Libretto Vocal Book

Book by THOMAS MEEHAN
Music by CHARLES STROUSE
Lyrics by 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 Associates Inc.
The John F. Kennedy Center for the Performing Arts
Icarus Productions

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Michael P. Price, Executive Director

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ENTIRE CAST

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ACT ONE

# 1 — Overture (Orchestra)

Scene1

# 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

(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 & TESSIONE
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,
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
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


(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 ...
(ANNIE)

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

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

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

“OH, THE SUN’LL COME OUT
TOMORROW”
SO YA GOTTA HANG ON
‘TIL TOMORROW
COME WHAT MAY!

TOMORROW!
TOMORROW!
I LOVE YA TOMORROW!

(A Policeman, LT. WARD, enters)

YOU’RE ALWAYS A DAY AWAY!

WARD

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)
Sandy...here boy...

(Then very loudly)

SAAAANNNNDY!

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

Good Sandy. Good ol’ Sandy.

WARD

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

ANNIE

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

WARD

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

ANNIE

Oh, I don’t mind the weather.

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

OH, “THE SUN’LL COME OUT
TOMORROW”
SO YA GOTTA HANG ON
‘TIL TOMORROW
COME WHAT MAY!

TOMORROW,
TOMORROW
I LOVE YA, TOMORROW
YOU’RE ALWAYS A DAY AWAY!
TOMORROW,
TOMORROW
I LOVE YA, TOMORROW
YOU’RE ALWAYS A DAY AWAY!
(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 should 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!
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.

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.)

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  
loinder 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 TAPIOCAPUDDINGS, 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?

OPRHANS
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.
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)

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

(Repremanding 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.

WARBUCKS
Ah, yes… Hmm… No, I don’t think so.

GRACE
(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)

WARBUCKS
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)
WARBUCKS

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

DRAKE

The Dussenberg.

WARBUCKS

Excellent choice, sir.

DRAKE

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

(As WARBUCKS enters from stage right with WARBUCKS’ coat, hat and scarf. As he is putting them on, 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.

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-curldling 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?

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 till 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

(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

(Fingerling 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.)

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 QUILTS

MEN

(AND DISAPPEAR)

ALL

HE’LL USE HIS FORTUNE AND HIS WITS.

MEN

(SO NEVER FEAR)
‘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!

WARBCKS

(Taking the note from ANNIE)
You watch Annie, you may be meeting your mother and father within a couple of days.

ANNIE

(Joyfully)
Really?

WARBCKS

(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.)

WARBCKS

(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 WARBCKS, 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
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 McCracken 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)
(Uncutous)

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.

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.
(Crumples paper and stalks off, yelling)
Grace, I’ve never endorsed a product in my life! This the most…
(Exits stage right with ANNIE and GRACE)

HEALY
(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.

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
D OO 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 knowed it was you in a hundred years.
(MISS HANNIGAN takes a swig from her bottle)

ROOSTER

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

(ROOSTER sits in chair left of desk)

LILY

Get ourselves fifty thousand big ones.

ROOSTER

(More excited than HE’S ever been)

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

MISS HANNIGAN

(Thinks a beat)

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

ROOSTER

Three way split, Aggie.

MISS HANNIGAN

(After a long beat)

Half.

LILY

(Outraged)

Half?

MISS HANNIGAN

(Darkly)

Half.

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

ROOSTER

(Trying to stop a brawl from breaking out)

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

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)
ANNIE

(Sings A capella)

JUST THINKIN’ ABOUT
TOMORROW
CLEARS 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

CLEARS 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)
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 evesdropping)

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,

ALL

LOOK WHAT YOU'VE DONE FOR US.

GRACE & DRAKE

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

SERVANTS

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

WARBUCKS

(April 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 somewhere 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...

ROOSEVELT

(Correcting HIM)

Franklin.

WARBUCKS

Franklin. Franklin, I need your help.

ROOSEVELT

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

(WARBUCKS, GRACE and ROOSEVELT 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, toughly)

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

MISS HANNIGAN
(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 anywheres. 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
TIS THE SEASON TO BE JOLLY
FA 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

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!
WE’RE GETTING A NEW DEAL FOR CHRISTMAS!
WE’RE GETTING A NEW DEAL FOR CHRISTMAS!
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

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

# 30 — Exit Music
(Orchestra)
#1 — Overture

**TACET**

#2 — Maybe

(Piano Tacet, Celeste only)

MOLLY: Annie, read me your note. (dialogue cont.)
May—be far a—way, Or may—be real near—by,
He may be pour—ing her cof—fee, She may be straight—'ning his tie.
May—be in a house All hid—den by a hill,
She's sit—ting play—ing pi—a—no, He's sit—ting pay—ing a bill.
Bet—cha they're young, Bet—cha they're smart, Bet they col—lect things like
ash—trays and art, Bet—cha they're good (Why should—n't they be?)
Their one mis—take was giv—ing up me.
May—be now it's time, And may—be when I wake,
They'll be there call—ing me “Ba—by,” May—be.

(ANNIE)

(PIù mosso)
Bet-cha he reads, Bet-cha she sews, May-be she's made me a

May-be they're strict, As straight as a line,

Don't really 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 "baby"?

#3 – Annie’s Escape

TACET
HANNIGAN: They must've got stuck in traffic.

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

Moderato (in 4) Vamp

It's the hard-knock life for us!

'Instead of treats,

We got kicked!

It's the hard-knock life!

Got no folks to speak of, so,

Cotton blankets, 'Stead—a wool!

'Instead of a full!

It's the hard-knock life!
Don’t it feel like this wind is always howlin’? Don’t it feel like there’s never any light? Once a day don’t you want to throw the towel in? It’s easier than puttin’ up a fight. 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 weep. From the cry-in’ you would think this place’d sink. Oh!

*Use strong voices, not necessarily the character assigned.
(ALL)

Emp-ty bel-ly life!

(ALL)

Rot-ten smel-ly life!

(MOLLY)

Full of sor-row life!

(ANNIE)

No to-mor-row life! San-ta Claus we nev-er see,

(ALL)

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

It’s a hard-knock life!

Vamp

MOLLY: You’ll stay up till this dump shines like the top of the Chrysler Building.

(ORPHANS)

Yank the whis-kers from her chin!

Jab her with a safe-ty pin!

Make her drink a Mic-key Finn!

I love you, Miss Han-ni-gan!

MOLLY: Get to work! Strip them beds!

I said get to work!
It's the hard-knock life for us!

MOLLY: It's medicine!

MOLLY: Merry Christmas!

No one cares for you a smidge when you're in an orphanage!

It's the hard-knock life!

MOLLY: It's lots of medicine!

It's the hard-knock life!
DUFFY: No more hard-knock life for Annie!

Vamp

(ALL)

Luck-y kid, she's out there free, Run-nin' free in N. Y. C.

(ALL)

Bet she finds her folks like that! Mom and Dad right off the bat!

(MOLLY)

It's the hard - knock life. (MOLLY)

It's the hard - knock life.

Yes, it is.

Yes, it is.

Yes, it is.
MOLLY: Help, help. I'm stuck.

———

Segue

meno mosso

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

The sun'll come out tomorrow, Bet your bottom dollar that tomorrow
There'll be sun! Just thinkin' about tomorrow clears away the cobwebs and the sorrow 'til there's none!

When I'm stuck with a day that's gray and lonely, I just stick up my chin and grin and say:

Oh, "The sun'll come out tomorrow" So ya gotta hang on 'til tomorrow

Come what may! Tomorrow, tomorrow, I love ya tomorrow, you're always a day a-

#6 — TOMORROW
(Dialogue)

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 got ta 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!

Cue to stop:

ANNIE: Excuse me, folks, excuse me…
Vamp Cue: Hey, listen to this.

Cue to continue:

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

To-day we’re living in a shanty,
To-day we’re scrounging for a meal,

(SOPHIE)

To-day I’m stealing coal for fires, who knew I could steal?

I used to winter in the tropics, I spent my summers at the shore.

(MAN with papers)

I used to throw away the papers, He don’t any more.

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!

They offered us Al Smith and Hoover, we paid attention and we chose, Not only did we pay attention, we paid through the nose.

In every pot he said "a chicken" But Herbert Hoover he forgot!

Not only don't we have the chicken, You ain't got the pot! Hey, Herbie,

You left behind a grateful nation, So Herb, our hats are off to Herb, our hats are off. 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,

Bring the Missus too,

(ALL)

We got no turkey for our stuffing.

Why don't we stuff you.

(GROUP 1)

Thank you, Herbie.

(GROUP 2)

We'd like to thank you Herbert Hoover.

(ALL)

For really showing us the way.

You dirty rat, you bureaucrat, you made us what we are today!

(ALL)

Come and get it, Herb!

#8 — HOOVERVILLE RAID

TACET
(Scene changes to Orphanage)

MISS HANNIGAN: Get to work, all of ya!

Vamp

MISS HANNIGAN

Little girls, little girls,
Everywhere I turn I can

see them.

Little girls, little girls,

night and day I eat sleep and
breathe them.

I'm an ordinary
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,

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.
MISS HANNIGAN: Shut up!

*(MISS HANNIGAN)*

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.
WARN: To Bergdorff's and get you a warm, winter coat.
CUE—MISS HANNIGAN: She can hardly believe it?

Some day 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.

#10 — LITTLE GIRLS REPRISE

Attacca
#11 – I Think I’m Gonna Like It Here

Bright 4

Vamp
(Flute, Clar 8vb)

Vamp

GRACE: No, of course not. You’re our guest. And, for the next two weeks, you’re going to have a swell time. Now …
CECILLE: Green is her best color, no blue, I think.
ANNIE: Inside the house? Oh boy!

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

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

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

ANNIE: I never even picked up a racket.

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

GRACE: Annie, ...
I know I'm gonna like it here.

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

ANNIE: Oww!

GRACE: She didn't mean it.

We've never had a little girl, we've never had a little girl.

I'm very glad to volunteer.

We hope you understand: your wish is our command,

(GRACE/SERVANTS) We know you're gonna like it

(ALL) Welcome!
WARBUCKS: Drake?
DRAKE: Yes, sir?
WARBUCKS: Coats.

Vamp—vocal last time

WARBUCKS: What is it about you?

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

I go years without you,

Then I can't get enough,

Of cab drivers answering back in language far from pure,

Frankfurters answering back.

Brother, you know you're in N.Y.C.
Too busy, too crazy, too hot, too cold; I'm sold again on N. Y. C.

The shadows at sun-down, the roofs that scrape the sky.

The rich and the run-down, the big Parade goes by. What other

town has the Empire State and a mayor five foot two? No other
town in the whole forty-eight can half compare with you. Oh,
(ALL)  You make 'em all post-cards.

(WARBUCKS/GRACE)  You crowd, you cramp, you're still the champ,


(ALL)  The shim-mer 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 pen-ny arc-a-de, It blinks, it tilts, it rings. To think that

(ANNIE)  I've lived here all of my life and nev-er seen these things.
(ALL)

N. Y. C.

113

the whole world keeps coming by bus,

114

by train, you can't explain their yen for...

115

3

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123

STAR-TO-BE

N. Y. C.

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N. Y. C.

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Slower

Gershwins or Kaufman and Hart the place they love the best. Tho' California pays big for their art, their

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148

fan mail comes addressed to N. Y. C.
Tomorrow a penthouse that's way up high, to-night

To-night the "Y," why not? It's N. Y. C.

You're standing room only,

Not Chicago, Kansas City, San Francisco, Cincinnati.

You're still the champ,

Not Chicago, Kansas City, San Francisco, Cincinnati.

Amen for N. Y.
COP: Keep it quiet down there!

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

Very slowly in 2

Give in don't fight, good girl, good-night,
sleep tight, in "N. Y. C."

On cue jump to m. 204
ROOSTER: Aw, Aggie, how'd the two Hannigan kids ever end up like this? On the skids.

I remem - ber the way our saint - ed moth - er would sit and croon us her lulu - laby. She'd say, “Kids, there's a place that's like no other, you got - ta get there be - fore you die. You don't get there by play - ing from the rule book, you stack the a - ces, you load the dice!”

Moth - er dear, oh, we know you're down there listen - ing how can we fol - low your sweet ad - vice to

Tempo—Slow 4 “New Orleans”

Easy - y Street, Easy - y Street, where you sleep 'til noon.

Yeah, yeah, yeah, yeah, yeah, yeah, yeah,
(HANNIGAN)

She'd repeat yeah!
(Easy Street)

Better get there soon.

(TOGETHER)

Eas-y Street,

where the rich folks play, Where they play, play all day.

Move them feet (Move them ever-lovin’ feet) to Eas-y

LILY: (Sings a little out of tune)
Easy street, easy str...
HANNIGAN: Oh, shut up

ROOSTER

It ain’t fair how we scrounge for three or four bucks while she gets

War-bucks the little brat! It ain’t fair this here life is driv-
me nuts! While we get pea - nuts, she's liv - ing fat!

she holds the key, that lit - tle la - dy, to get - tin' more bucks in - stead of less. May - be we fix the game with some - thing shad - y... Where does that put us? Give you one guess. Yes!

New Orleans 4

Eas - y Street, Eas - y Street,

An - nie is the key, yes sir - ee, yes sir - ee, yes sir - ee, yeah!

That's where we're gonn - na be.

Applause Segue

[Playoff]

That's where we're gonn - na be.
#13a — Into Warbucks’s Mansion
TACET

#14 — Why Should I Change a Thing?

Rubato
(Reed 3 Clar)

Life’s over flowing, 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.

Who needs more happy?

Anyway, it’s too late.

Who needs the clatter that a little girl would bring?

Why change a blessed...
Damn! What do I know about children, except they usually 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.

Sweeping

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.

A tempo poco più mosso

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?
GRACE: ...up to and including the White House.
DRAKE: The League of Nations!

If he should need the F. B. L.,
then he will have the F. B. L.,
With all the favors that he's done,
(ALL)

(DRAKE) (ALL)

Hoo - ver owes him one. And then the
March (hold tempo back)
mid - night oil gets burned, 'til not a stone is left un - turned.

He will search ev - ry - where and he'll find them I swear. Oh, you

won't be an or - phan for long! Where oth - er
Safety (Dialogue) 9

WARBUCKS: Well, just take him off the Capone case.
DRAKE: Hip, hip … ALL: Hooray!

Safety (GRACE/SERVANTS)

Martial
GRACE/SERVANTS

him and he'll prove mountains easily move. Oh, you

won't be an orphan, no, you won't be an orphan for

Freely (Dialogue)

long!

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

(WARBUCKS)

What a thing to occur finding them, losing her, Oh, you won't be an orphan for

long.

(ANNIE)

May-be now it's time and may-be when I wake They'll be there calling me

Broadly rall.

“Ba-by,” May-be.
#16 — N.Y. Entr’acte

March

(Flute, Picc, Clar, Vln, Xylo)

Maestoso in 4

Maestoso in 2

(Optional cut to 71)

10

71
Maybe now this prayer's the last one of its kind.

Won't you please come get your baby? Maybe be.

#16A—TIMPANI CUE

TACET
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.

(BOYLAN SISTERS-RONNIE, BONNIE, CONNIE)

O - X - Y - D - E - N - T!

(Dialogue)

JOHNSON: And Jimmy Johnson, radio’s only masked announcer.

HEALY: This is Bert Healy saying...Ha Ha Ha Ha Ha

Hey, ho - bo man, hey, Dap - per Dan, you’ve both got your style, but Broth - er, you’re never ful - ly dressed with - out a smile!

Your clothes may be Beau Brum - mel - ly, they stand out a mile, but Bro - ther you’re never ful - ly dressed with - out 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).

So, Senator, so, janitor, so long for a while, remember you're never fully dressed without a smile.

Ready or not, here he goes. Listen to Bert, tap his smiling toes!

HEALY: Ah, the lovely Boylan Sisters.

Doo doo-dle-oo doo doo doo-dle-oo doo doo doo doo doo doo doo doo
Your clothes may be Beau Brummel-ly, they stand out a mile, but brother you’re never fully dressed, you’re never dressed without an

S-M-I-L-E. Smile, darn ya.

That matters...

Segue
DUFFY: So, for all of the “Hour of Smiles” Family, this is Bert Healy saying ... Ha Ha Ha Ha.

**Vamp (dialogue)**

**Piano arp.**

**On cue**

**DUFFY**

Hey, ho - bo man, hey, Dap - per Dan, you’ve both_ got your style, But broth - er you’re

never ful - ly dressed without a smile, __________

Your clothes_ may be Beau Brum - mel - ly, they stand out a mile, but broth - er you’re

never ful - ly dressed without a smile! __________

Who 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.

**ritard**

**a tempo**

(DUFFY/TESSIE/KATE)

* Use strong voices, not necessarily the character assigned.*
So, Senator, so, janitor, so long for a while, Remember 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;

while, remember you're never fully dressed 'tho you may wear the best, you're never fully dressed with out a

Smile, darn ya, smile!
ROOSTER: Oh Aggie. We get the fifty grand, we blow this crumby town, and then Lil and me’ll meetcha ... MISS HANNIGAN: Where? ... Oh, ...

(HANNIGAN) (ROOSTER, LILY, HANNIGAN)

...yeah. Easy Street, Easy Street, Annie is the key. Easy Street, Easy Street, That's where we're gonna be.

Fast Segue

#20 — TRAIN MUSIC

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

(Avery)

Just thinkin' about tomorrow clears away the cobwebs and the sorrow 'til there's none. When I'm stuck with a day that's gray and lonely I just stick up my chin and grin and say: Oh, the sun'll come out tomorrow so you gotta hang on 'til tomorrow come what may! Tomorrow, tomorrow, I love you tomorrow, you're always a day away!

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

(Vocal last time)

ROOSEVELT: Sing!

(Dialogue)

Vamp

3 times

The
On cue
(ICKES)

sun - 'll come out to - mor - row,
ROOSEVELT: Louder Harold!

bet your bot - tom dol - lar that to -

mor - row____ there'll be sun!
Just

think - in' a - bout____ to - mor - row clears a - way the cob - webs and the

sor - row____ 'til there's none.
When I'm stuck____ with a
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!

ch-in and grin and say:____

The

sun - 'll come out____ to - mor - row, so ya got - ta hang on 'til to -

mor - row____ come what may! To - mor - row, to - mor - row, I

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

mor - row, to - mor - row, I love ya' to - mor - row, you're al - ways a
day a - way!
ANNIE: Good-bye, Mr. President. And thank you.

Freely  (Dialogue)

To-morrow, to-morrow, I love ya’ to-morrow, you’re only a day a-way!

Appraise Segue

#23—Train Scene

TACET
WARBUCKS: ...and there's something else you should know ... 2 times

WARBUCKS (2nd time)

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,

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 can come true; that something is no one but you...

—191—
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.
WARBUCKS: ...and there's something else you should know...

I've made me a fortune; that fortune made ten. Been head-lined 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? Yes, something was missing, but dreams can come true; that something is no one but you.

—194—
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.
WARBUCKS: Champagne.
GRACE: Champagne! (Exits—CRASH!)…I’m fine!

(Servant’s Annie)

Gus - sie her up! __ 26 Gus - sie her up! __

An - nie, __ 28 An - nie, __ 29 An - nie, __ 30 Ev’ry-thing’s hum - ming now.

Hum - hum __ 32 Hum - hum __ 33 Hum - hum __ 34 Good times are com - ing now

Since you came our way __ 36 It’s Christ - mas,

Christ - mas ev - ’ry day __ 41 We dis - miss
bad times, sad times, now they're all yesterdays news, since

Annie kicked out the blues!

Rockefeller's got barrels of money, We've got Annie.

Look what you've done for us. Big promoter's got look what you've done for us.

Dempsey and Tunney. We've got Annie. Turned on the fun for us.

Goodman's got swing. Benny's the king. By

Mutt has got Jeff and
DRAKE: Judge Brandeis has arrived.

Warbucks: Staff! My friends, welcome to the happiest night of my life.

Warbucks: Annie, I’m the luckiest man in the world!

Annie: And I’m the luckiest Kid!

Together at last! Together forever!

We’re tying a knot they never can sever!

I don’t need sunshine now to turn my skies to blue.

I don’t need anything but you!

You’ve wrapped me around that cute little finger.
You've made life a song,
you've made me the singer.

And what's that bathtub tune you always "bu-bu-boo?"

Bu bu bu, anything but you!

Yes-ter-day was plain awful,
You can say that again.

But that's... Not now, That's then.

I'm poor as a mouse,
I'm richer than Midas,

But nothing on earth could ever divide us

And if tomorrow I'm an apple seller, too,

I don't need anything but you!
Hamlet needed his mother.

Woolworth needed his shop.

Orville needed his brother, Or else he'd go kerplow!

They're two of a kind, the happiest pair now.

Like Fred and Adele, they're floating on air now.

And what's the title of the dream that just came true?

I don't need anything, anything, anything.

I Don't need anything but you!
ALL: Merry Christmas.
ROOSEVELT: I seem to have the same effect on everyone.

(Discussion)
(ANNIE)

Sil - ly to cry,
noth - ing to fear,
Bet - cha New Jer - sey's as
nice as right here.
Bet - cha my life is
gonna be swell,

Look - ing at them, it's
easy to tell
And

may - be I'll for - get how
to me, and
how I was almost his
may -

(Dialogue)
#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

I know the depression's depressing, The
carols are stilled, the stores aren't filled. And windows are minus their
dressing. The children don't grin. The Santas are thin. And
I've heard a terrible rumor; "No good will, no cheer." But,
we'll get a new deal for Christmas, this year!
The snowflakes are frightened of falling, And oh, what a fix, no
pepper-mint sticks! And all through the land folks are bawling, And
filled with despair, 'cause cupboards are bare. But
Warbucks

Santa's got brand new assistants, there's nothing to fear, they're bringing a new deal for Christmas, this year!

Servants & Orphans


Roosevelt

On Farley and Perkins! On Ickes and Wallace!

All

On Morgen-thau and Cummings, Fill our pockets with dollars!

Roosevelt

On Roper and Swan-son! Get a-long Cor-dell

Orphans

Hull. Get a-long, gid-dy-ap. Call your commit-tee up.

Men

Call your commit-tee up.

Wom-en

Build ev'-ry cit-y up.

All

Cheer ev'-ry kid-dy up.
Fill every stocking with laughter, we haven’t got room for any more gloom. Let’s ring every bell from its rafter and chime ‘cross the land: “Tomorrow’s at hand.” Those happy days that we were promised are finally here! We’re getting a new deal for Christmas! We’re getting a new deal for Christmas! We’re getting a new deal for Christmas! We’re getting a new deal for Christmas! This Christmas year!
#29 – Bows

The sun’ll come out tomorrow,

Bet your bottom dollar that tomorrow there’ll be sun! Just thinkin’ about tomorrow clears away the cobwebs and the sorrow ’til there’s none! When I’m stuck with a day that’s gray and lonely, I just stick out my chin and grin and say: Oh, the sun’ll come out tomorrow So you gotta hang on ’til tomorrow come what may! Tomorrow, tomorrow, I love you tomorrow, you’re
only a day away! To-mor-row, to-mor-row, I love ya to-mor-row, you're only a day away! To-mor-row, to-mor-row, I love ya to-mor-row, you're only a day away!