE THEM

I'M AN ORDINARY WOMAN

WITH FEELINGS

I'D LIKE A MAN TO NIBBLE ON MY EAR

BUT I'LL ADMIT

NO MAN HAS BIT.

SO HOW COME I'M THE MOTHER OF THE YEAR?

LITTLE CHEEKS,

LITTLE TEETH,

EV'RYTHING AROUND ME IS LITTLE.

IF I WRING LITTLE NECKS

SURELY I WOULD GET AN ACQUITTAL!

SOME WOMEN ARE DRIPPING WITH DIAMONDS,  
SOME WOMEN ARE DRIPPING WITH PEARLS.

LUCKY ME!

LUCKY ME!

LOOK AT WHAT I'M DRIPPING WITH –  
LITTLE GIRLS.

(*PEPPER and DUFFY have been playing cards and a fight erupts. We hear PEPPER saying "You cheated." DUFFY answers, "I did not," and PEPPER responds with, "You did too," over and over getting louder and louder. The other ORPHANS join in until MISS HANNIGAN crosses the hall, opens the door and blows the whistle*)

Shut up!

HOW I HATE  
LITTLE SHOES,  
LITTLE SOCKS,  
AND EACH LITTLE BLOOMER.  
I'D HAVE CRACKED YEARS AGO,  
IF IT WEREN'T FOR  
MY SENSE OF HUMOR.

SOME DAY I'LL STEP ON THEIR FRECKLES,  
SOME NIGHT I'LL STRAIGHTEN THEIR CURLS.  
SEND A FLOOD,  
SEND THE FLU,  
ANYTHING THAT YOU CAN DO  
TO LITTLE GIRLS.

(*She checks her watch and goes up to the radio on her desk*)

### HANNIGAN

(*Referring to the doll she has demolished during the song*)

Pepper, pick up your kid!

(*Turns on radio*)

### VOICES FROM RADIO

THE BIG RED LETTERS STAND FOR THE JELLO FAMILY  
OH, THE BIG RED LETTERS STAND FOR THE JELLO FAMILY.  
THAT'S JELLO, YUM, YUM, YUM.  
JELLO PUDDINGS, YUM, YUM, YUM  
JELLO TAPIOCA PUDDINGS, YES-SIREE.

**ANNOUNCER**

Once again we bring you the romance of Helen Trent. Who sets out to prove for herself what so many women long to prove. That because a woman is thirty-five or more, romance in life need not be over. That romance can live at thirty-five, ...and after.

*(The "HELEN TRENT" theme is played)*

**MISS HANNIGAN**

Oh, merciful God, I hope so.

*(Lt. Ward knocks at the door. Hannigan responds to door knock then turns off radio)*

Yeah.

**OFFICER WARD**

*(Entering room from door)*

Good afternoon, Miss Hannigan is it?

**MISS HANNIGAN**

Yeah.

**OFFICER WARD**

I'm Lt. Ward, 17th Precinct. We found your runaway.

*(Calling out the door)*

You!

**OPRHANS**

Annie! Annie!

**MISS HANNIGAN**

*(Seductively)*

Oh, thank you, so much Officer. Children, children, guess what?

**ORPHANS**

What?

**MISS HANNIGAN**

*(Too nice to believe)*

There's hot cocoa and ginger snaps for you in the Recreation room.

**ORPHANS**

What recreation room?

**MISS HANNIGAN**

Shoo-shoo-shoo! Shoo!

*(ANNIE tries to run off with all the ORPHANS, but HANNIGAN grabs her)*

**MISS HANNIGAN**

Thanks so much, Officer.

**OFFICER WARD**

She was in one of them Hoovervilles down by the docks. Had a mangy mutt with her, but he got away.

**MISS HANNIGAN**

Oh, poor punkin, out in the freezin' cold with just that thin sweater. I hope you didn't catch influenza. Thanks so much, Officer.

**OFFICER WARD**

*(He can't wait to get out)*

All in the line of duty.

*(To ANNIE)*

And you. Don't Let me ever hear that you run away again. From this nice lady.

**ANNIE**

She's not...

*(HANNIGAN closed ANNIE'S mouth with hand)*

**LT. WARD**

Good Afternoon.

**MISS HANNIGAN**

Good afternoon, Officer.

*(WARD exits. HANNIGAN hurls ANNIE down to the ground)*

Now, I'm gonna have your head and the next time you walk out that door it'll be 1953. Well, are you glad to be back? Huh?

**ANNIE**

*(tough)*

Yes, Miss Hannigan.

**MISS HANNIGAN**

Liar! What's the one thing I always taught you: Never tell a lie.  
Well, what's the one thing I always taught you?

**ANNIE**

*(tough)*

Never tell a lie, Miss Hannigan.

**MISS HANNIGAN**

*(Pacing, crazily)*

For what you done I could get fired. Have the Board of Orphans stickin' their nose in here. Well, you'll pay for it. I promise.

*(There is a knock at the door. HANNIGAN crosses to door and turns back to ANNIE and talks to her as though she were a dog)*

Stay!

*(Opening door)*

**GRACE**

*(Entering)*

Good afternoon, Miss Hannigan?

**MISS HANNIGAN**

Yeah?

**GRACE**

*(Extends HER hand)*

Oh, good. I'm Grace Farrell

**MISS HANNIGAN**

*(looks at HER hand)*

So?

**GRACE**

...and the New York City Board of Orphans suggested that...

**MISS HANNIGAN**

*(Panics)*

Wait! Hold it!! I can explain everything!!! It wasn't my fault. It was Annie, you see, who got into Bundles' laundry bag and ...

**GRACE**

Miss Hannigan, I...

**MISS HANNIGAN**

... and, sure, I know I should of called Mr. Donatelli instead of the cops, but I ...

**GRACE**

Miss Hannigan, I'm sorry, but I haven't the slightest idea what you're talking about.

**MISS HANNIGAN**

Wait a minute, hold it, sister, I get it.

*(Referring to Grace's briefcase)*

If it's beauty products you're peddling, I don't need any. Get out.

**GRACE**

Miss Hannigan, I am not "peddling" anything. I'm private secretary to Oliver Warbucks.

**MISS HANNIGAN**

*(interrupting)*

Oliver Warbucks? *THE* Oliver Warbucks?

**GRACE**

THE Oliver Warbucks.

**MISS HANNIGAN**

*(Crosses upstage of GRACE and offers her a seat)*

Love the hat!

*(Sitting)*

I read in Winchell's column that Oliver Warbucks is the world's richest unmarried man.

*(ANNIE positions herself behind HANNIGAN, sitting on the floor, able to make eye-contact with GRACE)*

**GRACE**

*(All business)*

I wouldn't know, I don't read Mr. Winchell. Miss Hannigan, Mr. Warbucks has decided to invite an orphan to spend the Christmas holidays at his home.

**MISS HANNIGAN**

An orphan?

**GRACE**

Yes, an orphan.

**MISS HANNIGAN**

You sure he wouldn't rather have a lady? I got two weeks comin'.

*(A long look from GRACE)*

It's a joke. What sort of orphan did you have in mind?

**GRACE**

Well, she should be friendly.

*(Unseen by Hannigan, ANNIE waves to GRACE)*

And intelligent.

**ANNIE**

Mississippi.

Capital M-I-double S-I-double S-I-double-P-I

Mississippi.

**GRACE**

And cheerful.

*(ANNIE laughs a big laugh)*

**MISS HANNIGAN**

*(To ANNIE)*

You shut up. And how old?

**GRACE**

Oh, age doesn't really matter. Say, eight or nine.

*(ANNIE gestures upward to indicate that SHE wants GRACE to say a higher age)*

Ten.

(ANNIE gestures still higher)

**(GRACE)**

Eleven.

(ANNIE gestures to GRACE to stop and then points to her own hair)

Yes, eleven would be perfect. And oh, I almost forgot, Mr. Warbucks prefers red-headed children.

(ANNIE stands up, directly behind HANNIGAN)

**MISS HANNIGAN**

Eleven. A red-head. No, I'm afraid we don't have any orphans like that around here.

**GRACE**

What about this child right here?

(BOTH looking at ANNIE)

**MISS HANNIGAN**

(Grabbing ANNIE)

Annie? Oh, no, you wouldn't want her...

(Struggling for an excuse)

She's ... she's a drunk ... and a liar! A drunk and a liar.

(ANNIE struggles to get out from behind HANNIGAN)

**GRACE**

Yes. I'm sure she's a drunk and a liar. Annie. Come here. Annie, would you like to spend the next two weeks at Mr. Warbucks' house?

**ANNIE**

I would love to. I would *REALLY* love to.

**MISS HANNIGAN**

Hold it.

(Blows whistle. ORPHANS run on and stand looking at GRACE)

Now you can have any orphan in the Orphanage, but not Annie.

**GRACE**

Why?

**MISS HANNIGAN**

I just told you.

**GRACE**

*(Deadly)*

I assume, Miss Hannigan, that it has something to do with all that business about the laundry bag and the police. Perhaps I should call Mr. Donatelli at the Board of Orphans and...

*(MISS HANNIGAN laughs)*

**GRACE**

*(Holding out an official-looking document)*

Sign it.

**MISS HANNIGAN**

I'll sign it. I'm an easy gal to get along with.  
If it's Annie you want, it's Annie you get.

**GRACE**

*(sing-songy)*

It's Annie I want.

**MISS HANNIGAN**

*(Sing-songy as SHE signs the paper)*

It's Annie you get.

**ANNIE**

Oh, boy!

**GRACE**

So, if you'll get her coat, I'll take her along right now.

**MISS HANNIGAN**

*(Almost like a bratty little kid)*

Coat? She don't have no coat.

**GRACE**

All right. Then we'll buy her one.

**ANNIE**

Oh, boy!

**GRACE**

We'll go to Bergdorf's and get you a warm winter coat.

**ANNIE**

*(sing-song-y)*

I'm getting a coat.

**ORPHANS**

*(together, bratty)*

She's getting a coat!

**GRACE**

Come along, dear. Mr. Warbucks' limousine is waiting outside.

*(Crosses to door)*

**ANNIE**

Oh boy, I can hardly believe it.

**MISS HANNIGAN**

*SHE* can hardly believe it?

**# 10 — Little Girls Reprise**

*(Miss Hannigan)*

**ANNIE**

Hey kids, I'm getting out for Christmas. I'll write to ya.

**ORPHANS**

'bye, Annie!

**ANNIE**

'bye, kids.

**MISS HANNIGAN**

'bye, Annie.

**GRACE**

*(Sincerely)*

Good afternoon, Miss Hannigan.

*(Meaning it)*

And season's greetings.

**MISS HANNIGAN**

Yeah, season's greetings.

**ORPHANS**

Yeah!

(*ORPHANS circle around HANNIGAN screaming "yay!"*)

**MISS HANNIGAN**

SOMEDAY I'LL LAND IN THE NUT HOUSE,  
WITH ALL THE NUTS AND THE SQUIRRELS.  
THERE I'LL STAY,  
TUCKED AWAY  
'TIL THE PROHIBITION OF  
LITTLE GIRLS.

(*HANNIGAN finishes by lying down on table and being pulled off Stage Right wing 2 with Scrim and Gallery coming in*)

**# 11 – I Think I'm Gonna Like It Here**

*(Annie, Grace, Servants)*

**Scene 5**

*(The living room of the WARBUCKS' mansion. There is a marble fireplace stage left, and, opposite it, a large doorway to the foyer and front entrance of the mansion. The furnishings are clearly expensive.*

*A couple of hours later.*

*The SERVANTS of the house are bustling about at work. DRAKE, the English butler, is supervising the work of CECILLE and ANNETTE, a pair of French maids; MRS. GREER, the housekeeper; MRS. PUGH, the cook, are standing with pad and pen writing out a menu, and four man-servants.*

*GRACE FARRELL and ANNIE enter through the door. ANNIE is wearing a new hat and a new fur-collared coat)*

**DRAKE**

Ah, good afternoon, Miss Farrell.

**GRACE**

Good afternoon Drake, everyone.

**SERVANTS**

*(Bowing or courtseying)*

Miss.

**GRACE**

Has Mr. Warbucks arrived yet?

**DRAKE**

No, Miss. His plane from Chicago landed at three thirty. So, we're expecting him any minute.

**ANNIE**

Do you really live here or is this a train station?

**GRACE**

We really live here.

**ANNIE**

Oh boy!

**GRACE**

Mrs. Greer,

**MRS. GREER**

Yes, Miss.

**GRACE**

Has the carpet been put down in the dining room, Mrs. Greer?

**MRS. GREER**

Yes, Miss.

**GRACE**

And has the Steinway been tuned?

**MRS. GREER**

Yes, Miss.

**DRAKE**

Everything is in order, Miss. Mrs. Pugh has prepared his favorite dinner.

**MRS. PUGH**

*(Reading off a menu)*

New England Clam Chowder...

**GRACE**

Wonderful.

**MRS. PUGH**

Kentucky fried chicken...

**GRACE**

Wonderful.

**MRS. PUGH**

Idaho potatoes...

**GRACE**

And?

**MRS. PUGH**

*(In triumph)*

...Baked Alaska.

**GRACE**

Fine.

**MRS. PUGH**

*(Knowingly, as to how Grace feels about Warbucks)*

It will be good to see Mr. Warbucks again.

**GRACE**

*(Avoiding her eyes)*

Yes, six weeks is a long time.

**MRS. PUGH**

Yes, Miss.

**GRACE**

Now, would you all come here for a moment, please?

**DRAKE**

Quickly everyone. Everyone, quickly.

(*ALL assemble*)

**GRACE**

Everyone, this is Annie. She'll be with us for the next two weeks. For Christmas.

**SERVANTS**

(*MEN bow and WOMEN courtsey*)

Miss.

**GRACE**

Annie, this is everyone.

**ANNIE**

Hi, everyone.

**DRAKE**

(*As he would to a foreign dignitary*)

May I take your coat, Miss?

**ANNIE**

(*Making a fist*)

Will I get it back?

**GRACE**

Of course, dear.

**ANNIE**

Gee, I really love my new coat, Miss Farrell.

**GRACE**

I'm glad, dear. Now, Annie, what do you want to do first?

**ANNIE**

(*Looking around. She rolls up her sleeves*)

Ummm, the floors. I'll scrub them, then I'll get to the windows...

**GRACE**

Annie, you won't have to do any cleaning while you're here.

**ANNIE**

I won't?

**GRACE**

No, of course not. You're our guest. And, for the next two weeks, you're going to have a swell time. Now ...

(Sings)

CECILLE WILL PICK OUT ALL YOUR CLOTHES

**CECILLE**

Green is her best color, no blue, I think.

**GRACE**

YOUR BATH IS DRAWN BY MISSUS GREER.

**MRS. GREER**

Bubbles... no, soap, I think.

**GRACE**

ANNETTE COMES IN TO MAKE YOUR BED.

**ANNETTE**

The silk... no the satin sheets, I think.

**ANNIE**

I THINK I'M GONNA LIKE IT HERE!

**GRACE**

Annie,

THE SWIMMING POOL IS TO... THE LEFT.

**ANNIE**

Inside the house? Oh boy!

**GRACE**

THE TENNIS COURT IS IN THE REAR.

**ANNIE**

I never even picked up a racket.

**GRACE**

HAVE AN INSTRUCTOR HERE AT NOON.

Oh, and get that Don Budge fellow if he's available.

**DRAKE**

Yes, Miss.

**ANNIE**

I THINK I'M GONNA LIKE IT HERE!

**GRACE**

WHEN YOU WAKE  
RING FOR DRAKE,  
DRAKE WILL BRING YOUR TRAY.  
WHEN YOU'RE THROUGH  
MISSUS PUGH  
COMES TO TAKE IT AWAY.

**GRACE & SERVANTS**

NO NEED TO PICK UP ANY TOYS

**ANNIE**

That's okay, I haven't got any toys anyway.

**SERVANTS**

(A small sound – *in the tempo of the song*)

Aww!

**GRACE**

NO FINGER WILL YOU LIFT, MY DEAR.

**GRACE & SERVANTS**

WE HAVE BUT ONE REQUEST:  
PLEASE PUT US TO THE TEST.

**ANNIE**

I KNOW I'M GONNA LIKE IT HERE.

(*She wanders around, looking at the room*)

USED TO ROOM IN A TOMB  
WHERE I'D SIT AND FREEZE.  
GET ME NOW, HOLY COW,  
COULD SOMEONE PINCH ME PLEASE?

(*DRAKE, taking her literally, pinches ANNIE*)

**ANNIE**

Owww!

**GRACE**

*(Reprimanding Drake)*

She didn't mean it.

*(Apologizing for the pinch)*

WE'VE NEVER HAD A LITTLE GIRL.

**SERVANTS**

WE'VE NEVER HAD A LITTLE GIRL,  
WE'VE NEVER HAD A LITTLE GIRL.

**ANNIE**

*(Rubbing her arm)*

I'M VERY GLAD TO VOLUNTEER.

**GRACE & SERVANTS**

WE HOPE YOU UNDERSTAND  
YOUR WISH IS OUR COMMAND

**ANNIE**

I KNOW I'M GONNA  
LIKE IT HERE.

**GRACE & SERVANTS**

WE KNOW YOU'RE GONNA  
LIKE IT HERE.

**ALL**

*(Spoken)*

WELCOME!

*(As the applause dies, a voice is heard from offstage)*

**WARBUCKS**

Been away six weeks... Where the hell is everybody?

*(OLIVER WARBUCKS, trailed by a uniformed CHAUFFEUR, comes bustling in. WARBUCKS is carrying a briefcase and the CHAUFFEUR is carrying two suitcases WARBUCKS takes off his overcoat and hands it to DRAKE)*

Hello!

**SERVANTS**

*(Bowing and courtseying)*

Sir.

**GRACE**

Welcome home Mr. Warbucks.

**DRAKE**

Welcome home Mr. Warbucks.

**WARBUCKS**

It's good to be home.

**DRAKE**

How was your flight from Chicago?

**WARBUCKS**

Not bad. ... took seventeen hours. And we only had to land eight times.  
Now, first things first. Has the painting arrived from Paris?

**GRACE**

Yes sir. They're just about to hang it now, sir.

*(The SERVANTS take off the velvet cloth, revealing to all that  
the painting is the Mona Lisa. WARBUCKS appraises it)*

**WARBUCKS**

Ah, yes... Hmm... No, I don't think so.

*(The SERVANTS recover the painting)*

Grace?

**GRACE**

*(Eagerly)*

Yes sir?

**WARBUCKS**

Messages.

**GRACE**

Yes, sir.

*(Consulting a notepad)*

President Roosevelt. He wants you to call him at the White House.

**WARBUCKS**

I'll get back to him tomorrow. Anyone else?

**GRACE**

John D. Rockefeller, Mahatma Gandhi and Harpo Marx.

**WARBUCKS**

Nothing urgent. What did Harpo want?

**GRACE**

He didn't say.

**WARBUCKS**

*(As the TWO SERVANTS, led by MRS. GREER, begin to exit carrying the covered Mona Lisa, HE stops THEM)*

Wait a minute.

*(THEY flip back the velvet cover from the painting and WARBUCKS looks it over again)*

**WARBUCKS**

Hmm. Maybe I could learn to live with this thing. Hang it someplace.

**TWO SERVANTS**

Yes, sir.

*(The SERVANTS and MRS. GREER exit with the painting left)*

**GRACE**

*(Trying to introduce ANNIE to WARBUCKS)*

Mr. Warbucks, I'd like you to meet the orphan ...

**WARBUCKS**

Oh, and Mrs. Pugh.

**MRS. PUGH**

*(Eagerly)*

New England Clam Chowder...

**WARBUCKS**

Wonderful.

**MRS. PUGH**

Kentucky fried chicken...

**WARBUCKS**

Wonderful.

**MRS. PUGH**

AND, Baked...

**WARBUCKS**

*(Nicely. He doesn't want to get on HER bad side)*

I won't be having dinner tonight. I've got hours of paperwork to get through.

**MRS. PUGH**

*(Crumpling the menu)*

Wonderful.

**WARBUCKS**

And, Grace, I'll need you for dictation.

**GRACE**

Yes, sir.

**WARBUCKS**

All right, good to see you all again.

**SERVANTS**

*(Bowing or courtseying)*

Sir.

**WARBUCKS**

Drake, dismiss the staff.

**DRAKE**

Yes, sir.

**WARBUCKS**

*(The SERVANTS, not including GRACE, exit. WARBUCKS turns to speak to GRACE and for the first time notices ANNIE)*

Grace, if you'll get your notebook and ... Who is that?

**GRACE**

This is Annie, Mr. Warbucks. The orphan who will be with us for the Christmas holidays.

**WARBUCKS**

The orphan? But that's not a boy. Orphans are boys.

**GRACE**

*(The feminist in her answering gingerly.)*

I'm sorry, sir, you just said, "orphan." So, I chose a girl.

**WARBUCKS**

*(Cowed)*

Oh. Well, I suppose she'll have to do.

*(To ANNIE, assessing her)*

Annie, huh? Annie what?

**ANNIE**

*(Frightened, confused)*

Sir?

**WARBUCKS**

What's your last name, child?

**ANNIE**

*(Nervously)*

Oh, I'm just Annie, sir. Mr. Warbucks. I haven't got any last name. That I know of.

**WARBUCKS**

So, you're just Annie, huh?

**ANNIE**

Just Annie.

*(GRACE sends ANNIE over to WARBUCKS. SHE lands at HIS belly button)*

I'm sorry that I'm not a boy.

**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**

A movie!

**WARBUCKS**

Would you like to go to a movie?

**ANNIE**

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

**WARBUCKS**

Never?

**ANNIE**

No, sir.

**WARBUCKS**

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

*(Remembering)*

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

**ANNIE**

Golly.

**WARBUCKS**

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

**GRACE**

Yes, sir.

**WARBUCKS**

Instead, you take Annie to the movies.

**GRACE**

Yes, sir.

**ANNIE**

*(Obviously disappointed about something)*

Aw, gee.

**WARBUCKS**

Something the matter, Annie?

**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.

**ANNIE**

*(Smiling triumphantly, she's won)*

Eleven.

**WARBUCKS**

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

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

Drake?

**DRAKE**

*(From off-stage left)*

Yes, sir?

**WARBUCKS**

Coats.

**# 12 — N.Y.C.**

*(Warbucks, Grace, Annie, Company)*

**DRAKE**

*(From off-stage left)*

Yes, sir.

**WARBUCKS**

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

**GRACE**

Yes, sir.

*(DRAKE enters with three coats)*

**DRAKE**

Will you be wanting the Bentley, sir, or the Dussenberg?

**WARBUCKS**

The Dussenberg.

**DRAKE**

Excellent choice, sir.

**WARBUCKS**

No, wait. This child's been cooped up in an Orphanage. No Dusenberg. We'll walk.

**GRACE**

Walk to the Roxy?

**WARBUCKS**

Sure. Why not? It's only 45 blocks.

**GRACE**

*(My hero)*

Yes, sir

*(Drake enters from stage right with WARBUCKS' coat, hat and scarf. As he is putting them on, WARBUCKS crosses down right, the lights change and scrim comes in behind HIM.)*

**WARBUCKS**

Ah, smell that. Marvelous. Fifth Avenue bus fumes. There's no air like the air of New York. And you don't realize how much you miss it — the whole damn city — until you've been away from it for a while. Like the man says, "After New York, every place else is Bridgeport."

*(As WARBUCKS sings "NYC" scene changes to the streets of New York)*

**Scene 6****WARBUCKS**

N.Y.C.

WHAT IS IT ABOUT YOU?

YOU'RE BIG,

YOU'RE LOUD,

YOU'RE TOUGH.

**(WARBUCKS)**

N.Y.C.  
I GO YEARS WITHOUT YOU,  
THEN I  
CAN'T GET  
ENOUGH,

ENOUGH OF THE CAB DRIVERS ANSWERING BACK  
IN LANGUAGE FAR FROM PURE,  
ENOUGH OF FRANKFURTERS ANSWERING BACK.  
BROTHER, YOU KNOW YOU'RE IN  
N.Y.C.

TOO BUSY,  
TOO CRAZY,  
TOO HOT,  
TOO COLD,  
TOO LATE,  
I'M SOLD  
AGAIN  
ON N.Y.C.

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

*(The scrim goes out to reveal NYC street scene. GRACE and ANNIE and WARBUCKS begin strolling downstage. New York skyscrapers and buildings also glide by in a pink sunset.)*

**ALL**

N.Y.C.

**GRACE**

THE SHADOWS AT SUNDOWN,  
THE ROOFS THAT SCRAPE THE SKY.

**ALL**

N.Y.C.

**WARBUCKS & GRACE**

THE RICH AND THE RUNDOWN,  
THE BIG PARADE GOES BY.

**WARBUCKS**

WHAT OTHER TOWN HAS  
THE EMPIRE STATE,  
AND A MAYOR FIVE FOOT TWO?

NO OTHER TOWN IN  
THE WHOLE FORTY-EIGHT  
CAN HALF COMPARE  
TO YOU

**ALL**

OH, N.Y.C.

**WARBUCKS**

YOU MAKE 'EM ALL POSTCARDS.

**WARBUCKS & GRACE**

YOU CROWD,  
YOU CRAMP,  
YOU'RE STILL THE CHAMP,  
AMEN FOR N.Y.C.

*(It is now night and we have arrived at Times Square which lights up in the background)*

**ALL**

THE SHIMMER OF TIMES SQUARE,  
THE PULSE, THE BEAT, THE DRIVE!

**WARBUCKS**

YOU MIGHT SAY THAT I'M SQUARE,  
BUT DAMN, I COME ALIVE.

**WARBUCKS & GRACE**

THE CITY'S BRIGHT  
AS A PENNY ARCADE  
IT BLINKS, IT TILTS, IT RINGS

**ANNIE**

TO THINK THAT I'VE LIVED HERE ALL OF MY LIFE  
AND NEVER SEEN THESE THINGS.

**ALL**

N.Y.C.

THE WHOLE WORLD KEEPS COMING,  
BY BUS, BY TRAIN,  
YOU CAN'T EXPLAIN THEIR YEN FOR...

**STAR TO BE**

*(A would-be Ethel Merman-type girl arrive stage center)*

N.Y.C.

JUST GOT HERE THIS MORNING  
THREE BUCKS, TWO BAGS,  
ONE ME.

N.Y.C.

I GIVE YOU FAIR WARNING,  
UP THERE IN LIGHTS I'LL BE.

**STAR-TO-BE**

GO ASK THE GERSHWINS OR KAUFMAN AND HART,  
THE PLACE THEY LOVE THE BEST.

THOUGH CALIFORNIA PAYS BIG FOR THEIR ART,  
THEIR FAN MAIL COMES ADDRESSED TO  
N.Y.C.

**OTHERS**

OOO

TOMORROW A PENTHOUSE  
THAT'S WAY UP HIGH,  
TONIGHT THE "Y,"  
WHY NOT?  
IT'S N.Y.C.

**ALL**

N.Y.C.

YOU'RE STANDING ROOM ONLY,

**GROUP1**

YOU CROWD,  
YOU CRAMP,  
YOU'RE STILL  
THE CHAMP.

**GROUP2**

NOT CHICAGO, KANSAS CITY,  
SAN FRANCISCO, CINCINNATI,  
NOT CHICAGO, KANSAS CITY,  
SAN FRANCISCO, CINCINNATI,

**ALL**

AMEN FOR N. Y. C!

**ALL**

N. Y. C.

**COP**

(Yelling)

Keep it quiet down there!

*(COP shuts them up. As the stage begins to slowly dim, an USHERETTE with a flashlight enters from down left.)***ALL**

(Quietly)

C

**USHERETTE**

Immediate seating ... there is immediate seating.

*(The line of people breaks up, some wander off up to the Roxy, the others exit left and right, going about their own business)***WARBUCKS**

Popcorn, what do you say to some popcorn? I haven't had popcorn since ...

**ANNIE**

(Half asleep)

Okay.

*(SHE closes her eyes and rests her head on WARBUCK's chest)***WARBUCKS**

GIVE IN,  
DON'T FIGHT,  
GOOD GIRL,

**ANNIE**

GOODNIGHT,

**WARBUCKS**

SLEEP TIGHT  
IN N.Y.C.

(WARBUCKS picks the sleepy ANNIE up in his arms and walks off right. GRACE follows. Two CHILDREN run across stage. GRACE is crossing upstage center and dodges kids running across the stage.

**KID**

Come on! Ma will kill us!

*(All that is left is the COP on the beat. HE takes a final check of the Square and strolls off down left. SANDY comes wandering in all alone. HE stops center and sits, looks, and trudges off looking for ANNIE as the marquees, the neons and billboards of Time Square fade in the background)*

**Scene 7**

*(The orphanage sewing room. MISS HANNIGAN is seated near the cathedral-style table-model Philco radio pulling nits out of MOLLY'S hair.)*

**MOLLY**

Ouch!

**ANNOUNCER**

“And now CBS Radio brings you Ma Perkins. Ma’s daughter, Fay, is going to marry Carl Michaels. On Friday, Carl went back to Chicago.”

**MISS HANNIGAN**

*(The way people talk to the radio)*

Oh Carl, don’t go back to Chicago.

**ANNOUNCER**

*(Continues under until radio is switched off)*

“But no sooner had Carl left town, then Dr. Andrew ...”

*(The door opens and GRACE FARRELL comes in)*

**GRACE**

Good afternoon, Miss Hannigan.

**MISS HANNIGAN**

*(Switching off the radio)*

Oh, yeah, Farrell. You're early. Only one week.

*(Loving this idea)*

Whatsa matter, Warbucks fed up with Annie already?

**GRACE**

Oh, no, on the contrary, *MR.* Warbucks is delighted with Annie. And Annie is having the time of her life.

**MISS HANNIGAN**

*(Choking on these words)*

How nice.

**GRACE**

Yes, she and Mr. Warbucks are practically inseparable. They go everywhere together. To the Roxy, to the Stock Exchange. And, oh, guess where they had lunch yesterday?

**MISS HANNIGAN**

The Waldorf?

**GRACE**

The Automat.

**MISS HANNIGAN**

The Automat?

**GRACE**

And she just loves her new coat. She never takes it off.

**MISS HANNIGAN**

Never?

**GRACE**

Never. Miss Hannigan, I know you're busy, but this has to be signed and...

*(Miss Hannigan hits a nit on desk with a magazine then flicks it off the desk.)*

**MOLLY**

*(Pointing at the nit, to GRACE)*

That's mine.

**GRACE**

...sent back to Mr. Donatelli at the Board of Orphans by no later than 10 o'clock tomorrow morning.

**MISS HANNIGAN**

What for?

**GRACE**

Because Mr. Warbucks is so taken with Annie that, guess what?

**MISS HANNIGAN**

What?

**GRACE**

He wants to adopt her.

*(ORPHANS react noisily to this good news. HANNIGAN blows whistle and ORPHANS run off stage right.)*

**MISS HANNIGAN**

*(Really burning now, but still hiding it)*

How nice. How wonderful. Now let me get this wonderful news straight. Annie is going to be Warbucks' kid? The daughter of a millionaire?

**GRACE**

Oh, no, no, no. The daughter of a billionaire.

**MISS HANNIGAN**

A billionaire?

**GRACE**

And Mr. Warbucks asked me to drop by in person to tell you Annie won't be coming back here, ever.

**MISS HANNIGAN**

*(Controlling it.)*

Ever? My, my, my, my. Would you excuse me for a moment, please?

(MISS HANNIGAN crosses to door and out, let's out a blood-curling 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.

**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?

**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

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

# 13 – *Easy Street*

(*Rooster, Miss Hannigan, Lily*)

On the skids.

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

## MISS HANNIGAN

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

## ROOSTER

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

## HANNIGAN

YOU STACK THE ACES,

## ROOSTER

YOU LOAD THE DICE!"

## 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!

**ROOSTER & MISS HANNIGAN**

SHE'D REPEAT,  
EASY STREET,  
BETTER GET THERE SOON.

**ROOSTER**

Aggie, who was the blondie I bumped into when I come in? Looked like she had a couple of dollars.

**MISS HANNIGAN**

She works for Oliver Warbucks.

**LILY**

THE Oliver Warbucks? The millionaire?

**MISS HANNIGAN**

No. The Billionaire, ya dumb ho... tel. She works for him up in his mansion on Fifth Avenue.

**ROOSTER**

Fifth Avenue? He don't live on Fifth Avenue.

**MISS HANNIGAN**

He don't? Where does he live?

**ROOSTER, MISS HANNIGAN & LILY**

EASY STREET,  
EASY STREET,  
WHERE THE RICH FOLKS PLAY.  
WHERE THEY PLAY, PLAY ALL DAY!  
MOVE THEM FEET

**HANNIGAN**

(MOVE THEM EVER-LOVIN' FEET!)

**ROOSTER, LILY & HANNIGAN**

TO EASY STREET,  
WHEN YOU GET THERE, STAY!

**LILY**

(*Singing a cappella*)

EASY STREET, EASY STR...

**HANNIGAN**

Oh, shut up

**ROOSTER**

Aggie, what'd that dame want?

**MISS HANNIGAN**

Brought me the wonderful news that Annie, one of the orphans from here, Annie, God I hate that kid, is gettin' adopted by Warbucks. Gonna have everything. That rotten kid is gonna have everything.

**LILY**

Crummy orphan livin' in the lap of luxury. It ain't fair.

**MISS HANNIGAN**

Nah, it ain't fair.

**ROOSTER**

IT AIN'T FAIR  
HOW WE SCROUNGE  
FOR THREE OR FOUR BUCKS  
WHILE SHE GETS WARBUCKS

**LILY**

THE LITTLE BRAT!

**HANNIGAN**

IT AIN'T FAIR THIS HERE LIFE  
IS DRIVING ME NUTS!  
WHILE WE GET PEANUTS,  
SHE'S LIVIN' FAT!

**ROOSTER**

*(Gets an idea)*

MAYBE SHE HOLDS THE KEY,  
THAT LITTLE LADY,

**MISS HANNIGAN**

TO GETTING MORE BUCKS

**ROOSTER**

INSTEAD OF LESS.  
MAYBE WE FIX THE GAME  
WITH SOMETHING SHADY...

**LILY**

WHERE DOES THAT PUT US?

**MISS HANNIGAN**

Oh, tell her.

**ROOSTER**

GIVE YOU ONE GUESS!

**ROOSTER, MISS HANNIGAN & LILY**

*(Spoken)*

Yes!

EASY STREET,  
EASY STREET,  
ANNIE IS THE KEY.  
YES SIRREE,  
YES SIRREE,  
YES SIRREE,

*(spoken)*

Yeah!

*(Dance section)*

EASY STREET, EASY STREET,  
THAT'S WHERE WE'RE GONNA – !  
BE!  
EASY STREET, EASY STREET,  
THAT'S WHERE WE'RE GONNA – !  
BE!

#13a – *Into Warbucks Mansion*

*(Orchestra)*

**Scene 8**

*(WARBUCKS' office. HE is speaking to the President on the phone.  
GRACE stands by with her steno pad.)*

**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?

**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.

**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...

**(WARBUCKS)**

DAMN! WHAT DO I KNOW ABOUT CHILDREN,  
EXCEPT THEY US'ALLY COME SMALL.  
THEY READ, BUT NOT THE WALL STREET JOURNAL.  
THEY WRITE WITH CRAYONS ON THE WALL.  
DOES ONE HAVE BREAKFAST WITH THEM OFTEN?  
TAKE THEM TO MOVIES AND TO SCHOOLS.  
WHY DON'T YOU GET SOME CLEAR INSTRUCTIONS?  
LIKE WHEN YOU BUY A SET OF TOOLS.  
DAMN! WHAT DO I KNOW ABOUT CHILDREN?  
COULD THEY JUST POSSIBLY BE FUN?  
I THINK THE THING THAT'S MOST DISTURBING,  
I DON'T REMEMBER BEING ONE.

WHY SHOULD I CHANGE A THING?  
GOT THE WORLD ON THAT STRING.  
WHY DISTURB THE PEACE?  
WHY NOT LET THINGS BE?  
WHY RISK GETTING CLOSE,  
WHEN CLOSE JUST ISN'T ME.

NOT A THING STAYS THE SAME.  
NOW WHEN I SEND CHRISTMAS CARDS, ADD A NAME.  
IT'S A MISTAKE TO TAKE HER UNDERNEATH MY WING.  
WHY CHANGE THE MAILBOX?  
REDO THE BEDROOMS,  
UNDO VACATIONS,  
LEARN TO LOVE CORNFLAKES?  
WHY CHANGE A BLESSED THING?

– OPTIONAL CUT FROM PAGE 71 : use the dialogue as follows.  
If performing the song “Why Change A Thing”,  
go to stage direction marked \* found at the top of page 73.

*(GRACE crosses to the door, Stage right, and calls off)*  
Drake. Mr. Warbucks will see ANNIE now.

**DRAKE**

*(Off-stage right)*

Miss Annie, Mr. Warbucks will see you now.

**ANNIE**

*(Off-stage right)*

Thank you, Mr. Drake.

\* *(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 Duessenbergs 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.

**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?

**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.

**DRAKE***(Going a bit too far)*

The League of Nations!

*(GRACE shoots HIM a look.)***# 15 — You Won't Be an Orphan for Long***(Grace, Warbucks,  
Annie, Servants)***GRACE**

IF HE SHOULD NEED THE F.B.I.

*(Encouraging OTHERS to sing with HER)*

THEN HE WILL HAVE THE F.B.I.

**ALL**

WITH ALL THE FAVORS THAT HE'S DONE

**DRAKE**

(DONE)

**ALL**

J. EDGAR HOOVER OWES HIM ONE.

AND THEN THE MIDNIGHT OIL GETS BURNED  
 'TILL NOT A STONE IS LEFT UNTURNED  
 HE WILL SEARCH EV'RYWHERE  
 AND HE'LL FIND THEM, I SWEAR.  
 OH, YOU WON'T BE AN ORPHAN FOR LONG!

**ALL**

WHERE OTHER MEN WOULD CALL IT QUIT

**MEN**

(AND DISAPPEAR)

**ALL**

HE'LL USE HIS FORTUNE AND HIS WITS.

**MEN**

(SO NEVER FEAR)

**ALL**

'CROSS THE STREET  
OR 'CROSS THE SEA  
ANNIE, SWEET,  
WE GUARANTEE  
THAT YOU WON'T BE AN ORPHAN,  
NO, YOU WON'T BE AN ORPHAN FOR LONG!

(WARBUCKS enters with a brandy, but HE drinks it and sits at HIS desk and makes a telephone call.)

**WARBUCKS**

J. Edgar? Warbucks. I want fifty of your best G-men. A day, a week, months. For however long it takes. Put them on vacation and I'll pay for it. I'll pay all costs. Fine. When can I have them? Tomorrow morning. Oh and J., I want Elliot Ness ...? Well, just take him off the Capone case.

**DRAKE**

(As WARBUCKS hangs up)

Hip, hip ...

**ALL EXCEPT WARBUCKS & ANNIE**

Hurray!

**GRACE & THE SERVANTS**

TOMORROW MORNING IT BEGINS,  
YOU'RE WITH A MAN WHO ALWAYS WINS.  
TRUST IN HIM AND HE'LL PROVE MOUNTAINS EASILY MOVE.  
OH, YOU WON'T BE AN ORPHAN  
— NO, YOU WON'T BE AN ORPHAN FOR LONG!

**WARBUCKS**

Annie, give me your locket.

**ANNIE**

But, Mr. Warbucks, I just told you that ...

**WARBUCKS**

I understand. But it could be our best clue. We'll have the F.B.I. trace where it was bought. And then find out who bought it.

**ANNIE**

*(Reluctantly)*

Oh, okay. And maybe the F.B.I. should have my note, too!

**WARBUCKS**

*(Taking the note from ANNIE)*

You watch Annie, you may be meeting your mother and father within a couple of days.

**ANNIE**

*(Joyfully)*

Really?

**WARBUCKS**

*(Not-joyfully)*

Really.

**ANNIE**

Oh, boy, I gotta write a letter to the kids about this!

*(ANNIE crosses to desk, SERVANTS cross off and exit stage left and stage right. WARBUCKS and GRACE end up in specials at center and stage left.)*

**WARBUCKS**

*(Not feeling sorry for himself)*

WHAT A THING  
TO OCCUR  
FIND THEM  
LOSING HER ...  
OH, YOU WON'T BE AN ORPHAN FOR LONG.

**ANNIE**

*(Writing as GRACE and WARBUCKS, both frozen in their places, watch HER)*

And Mr. Warbucks says that I'm gonna be meeting my mother and father within a couple of days.

(ANNIE)

SO... MAYBE NOW IT'S TIME,  
AND MAYBE WHEN I WAKE,  
THEY'LL BE THERE CALLING ME "BABY,"  
MAYBE.

(*The CURTAIN slowly falls*)

**END OF ACT ONE**

# 16 – *Entr'acte*

(Orchestra)

**ACT 2****Scene 1**

*(The ENTR'ACTE ends with "Maybe." After four bars, the pin spot, which has been on the conductor, travels up onto the curtain, then moves left and right. As the curtain rises, the spot finds its mark, and ANNIE is revealed as the curtain goes out.*

*ANNIE is singing in an N.B.C. radio studio, on a live radio program called "The Oxydent Hour of Smiles, starring Bert Healy," as a sign across the back of the studio indicates.*

*There is a sound-effects table stage right, and behind it the SOUND EFFECTS MAN creating effects as needed and cueing the audience when to applaud with a card that reads "Applause." JIMMY JOHNSON, The Masked Announcer and FRED McCACKEN with his dummy, WACKY, stand at a microphone next to the table. Behind them, THE BOYLAN SISTERS sit in wooden folding chairs until their cue. At the next microphone are BERT HEALY and ANNIE, who is standing on a box to be microphone height. At center stage another microphone is currently vacant and will be used later by WARBUCKS, who is now seated in a folding chair upstage center. Next to him, ANNIE's empty chair. GRACE stands behind them. All of those people in the radio program hold loose script pages.*

**ANNIE**

SO, MAYBE NOW THIS PRAYER'S  
THE LAST ONE OF ITS KIND.  
WON'T YOU PLEASE COME GET  
YOUR BABY,  
MAYBE.

*(As ANNIE finishes her song, the SOUND EFFECTS MAN raises his applause sign to the AUDIENCE)*

**HEALY**

(*Unctuous*)

Thank you, Annie. Thank you, Annie. On America's favorite radio program, the Oxydent Hour of Smiles, starring your old softy, Bert Healy.

(*Applause sign*)

A moment of tears.

(*ALL silently drop a page of the script. HEALY whispers to ANNIE off mike*)

Say something!

**ANNIE**

Thank you, Bert Healy.

**HEALY**

But, still, remember folks .

**WACKY**

(*Dummy's voice, ala Charlie McCarthy*)

Smile, darn ya, smile.

**HEALY**

Right, Wacky. Smile, darn ya, smile.

(*The SOUND-EFFECTS MAN creates the sound of a door opening and closing and then of feet walking across the studio, as ALL again drop a script page*)

Say, Wacky, who's that who just walked into our WEAF studio?

**WACKY**

Why it's none other than that wealthy industrialist and Wall Street tycoon, Oliver Warbucks.

(*Applause sign*)

**HEALY**

Now, Oliver Warbucks, I understand that you have something to tell the folks at home about wonderful little Annie here.

**WARBUCKS***(Reading from script)*

Yes, good evening Bert Healy. Annie is an eleven-year-old foundling who was left by her parents on the steps of New York's Municipal Orphanage on the night of December 31st, 1922.

**# 16a – Timpani Cue****(Orchestra)***(Producer cues Timpani)***HEALY***(Low and ominously)*

And aren't you now conducting a coast-to-coast nation-wide search for Annie's parents?

**WARBUCKS**

*(Looks at HEALY; thinks HE should imitate HEALY's low and ominous line, reading)*

Yes, Bert Healy, I am now conducting a coast-to-coast nationwide search for Annie's parents.

*(ALL on stage drop a page, but WARBUCKS reads the direction.)*

Drop Page. Furthermore, I'm offering a certified check for fifty thousand dollars to any persons who can prove that they are Annie's parents.

**ANNIE**

Wow!

**HEALY**

Wow! So, Annie's parents, if you're listenin' in, write to Oliver Warbucks care of this station, WEAF, New York, or directly to him at ...

**WARBUCKS***(In a normal voice)*

At my home, Bert Healy.

*(HEALY signals HIM to speak up. He talks directly into the microphone.)*

AT MY HOME.

*(SFX: Feedback)*

At my home, Bert Healy; 987 Fifth Avenue, New York, New York.

## 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.

*(Crumple 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

*(Trying to cover up the commition)*

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.

## RONNIE BOYLAN

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

O –

**BONNIE BOYLAN**

X —

**CONNIE BOYLAN**

Y —

**RONNIE BOYLAN**

D —

**BONNIE BOYLAN**

E —

**CONNIE BOYLAN**

N —

**ALL THREE BOYLANS**

T!

**HEALY**

The toothpaste of the stars.

**BOYLANS**

To make your teeth Hollywood bright.

**HEALY**

So, for all of the Hour of Smiles Family — Ronnie,

*(Bell from ORCHESTRA)*

Bonnie

*(Bell from ORCHESTRA)*

and Connie,

*(Bell from ORCHESTRA)*

the lovely Boylan Sisters: Fred McCracken ...

**WACKY**

And Wacky.

**JOHNSON**

And Jimmy Johnson, radio's only masked announcer.

**HEALY**

This is Bert Healy saying... Ha-Ha-Ha-Ha-Ha.

HEY, HOBO MAN,

## (HEALY)

HEY, DAPPER DAN,  
 YOU'VE BOTH GOT YOUR STYLE.  
 BUT BROTHER,  
 YOU'RE NEVER FULLY DRESSED  
 WITHOUT A SMILE!

*(Spoken as SOUNDMAN holds up applause sign)*

Thank you.

YOUR CLOTHES MAY BE  
 BEAU BRUMMELLY,  
 THEY STAND OUT A MILE –  
 BUT BROTHER,  
 YOU'RE NEVER FULLY DRESSED  
 WITHOUT A SMILE!

WHO CARES WHAT THEY'RE WEARING  
 ON MAIN STREET, OR SAVILLE ROW?  
 IT'S WHAT YOU WEAR FROM EAR TO EAR  
 AND NOT FROM HEAD TO TOE  
 (THAT MATTERS).

## HEALY

SO, SENATOR,  
 SO, JANITOR,  
 SO LONG FOR A WHILE.  
 REMEMBER,  
 YOU'RE NEVER FULLY DRESSED  
 WITHOUT A SMILE!

## BOYLAN SISTERS

SO,  
 SO,  
 SO, SO.

## BOYLAN SISTER

READY OR NOT, HERE HE GOES.  
 LISTEN TO BERT  
 TAP HIS SMILING TOES!

*(SOUNDMAN does the toe-tapping effect. HEALY argues with PRODUCER while tapping goes on. After that, HEALY fights with SOUND EFFECTS MAN who has thrown the shoe at HIM, then races back to the microphone just in time to say...)*

**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**

(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.

(HEALY and BOYLANs exit stage left)

**ALL**

THAT MATTERS.

**Scene 2**

**# 18 – Fully Dressed (Children)**

**(Orphans)**

*(Light comes up on Sewing Room at the orphanage. PEPPER is seated alone at the sewing machine. The rest of the ORPHANS are gathered around the table upstage right having listened to ANNIE on the radio.)*

**KATE**

*(As SHE shuts the radio off)*

Holy cow, Annie on the radio.

**DUFFY**

Coast-to-coast.

**MOLLY**

She's famous.

*(ORPHANS applaud. SHE bows)*

Thank you, thank you, thank you. Wish I was on the radio.

**ALL**

Yeah me, too!

**PEPPER**

Nahh. Not me. Who wants to be on the dumb old radio.

**DUFFY**

I do.

*(Imitating BERT HEALY)*

So, for all of the "Hour of Smiles" Family, this is Bert Healy saying...  
Ha-Ha-Ha-Ha-Ha.

HEY, HOBO MAN,  
HEY DAPPER DAN,  
YOU'VE BOTH GOT YOUR STYLE.

**ALL ORPHANS**

BUT BROTHER,  
YOU'RE NEVER FULLY DRESSED  
WITHOUT A SMILE.

**(ALL ORPHANS)**

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

**JULY**

(As MOLLY *imitates* WACKY *at upstage right table.*)

WHO CARES WHAT THEY'RE WEARING  
ON MAIN STREET OR SAVILLE ROW?  
IT'S WHAT YOU WEAR FROM EAR TO EAR  
AND NOT FROM HEAD TO TOE

**MOLLY**

THAT MATTERS

**PEPPER**

Ah, The lovely Boylan Sisters.

**DUFFY, KATE & TESSIE**

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

**ALL ORPHANS**

SO, SENATOR,  
SO, JANITOR  
SO LONG FOR A WHILE.  
REMEMBER,  
YOU'RE NEVER FULLY DRESSED  
WITHOUT A SMILE.

*(Dance break)*

WHO CARES WHAT THEY'RE WEARING  
ON MAIN STREET OR SAVILLE ROW?  
IT'S WHAT YOU WEAR FROM EAR TO EAR  
AND NOT FROM HEAD TO TOE  
THAT MATTERS.

## ALL ORPHANS

SO, SENATOR,  
SO, JANITOR  
SO LONG FOR A WHILE.  
REMEMBER  
YOU'RE NEVER FULLY DRESSED,  
THOUGH YOU MAY WEAR THE BEST,  
YOU'RE NEVER FULLY DRESSED  
WITHOUT A  
SMILE, SMILE, SMILE!!  
SMILE, DARN YA, SMILE!

*(MISS HANNIGAN enters looking disheveled and angry as the ORPHANS gather together and laugh. SHE blows whistle. The ORPHANS line up.)*

## MISS HANNIGAN

Did I hear happiness in here?

## ORPHANS

No, Miss Hannigan.

## MISS HANNIGAN

What are you doin' up?

## MOLLY

Annie was on the radio.

## MISS HANNIGAN

Yeah, I heard it. Next thing you know they'll make a musical about her. Now, clean up this mess.

## TESSIE

*(As the others go to clean up the room SHE fakes a hurt finger and waves it in HANNIGAN's face)*

Miss Hannigan, Miss Hannigan—I think...

*(SHE'S trying to speak, but no real words are coming out.)*

## MISS HANNIGAN

*(Screaming)*

Say it!

(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.)

### 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.

**MISS HANNIGAN**

*(Stunned)*

Annie. You're Annie's parents?

**LILY**

Please, nothin's happened to her?

**MISS HANNIGAN**

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

**ROOSTER**

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

**LILY**

Manitoba...

**ROOSTER**

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

**LILY**

... little chickens...

**ROOSTER**

... and ducks...

**LILY**

...ducks...

**ROOSTER**

... and geese...

**LILY**

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

**ROOSTER**

...and roosters.

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

Gotcha, Sis!

**MISS HANNIGAN**

Oh, God, Rooster, I never woulda knowned 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.

**(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!

**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)*

**HANNIGAN***(At centerstage)*

We're coming, Mama!

*(Runs off DSOP)*

Hey wait for me!

**# 20 – Train Music***(Orchestra)***Scene 3***(Lights come up on the Cabinet Room at the White House. FDR and CABINET are listening to the radio. ALL but FDR seem dejected)***KALTENBORN***(Pre-recorded radio announcer)*

... and President Roosevelt has so far lived up to none of his lofty campaign promises. All we have had from Franklin Delano Roosevelt and his so-called "Brain Trust" ...

**ICKES** (*Pronounced ICK-EEZ*)

Brain trust!

**KALTENBORN**

...is a great deal of high-flown talk and virtually no action. In a nation wracked by poverty, misery and unemployment, it is deeds we want from the White House, not words. In short, Mr. President, if you are listening, we've had enough of your fireside chats. It is time to ...

*(ROOSEVELT turns off the radio in disgust.)***ICKES***(Slams hand on table)*

Criticism damn it, nothing but criticism! Dammit!

**PERKINS**

I know, I know.

**HULL**

It's awful.

**MORGANTHAU**

Did anybody see the Washington Post this morning?

*(HE opens the paper on the table and THEY ALL begin to read it)*

**ROOSEVELT**

*(The eternal optimist)*

My friends, I say again, the only thing we have to fear is fear itself.

*(CABINET just looks at HIM. THEY are silent)*

**ICKES**

Franklin, you've already been elected.

**ROOSEVELT**

*(Trying again)*

Every cloud has a silver lining?

*(CABINET is quiet)*

You're never fully dressed without a smile.

*(CABINET mutters. MARINE GUARD enters from the wing with a calling card)*

**HOWE**

*(To ROOSEVELT, handing him the card)*

Oliver Warbucks and friend, Franklin.

**ROOSEVELT**

Thank you, Louis.\* Show them in.

*(\* Pronounced LOUIE)*

**HOWE**

Oliver...

*(WARBUCKS enters with ANNIE almost hiding behind him)*

**ROOSEVELT**

Ah, Oliver, good of you to have come.

**WARBUCKS**

Good morning, Mr. President.

*(ANNIE peeks out at FDR)*

**ROOSEVELT**

Well, who is this we have here?

**WARBUCKS**

Mr. President, this is my good friend Annie.

**ROOSEVELT**

Annie.

**WARBUCKS**

She so wanted to meet you that I couldn't resist bringing her along. Just to say hello.

**ROOSEVELT**

Of course. The little girl who sang so beautifully on the radio last night.

**WARBUCKS**

Annie, this is President Roosevelt.

**ANNIE**

*(Shaking hands with ROOSEVELT)*

How do you do, President Roosevelt.

**ROOSEVELT**

How do you do, Annie? You're as lovely as you sounded on the radio.

**ANNIE**

Thank you, President Roosevelt.

**ROOSEVELT**

*(Turning back in his wheelchair to the CABINET MEMBERS)*

Well, shall we begin?

**WARBUCKS**

*(Ushering ANNIE out)*

Annie, if you'll wait outside, I'll...

**ROOSEVELT**

No, no, Oliver, let Annie stay.

*(To a befuddled ICKES)*

Having a child on hand will keep us on our best behavior.

**WARBUCKS**

Thank you, Mr. President. Annie.

*(WARBUCKS ushers ANNIE to the conference table)*

**ROOSEVELT**

*(To ICKES)*

Harold, I don't want to hear even so much as a "gosh" out of you.

**HULL**

Franklin, a child?

**ROOSEVELT**

Now, Oliver, since you speak for those happy few Americans who have any money left, I'd like to begin with your views on matters.

**WARBUCKS**

*(Standing)*

Mr. President, in the words of Calvin Coolidge,

*(The CABINET has heard this one before. THEY drone the quote with HIM)*

"The business of this country is business." Yes! And for the good of you, the country, Wall Street *and me*, we've got to get my factories open and the workers back to work.

**PERKINS**

According to my latest figures, there are now fifteen million Americans out of work and nearly fifty million with no visible means of support.

**HULL**

Mr. President, if I may say so, unemployment is not our worst problem. The dispatches from Germany are becoming more and more disturbing each day. There could be war.

**ICKES**

Germany, hell! People are starving in this country.

**HULL**

Harold I know that, but in the long run ...we're not...

**ROOSEVELT**

Cordell, for people who are starving there is no long run.

**MORGANTHAU**

The trouble is it's all happening at once. The stock market has taken another nose dive ...

**ICKES**

Sit-down strikes, riots...

**PERKINS**

Floods, dust storms ...

**ROOSEVELT**

And the FBI still hasn't caught Al Capone.

*(ALL look at WARBUCKS)*

Well, at least we're all agreed on one thing. The situation is hopeless and getting worse.

*(CABINET turns and begins to talk amongst THEMSELVES)*

**WARBUCKS**

Henry, I'd like to see those figures.

**ANNIE**

*(As MORGANTHAU brings the paper to WARBUCKS, ANNIE speaks the following not as a lyric, but as dialogue)*

The sun'll come out tomorrow. Bet your bottom dollar that tomorrow there'll be ...

**ICKES**

Shh, quiet, little girl.

**ROOSEVELT**

*(Admonishing ICKES)*

Harold.

*(To ANNIE)*

What did you say, Annie?

*(ANNIE looks to WARBUCKS, frightened)*

No, that's all right. Go ahead, my dear. It's still a free country.

*(WARBUCKS lifts ANNIE up to stand on her chair)*

# 21 – Cabinet Tomorrow

(Annie, Cabinet, Roosevelt,  
Howe, Warbucks)

**ANNIE**

(Sings A capella)

JUST THINKIN' ABOUT  
TOMORROW  
CLEAR AWAY THE COBWEBS,  
AND THE SORROW,  
'TIL THERE'S NONE.

(Orchestra joins)

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

(SHE stands on the Cabinet table)

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!

(MUSIC continues)

**ROOSEVELT**

(HE has something on his mind. With a big smile to ICKES)

Harold Ickes, stand up.

**ICKES**

What?

**ROOSEVELT**

You heard me, stand up.

*(ICKES doesn't move.)*

Up, up, up!

*(Reluctantly ICKES stands)*

Now, Harold, sing.

**ICKES**

Sing?

**ROOSEVELT**

Yes, sing. Like Annie. I've just decided that if my administration's going to be anything, it's going to be optimistic about the future of this country. Now, sing!

**ICKES**

But really, Franklin, you know that I ...

**ROOSEVELT**

Sing!

**ICKES**

*(ICKES sings quietly, but sounds awful)*

THE SUN'LL COME OUT

TOMORROW

**ROOSEVELT**

Louder Harold!

**ICKES**

BET YOUR BOTTOM DOLLAR

THAT TOMORROW

THERE'LL BE SUN!

**ROOSEVELT**

*(Really having fun)*

Perkins —

**PERKINS & ICKES**

*(Joining ICKES )*

JUST THINKIN' ABOUT  
TOMORROW

*(ANNIE Joins them as THEY fumble lyrics)*

**ANNIE, PERKINS & ICKES**

CLEAR AWAY THE COBWEBS  
AND THE SORROW  
'TIL THERE'S NONE!

**ROOSEVELT**

Solo for the President ...

WHEN I'M STUCK WITH A DAY  
THAT'S GRAY AND LONELY  
I JUST STICK OUT...

**ANNIE**

Excuse me, it's "up" my chin...

**ROOSEVELT**

UP MY CHIN  
AND GRIN, AND SAY —

Everyone ... Republicans too, Oliver ... sing!

**ALL**

...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!

**(ALL)**

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

**ROOSEVELT**

*(To ICKES, who is directly in front of HIM)*

Harold.

*(ICKES has gotten carried away and ends up on one knee ala Al Jolson. ICKES crosses upstage to sit at table. MARINE GUARD enters with telegram.)*

**HOWE**

Mr. President, a telegram.

**ROOSEVELT**

Ah, yes. Excuse me, everyone.

*(Reading the telegram)*

This isn't for me. It's for you, Oliver. From your secretary in New York.  
"Hundreds of couples jamming street outside house, all claiming to be Annie's parents."

**ANNIE**

Oh boy!

*(Crosses to ROOSEVELT)*

**ROOSEVELT**

"Have begun to screen them. Suggest you return New York at once." Signed Grace Farrell.

**WARBUCKS**

*(With a little regret; maybe HE will lose HER.)*

Well, it looks as though "The Hour of Smiles" has more listeners than we thought, huh, Annie?

**ANNIE**

Gee, hundreds of couples. One of them is bound to be my mother and father.

**ROOSEVELT**

Well, Oliver, I suspect you'd better get back to New York, immediately.

**WARBUCKS**

Yes, Mr. President, if you don't mind. Annie.

**ANNIE**

*(As WARBUCKS and ANNIE start to exit left)*

'Bye, everybody.

**ALL**

*(Ad lib)*

'Bye, Annie.

*(ANNIE stops and crosses back to Roosevelt)*

**ANNIE**

Good-bye, Mr. President. And thank you.

**ROOSEVELT**

No, thank *YOU*, Annie. You're the kind of person a President should have around him.

**# 22 – Cabinet End**

*(Roosevelt, Cabinet, Howe)*

*(CABINET MEMBERS shift in their seats, embarrassed, as THEY go.)*

**ICKES**

*(Music begins. This is a newly inspired cabinet)*

Mr. President, what if we set up a hundred-no, a thousand Federal projects?

**PERKINS**

Dams!

**ICKES**

Yes!

**HULL**

Highways!

**ICKES**

Yes!

**MORGANTHAU**

New Post Offices!

**ICKES**

Yes. And put the unemployed to work building them.

**PERKINS**

We could create five million new jobs within six months.

**HOWE**

And weekly pay checks would get all of those millions off relief and back to paying taxes.

**HULL**

We'll build a country so strong that nobody, including Chancellor Hitler, could ever defeat us in a war.

**ICKES**

Mr. President, what we've got to give this country is nothing less than a new ... ...  
... outlook.

**PERKINS**

A new ... vision.

**HULL**

A new approach.

**MORGANTHAU**

A new concept.

**ICKES**

A new dedication.

**PERKINS**

A new horizon.

**MORGANTHAU**

A new spirit.

**HOWE**

A new attitude.

*(CABINET all moving downstage center to surround ROOSEVELT)*

**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.*)

**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 ...

**DRAKE**

1,236.

**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.

**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)*

**(WARBUCKS)**

Elliot Ness has located the manufacturer of Annie's locket.  
In Utica, New York.

*(ANNIE crosses to WARBUCKS, excited)*

**ANNIE**

Oh, boy!

**WARBUCKS**

*(Excited)*

That sort of locket was manufactured between 1918 and 1924.

**GRACE**

*SORT of locket?*

**WARBUCKS**

Yes.

*(Defeated)*

Over ninety thousand were made and sold.

**ANNIE**

Ninety thousand.

**WARBUCKS**

*(Finishes reading the letter)*

Annie, I'm afraid that the gist of it is that Ness doesn't think there's a chance in a million of tracing your parents through the locket. I'm sorry.

*(WARBUCKS takes the locket from the envelope and puts it on ANNIE)*

**ANNIE**

*(Not defeated. Realistic about life – until the last line)*

That's okay. I mean, gee, you did the best you could. If you can't find them, nobody can. Anyway, I guess a kid can get along without folks. You didn't turn out so bad ... you got everything ... all them Duessenbergs hangin' on the wall and everything.

*(WARBUCKS indicates to GRACE and DRAKE that he wants to be alone with ANNIE)*

**GRACE**

Excuse us, Mr. Warbucks, we'll go check on the dinner menu.

(*GRACE and DRAKE exit*)

**# 24 – *Something Was Missing***

**(*Warbucks*)**

**WARBUCKS**

(*After a beat HE looks at HER slumped on the settee*)

Annie, a Dussenberg is a car. Babe Ruth is the right fielder for the New York Yankees, and there's something else you should know ...

I'VE MADE ME A FORTUNE  
(THAT FORTUNE MADE TEN).  
BEEN HEADLINED  
AND PROFILED  
AGAIN AND AGAIN.  
BUT SOMETHING WAS MISSING  
I NEVER QUITE KNEW...  
THAT SOMETHING WAS SOMEONE –  
BUT WHO?

MY SPEECHES ARE GREETED  
WITH THUND'ROUS ACCLAIM,  
AT TWO UNIVERSITIES  
BEARING MY NAME.  
YES, SOMETHING WAS MISSING  
EACH TIME I GOT THROUGH.  
THAT SOMETHING WAS SOMEONE –  
BUT WHO?

WHO COULD THAT SOMEONE BE?  
HOW COULD SHE MAKE IT KNOWN?  
WHO WOULD NEED ME FOR ME?  
NEED ME FOR ME ALONE?

THE WORLD WAS MY OYSTER –  
BUT WHERE WAS THE PEARL?  
WHO'D DREAM I WOULD FIND IT  
IN ONE LITTLE GIRL?

**(WARBUCKS)**

YES SOMETHING WAS MISSING –  
BUT DREAMS CAN COME TRUE.  
THAT SOMETHING  
IS NO ONE  
BUT YOU.

*(WARBUCKS invites ANNIE to waltz. HE remembers how.)*

Not bad for an old man, huh?

*(THEY stop waltzing center stage.)*

WHO WOULD NEED ME FOR ME,  
NEED ME FOR ME ALONE?

THE WORLD WAS MY OYSTER  
BUT WHERE WAS THE PEARL?  
WHO'D DREAM I WOULD FIND IT  
IN ONE LITTLE GIRL?

YES, SOMETHING WAS MISSING  
BUT DREAMS DO COME TRUE.  
THAT SOMETHING  
IS NO ONE ...  
BUT YOU.

**Scene 5**

*(The gallery, as in Act 2, Scene 4)*

**WARBUCKS**

*(He holds ANNIE close at end of song and calls offstage.)*

Grace! GRACE!

**GRACE**

*(Enters immediately, because she has been eavesdropping)*

Yes sir?

**WARBUCKS**

Do you have those legal papers I gave you the other day?

**GRACE**

*(Excited, SHE starts to go)*

I'll get them right away!

**WARBUCKS**

No, wait, Grace, I want you to stay for a moment.

*(WARBUCKS stops GRACE and clumsily dances with HER.)*

I haven't waltzed since J.P. Morgan went bust. Annie, sit down.

*(Pause. HE sits next to HER like a nervous bridegroom.)*

Annie. I want to adopt you.

**ANNIE**

Adopt me?

**WARBUCKS**

Yes or no?

**ANNIE**

*(After the tiniest beat)*

If I can't have my real mother and father, there's no one in the world I'd rather have for a father than you, Mr. Warbucks!

*(Big hug)*

**WARBUCKS**

Drake!

**DRAKE**

Yes, sir?

**WARBUCKS**

Call Justice Brandeis and ask him to come over to sign those adoption papers

**DRAKE**

Yes, sir.

*(DRAKE crosses off stage. The first part of the cross HE is very stiff then suddenly he jumps with a whoop of joy and exits)*

**WARBUCKS**

*(Each line grows with excitement.)*

Grace, tell Mrs. Pugh that there'll be a houseful of guests. We'll need flowers...

**GRACE**

Flowers.

**WARBUCKS**

...caviar...

**GRACE**

Caviar.

**WARBUCKS**

...champagne.

**GRACE**

*(As SHE exits stage right)*

Champagne!

*(SHE runs into the wings. Offstage SFX of her crashing into table and chairs. SHE calls from offstage)*

I'm fine!

**# 25 – I Don't Need Anything But You**

**(Warbucks, Annie, Grace, Drake, Company)**

**WARBUCKS**

*(Picking up ANNIE and swinging her around)*

Annie, this isn't just going to be an adoption, it's going to be a celebration! And you can have anyone in the world you want to come to it. Who would you like? Babe Ruth? Johnny Rockefeller? Madame Chiang Kai-shek? She's a lot of fun.

**ANNIE**

Well, I guess I'd like Miss Farrell here. And Mr. Drake. And Mrs. Pugh and Cecile, Anette, Mrs. Greer. I guess I'd like everybody here.

**WARBUCKS**

*(Softening a bit)*

Of course. That's who I'd like too. Drake.

**DRAKE**

*(Re-entering)*

Yes, sir.

**WARBUCKS**

Tell the staff to get spiffed up. They're going to be the guests at Annie's adoption party.

**DRAKE**

Yes, sir.

*(DRAKE exits left)*

**ANNIE**

Oh, and the kids.

**WARBUCKS**

No, no, it'll be way past their bedtime. But I'll tell you what, we'll have everyone from the Orphanage here tomorrow for a big Christmas party.

**ANNIE**

Miss Hannigan, too?

**WARBUCKS**

*(Generous)*

Miss Hannigan, too. Why not?

**DRAKE**

*(Re-enters)*

Excuse me sir. Everyone is getting, and these are your words, sir, "spiffed up" for the party.

**WARBUCKS**

*(Imitating DRAKE's stuffiness)*

Ah, good. I think Annie and I should get "spiffed up" too. Grace.

**GRACE**

*(Rushing in from down right and looking great in a new dress.)*

Yes, sir.

**WARBUCKS**

Grace, have Cecile put Annie...

*(Throws this next line away)*

Why, Grace, that's a very pretty dress.

**GRACE**

Thank you, sir.

*(GRACE buckles and collapses, but is caught by DRAKE. WARBUCKS doesn't see this.)*

**WARBUCKS**

Have Cecile put her into one of her new dresses and have Annette do something with her hair. I don't know, take her upstairs and, well, gussie her up.

**GRACE**

Yes, sir.

GUSSIE HER UP,  
GUSSIE HER UP,

**DRAKE**

GUSSIE HER UP,  
GUSSIE HER UP!

*(As WARBUCKS exits, GRACE takes ANNIE's hand and they run off. SERVANTS march in carrying shiny, wrapped Christmas presents, decorations and wreaths. The gallery wall and paintings disappear as the East Ballroom assembles and is decorated.)*

**SERVANTS**

GUSSIE HER UP,  
GUSSIE HER UP!

**ALL**

ANNIE,  
ANNIE,  
ANNIE,

**DRAKE**

EVERYTHING'S HUMMING NOW.

**ALL**

*(Actually sing the words "HUM-HUM")*

HUM-HUM,  
HUM-HUM,  
HUM-HUM,  
GOOD TIMES ARE COMING NOW.

SINCE YOU CAME OUR WAY,  
IT'S CHRISTMAS, CHRISTMAS EV'RY DAY.  
WE DISMISS  
BAD TIMES, SAD TIMES  
NOW THEY'RE ALL YESTERDAY'S NEWS  
SINCE ANNIE  
KICKED OUT THE BLUES!

**GRACE & DRAKE**

ROCKEFELLER'S GOT  
BARRELS OF MONEY  
WE'VE GOT ANNIE.

**SERVANTS**

ANNIE,  
ANNIE,  
ANNIE,

**ALL**

LOOK WHAT YOU'VE DONE FOR US.

**GRACE & DRAKE**

BIG PROMOTERS GOT  
DEMPSEY AND TUNNEY  
WE'VE GOT ANNIE.

**SERVANTS**

ANNIE,  
ANNIE,  
ANNIE,

**ALL**

TURNED ON THE FUN FOR US.

**WOMEN**

GOODMAN'S GOT SWING,

**MEN**

BENNY'S THE KING

**WOMEN**

BY FAR,

**MEN**

BY FAR,

**WOMEN**

BY FAR, BY FAR.  
MUTT HAS GOT JEFF  
AND ELEANOR F.D.R.

**ALL**

JUDGE BRANDEIS.

**DRAKE**

Judge Brandeis has arrived.

**ALL**

ANNIE,  
ANNIE,  
YOU FILLED OUR LIVES WITH A SONG!

*(With the tree now on, JUDGE BRANDEIS enters downstage right. GRACE crosses to meet HIM. SERVANTS gather around as GRACE magically gets the tree to light with a hand gesture. SERVANTS are admiring tree as WARBUCKS enders from stage right.)*

**WARBUCKS**

Staff!

*(THEY snap to attention. WARBUCKS re-addresses them.)*

My friends. Welcome to the happiest night of my life.

*(WARBUCKS holds out his hand toward the top of the stairs. ANNIE comes rushing down but is stopped halfway by WARBUCKS' hand. SHE halts, and proudly marches down the rest of the stairs. At bottom of stairs SHE runs around showing servants her new hair and dress. WARBUCKS calls her.)*

Annie, I 'm the luckiest man in the world!

**ANNIE**

And I'm the luckiest Kid!

**WARBUCKS & ANNIE**

TOGETHER AT LAST!  
TOGETHER FOREVER!  
WE'RE TYING A KNOT,  
THEY NEVER CAN SEVER!

**WARBUCKS**

I DON'T NEED SUNSHINE NOW,  
TO TURN MY SKIES TO BLUE –

**WARBUCKS & ANNIE**

I DON'T NEED ANYTHING BUT YOU!

**WARBUCKS**

YOU'VE WRAPPED ME AROUND  
THAT CUTE LITTLE FINGER.  
YOU'VE MADE LIFE A SONG ...  
YOU'VE MADE ME THE SINGER.

**ANNIE**

AND WHAT'S THE BATHTUB TUNE  
YOU ALWAYS "BU-BU-BOO?"

**WARBUCKS**

BU BU BU  
ANYTHING BUT YOU!

**ANNIE**

YESTERDAY WAS PLAIN AWFUL.

**ALL**

AWFUL!

**WARBUCKS**

YOU CAN SAY THAT AGAIN.

**ALL**

AGAIN!

**ANNIE**

YESTERDAY WAS PLAIN AWFUL.

**WARBUCKS**

BUT THAT'S...

**ANNIE**

...NOT NOW,

**WARBUCKS & ANNIE**

THAT'S THEN

**ANNIE**

I'M POOR AS A MOUSE,

**WARBUCKS**

I'M RICHER THAN MIDAS.

**WARBUCKS & ANNIE**

BUT NOTHING ON EARTH

COULD EVER DIVIDE US!

AND IF TOMORROW,

I'M AN APPLE SELLER, TOO –

I DON'T NEED ANYTHING BUT YOU!

(SHE is now dressed in the red dress and her hair is curled to look for the first time as she does in "Little Orphan Annie" the cartoon. SHE joins WARBUCKS and they dance a Peabody around the room as ALL sing)

**WOMEN**

HAMLET NEEDED HIS MOTHER

**MEN**

WOOLWORTH NEEDED HIS SHOP

**DRAKE**

ORVILLE NEEDED HIS BROTHER

**MEN**

OR ELSE

**WOMEN**

HE'D GO

**DRAKE**

KER-PLOP!

**ALL**

THEY'RE TWO OF A KIND, (TWO OF A KIND)  
THE HAPPIEST PAIR NOW. (HAP-PI-EST PAIR)

**(ALL)**

LIKE FRED AND ADELE, (FRED AND ADELE)  
THEY'RE FLOATING ON AIR NOW. (FLOATING ON AIR)  
AND WHAT'S THE TITLE OF THE DREAM  
THAT JUST CAME TRUE?

I DON'T NEED ANYTHING,

**ANNIE**

ANYTHING,

**ALL**

ANYTHING,  
I DON'T NEED ANYTHING  
BUT YOU!

*(SERVANTS gather around WARBUCKS and ANNIE, as JUDGE  
BRANDEIS crosses stairs to get EVERYONE'S attention. DRAKE has  
left during the applause)*

**#26 – Party Music**

*(Orchestra)*

**BRANDEIS**

Now, Oliver, Annie, we're ready to begin. The adoption procedure is very simple.  
According to the laws of the State of New York...

*(DRAKE enters with the MUDGES)*

**DRAKE**

*(Interrupting)*

Sir.

**WARBUCKS**

What?

**DRAKE**

Sir.

*(DRAKE leads in ROOSTER and LILY, in their disguises as  
RALPH and SHIRLEY MUDGE)*

**ROOSTER**

Excuse us, folks ...we don't mean to interrupt... Shirley, look. There's our Annie.

**ANNIE**

Who are you?

**LILY**

Honey, we're your Mom and Dad.

*(A buzz of disbelief from the crowd)*

**ROOSTER**

Mudge. Mudge is the name. Ralph Mudge. And this here is the wife, Shirley.

**LILY**

You never knew it, dear, but you're Annie Mudge.

**WARBUCKS**

Annie Mudge?

**ROOSTER**

*(Edging into the room)*

We was sick and broke, honey, and didn't know which way to turn, and a man give us a chance to work on his farm up in Canada.

**LILY**

But we couldn't bring along no baby.

**ROOSTER**

We loved you, Annie, but we had to leave you behind.

**GRACE**

*(Not buying it totally)*

Mr. Mudge, is it? We've seen a great number of people who've claimed to be...

**ROOSTER**

Proof, I expect you'll be wantin' proof of who we are. Here's our driver's licenses and Annie's birth certificate.

*(Hands the papers to GRACE)*

**GRACE**

*(Takes the birth certificate and reads)*

"Baby girl, Name, Ann Elizabeth Mudge, born to Ralph and Shirley Mudge. New York, New York, October 28th, 1922."

**ANNIE**

October 28th, that's my birthday.

**GRACE**

It was in her note, Sir.

**WARBUCKS**

*(Stunned)*

Yes, I know. But I still don't ...

**ROOSTER**

Mister, please, you gotta believe us.

*(HE quickly takes the documents back from GRACE)*

We got in on the Greyhound this afternoon and went straight to the orphanage to fetch our Annie. And the lady there said our baby was up here.

**LILY**

*(Clutching HER, a little too tightly)*

Oh, Annie, all the years I dreamed of holdin' you in my arms again.

**GRACE**

*(Playing detective)*

Mr. Mudge, on the night that Annie was left at the orphanage...

**ROOSTER**

*(Beating her to the punch)*

Oh, here's something you wouldn't know about, but when we left Annie at the Orphanage, we left half of a silver locket with her and kept the other half so's one day...

**LILY**

Ralph, look! Annie's wearin' it.

**ROOSTER**

*(Crosses to ANNIE to compare lockets halves, very quickly. Too quickly)*

And here's the part we kept. Yes. It fits perfectly.

**LILY**

Oh, thank God, Ralph, she's our Annie.

**ROOSTER**

She is, she is.

*(Big, stunned crowd reaction. HIS last line silences THEM)*

**WARBUCKS**

*(For the first time, beaten)*

She seems to be.

**ROOSTER**

Well, if you'll get Annie's things together, we'll be taking her along.

**WARBUCKS**

*(Puts ANNIE behind HIM)*

Take her?!

**GRACE**

No.

**WARBUCKS**

Just a moment, Mr. Mudge, what about the money?

*(HE takes out a check)*

**ROOSTER**

*(Part of the scam)*

Money? Well, we ain't got much, but we'd be glad to give you whatever ...

**WARBUCKS**

You haven't heard that I've offered a certified check for fifty thousand dollars to anyone who can prove they are Annie's parents?

**ROOSTER**

*(Drooling, but trying not to show it)*

No, Sir. We don't know nothin' about no check. Anyway, we don't want no money.

**LILY**

*(LILY didn't expect that line, but goes along, baffled)*

Right. We don't want no money for Annie.

*(WARBUCKS begins to put check away, but ROOSTER pipes up)*

**ROOSTER**

On the other hand, Shirl. Remember that little pig farm out in New Jersey. With fifty thousand dollars we could buy it...we could afford to bring Annie up right. In the country.

*(Goes a little over the top)*

With fresh air, fresh eggs ...

**LILY**

*(Stopping HIM)*

Fresh ham.

**ROOSTER**

Ha, ha, fresh ham.

*(Crossing to WARBUCKS to take the check)*

Certified, huh? All I gotta do is make it out to myself?

**WARBUCKS**

*(Pulling check away)*

Yes, that's correct. Tomorrow morning.

**LILY**

*(Stunned, a little too loudly)*

Tomorrow morning?

**WARBUCKS**

*(HE means business)*

Yes, you wouldn't mind if Annie stayed here until tomorrow morning, Christmas. Then you can come back to pick up Annie and the check.

**LILY**

Oh.

**ROOSTER**

Oh.

**WARBUCKS**

*(Deadly)*

Problem?

**ROOSTER**

*(Knowing when to leave)*

No! Whatever you prefer, sir. So, I think we should be gettin' back to our hotel now. 'Bye, Annie. Until tomorrow morning, honey. And then you'll be spending the rest of your life with us.

**LILY**

Goodbye, Annie, love.

**ROOSTER**

Well, goodbye all.

*(As ROOSTER and LILY step back toward the door, he bumps into GRACE)*

Oops, pardon me, blondie. Merry Christmas.

**LILY**

Season's greetings. One and all.

*(ROOSTER and LILY exit stage right. GRACE looks offstage at their exit remembering something. ANNIE crosses away from WARBUCKS)*

**WARBUCKS**

*(Signals for ALL to ad lib their joy)*

Well ... this is wonderful news, Annie.

**ALL**

Yes ... wonderful news...(etc.)

**WARBUCKS**

Annie has found her parents. And they seem to be a ... very nice couple.

**ALL**

Yes, very nice.

**GRACE**

You're lucky, Annie.

**ANNIE**

*(Dully. No emotion or editorialization)*

Right. I'm lucky. Just think ... a pig farm

**WARBUCKS**

*(Trying to make the best of it.)*

Mrs. Greer...champagne.

**MRS. GREER**

Yes, sir.

**WARBUCKS**

We must celebrate. Because it's Christmas Eve and we've just had the most wonderful news in the world. Annie has found her mother and father. Everyone, I propose a toast.

*(ALL raise glasses)*

To Annie Mudge.

**ALL**

To Annie Mudge.

*(ANNIE runs upstairs)*

**GRACE**

*(Following ANNIE halfway upstairs)*

Annie! Annie!

*(ROOSEVELT enters, being pushed by HOWE)*

**ROOSEVELT**

*(Grandly, like Santa Claus)*

Merry Christmas.

**ALL**

*(Grimly)*

Merry Christmas.

**ROOSEVELT**

*(Over HIS shoulder to LOUIS HOWE)*

I seem to have the same effect on everyone.

**# 27 – Same Effect on Everyone**

*(Annie)*

**WARBUCKS**

*(Almost to himself)*

I've lost her. I've lost Annie.

*(DRAKE signals for the servants to leave. BRANDEIS crosses to FDR and mimes filling HIM in on what has occurred)*

**GRACE**

*(A real Nancy Drew moment)*

Sir, that Mr. Mudge, I think I've seen him someplace before, I Just can't remember where or when. But I have the strangest feeling that he's not who he says he is.

**WARBUCKS**

*(With a step towards FDR)*

Mr. President...

**ROOSVELT**

*(Correcting HIM)*

Franklin.

**WARBUCKS**

Franklin. Franklin, I need your help.

**ROOSEVELT**

Of course, Oliver. Whatever I can do for you.

*(WARBUCKS, GRACE and ROOSVELT exit. DRAKE goes to unplug the Christmas Tree. PUGH and DRAKE then meet centerstage; SHE is in tears. DRAKE comforts HER as THEY exit, as snow begins to fall and lights change.)*

**Scene 6**

*(The east ballroom at the Warbucks Mansion, early the following morning, Christmas.)*

**ANNIE**

*(Entering from the top of the stairs, with her little suitcase, wearing a coat over her red dress)*

SILLY TO CRY,  
NOTHING TO FEAR,  
BETCHA NEW JERSEY'S  
AS NICE AS RIGHT HERE.  
BETCHA MY LIFE,  
IS GONNA BE SWELL,  
LOOKIN' AT THEM,  
IT'S EASY TO TELL.  
AND MAYBE I'LL FORGET  
HOW NICE HE WAS TO ME,  
AND HOW I WAS ALMOST HIS BABY,

*(Spoken)*

Maybe.

*(ANNIE sits down glumly on her suitcase as WARBUCKS and GRACE enter)*

**WARBUCKS**

...Thank you, Grace. I could never have...

*(HE sees ANNIE)*

Merry Christmas, Annie.

**GRACE**

Merry Christmas, Annie.

**ANNIE**

Merry Christmas, Mr. Warbucks, Miss Farrell.

**WARBUCKS**

You're up early.

**ANNIE**

Yes. Well, my folks are comin' for me, of course, so I thought I'd just wait for 'em here. I guess they'll be takin' me out to the country.

*(To WARBUCKS)*

Will you come and see me sometimes?

**WARBUCKS**

Yes. I'll see you, Annie.

**ANNIE**

*(Brightly)*

You're up early too.

**WARBUCKS**

We've been up all night, dear. And we've had quite a time of it — F.B.I. men coming and going. Annie, did you know that President Roosevelt is here?

**ANNIE**

Really!

**WARBUCKS**

*(HE signals to GRACE to usher FDR in)*

I've got something very difficult to tell you and the President is going to help me tell it to you.

*(GRACE brings in ROOSEVELT and HOWE)*

**ANNIE**

Merry Christmas, President Roosevelt.

**ROOSEVELT**

Merry Christmas, Annie. It's good to see you again.

**ANNIE**

It's good to see you, too, sir.

*(There is an uncomfortable silence. Then —)*

**WARBUCKS**

Franklin?

**ROOSEVELT**

*(To ANNIE, treating her as an adult; not being sentimental)*

Annie, early this morning F.B.I. Director Hoover telephoned me with some very sad news. Through the paper and the handwriting on your note, he succeeded in tracing the identity of your parents.

**ANNIE**

Yes, we already know that. Mr. and Mrs. Mudge.

**WARBUCKS**

No, dear, they aren't your parents. Your parents were David and Margaret Bennett.

**ANNIE**

David and Margaret Bennett? Where are they?

**WARBUCKS**

Annie ...

*(WARBUCKS can't finish)*

**ROOSEVELT**

*(Softening a touch)*

Annie, your mother and father passed away. A long time ago.

**ANNIE**

You mean ... they're dead?

**WARBUCKS**

Yes, dear.

**ANNIE**

*(Matter-of-fact. Do not make light of being an orphan)*

So, I'm an orphan, after all. Like the other kids.

**GRACE**

Are you all right, Annie?

**ANNIE**

Yes. Because I guess I always knew that my folks were dead. Because I knew they loved me. And so they would have come for me ... if they weren't ...

*(SHE can't continue. For the first and only time in the play, HER head is down. Pause.)*

**WARBUCKS**

I love you. Annie Bennett.

**ANNIE**

And I love you, too.

*(Runs and hugs WARBUCKS. THEY embrace and then ANNIE breaks away, rolling up HER sleeves, roughly)*

Now, who the heck are Ralph and Shirley Mudge?

**WARBUCKS**

Atta girl! Who the heck are Ralph and Shirley Mudge?

**GRACE**

The birth certificate could easily have been forged. But, the thing is, they knew about the locket.

**ROOSEVELT**

*(That's what I've been saying all along)*

The locket. That's your key.

**WARBUCKS**

But nobody knew about the locket except us. And the F.B.I., of course.

**ANNIE**

*(Casually)*

...and Miss Hannigan.

**WARBUCKS & GRACE**

*(A lightbulb)*

And Miss Hannigan!

**ROOSEVELT**

*(A brighter lightbulb)*

And Miss Hannigan!

*(DRAKE appears in the doorway)*

**DRAKE**

Miss Hannigan, sir, and the children from the Orphanage.

*(MISS HANNIGAN and the ORPHANS march in from stage right, meeting WARBUCKS at center, HER whistle blowing.)*

**WARBUCKS**

*(Overly enthusiastic)*

Ah, Miss Hannigan. I'm delighted to meet you.

**MISS HANNIGAN**

Same here, and I'd know you anywhere. You're *THE* Oliver Warbucks, right?

**WARBUCKS**

Yes. Miss Hannigan, let me introduce you to everyone. You know my secretary, Miss Farrell, of course.

**MISS HANNIGAN**

*(Dismissive)*

Yeah.

**WARBUCKS**

And this is the President of the United States.

**MISS HANNIGAN**

*(More dismissive)*

Sure.

**WARBUCKS**

And this is my butler, Drake.

*(MISS HANNIGAN does a doubletake, and then goes to the President, bows to HIM, as though he were royalty, and freezes in the bow. ANNIE has been hiding on the stairs and runs down to meet the ORPHANS.)*

**ANNIE**

Hi, kids.

**THE ORPHANS**

Annie! Annie! Hi, Annie!

**ANNIE**

Look, kids, there's Christmas presents here for all of us!

**TESSIE**

Oh my goodness!

*(MOLLY, who has been given a Christmas present by ANNIE, runs downstage with it to open it. WARBUCKS guides MISS HANNIGAN, who is still frozen, to a chair and seats her. DRAKE enters, crossing to WARBUCKS and stepping over MOLLY as HE does so; HE has an envelope that he hands to WARBUCKS.)*

**DRAKE**

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

*(DRAKE exits, again stepping over MOLLY as he goes)*

**WARBUCKS**

Good.

*(Opens the envelope, takes out a paper, and reads)*

Comes the dawn. Now it all fits together.

*(WARBUCKS hands the paper to GRACE, who reads it, smiles, and shakes her head)*

**GRACE**

Annie, come look at this.

*(ANNIE comes to GRACE and reads the paper)*

**ANNIE**

*(Keep the paper in front of your face to say the first line of this speech)*

Leapin' Lizards! Who would'a guessed?

**WARBUCKS**

Show it to the President.

*(ANNIE takes paper and shows it to ROOSEVELT, who reads it, nods and smiles; ANNIE goes back to GRACE's side with the paper; DRAKE enters)*

**DRAKE**

Sir, Mr. and Mrs.—

*(He makes their name sound like sewer waste)*

—“MUDGE.”

**WARBUCKS**

*(Rubbing HIS hands together. HE can't wait.)*

Show them in, Drake.

**DRAKE**

With pleasure, sir.

*(DRAKE exits)*

**WARBUCKS**

Drake, Drake!

*(WARBUCKS crosses to MOLLY down center, picks HER up and carries HER upstage with the other orphans, and puts HER down.)*

Franklin? Shall I have them call for your car?

**ROOSEVELT**

No, Eleanor can wait.

*(DRAKE enters through the doorway, ushering in ROOSTER and LILY in their disguises as RALPH and SHIRLEY MUDGE)*

**DRAKE**

Won't you please come in, Mr. and Mrs Mudge.

**ROOSTER**

Good morning.

**ALL**

*(Cheerfully)*

Good Morning!

**ROOSTER**

And Merry Christmas one and all.

**ALL**

*(More good cheer)*

Merry Christmas!

**DRAKE**

*(Going overboard)*

Merry, merry, merry, merry...

**WARBUCKS**

Thank you, Drake.

**DRAKE**

...Christmas.

**ROOSTER**

There she is, Shirl, our little girl.

**WARBUCKS**

Your little girl.

**ANNIE**

*(Very innocently)*

Hi, Mom. Hi, Dad.

**LILY**

*(Something's up)*

Hello, dear.

**ROOSTER**

Well, we don't want to bother you. On Christmas and all. We just come to pick up Annie — her suitcase? —

**WARBUCKS**

Allow me.

**ROOSTER**

*(Still in the con)*

... and, oh, the check.

**WARBUCKS**

Ah, yes, of course, the check. I'd almost forgotten.

*(GRACE takes the check just before ROOSTER can get it. Crosses stage left and does twirls to WARBUCKS and presents check.)*

Here it is, Mr. Mudge. Fifty thousand dollars. Certified.

**ROOSTER**

*(Taking the check)*

Certified.

**WARBUCKS**

Certified.

**ROOSTER**

Pay to the order of Ralph Mudge.

**WARBUCKS**

Read it again.

**ROOSTER**

Pay to the order of "The jig is up?"

**WARBUCKS**

*(Taking the check)*

Yes, the jig is up, Daniel Francis Hannigan. Also known as ...

**GRACE**

*(Reading from the letter which has come from the F.B.I.)*

Rooster Hannigan. Also known as Ralph Mudge. Also known as Danny the Dip.

*(LILY whacks ROOSTER with purse.)*

**ROOSEVELT**

*(Innocently imitating ANNIE, using the same sound in his voice as in hers)*

‘Bye, Mom. ‘Bye, Dad.

**WARBUCKS**

Franklin, I believe that fraud is a federal offense and that your Secret Service men have the power to arrest.

**ROOSEVELT**

Yes, Oliver, they certainly do. Drake, will you turn them over?

*(HANNIGAN crosses to stairs, sneaking under WARBUCKS)*

**DRAKE**

Yes, sir.

*(MISS HANNIGAN is revealed. SHE has gathered THE ORPHANS around her leading them in the singing of “Deck The Halls”)*

**ORPHANS**

DECK THE HALL WITH BOUGHS OF HOLLY  
FA LA LA LA LA LA LA LA LA  
TIS THE SEASON TO BE JOLLY  
FA LA LA LA LA LA LA LA LA

**WARBUCKS**

*(Behind ORPHANS on the stairs.)*

Solo for Warbucks.

AND YOU’LL FIND THIS WOMAN’S THEIR ACCOMPLICE!  
FA LA LA LA LA LA LA LA LA

Arrest her too please.

**MISS HANNIGAN**

Me? I never seen these people ‘til yesterday.

**LILY**

Ahh, come off it, Aggie.

**ROOSTER**

Yeah, Sis. If Lily and me is takin' a fall, so are you.

**MISS HANNIGAN**

*(SHE backs up to the front of FDR's wheelchair)*

Mr. Warbucks? Oliver, I ain't done nothin' to you. I've always been ...

**ROOSEVELT**

*(Tapping MISS HANNIGAN)*

The jig is up.

**MISS HANNIGAN**

*(Going to ANNIE)*

Annie. Annie. Tell 'em how good and nice I always was to you.

**ANNIE**

*(It's payback time)*

Gee, I'm sorry, Miss Hannigan, but remember the one thing you always taught me: Never tell a lie.

**MISS HANNIGAN**

Brat!

*(DRAKE grabs HANNIGAN)*

I'll let you in on a secret — I never liked you, you little gold-digger.

*(Turning to ORPHANS)*

And I never liked any of yous either.

**MOLLY**

*(Pointing at HANNIGAN)*

You! Your days are numbered.

**MISS HANNIGAN**

Let me at her! Let me...

*(DRAKE and MARINE drag HANNIGAN, ROOSTER and LILY off)*

**WARBUCKS**

Annie, we'd like to meet your friends.

(*THE ORPHANS gathering around WARBUCKS and ANNIE*)

**ANNIE**

Okay. Kids, I'd like you to meet Miss Grace Farrell.

**THE ORPHANS**

(*Quietly*)

Hello.

**GRACE**

Hi, kids.

**ANNIE**

And this is Mr. ...

(*Crosses to WARBUCKS. Looks up. Warmly*)

... Daddy Warbucks.

**THE ORPHANS**

(*Quietly*)

Hello.

**WARBUCKS**

Hi, kids.

(*WARBUCKS motions to ANNIE towards ROOSEVELT*)

**ANNIE**

(*Simply – it's no big deal*)

Oh, yeah, and this is the President of the United States.

**THE ORPHANS**

(*Quietly*)

Hello.

**ROOSEVELT**

(*On the back of a campaign train*)

Hi, kids.

**WARBUCKS**

Children, Miss Hannigan is gone for good!

**THE ORPHANS**

*(Jump and cheer)*

Yay!

**WARBUCKS**

And you won't have to work any more!

**THE ORPHANS**

Yay!

**WARBUCKS**

Instead, you'll have classrooms! And teachers.

**THE ORPHANS**

Yea...yuck!

**ANNIE**

Oh, but listen kids – no more mush!

*(SHE marches)*

**# 28 – New Deal for Christmas      (Warbucks, Grace, Annie, Company)**

**THE ORPHANS**

*(Also marching in tempo)*

No more mush! No more mush! No more mush!

*(On second "no more mush," the music begins. GRACE and WARBUCKS move ORPHANS stage right to sit and listen.)*

**WARBUCKS**

Yes, girls, for you, and perhaps for all of us,

*(HE subtly takes GRACE'S hand. SHE can't suppress a smile)*

this Christmas is going to be the beginning of a wonderful new life.

I KNOW THE DEPRESSION'S DEPRESSING,

**GRACE**

THE CAROLS ARE STILLED.

THE STORES AREN'T FILLED,

**WARBUCKS**

AND WINDOWS ARE MINUS THEIR DRESSING.

*(Their hands finally unclasp)*

**GRACE**

THE CHILDREN DON'T GRIN,  
THE SANTAS ARE THIN,

**GRACE & WARBUCKS**

AND I'VE HEARD A TERRIBLE RUMOR:  
"NO GOODWILL, NO CHEER."

**WARBUCKS**

BUT WE'LL GET A NEW DEAL FOR CHRISTMAS  
THIS YEAR!

**ANNIE & THE ORPHANS**

THE SNOWFLAKES ARE FRIGHTENED OF FALLING,

**MOLLY**

AND OH, WHAT A FIX,  
NO PEPPERMINT STICKS!

**WARBUCKS**

AND ALL THROUGH THE LAND FOLKS ARE BAWLING,

**GRACE**

AND FILLED WITH DESPAIR,  
'CAUSE CUPBOARDS ARE BARE.

**WARBUCKS**

BUT SANTA'S GOT BRAND NEW ASSISTANTS,  
THERE'S NOTHING TO FEAR,  
THEY'RE BRINGING A NEW DEAL FOR CHRISTMAS  
THIS YEAR.

**SERVANTS AND ORPHANS**

*(SERVANTS are entering from left and right)*

BONG, BONG, BONG, BONG.  
BONG, BONG, BONG, BONG.

**(SERVANTS AND ORPHANS)**

BONG, BONG, BONG, BONG.

BONG, BONG, BONG, BONG.

*(THE ORPHANS, as "reindeer" assemble on the floor in front of ROOSEVELT in his chair, as Santa in his sleigh.)*

**ROOSEVELT**

*(Cracking an imaginary whip)*

ON FARLEY AND PERKINS!

ON ICKES AND WALLACE!

ON MORGANTHAU AND CUMMINGS.

**ALL**

FILL OUR POCKETS WITH DOLLARS!

**ROOSEVELT**

ON ROPER AND SWANSON!

**ROOSEVELT & WARBUCKS**

*(Not exactly wonderful harmony. WARBUCKS is still a republican and FDR is still a democrat)*

GET ALONG CORDELL HULL.

**ORPHANS**

GET ALONG, GIDDY UP.

**MEN**

CALL YOUR COMMITTEE UP.

**WOMEN**

BUILD EVERY CITY UP.

**ALL**

CHEER EVERY KIDDY UP.

*(COP enters to tell GRACE he's found something. GRACE tells WARBUCKS as SERVANTS exit stage right and come back with a large, wrapped Christmas box, big enough to hold an animal)*

**ALL**

FILL EVERY STOCKING WITH LAUGHTER,

WE HAVEN'T GOT ROOM FOR ANY MORE GLOOM.

LET'S RING EVERY BELL FROM ITS Rafter

**WARBUCKS**

AND CHIME 'CROSS THE LAND:

**ANNIE**

"TOMORROW'S AT HAND."

**WARBUCKS**

*(Spoken)*

THOSE HAPPY DAYS  
THAT WE WERE PROMISED...

**ROOSEVELT**

ARE FINALLY HERE!

**ALL**

WE'RE GETTING A NEW DEAL FOR CHRISTMAS!  
CHRISTMAS  
THIS YEAR!

*(SANDY is revealed as box is opened. ANNIE and ORPHANS runs to SANDY. When HE is revealed, ANNIE shouts "Sandy!" Then ANNIE crosses to WARBUCKS, who picks HER up and twirls HER, as the curtain comes in.)*

# 29 – *Bows*

*(All)*

**ALL**

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

JUST THINKING ABOUT TOMORROW  
CLEAR AWAY THE COBWEBS AND THE SORROWS  
TIL THERE'S NONE.

(ALL)

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 ONLY A DAY AWAY!

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

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 ONLY A DAY AWAY!

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

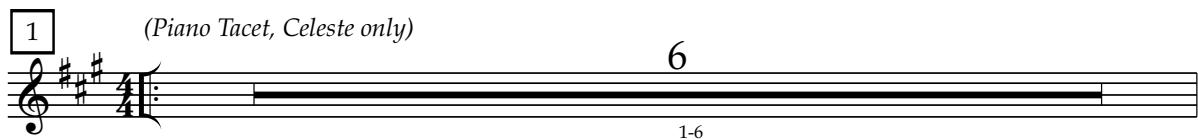
**END OF ACT 2**

## #1 – OVERTURE

TACET

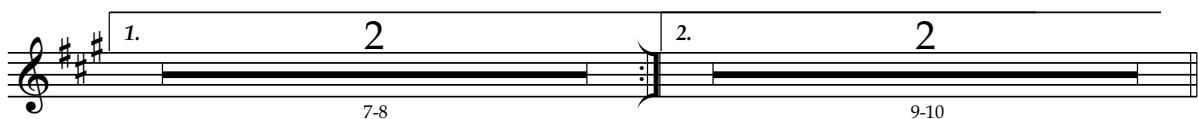
## #2 – MAYBE

1 (Piano Tacet, Celeste only)



6

1-6



1.

2

2.

2

7-8

9-10

11

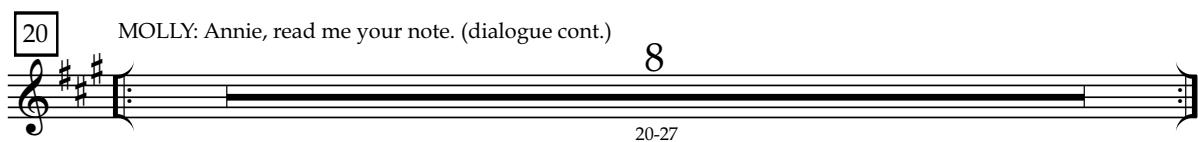


9

11-19

20

MOLLY: Annie, read me your note. (dialogue cont.)



8

20-27

**Più mosso**

ANNIE: Somewhere. Somewhere.

*Vamp—vocal last time*

28

(ANNIE)

28 (ANNIE) May - be far a - way, 29 Or 30 may - be real near - by,

30 He may be pour - ing her cof - fee, 31 She may be straight - 'ning his tie.

36

36 May - be in a house 37 All 38 hid - den by a 39 hill,

40 She's sit - ting play - ing pi - a - no, 41 He's sit - ting pay - ing a 42 bill.

44

44 Bet - cha they're young, 45 Bet - cha they're smart, 46 Bet they col - lect— things like

47 ash - trays and art, 48 Bet - cha they're good— (Why should - n't they be?) 49

50 Their one mis - take 51 was 52 giv - ing up me.— So

53

53 May - be now it's 54 time, And 55 may - be when I 56 wake,

57 They'll be there call - ing me 58 "Ba - by," 59 May -

60

(Dialogue)

7

be.

61-67

68 8  
68-75

76 (ANNIE)

Bet - cha he reads, Bet - cha she sews, May - be she's made me a  
clo - set of clothes. May - be they're strict, As 81 straight as a line,  
Don't real - ly care as long as they're mine. So,  
May - be now this prayer's The last one of its kind;  
Won't you please come get your "ba - by"? 2  
91-92

93 (ANNIE & ORPHANS)  
May - be. 94 95

The musical score consists of six staves of music. Staff 1 (measures 68-75) shows a vocal line with a dynamic of 8, and a piano part with a dynamic of 68-75. Staff 2 (measures 76-81) is labeled '(ANNIE)' and includes lyrics: 'Bet - cha he reads, Bet - cha she sews, May - be she's made me a clo - set of clothes. May - be they're strict, As 81 straight as a line,'. Staff 3 (measures 82-84) includes lyrics: 'Don't real - ly care as long as they're mine. So,'. Staff 4 (measures 85-88) includes lyrics: 'May - be now this prayer's The last one of its kind,'. Staff 5 (measures 89-92) includes lyrics: 'Won't you please come get your "ba - by"? 2'. Staff 6 (measures 93-95) is labeled '(ANNIE & ORPHANS)' and includes lyrics: 'May - be. 94 95'. The music is in G major with a key signature of two sharps. The vocal parts are in soprano range, and the combined part is in a lower range.

### #3 – ANNIE'S ESCAPE

**TACET**

## ***#4 – HARD-KNOCK LIFE***

HANNIGAN: They must've got stuck in traffic.

4 times

2

8

2-9

10-13 14 15 (Segue) 15 Conductor counts 1-2-3-4

4

(ALL)

16

It's the hard - knock life for us! It's the hard - knock life for us!

(ANNIE) (+ ORPHANS) (ANNIE)

20 'Stead - a treat - ed, 21 We got tricked! 22 'Stead - a kiss - es,

(+ORPHANS) (ALL)

23 We got kicked! 24 It's the hard - knock 25 life!

27

26 Got no folks to speak of, so, 28 It's the hard - knock 29 row we hoe.

(ANNIE) (+ORPHANS) (ANNIE)

30 Cot - ton blan - kets 31 'Stead - a wool! 32 Emp - ty bel - lies—

(+ORPHANS) (ALL)

33 'Stead - a full! 34 It's the hard - knock 35 life!

Detailed description: The image shows a musical score for 'HARD-KNOCK LIFE' with lyrics and conductor counts. The score consists of multiple staves of music with lyrics. The first section starts with a '4 times' instruction, followed by a measure with a '2' in a box above the staff, then an '8' with '2-9' below it. The second section begins with a '4' above the staff, followed by '10-13', '14', '(Segue)', '15', and 'Conductor counts 1-2-3-4'. The third section starts with a '16' in a box above the staff, followed by lyrics 'It's the hard - knock life for us! It's the hard - knock life for us!'. The fourth section starts with '(ANNIE)', '(+ ORPHANS)', and '(ANNIE)' above the staff, followed by lyrics ' 'Stead - a treat - ed, 21 We got tricked! 22 'Stead - a kiss - es,''. The fifth section starts with '(+ORPHANS)' and '(ALL)' above the staff, followed by lyrics '23 We got kicked! 24 It's the hard - knock 25 life!'. The sixth section starts with a '27' in a box above the staff, followed by lyrics '26 Got no folks to speak of, so, 28 It's the hard - knock 29 row we hoe.'. The seventh section starts with '(ANNIE)', '(+ORPHANS)', and '(ANNIE)' above the staff, followed by lyrics '30 Cot - ton blan - kets 31 'Stead - a wool! 32 Emp - ty bel - lies—'. The eighth section starts with '(+ORPHANS)' and '(ALL)' above the staff, followed by lyrics '33 'Stead - a full! 34 It's the hard - knock 35 life!'. The music is in 4/4 time with a key signature of four sharps. Measures are numbered 1 through 35.

(ANNIE) 36 Don't it feel like this wind is al - ways 38 howl - in'? Don't it

(JULY/KATE)\* 37

(PEPPER/TESSIE)\* 39 seem like there's nev - er an - y 40 light? Once a

(DUFFY)\* 41 day don't you want to throw the 42 towel in? It's

(ANNIE) 43 eas - i - er than put - tin' up a 44 fight. No one's

45 (ANNIE) there when your dreams at night get creep - y, No one

(ORPHANS) 46 Ooo.

47 cares if you grow or if you shrink, No one

Ooo.

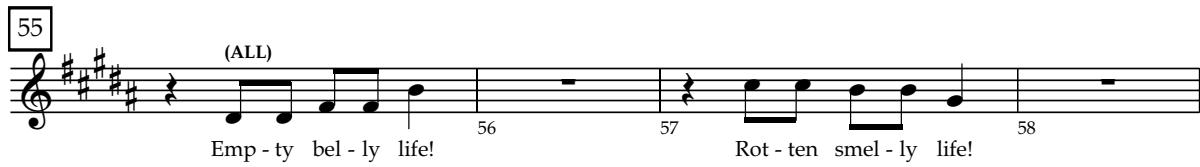
48 (ALL) dries when your eyes get red and weep - y. From the

Ooo.

49 50 (ALL) cry - in' you would think this place -'d sink. 51 52 53 54 Oh!

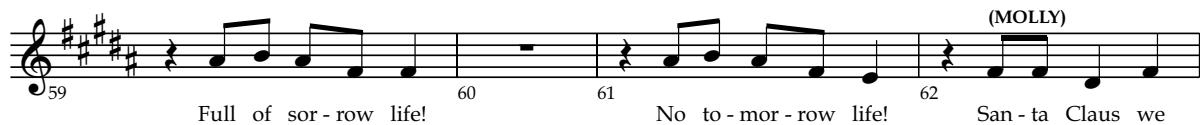
\* Use strong voices, not necessarily the character assigned.

55 (ALL)



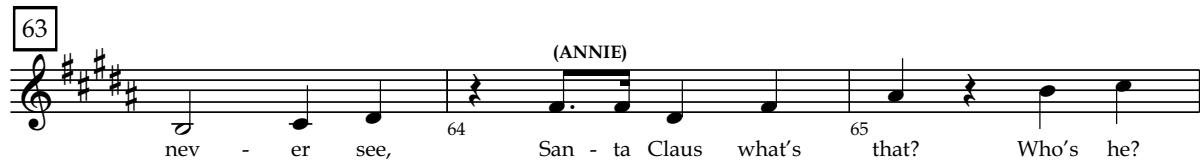
Emp - ty bel - ly life! 56 Rot - ten smel - ly life! 57 Rot - ten smel - ly life! 58

59 (MOLLY)



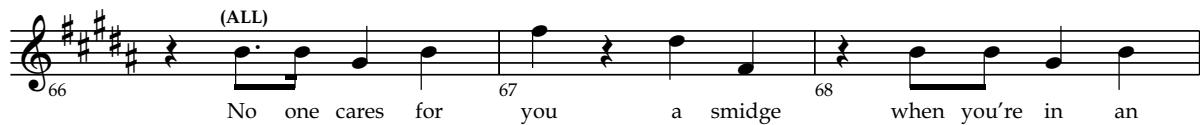
Full of sor - row life! 59 No to - mor - row life! 60 No to - mor - row life! 61 San - ta Claus we 62

63 (ANNIE)

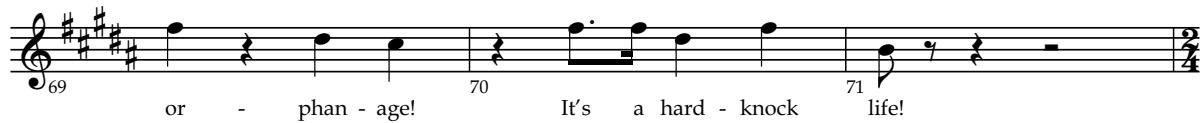


nev - er see, 63 San - ta Claus what's 64 San - ta Claus what's 65 Who's he? 66

66 (ALL)

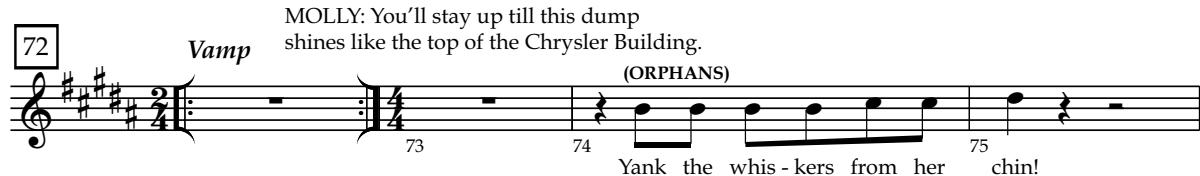


No one cares for 66 you 67 a smidge 68 when you're in an 69



or - phan - age! 69 It's a hard - knock 70 It's a hard - knock 71 life! 71

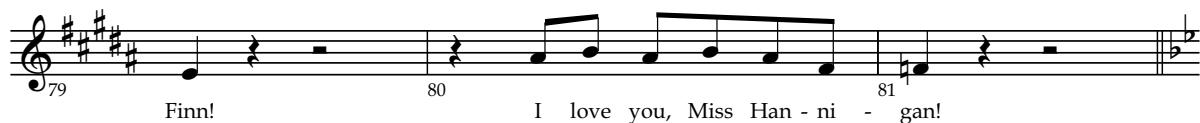
72 Vamp (ORPHANS)



MOLLY: You'll stay up till this dump  
shines like the top of the Chrysler Building.  
Yank the whis - kers from her chin! 73 74 75



Jab her with a safe - ty 76 pin! 77 Make her drink a Mic - key 78



Finn! 79 I love you, Miss Han - ni - gan! 80 81

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

6



82-87 88

(ALL EXCEPT MOLLY) 90

MOLLY:  
It's medicine!

MOLLY:  
Merry Christmas!

89 It's the hard - knock life for us! 91 It's the hard - knock life for us!

MOLLY:  
It's lots of medicine!

93 No one cares for you a smidge when you're in an or - phan - age! 94 95 96

97 It's the hard - knock life! 98 99 It's the hard - knock life!

100 It's the hard - knock life! 101 102 103

## #5 – HARD-KNOCK REPRISE

DUFFY: No more  
hard-knock life for Annie!

*Vamp*

(ALL) (MOLLY)

Luck-y kid, she's out there free, Run - nin' free in N. Y. C.  
Luck-y duck, she got a - way But we're gon-na have to pay,

(ALL)

Bet she finds her folks like that! Mom and Dad right off the bat!  
Gon - na get our fac - es slapped Gon - na get our knuck - les rapped.

10 (ALL BUT MOLLY)

It's the hard - knock life. It's the hard - knock

11 (MOLLY)

12 is. Yes, it

life. It's the hard - knock life.

13 Yes, it 14 is. 15 Yes, it

It's the hard - knock life. It's the hard - knock

16 is. 17 Yes, it 18 is.



19 **Slowly**  
(ALL BUT MOLLY)

MOLLY: Help, help. I'm stuck. 7

life. 20-26

27 9

27-35

36 *meno mosso* 7

36-42 *Segue*

## #6 – TOMORROW

1 ANNIE: I'll take care of you. And everything's  
gonna be fine. For the both of us. If not today, well ...

2 (ANNIE)

3 The

sun - 'll come out to - mor - row, 4 Bet your bot - tom dol - lar that to -

5 mor - row. 6 There'll be sun! Just

7 think - in' a - bout to - mor - row 8 clears a - way the cob - webs and the

9 sor - row 10 'til there's none! 11 When I'm stuck with a

11 day that's gray and 12 lone - ly, 13 I just stick up my

13 chin and grin and 14 say: 15 Oh, "The

16 sun - 'll come out to - mor - row" 17 So ya got - ta hang on 'til to -

18 mor - row. 18 come what 19 may! To -

20 mor - row, to - mor - row, I 21 love ya to - mor - row, you're 22 al - ways a day a -



23 (Dialogue) 7  
way! 24-30

31 5 36 7  
31-35 36-42

43 7 Vamp ANNIE: Oh, I don't mind the weather.  
(ANNIE) When I'm stuck— with a (to 52)  
51 day that's gray and 52 lone - ly, I just stick— up my  
53 chin and grin and 54 say:— Oh, "The  
56 sun - 'll come out— to - mor - row" So ya got - ta hang on 'til to -  
58 mor - row— come what 59 may! To 60 mor - row, to - mor - row, I  
61 love ya to - mor - row, you're 62 al - ways a day a - 63 way! To -  
64 mor - row, to - mor - row, I 65 love ya to - mor - row, you're 66 al - ways a  
Cue to stop:  
ANNIE: Excuse me,  
folks, excuse me...  
Vamp  
rall.  
67 day 68 a - 69 way! 70 71 72 Segue 73

## #7 – HOOVERVILLE

## 2 Starts

WARN: Yeah, you shoulda run against Roosevelt.  
Vamp Cue: Hey , listen to this.

Cue to continue:  
MAN 1: Ragged.  
WOMAN 3 & WOMAN 4: Hungry.  
MAN 3 & ALL: Homeless!

MAN 3 & ALL: Homeless!

2 (ALL) To-day we're liv-ing in a shan - ty, To-day we're scroung-ing for a meal,

(SOPHIE) To-day I'm steal-ing coal for fi - res, who knew I could steal?

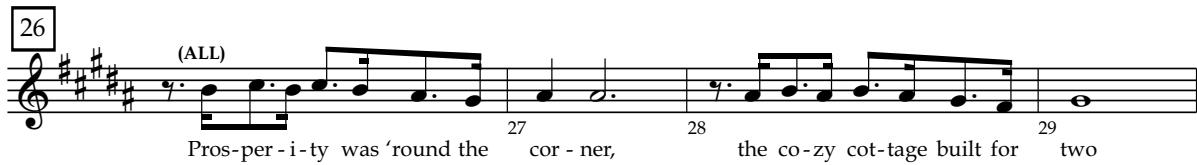
10 (MEN) I used to win-ter in the tro - pis, (WOMEN) I spent my sum-mers at the shore.

(MAN with papers) I used to throw a-way the pa - pers, He don't an - y - more.

18 We'd like to thank you Her-bert Hoo - ver, For real-ly show-ing us the way,

22 we'd like to thank you Her-bert Hoo - ver; he made us what we are to - day.

26 (ALL)

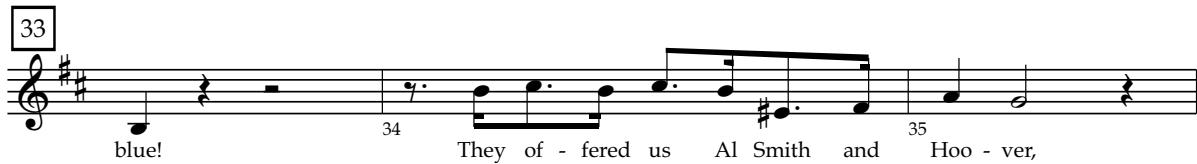


Pros-per-i-ty was 'round the cor-ner, the co-zy cot-tage built for two



In this blue heav-en that you gave us yes! We're turn-ing

33



blue! They of-fered us Al Smith and Hoo-ver,



we paid at-ten-tion and we chose, Not on-ly did we pay at-



ten-tion, we paid through the nose.

42 (SOPHIE)



In ev'-ry pot he said "a chick-en" (ALL) But Her-ber-t Hoo-ver he for-got!



(ANNIE) Not on-ly don't we have the chick-en, You ain't got the pot! Hey, Her-bie, (ALL)

50 (WOMEN)



(MEN) Grate-ful na-tion. (MEN) You left be-hind a grate-ful na-tion, So Herb, our hats are off to



Herb, our hats are off. (ALL) We're up to here with ad-mi-ra-tion, you, We're up to here with ad-mi-ra-tion,

(ANNIE)

56 You think he'd like a lit - tle 57 stew?

58 (WOMEN) (MEN) Ho, ho,  
Come down and share some Christ - mas din - ner,

ho. Bring the Mis - sus

60 Be sure to bring the Mis - sus 61 too,

too. (ALL)

62 We got no tur - key 63 for our stuf - fin' 64 Why don't we stuff

65 (GROUP 1) (GROUP 2) Thank you, Her - bie  
you. 66 We'd like to thank you Her - bert 67 Hoo - ver

(ALL)

68 For real - ly show - ing us the 69 way. 70 You dir - ty rat, you

71 bu - reau - crat, you 72 made us 73 what we are to -

(ALL)

74 day! 75 76 77 Come and get it, Herb!

## #8 – HOOVERVILLE RAID

TACET

## #9 – LITTLE GIRLS

(Scene changes to Orphanage)

8

1-8

9 (Dialogue)  
(Soprano Sax solo)

3 10 11 3

7

12-18 19 3

20

21 3

7

22-28 29 3

MISS HANNIGAN: Get to work, all of ya!

30 Vamp  
(MISS HANNIGAN)

31

Lit - tle girls, lit - tle girls, Ev - 'ry - where I turn I can

32 33 34

see them.—— Lit - tle girls, lit - tle girls,

35 36 37

night and day I eat sleep and breathe them.—— I'm an or - di - na - ry

38

wo - man with feel - ings. I'd like a man to nib - ble on my ear. But I'll ad - mit no man has bit, So

how come I'm the moth - er of the year?

Lit - tle cheeks, lit - tle teeth, ev - 'ry - thing a-round me is lit - tle. If I wring lit - tle necks, Sure - ly I would get an ac - quit - tal!

Some wom - en are drip - ping with dia - monds, 3 Some wom - en are drip - ping with pearls. Luck - y me! Luck - y me!

Look at what I'm drip - ping with: Lit - tle girls.

62

MISS HANNIGAN: Shut up!

8

62-69

70

*Safety*  
(MISS HANNIGAN)

How I hate lit - tle shoes, lit - tle socks and each lit - tle

71

72 bloom - er.—— I'd have cracked years a - go

73

74

75 If it weren't for my sense of hu - mor.——

76

77

78

Some day I'll step on their freck - les, Some night I'll straight - en their

79

80

81 curls. Send a flood, send the flu, An - y - thing that you can do to

82

83

84 lit - tle girls.——

85

86

87

88

89

MISS HANNIGAN: Shut up!

How I hate lit - tle shoes, lit - tle socks and each lit - tle

bloom - er.—— I'd have cracked years a - go

If it weren't for my sense of hu - mor.——

Some day I'll step on their freck - les, Some night I'll straight - en their

curls. Send a flood, send the flu, An - y - thing that you can do to

lit - tle girls.——

## ***#10 – LITTLE GIRLS REPRISE***

WARN: To Bergdorff's and get you a warm, winter coat.

CUE—MISS HANNIGAN: She can hardly believe it?

2 times      2      8      2-9

10 (MISS HANNIGAN)

Some - day    I'll land in the    11 nut - house    12 With all    the nuts and the

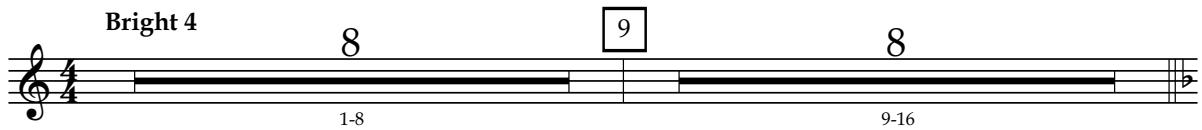
squirrels.      14 There I'll stay, tucked a - way    15 'til the pro - hib - i - tion of

lit      -      17 tle      18 girls.      19      20      21      *Attacca*

The musical score consists of four staves of music for a single voice. The first staff begins with a 4/4 time signature and a key signature of four flats. The vocal line starts with a rest, followed by a melodic line that includes a trill-like pattern. The second staff begins with a 2 times instruction, followed by a measure with a box containing the number 2, and then an 8-measure section. The third staff starts with a box containing the number 10, followed by the vocal line "(MISS HANNIGAN)". The lyrics "Some - day I'll land in the nut - house With all the nuts and the" are written below the staff. The fourth staff continues the vocal line with the lyrics "squirrels. There I'll stay, tucked a - way 'til the pro - hib - i - tion of". The fifth staff concludes the vocal line with the lyrics "lit - tle girls. \_\_\_\_\_". The score ends with a fermata over the note at measure 21 and the instruction "Attacca". Measure numbers 11, 12, 13, 14, 15, 16, 17, 18, 19, and 20 are marked below the staff.

## #11 – I THINK I'M GONNA LIKE IT HERE

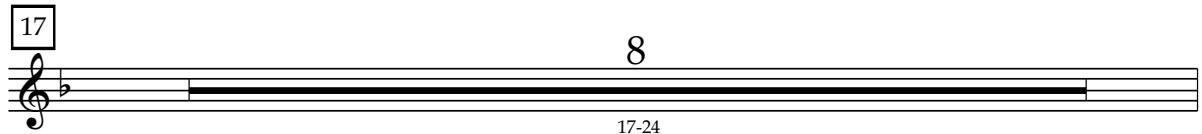
**Bright 4**



8 9 8

1-8 9-16

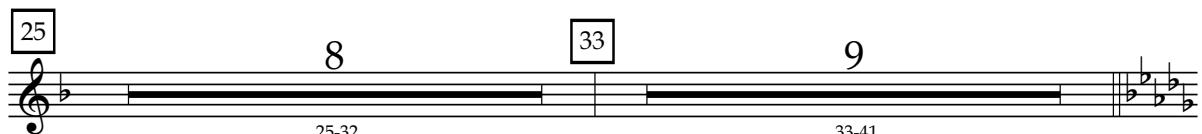
**17**



8

17-24

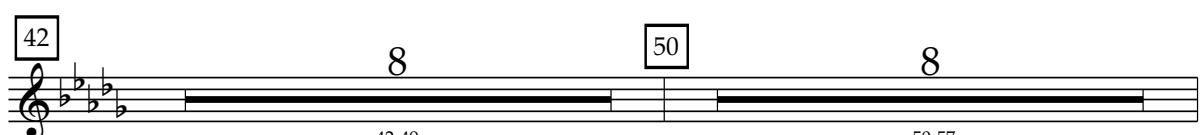
**25**



8 33 9

25-32 33-41

**42**



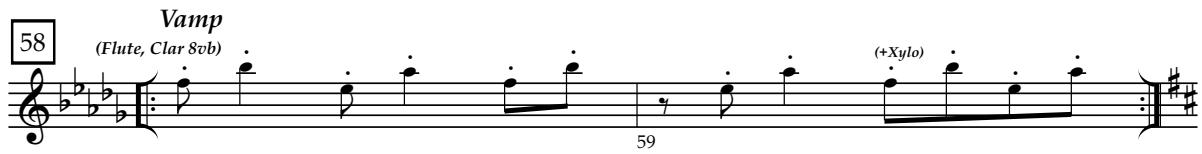
8 50 8

42-49 50-57

**58**

*Vamp*

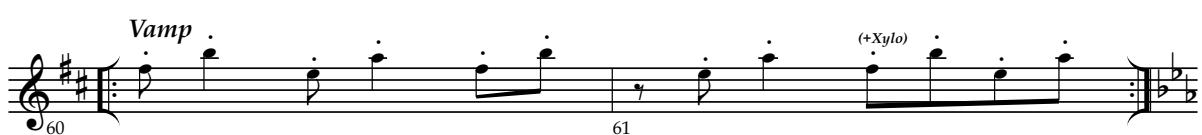
*(Flute, Clar 8vb)*



59

**60**

*Vamp*



61

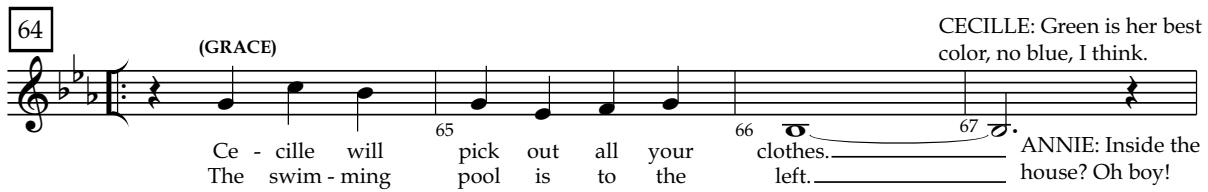
*(+Xylo)*

**62-63**

**2**

GRACE: No, of course not. You're our guest.  
And, for the next two weeks, you're going to  
have a swell time. Now ...

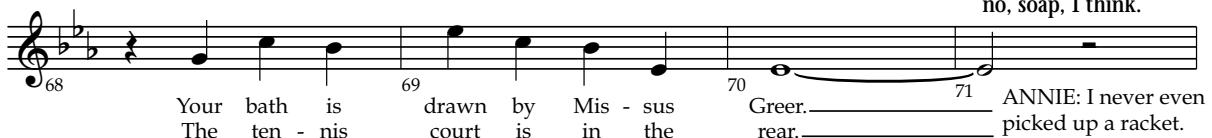
64 (GRACE)



Cecille will pick out all your clothes. left.

CECILLE: Green is her best color, no blue, I think.

ANNIE: Inside the house? Oh boy!

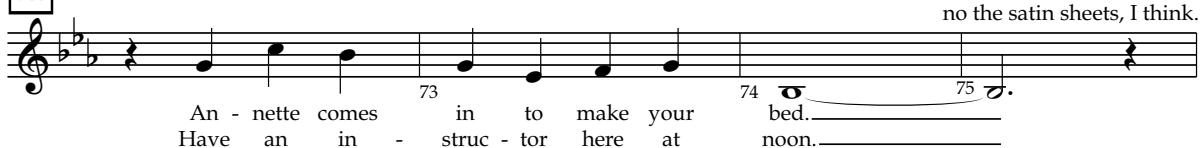


Your bath is drawn by Mis - sus Greer. rear.

MRS. GREER: Bubbles... no, soap, I think.

ANNIE: I never even picked up a racket.

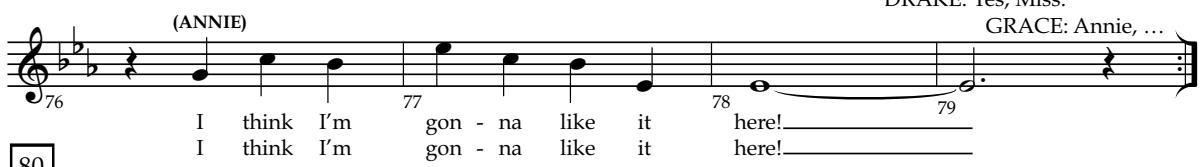
72



An - nette comes in to make your bed. noon.

ANNETTE: The silk... no the satin sheets, I think.

(ANNIE)



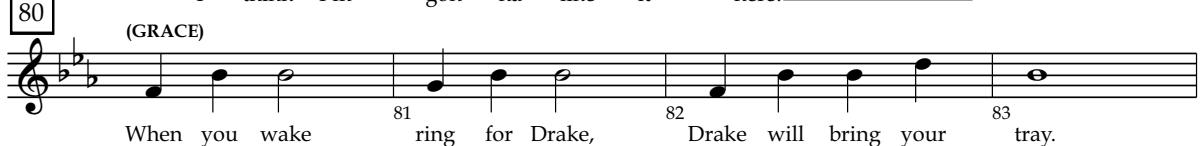
I think I'm gon - na like it here!

GRACE: Oh, and get that Don Budge fellow if he's available.

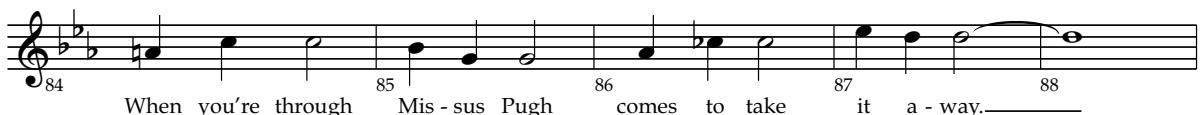
DRAKE: Yes, Miss.

GRACE: Annie, ...

80 (GRACE)

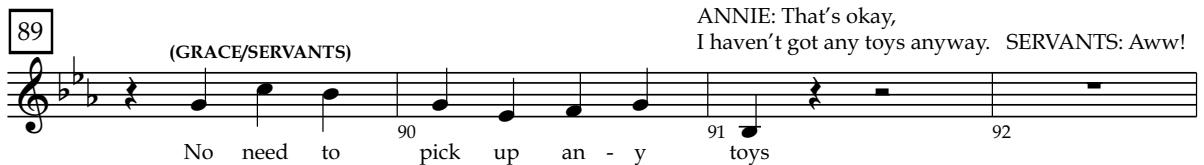


When you wake ring for Drake, Drake will bring your tray.



When you're through Mis - sus Pugh comes to take it a - way.

89 (GRACE/SERVANTS)



No need to pick up an - y toys

ANNIE: That's okay, I haven't got any toys anyway.

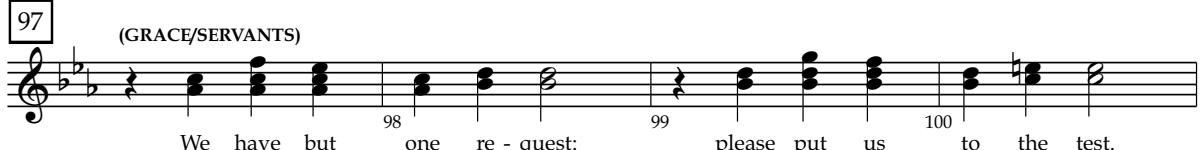
SERVANTS: Aww!

(GRACE)



No fin - ger will you lift, my dear.

97 (GRACE/SERVANTS)



We have but one re - quest: please put us to the test.

(ANNIE) 8<sup>vb</sup>

101 I know I'm 102 gon-na like it 103 here.  
104

105

Used to room 106 in a tomb 107 where I'd sit and 108 freeze.

109 Get me now, 110 Ho-ly cow, 111 could some-one 112 pinch me please?

ANNIE: Oww!

GRACE: She didn't mean it.

2

113-114

115 (GRACE)

We nev - er had a lit - tle 116

(SERVANTS) We've nev - er had a lit - tle girl, we've nev - er had a lit - tle girl. (ANNIE)

117 girl. 118 119 I'm ver - y

120 glad to vol - un - 121 teer. 122

(GRACE/SERVANTS)

123 We hope you 124 un - der - stand: 125 your wish is 126 our com - mand,

(ANNIE) I know I'm 128 gon - na 129 like it

(GRACE/SERVANTS) We know you're gon - na like it

130 here! 131 132 133 (ALL) Wel - come! 134

## #12 – N.Y.C.

WARBUCKS: Drake?

DRAKE: Yes, sir?

WARBUCKS: Coats.

4

1-4

5 2 *rall.* 2 9 *Vamp* 2

5-6 7-8 9-10

*Vamp – vocal last time*

(WARBUCKS)

N. Y. C. 12 13 14 What is it a - bout you?

15 16 17 18 You're big, you're loud, you're tough.

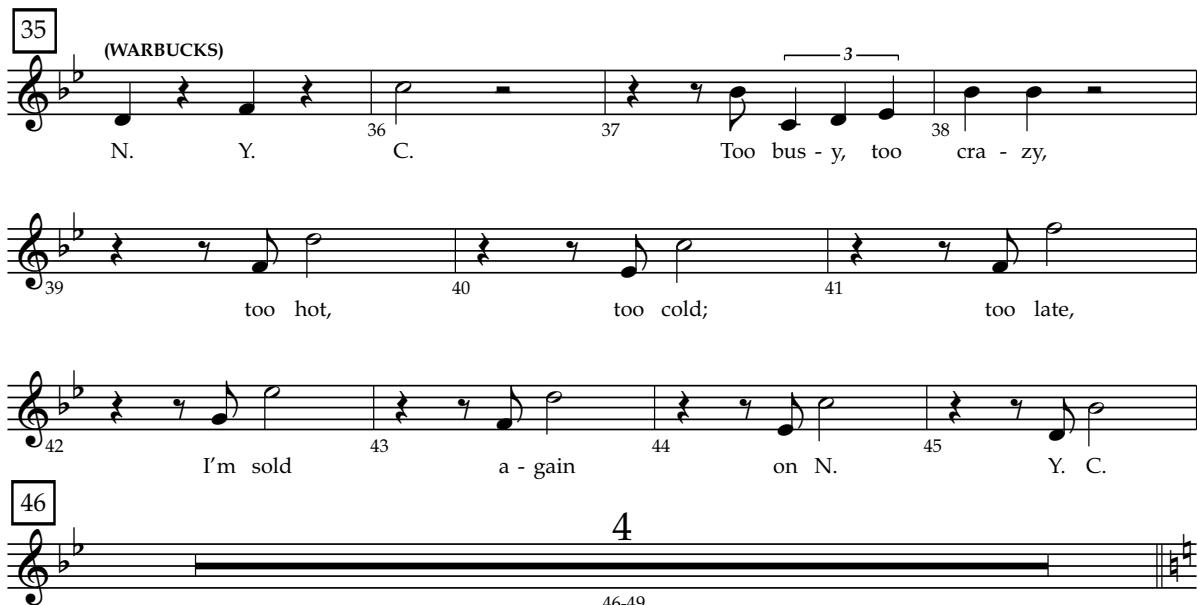
19 N. Y. C. 20 21 22 I go years with - out you,

23 24 25 26 Then I can't get e - enough, e - enough of

27 cab driv - ers 28 an - swer - ing back - in lan - guage far from 30 pure, e - enough of

31 32 33 34 frank - furt - ers an - swer - ing back. Broth - er, you know you're in

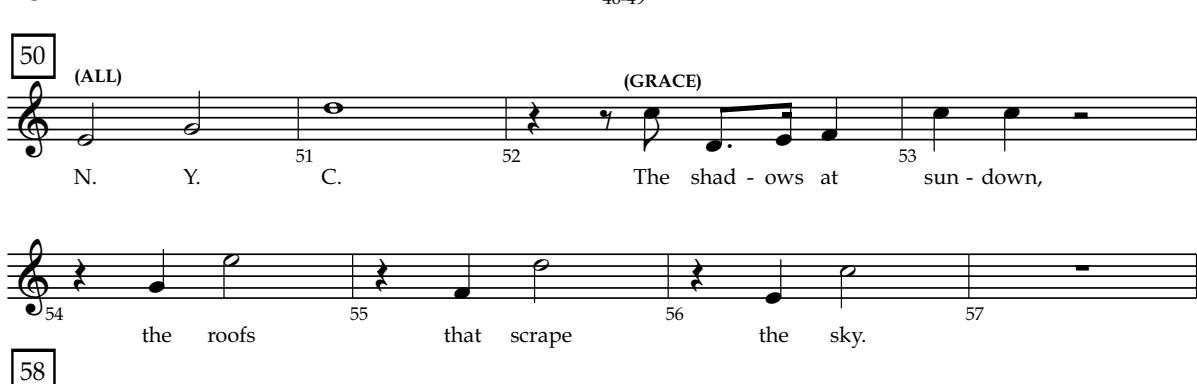
35 (WARBUCKS)



N. Y. C. Too bus - y, too cra - zy,  
36 C. 37 38 39 40 41  
too hot, too cold; too late,  
I'm sold a - gain on N. Y. C.

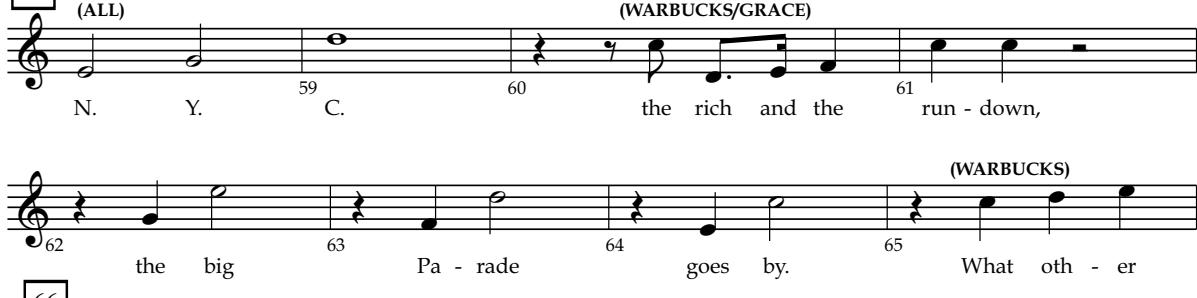
46 4  
46-49

50 (ALL) (GRACE)



N. Y. C. The shad - ows at sun - down,  
51 C. 52 53  
the roofs that scrape the sky.

58 (ALL) (WARBUCKS/GRACE)



N. Y. C. the rich and the run - down,  
59 C. 60 61  
the big Pa - ride goes by.

62 (WARBUCKS)



63 64 65 66 67 68 69 70 71 72 73  
What oth - er town has the Em - pi - re State\_\_\_ and a may - or five foot two? No oth - er town in the whole for - ty eight\_\_\_ can half com - compare with you. Oh,

(ALL)

74 (ALL) (WARBUCKS) 3

N. Y. C. You make 'em all post - cards.

(WARBUCKS/GRACE)

You crowd, you cramp, you're still the champ,

85

A - men for N. Y. C.

4 (ALL) 3

87-90 91 92 The shim - mer of Times Square,

93 The pulse 94 the beat, 95 the drive!

97 2 (WARBUCKS) 3

97-98 99 100 You might say that I'm square,

(WARBUCKS/GRACE)

101 but damn, 102 I come 103 a - live. 104 The ci - ty's

105 (ANNIE)

bright as a 106 pen - ny ar - cade, It 107 blinks, it 108 tilts, it rings. To think that

(ANNIE)

109 I've lived here 110 all of my life and 111 nev - er seen these 112 things.

113 (ALL)

N. Y. C. the whole world keeps coming by bus,

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

123 (STAR-TO-BE)

N. Y. C. Just got here this morning

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

131

N. Y. C. I give you fair warning

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

139 Slower

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

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

(STAR-TO-BE)

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

(ALL)

145 146 147 148 Oo

(STAR-TO-BE)

3

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

*rall.*

*a tempo*

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

159 (ALL)

160 C. 161 you're 162 stand - ing room 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.

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

172 173 174 175 176 177 178

C!

179 2 COP: Keep it quiet down there!  
(ALL) 181 N. Y. 182 C.

179-180 181 182

USHERETTE: Immediate seating ...  
there is immediate seating!

183 Very slowly in 2 4 183-186

183

187 (WARBUCKS) (ANNIE)  
Give in 188 don't fight, 189 good girl, 190 good - night,

187

(WARBUCKS)  
191 sleep tight, 192 in "N. 193 Y. C."

191 192 193

194 On cue jump to m. 204 10 On cue 194-203 204 205

194

## #13 – EASY STREET

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

On the skids.

2 **Freely**

(ROOSTER)

I re - mem - ber the way our saint - ed 3 moth - er would sit and

(HANNIGAN)

croon us her lul - la - 5 by, She'd say, 6 "Kids, there's a place that's like no

(ROOSTER)

oth - er, you got - ta 8 get there be - fore you 9 die. You don't

10 (HANNIGAN) (ROOSTER)

get there by play - ing from the 11 rule book, you stack the 12 a - ces, you load the

(TOGETHER)

dice!" Moth - er 14 dear, oh, we know you're down there

lis - tening how can we 16 fol - low your sweet ad - 17 vice to

18 **Tempo—Slow 4 "New Orleans"**

(ROOSTER)

Eas - y 19 Street, 20 Eas - y 21 Street,

(HANNIGAN)

where you 23 sleep 'til 24 noon. 3 3 3 Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah,

26 (TOGETHER)  
(HANNIGAN)

yeah! She'd re - 27 peat 28 Eas - y 29 Street

30 Bet - 31 ter 32 get there soon.

33 Slower (Dialogue) 7 33-39 40

41 Tempo—Slow 4 “New Orleans” (ALL)

Eas - y 42 Street, 43 Eas - y 44 Street,

45 where the rich folks 46 play, (ALL) 47 play, 48 play, 49 play, 50 all day.

49 (ALL) (HANNIGAN) (ALL)

Move them 50 feet (Move them ev - er - lov - in' 51 feet) to Eas - y

LILY: (Sings a little out of tune)  
Easy street, easy str...  
HANNIGAN: Oh, shut up

52 Street 53 When you 54 get there 55 stay!

56 Slower (Dialogue) 7 (ROOSTER)

56-62 63 It ain't

64

fair how we scrounge for three or 65 four bucks while she gets

(LILY) (HANNIGAN)

66 War - bucks the lit - tle 67 brat! It ain't 68 fair this here life is driv - ing

(HANNIGAN) (ROOSTER)

69 me nuts! While we get 70 pea - nuts, she's liv - ing 71 fat! May - be

72 (HANNIGAN) (ROOSTER)

she holds the key, that lit - tle 73 la - dy, to get - tin' 74 more bucks in - stead of

(LILY)

75 less. May - be 76 we fix the game with some - thing 77 shad - y... Where does that

MISS HANNIGAN: Oh, tell her (ROOSTER) (ALL)

78 put us? Give you one 79 guess. Yes!

80 New Orleans 4

Eas - y Street, Eas - y Street,

An - nie is the 86 key, yes sir - ee, yes sir - ee, yes sir - ee, yeah! (to 96)

88 6 88-93

94 (ALL)

Eas - y Street, Eas - y Street, That's where we're

99 gon - na be. 100 101 102 103 104 Applause Segue

[Playoff] (Drum kick in) 2 105-106

107 That's where we're gon - na

108 be.

## #13A – INTO WARBUCK'S MANSION

TACET

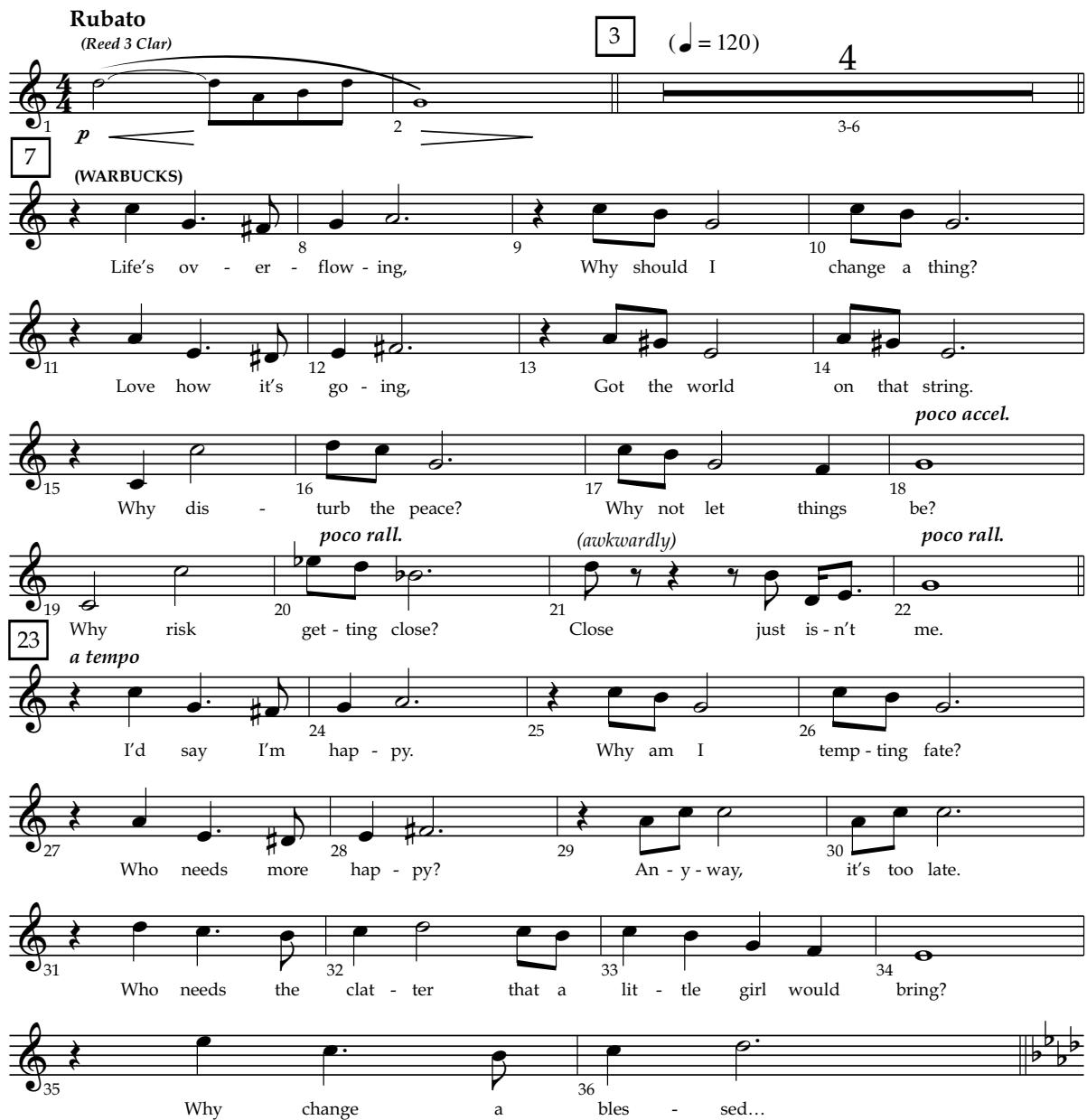
## #14 – WHY SHOULD I CHANGE A THING?

**Rubato**  
(Reed 3 Clar)

7 (WARBUCKS)

3 (♩ = 120) 4

1 Life's ov - er - flow - ing, 8 Why should I 10 change a thing?  
2 Love how 12 it's go - ing, 13 Got the world 14 on that string.  
3 Why dis - 16 turb the peace? 17 Why not let 18 things be?  
4 poco accel.  
5 poco rall. (awkwardly) 6 poco rall.  
7 Why risk 20 get - ing close? 21 Close 22 just is - n't me.  
8 a tempo  
9 I'd say 11 I'm 24 hap - py. 25 Why am I 26 temp - ting fate?  
10 Who needs 12 more 28 hap - py? 29 An - y - way, 30 it's too late.  
11 Who needs 13 the 32 clat - ter 14 that a 33 lit - tle 15 girl 16 would 34 bring?  
17 Why 18 change 19 a 20 bles - 21 sed...



37 *Dictated*

Damn! What do I know a - bout chil - dren, ex - cept they us - 'al - ly come

small. They read, but not The Wall Street Jour - nal.

They write with cray - ons on the wall. Does one have break - fast with them

of - ten? Take them to mov - ies and to schools.

Why don't you get some clear in - struc - tions? Like when you buy a set of

tools. Damn! What do I know a - bout chil - dren?

Could they just pos - sib - ly be fun?

I think the thing that's most dis - turb - ing, I don't re - mem - ber be - ing one.

61 *Sweeping 4* 2

61-62 63 64 Why should I change a thing?

65-66 67 68 Got the world on that string.

*molto accel.*

69

69

70 71 72

Why dis - turb the peace? Why not let things be?

*rall.*

73 74 75 76

Why risk get - ting close, when close just is - n't me.

**A tempo poco più mosso**

2

77-78 79 80

Not a thing stays the same.

81 82 83 84

Now when I send Christ - mas cards, add a name.

85 86 87 88

It's a mis - take to take her un - der -neath my wing.

(OPEN)

89 90 91 92

Why change the mail - box? Re - do the bed - rooms,

93 94 95 96

Un - do va - ca - tions, Learn to love corn - flakes?

**Maestoso**

97 98 99 100 101

Why change a bles - sed thing?

## #15 – YOU WON'T BE AN ORPHAN FOR LONG

GRACE:...up to and including the White House.

DRAKE: The League of Nations!

*Dictated* (GRACE)

**2** Slow 2

1 If he should need the 3 F. B. 4 I.  
2

3

4

5 then he will 6 have the 7 F. B. 8 I. 9  
(ALL) With all the

10 fa - vors 11 that he's 12 done, 13 (Done) J. Ed - gar  
(DRAKE) (ALL)

14 Hoo - ver 15 owes him 16 one. And 17 then the

**18** March (hold tempo back)

18 mid - night 19 oil 20 gets 21 burned,  
'til not a

22 stone is 23 left un - 24 turned. 25 He will

**26**

26 search ev - 'ry - where 27 and he'll 28 find them I 29 swear. Oh, you

30 won't be an 31 or - phan for 32 long! Where 33 oth - er

34

(ALL) men would 35 call it 36 quits, (and dis - ap - 37 pear) He'll use his

38 for - tune 39 and his 40 wits. (so 41 nev - er nev - er fear) 42 'Cross the

42 street or 'cross the 43 sea, 44 An - nie, 45 sweet, we guar - an - tee that you

46 won't be an 47 or - phan, no 48 you 49 won't be an 49 or - phan for

*Safety* (Dialogue) 9 51-59

50 long!

60 6 60-65

WARBUCKS: Well, just take him off the Capone case.

DRAKE: Hip, hip ... ALL: Hooray!

66 67 68 69 70 71 72 73 74 75 76

*Martial*

To - mor - row

morn - ing it be - gins you're with a

73 man who 74 al - ways 75 wins. 76 Trust in

77 (GRACE/SERVANTS)

him and he'll 78 prove moun - tains 79 eas - i - ly 80 move. Oh, you

81 won't be an 82 or - phan, no, you 83 won't be an 84 or - phan for

85 **Freely** (Dialogue) 2 *ritard*

long! 86-87 88

93 9 2 ANNIE: Oh, boy, I gotta write a letter to the kids about this!

93-101 102-103

104 (WARBUCKS)

What a 105 thing to 106 oc - cur find - ing them, los - ing 108 her, Oh, you 109 won't be an 110 or - phan for

111 2 long. 112-113 114 So,

(ANNIE)

May - be now it's 116 time and 117 may - be when I 118 wake 119 They'll be there call - ing me

120 Broadly *rall.* 121 May 122 be. 123 124 125 *End of Act 1*

## **#16 – N.Y. ENTR'ACTE**

**March**

*(Flute, Picc, Clar, Vln, Xylo)*

2

1-2      3      4

5

8

5-12

13

6

13-18      19      20

21

8

29

8

21-28      29-36

37

Maestoso in 4

4

37-40

41

Maestoso in 2

8

49

12

(Optional cut to 71)

41-48      49-60

61

10

71

8

61-70      71-88

79 (Tpt 1)

(Vln solo)

(ANNIE)

So

88

May - be now this 89 prayer's the 90 last one of its 91 kind.

92 Won't you please come get your 93 ba - by? 94 May 95 - be. 96

Measure 79: Trompete 1 part. Measures 80-82: Violin solo part. Measure 83: Violin solo part. Measures 84-87: Violin solo part. Measure 88: Chorus part with lyrics. Measure 92: Chorus part with lyrics.

## #16A – TIMPANI CUE

**TACET**

## #17 – FULLY DRESSED

HEALY: So get in touch  
right away, ya hear?

*Vamp*

HEALY: ...another of our Thursday-night  
get-togethers has gone by faster than you can say Oxydent.

2

1-2

Measure 1: Treble clef, 4/4 time, key of A major. Notes: (R), (B), (C), (R), (B), (C), (ALL). Measures 2-3: Blank staff.

(BOYLAN SISTERS-RONNIE, BONNIE, CONNIE)

(R) (B) (C) (R) (B) (C) (ALL)

O - X - Y - D - E - N - T!

3

*(Dialogue)*

JOHNSON: And Jimmy Johnson,  
radio's only masked announcer.

HEALY: This is Bert Healy saying  
...Ha Ha Ha Ha Ha

*Vamp*

2

4-5 6 7

Measure 4-5: Blank staff. Measure 6: Treble clef, 4/4 time, key of A major. Notes: (HEALY). Measure 7: Blank staff.

8 (HEALY)

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

9 10 11

Measure 9: Treble clef, 4/4 time, key of A major. Notes: (HEALY). Measures 10-11: Blank staff.

12 13 14 15

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

Measure 12: Treble clef, 4/4 time, key of A major. Notes: (HEALY). Measures 13-15: Blank staff.

16 17 18 19

Your clothes— may be Beau Brum - mel - ly, they stand out a mile, but Bro - ther you're

Measure 16: Treble clef, 4/4 time, key of A major. Notes: (HEALY). Measures 17-19: Blank staff.

20 21 22 23

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

Measure 20: Treble clef, 4/4 time, key of A major. Notes: (HEALY). Measures 21-23: Blank staff.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time. The vocal line starts with a dotted half note on the first beat of measure 28, followed by eighth notes on the second and third beats. Measure 29 begins with a dotted half note. Measure 30 starts with a quarter note. Measure 31 begins with a quarter note. The lyrics 'wear from ear to ear and not from head to toe (that mat - ters)' are written below the staff. Measure numbers 28, 29, 30, and 31 are placed above the staff. Measure 31 ends with a double bar line and repeat dots.

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

(BOYLAN SISTERS) So,

33 So,

34 So,

35 while, re - mem - ber you're nev - er ful - ly dressed with - out a  
 36  
 37

smile.

38                   Read - y or not,                   here he goes.                   Lis - ten to Bert, — tap his                   smil - ing toes!

42 HEALY: Ah, the lovely Boylan Sisters.  
 6 2  

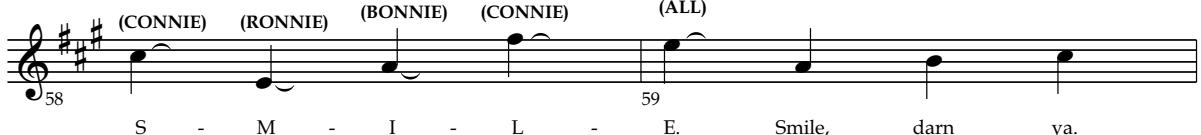

52 (BOYLAN SISTERS)



53 54 55 56 57

Your clothes— may be Beau Brum - mel ly, they stand— out a mile, but broth - er you're nev - er ful - ly dressed, you're nev - er dressed with - out an

(CONNIE) (RONNIE) (BONNIE) (CONNIE) (ALL)



58 59

S - M - I - L - E. Smile, darn ya.

(ALL) (HEALY dialogue)



60 61 62 63

(Hum) (Hum)

3

That mat - ters...

*Segue*

## #18 – DRESSED (CHILDREN)

DUFFY: So, for all of the "Hour of Smiles" Family, this is Bert Healy saying ...Ha Ha Ha Ha.

*Vamp (dialogue)* 2 *Piano arp.*

**4** *On cue* (DUFFY\*)

Hey, ho - bo man, 5 hey, Dap - per Dan, 6 you've both— got your 7 style, But broth - er you're

nev - er ful - ly 9 dressed with - out a 10 smile. 11

**12**

Your clothes— may be 13 Beau Brum - mel - ly, 14 they stand out a 15 mile, but broth - er you're

nev - er ful - ly 17 dressed with - out a 18 smile! 19 Who

**20**

cares what they're 21 wear - ing on 22 Main Street or Sa - ville 23 Row? It's what you

PEPPER: Ah, The lovely  
(MOLLY) Boylan Sisters.

*ritard*

wear from ear to 25 ear and 26 not from head to 27 toe, that mat - ters.

*a tempo* (DUFFY/TESSIE/KATE)

Doo doo - dle - oo doo doo doo - dle - oo doo 29 doo doo doo doo doo doo

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

30 (ALL)

31 32 33 34 35 36 37

So, Sen - a - tor, so, jan - i - tor, so long — for a while, Re-mem - ber you're nev - er ful - ly dressed with - out a smile.

38 *poco più mosso* 8 46 8

38-45 46-53

54 7 (ALL)

54-60 61 Who

62

63 64 65 66 67 68 69 3

cares what they're wear - ing on Main Street or Sa - ville Row? It's what you wear from ear to ear, and not from head to toe, that mat - ters;

70 Slower

71 72 73 74 75 76

So Sen - a - tor, so jan - i - tor, so long — for a - while, re - mem - ber you're nev - er ful - ly dressed 'tho you may wear the

77 78 79 80

77 78 79 80

best, you're nev - er ful - ly dressed with - out a smile, smile, smile, smile, Smile, darn ya, smile!

81 82 83 84

## ***#19 – EASY STREET REPRISE***

ROOSTER: Oh Aggie. We get the fifty grand,  
we blow this crumbly town, and then Lil and me'll meetcha ...  
MISS HANNIGAN: Where? ... Oh, ...

(HANNIGAN) (ROOSTER, LILY, HANNIGAN)

The musical score consists of five staves of music in 4/4 time, with a key signature of one flat. The music is divided into measures by vertical bar lines. Measure numbers are placed above the staves. The lyrics are written below the notes. Measure 1: "...yeah. Eas - y Street," Measure 2: "Eas - y Street," Measure 3: "(Yes - sir - ee, yes - sir - ee, yes - sir - ee.)" Measure 4: "An - nie is the key." Measure 5: "An - nie is the key." Measure 6: "An - nie is the key." Measure 7: "An - nie is the key." Measure 8: "An - nie is the key." Measure 9: "An - nie is the key." Measure 10: "Eas - y Street," Measure 11: "Eas - y Street," Measure 12: "Eas - y Street," Measure 13: "That's where we're gon - na be." Measure 14: "That's where we're gon - na be." Measure 15: "That's where we're gon - na be." Measure 16: "That's where we're gon - na be." Measure 17: "That's where we're gon - na be." Measure 18: "That's where we're gon - na be." Measure 19: "That's where we're gon - na be." Measure 20: "Fast Segue".

## ***#20 – TRAIN MUSIC***

**TACET**

## #21 – CABINET TOMORROW

ROOSEVELT: No, that's all right.  
Go ahead, my dear. It's still a free country.

(ANNIE)

Just think - in' a - bout to - mor - row 2 clears a - way the cob - webs and the

**4** *a tempo*

sor - row — 'til there's none. When I'm stuck — with a

day that's gray and 6 lone - ly I just stick — up my

chin and grin and 8 say: 9 Oh, the

**10**

sun - 'll come out — to - mor - row 11 so ya got - ta hang on 'til to -

mor - row come what 13 may! To - 14 mor - row, to - mor - row, I

15 love ya to - mor - row, you're 16 al - ways a day a -

**17** *3 times (Dialogue)*

way! 18

ICKES: But really, Franklin, you know that I ...  
ROOSEVELT: Sing!

**Vamp** *(Vocal last time) (ICKES)*

19 The

20 *On cue* (ICKES) ROOSEVELT:  
Louder Harold!

21 sun - 'll come out to - mor - row, bet your bot - tom dol - lar that to -

ROOSEVELT:  
Perkins... (PERKINS/ICKES)

22 mor - row there'll be 23 sun! Just

(ANNIE/PERKINS/ICKES)

24 think - in' a - bout to - mor - row 25 clears a - way the cob - webs and the

ROOSEVELT:  
Solo for the President ... (ROOSEVELT)

26 sor - row 'til there's 27 none. When I'm stuck with a

28 29 day that's grey and lone - ly, I just stick out my

ANNIE:  
Excuse me, it's "up" my chin...

ROOSEVELT: Everyone ...  
Republicans too, Oliver ... sing! (ALL)

30 chin and grin and 31 say: 32 The

33 sun - 'll come out to - mor - row, so ya got - ta hang on 'til to -

34 mor - row come what 35 may! To - 36 mor - row, to - mor - row, I

37 38 love ya' to - mor - row, you're 39 al - ways a day a - way! To -

40 mor - row, to - mor - row, I 41 love ya to - mor - row, you're 42 al - ways a

43 mor - row, to - mor - row, I 44 day 45 a - 46 way! 47 48

## #22 – CABINET END

ANNIE: Good-bye,  
Mr. President. And thank you.

**Freely (Dialogue)**

8

1-8

9

8

9-16

2

17-18

19

(ROOSEVELT)

To -

20 *a tempo*

mor - row, to - mor - row, I 21 love ya' to - mor - row, you're 22 on - ly a day a -

(ALL)

23 way! To - 24 mor - row, to - mor - row, I 25 love ya to - mor - row, you're

26 on - ly a 27 day 28 a - 29 way! 30 31

*Applause Segue*

1-8

9-16

17-18

19

(ROOSEVELT)

To -

20 *a tempo*

mor - row, to - mor - row, I 21 love ya' to - mor - row, you're 22 on - ly a day a -

(ALL)

23 way! To - 24 mor - row, to - mor - row, I 25 love ya to - mor - row, you're

26 on - ly a 27 day 28 a - 29 way! 30 31

*Applause Segue*

## #23 – TRAIN SCENE

**TACET**

## #24 – SOMETHING WAS MISSING

WARBUCKS: ...and there's  
something else you should know ...

**2 times**

(WARBUCKS)  
(2nd time)

**3**

I've made me a for - tune; that for - tune made

ten. Been head - lined and pro - filed, a - gain and a - gain. But,

some - thing was miss - ing, I nev - er quite knew, that

some - thing was some - one, but who? \_\_\_\_\_ My

speech - es are greet - ed with thun - 'drous ac - claim, At

two un - i - ver - si - ties bear - ing my name. Yes,

some - thing was miss - ing each time I got through; that

some - thing was some - one, but who? \_\_\_\_\_

35

Who 36 could 37 that some - one 38 be?

39 How could 40 make 41 it 42 known?

43

Who 44 would 45 need 46 me for me,

47 Need me for 48 me a - 49 lone? 50 The

51 *a tempo*

world was my 52 oy - ster, but 53 where was the 54 pearl? Who'd

55 dream I would 56 find it in 57 one lit - tle 58 girl? Yes,

59

some - thing was 60 miss - ing, but 61 dreams can come

62 true; that 63 some - thing is 64 no one but

65

you. 66 67-72

73 8 81 8 73-80 81-88

89

Who would need me for me, Need me for me a - lone? The world was my oy - ster, but where was the pearl? Who'd dream I would find it in one lit - tle girl? Yes, some - thing was miss - ing, but dreams do come true; that some - thing is no one but you.

90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114

## #24 – *SOMETHING WAS MISSING*

Alternate Key – E $\flat$

WARBUCKS: ...and there's  
something else you should know ...

2 times (WARBUCKS) (2nd time) 3

I've made me a for - tune; that for - tune made

ten. Been head - lined and pro - filed, a - gain and a - gain. But,

11 some - thing was miss - ing, I nev - er quite 14 knew, that

15 some - thing was 16 some - one, but 17 who? 18 My

19 speech - es are 20 greet - ed with 21 thun - 'drous ac - claim, At

23 two un - i - ver - si - ties 24 bear - ing my 26 name. Yes,

27 some - thing was 28 miss - ing each 29 time I 30 got through; that

31 some - thing was 32 some - one, but 33 who? 34

35

Who could that some - one be?

How could she make it known?

Who would need me for me,

Need me for me a - lone?

The world was my oy - ster,

but where was the pearl?

Who'd dream I would find it in one lit - tle girl?

Yes,

some - thing was miss - ing,

but dreams can come

true;

that some - thing is no one but

you.

*a tempo*

51

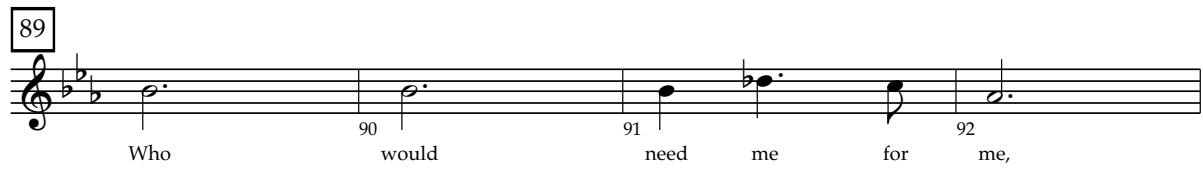
59

65

73

81

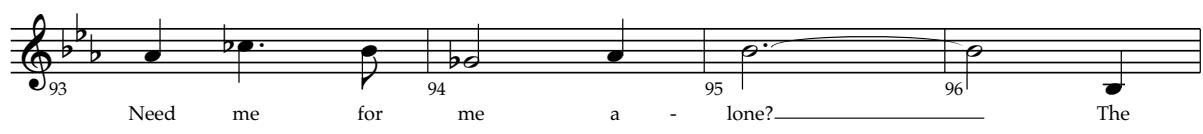
89



Who would need me for me,

90 91 92

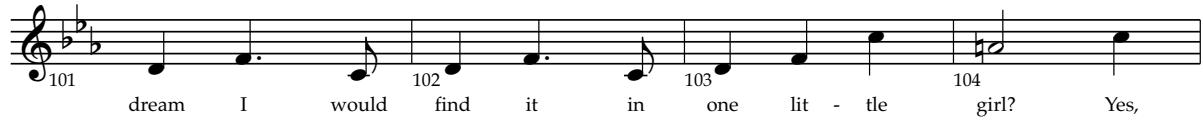
93 94 95 96 97



Need me for me a - lone? The

98 99 100

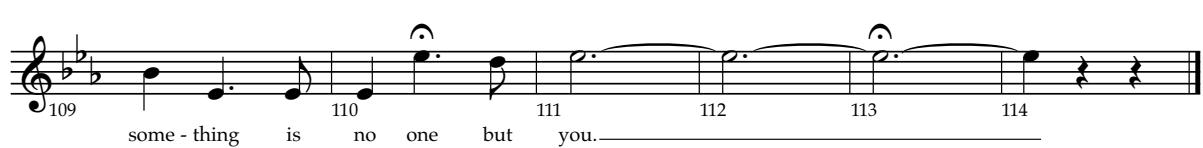
101 102 103 104



world was my oy - ster, but where was the pearl? Who'd dream I would find it in one lit - tle girl? Yes,

105 106 107 108

109 110 111 112 113 114



some - thing was miss - ing, but dreams do come true; that some - thing is no one but you..

## #25 – I DON'T NEED ANYTHING BUT YOU

WARBUCKS: Champagne.

GRACE: Champagne! (Exits – CRASH!)...I'm fine!

(Dialogue) 8 9 8

17 2 times 4 17-20

2 times 4 21-24

(Servant's Annie) 25 Slower Vamp (GRACE then DRAKE) 26 Gus - sie her up,\_\_\_\_ 26 Gus - sie her up!\_\_\_\_

27 (ALL) 28 29 30 (DRAKE) An - nie,\_\_\_\_ An - nie,\_\_\_\_ An - nie,\_\_\_\_ Ev-'ry-thing's hum - ming now.

(ALL) 31 32 33 34 3 3 Hum - hum\_\_\_\_ Hum - hum\_\_\_\_ Hum - hum\_\_\_\_ Good times are com - ing now

35 (ALL) 36 37 38 39 40 41 42 Since you came our way\_\_\_\_ It's Christ - mas, Christ - mas ev - 'ry day.\_\_\_\_ We dis - miss



43

bad times, — 44 sad times, — 45 now they're all yes-ter-day's 3 3 news, since

47 48 49 50

An - nie kicked out the blues!

51 (GRACE & DRAKE)

Roc - ke - fel - ler's got bar -rels of mon - ey, We've got An - nie.

(SERVANTS)

An - nie, — 52 An - nie, — 53 An - nie, —

Look what you've done — for us. Big pro - mot - er's got

54 look what you've done — for us. 55 An - nie, —

Demp - sey and Tun - ney. We've got An - nie. Turned on the fun — for us.

56 An - nie, — 57 An - nie, — 58 turned on the fun — for us.

(WOMEN)

Good - man's got swing, —

(MEN)

60 Ben - ny's the king —

(WOMEN)

By

(WOMEN)

far, by far. by far. Mutt has got Jeff — and

(MEN)

By far, — 62 by far. — 63

ritard

DRAKE: Judge  
Brandeis has arrived.

El - ean - or F. D. R. Judge Bran - deis

64 65 66 67 (ALL) Slower 68 69 70 71

An - nie, An - nie, WARBUCKS: Staff! My friends, welcome to the happiest night of my life.

you filled our life with a 70 song! WARBUCKS: Annie, I'm the luckiest man in the world!

ANNIE: And I'm the luckiest Kid!

72 10 72-81 82 Vamp

83 (WARBUCKS & ANNIE) 84 85 86

To - geth - er at last! To - geth - er for - ev - er!

87 88 89 90

We're ty - ing a knot they nev - er can sev - er!

91 (WARBUCKS) 92 93 94

I don't need sun - shine now to turn my skies to blue,

(WARBUCKS & ANNIE) 95 96 97 98

I don't need an - y - thing but you!

99 (WARBUCKS) 100 101 102

You've wrapped me a - round that cute lit - tle fin - ger.

103 You've made life a song, 104 105 you've made me the 106 sin-ger.

107 (ANNIE) 108 109 110

And what's that bath - tub tune you al - ways "bu - bu - boo?"

(WARBUCKS) 111 112 113 114

Bu bu bu, an - y - thing but you!

115 (ANNIE) 116 (WARBUCKS) 117 118 119

Yes - ter - day was plain aw - ful, (ALL) You can say that a - gain.

120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138

Aw - ful. A - gain.

(ANNIE) 120 (WARBUCKS) 121 (ANNIE) 122 (WARBUCKS & ANNIE)

Yes - ter - day was plain aw - ful But that's... Not now, That's then.

123 (ANNIE) 124 (WARBUCKS) 125 126 127 128 129 130 131 132 133 134

I'm poor - as a mouse, I'm rich - er than Mi - das,

(WARBUCKS & ANNIE) 128 129 130

But noth - ing on earth could ev - er di - vide us

131 132 133 134 135 136 137 138

And if to - mor - row I'm an ap - ple sell - er, too,

I don't need an - y - thing but you!

139 (WOMEN) (MEN)

Ham - let need - ed his moth - er. Wool - worth need - ed his shop.

140 141 142

(DRAKE) (MEN) (WOMEN) (DRAKE)(or ALL)

Or-ville need - ed his broth - er, Or else he'd go ker - plop!

143 144 145 146

148 (ALL)

They're two - of a kind, the hap - pi - est pair now.

148 149 150 151

(Two of - a kind) (Hap - pi - est pair)

Like Fred - and A - dele, they're float - ing on air now.

152 153 154 155

(Fred and - A - dele) (Float - ing - on air)

156

And what's the ti - tle of the dream that just came true?

157 158 159

(ALL) (ANNIE) (ALL)

I don't need an - y - thing, an - y - thing, an - y - thing

160 161 162 163 164

165

I Don't need an - y - thing but you!

166 167 168 169 170 171

## #26 – PARTY MUSIC

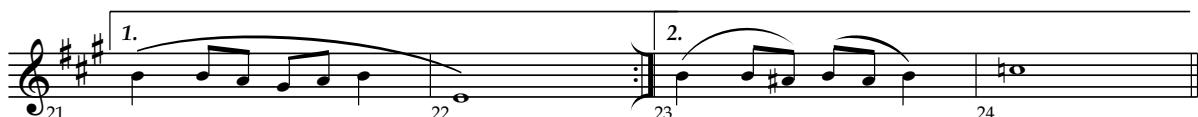
TACET

## #27 – SAME EFFECT ON EVERYONE

ALL: Merry Christmas.

ROOSEVELT: I seem to have the same effect on everyone.

*(Dialogue)*



25 (ANNIE)

Sil - ly to cry, 26 noth - ing to fear, 27 Bet - cha New Jer - sey's as

28 nice as right here. 29 Bet - cha my life is 30 gon - na be swell,

31 Look - ing at them, 32 it's eas - y to tell. 33 And

34 may - be I'll for - get 35 how 36 nice 37 he was to 38 me, and

38 how I was al - most his 39 ba - by, 40 may - be.

(Dialogue) 6 41 be. 42-47 48

## #28 - A NEW DEAL FOR CHRISTMAS

VAMP CUE: No More Mush! No More Mush!...

WARBUCKS: Yes, girls, for you, and perhaps for all of us, this Christmas is going to be the beginning of a wonderful new life.

*Vamp* (WARBUCKS) (GRACE)

I know the de - press - ion's de - press - ing, The

(WARBUCKS)

car - ols are stilled, the stores are - n't filled. And win - dows are mi - nus their

(GRACE & WARBUCKS)

dress - ing. The chil - dren don't grin, the San - tas are thin, And

**10** (WARBUCKS)

I've heard a ter - ri - ble ru - mor; "No good - will, no cheer." But,

(ANNIE & ORPHANS)

we'll get a new deal for Christ - mas, this year! The

**18** (MOLLY)

snow flakes are fright - ened of fall - ing, And oh, what a fix, no

(WARBUCKS) (GRACE)

pep - per - mint sticks! And all through the land folks are bawl - ing, And

(WARBUCKS)

filled with des - pair, 'cause cup - boards are bare. But

26 (WARBUCKS)

San - ta's got brand new as - 27 sist - ants, there's 28 noth - ing to

fear, they're 30 bring - ing a new deal for 31 Christ - mas, this

(WARBUCKS)

year!

(SERVANTS & ORPHANS)

Bong, bong, bong, bong, 33 bong, bong, bong, bong. 34 Bong, bong, bong, bong, 35 bong, bong, bong, bong.

36 (ROOSEVELT)

On Far - ley and 37 Per - kins! 38 On Ick - es and 39 Wal - lace!

(ALL)

On Mor - gen - thau and 41 Cum - mings, Fill our 42 pock - ets with 43 dol - lars!

44 (ROOSEVELT)

On Rop - er and 45 Swan - son!

(ROOSEVELT & WARBUCKS)

Get a - long 46 Cor - dell

(ORPHANS)

Hull.

(MEN)

Call your com - mit - tee up.

(WOMEN)

Build ev - 'ry 3 cit - y up, 51 Cheer ev - 'ry 3 kid - dy up.

(ALL)

Cheer ev - 'ry 3 kid - dy up.



## #29 – BOWS

3  
(ALL)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21

The sun - 'll come out \_\_\_\_\_ to - mor - row,  
Bet your bot - tom dol - lar that to - mor - row \_\_\_\_\_ there'll be sun! Just  
think - in' a - bout \_\_\_\_\_ to - mor - row 8 clears a - way the cob - webs and the  
sor - row \_\_\_\_\_ 'til there's none! When I'm stuck \_\_\_\_\_ with a  
day that's gray and 12 lone - ly, I just stick \_\_\_\_\_ out my  
chin and grin and 14 say: \_\_\_\_\_ 15 Oh, the  
sun - 'll come out \_\_\_\_\_ to - mor - row 17 So ya got - ta hang on 'til to - mor - row \_\_\_\_\_ come what  
may! To - 20 mor - row, to - mor - row, I 21 love ya to - mor - row, you're

22 on - ly a day a - 23 way! To 24 mor - row, - to - mor - row, - I  
25 love ya to - mor - row, you're 26 on - ly a 27 day  
28 a - 29 way! 30 31  
32  
33  
34 say: Oh, the  
35 sun - 'll come out to - mor - row So ya got - ta hang on 'til to - mor - row come what  
36  
37 may! To 38 mor - row, to - mor - row, I 39 love ya to - mor - row, you're  
40 on - ly a day a - 41 way! To 42 mor - row, to - mor - row, I  
43 love ya to - mor - row, you're 44 on - ly a 45 day  
46 a - 47 way! 48 49  
Segue