

Libretto Vocal Book



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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*



MUSIC THEATRE INTERNATIONAL

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ACT ONE**# 1 – Overture****(Orchestra)****Scene 1****# 2 – Maybe****(Annie)**

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

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

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

MOLLY

(Awaking from a dream and crying out)

Mama! Mama! Mommy!

PEPPER

(Sitting up)

Shut up!

DUFFY

Can’t anybody get any sleep around here?

MOLLY

Mama. Mommy.

PEPPER

I said, shut your trap, Molly.

(PEPPER shoves MOLLY to the floor, downstage center)

JULY

Ahh, stop shovin’ the poor kid. She ain’t doin’ nuthin’ to you.

PEPPER

She's keepin' me awake, ain't she?

JULY

No, you're keeping *us* awake —

PEPPER

I am not!

JULY

You are too!

(PEPPER and JULY fight)

JULY

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

PEPPER

And you're lookin' for a knuckle sandwich.

TESSIE

(Whining)

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

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

ANNIE

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

MOLLY

(Rubbing her eyes...still half asleep)

Mama, mommy.

ANNIE

(To MOLLY)

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

MOLLY

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

(ANNIE holds a hanky for MOLLY)

ANNIE

Blow.

(Molly blows her nose loudly)

It was only a dream, honey. Now, you gotta go back to sleep. It's after three o'clock.

MOLLY

Annie ... read me your note.

ANNIE

My note? Again?

MOLLY

PLEASE.

ANNIE

Sure, Molly.

PEPPER

Here it comes again. Aargh!

ANNIE

(ANNIE takes a crumpled note from her pocket, unfolds it and reads it to MOLLY)

"Please take good care of our little darling. Her name is Annie.."

DUFFY

(Mockingly; she has heard this note read a thousand times before)

"She was born on October 28th. We will be back to get her soon."

PEPPER

(Mockingly)

"We have left half of a silver locket around her neck and kept the other half ...

(KATE and DUFFY Join PEPPER)

PEPPER, DUFFY & KATE

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

(They all laugh)

TESSIE

Oh my goodness, now they're laughing.

ANNIE

(To the OTHERS)

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

(ANNIE lovingly folds her note and puts it back in her pocket)

MOLLY

Gee, I dream about havin' a mother and father again. But you're lucky. You really got 'em.

ANNIE

I know.

(Fingering her locket)

(ANNIE and MOLLY cuddle together on the floor)

Somewhere. Somewhere.

(Sings)

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

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

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

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

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

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

KATE

Goodnight, Annie.

ANNIE

Goodnight , Kate.

JULY

Goodnight, Annie.

ANNIE

Goodnight , July

DUFFY

Goodnight, Annie.

ANNIE

Goodnight , Duffy

TESSIE

Goodnight, Annie.

ANNIE

Goodnight , Tessie

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

(Sings)

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

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

(ANNIE)

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

(At the foot of the bed)

WON'T YOU PLEASE COME GET YOUR "BABY"

*(SHE climbs into bed. Tucks herself in. The LIGHTS dim.
In the dark, we hear the song end)*

ANNIE & ORPHANS

MAYBE.

3 – Annie's Escape**(Orchestra)**

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

PEPPER

NOW what?

DUFFY

Annie, whatta ya doin'?

ANNIE

Runnin' away.

TESSIE

Oh my goodness.

ANNIE

(ANNIE puts on her sweater)

My folks are never comin' for me. I gotta go find them.

JULY

Annie, you're crazy. Miss Hannigan'll catch you.

KATE

And lock you in the cellar again.

ANNIE

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

(With her basket of belongings under her arm)

Okay. Goin' now. Wish me luck.

ALL EXCEPT PEPPER

Good luck, Annie.

PEPPER

So long, dumbbell. And good luck.

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

MISS HANNIGAN

Aha! Caught you!

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

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

ANNIE

(Getting warily up)

Yes, Miss Hannigan.

MISS HANNIGAN

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

ANNIE

(Tough; through her teeth)

I love you, Miss Hannigan.

MISS HANNIGAN

Rotten orphan.

ANNIE

(Angrily)

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

MISS HANNIGAN

That was 1922, this is 1933.

(laughing)

They must've got stuck in traffic.

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

You in here. Get up. Get up!

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

Get up!

(Molly gets up)

4 – Hard Knock Life

(Annie & Orphans)

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

Put them things away.

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

It's medicine!

(SHE finishes the bottle)

MOLLY

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

You must be very sick!

MISS HANNIGAN

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

Boo!

MOLLY

(MOLLY doesn't flinch, then-)

Boo!

MISS HANNIGAN*(MISS HANNIGAN flinches)*

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

TESSIE*(Whining)*

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

MISS HANNIGAN*(Laughs cruelly)*

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

ORPHANS & ANNIE

Yes, Miss Hannigan.

MISS HANNIGAN

Get to work. Now!

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

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

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

IT'S THE HARD-KNOCK LIFE FOR US!
IT'S THE HARD-KNOCK LIFE FOR US!

ANNIE

'STEADA TREATED,

ORPHANS

WE GET TRICKED!

ANNIE

'STEADA KISSES,

ORPHANS

WE GET KICKED!

ALL

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

ANNIE

COTTON BLANKETS -

ORPHANS

'STEADA WOOL!

ANNIE

EMPTY BELLIES -

ORPHANS

'STEADA FULL!

ALL

IT'S THE HARD-KNOCK LIFE!

ANNIE

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

JULY & KATE

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

PEPPER & TESSIE

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

DUFFY

IT'S EASIER THAN PUTTIN' UP A FIGHT.

ANNIE

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

ORPHANS

OOO,
OOO,
OOO.

ORPHANS

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

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

MOLLY

SANTA CLAUS, WE NEVER SEE

ANNIE

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

ALL

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

MOLLY

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

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

ORPHANS

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

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

MOLLY

(Bleep! Bleep! - WHISTLE)

Get to work!

(WHISTLE)

Strip them beds!

(MOLLY)

(WHISTLE)

I said get to work!

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

ALL EXCEPT MOLLY

IT'S THE HARD KNOCK LIFE FOR US!

MOLLY

(Drunkenly)

It's medicine!

ALL EXCEPT MOLLY

IT'S THE HARD KNOCK LIFE FOR US!

MOLLY

(Drunkenly)

Merry Christmas.

ALL EXCEPT MOLLY

NO ONE CARES FOR YOU A SMIDGE,

MOLLY

(Drunkenly)

It's lots of medicine!

ALL EXCEPT MOLLY

WHEN YOU'RE IN AN ORPHANAGE!

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

ALL EXCEPT MOLLY

IT'S THE HARD KNOCK LIFE!

IT'S THE HARD KNOCK LIFE!

IT'S THE HARD KNOCK LIFE!

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

MISS HANNIGAN

Good morning, Children.

ORPHANS

Good morning Miss Hannigan.

MISS HANNIGAN

Well?

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

MOLLY

(From the hamper, but not visible)

I love you, Miss Hannigan.

MISS HANNIGAN

You. What are you doing in there?

MOLLY

(Pops her head up)

Nothin'.

MISS HANNIGAN

(To ANNIE, who is nearest the hamper)

Get her out of there! Get here out!

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

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

ORPHANS

Hot mush?

MISS HANNIGAN

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

(The ORPHANS jump up and down and loudly cheer)

You get cold mush.

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

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

THE ORPHANS & ANNIE

Yes, Miss Hannigan.

MISS HANNIGAN

(A laundry truck has arrived outside the Orphanage)

Now line up.

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

BUNDLES

Laundry. Laundry man.

HANNIGAN

Move it!

THE ORPHANS & ANNIE

Mornin', Bundles.

BUNDLES

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

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

HANNIGAN

(Seductively)

Mornin', Bundles

BUNDLES

(Avoiding HER)

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

MISS HANNIGAN

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

BUNDLES

(Reluctantly crossing over to her)

What?

MISS HANNIGAN

Egg Foo Yung in Chinatown for two. On me.

BUNDLES

Egg Foo Yung? For Christmas?

MISS HANNIGAN

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

BUNDLES

What did I get you last year?

MISS HANNIGAN

Nothin'.

BUNDLES

Good. You're getting it again.

MISS HANNIGAN

Ahh, get out of here with that damn laundry.

BUNDLES

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

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

MISS HANNIGAN

Yeah, Merry Christmas.

BUNDLES

Merry Christmas, kids!

ORPHANS

Merry Christmas, Bundles.

BUNDLES

(Sings)

HARK THE HERALD ANGELS SING
YA DAH DAH...

(exits)

MISS HANNIGAN

(Inspecting the beds)

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

ORPHANS

Annie ain't here.

MISS HANNIGAN

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

TESSIE

She just went.

JULY

With Mr. Bundles. In the laundry bag.

MISS HANNIGAN

(Apoplectic)

Bundles.

(MISS HANNIGAN runs out)

Police! Police!

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

5 – Hard Knock Life – Reprise

(Orphans)

DUFFY

No more hard-knock life for Annie!

(The ORPHANS cheer again)

ORPHANS

LUCKY KID, SHE'S OUT THERE FREE

MOLLY

RUNNIN' FREE IN N.Y.C.

ORPHANS

BET SHE FINDS HER FOLKS LIKE THAT!

MOM AND DAD RIGHT OFF THE BAT!

LUCKY DUCK, SHE GOT AWAY.

MOLLY

BUT WE'RE GONNA HAVE TO PAY,

ALL

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

ALL EXCEPT MOLLY

IT'S THE HARD-KNOCK LIFE.

MOLLY

(Sitting in a bucket. Sorrowfully)

YES, IT IS.

ALL EXCEPT MOLLY

IT'S THE HARD-KNOCK LIFE.

MOLLY

YES IT IS.

ALL EXCEPT MOLLY

IT'S THE HARD-KNOCK LIFE.

MOLLY

YES, IT IS.

ALL EXCEPT MOLLY

IT'S THE HARD-KNOCK LIFE.

MOLLY

YES IT IS.

ALL EXCEPT MOLLY

IT'S THE HARD-KNOCK LIFE.

MOLLY

Help, help. I'm stuck!

(Orphans carry Molly US)

Scene 2

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

APPLE SELLER

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

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

ASSISTANT DOG CATCHER

Nabbed this mutt back there in the alley.

(Putting the dog into the dog cart)

Fifty cents.

DOG CATCHER

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

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

ANNIE

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

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

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

If not today, well ...

6 – *Tomorrow**(Annie)***(ANNIE)**

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

JUST THINKIN' ABOUT
TOMORROW
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)

(ANNIE)

Sandy...here boy...

(Then very loudly)

SAAAANNNDY!

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

Good Sandy. Good ol' Sandy.

WARD

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

ANNIE

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

WARD

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

ANNIE

Oh, I don't mind the weather.

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

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

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

(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!

(ALL)

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

SOPHIE

IN EV'RY POT HE SAID "A CHICKEN"

ALL

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

ANNIE

YOU AIN'T GOT THE POT!

ALL

HEY HERBIE,

WOMEN

YOU LEFT BEHIND A
GRATEFUL NATION.

MEN GROUP 1

GRATEFUL NATION.

MEN GROUP 2

HERB, OUR HATS ARE OFF.

SO HERB, OUR HATS

ARE OFF TO YOU.

ALL

WE'RE UP TO HERE WITH ADMIRATION.

ANNIE

YOU THINK HE'D LIKE A LITTLE STEW?

WOMEN

COME DOWN AND SHARE SOME CHRISTMAS DINNER,

MEN

HO, HO, HO.

WOMEN

BE SURE TO BRING THE MISSUS TOO,

MEN

BRING THE MISSUS TOO.

ALL

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

ALL

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

COME AND GET IT HERB!

MAN 4

WE'D LIKE TO THANK YOU HERBERT HOOVER...
*(Sung quietly a cappella as they go back to their chores. Two
POLICEMEN enter. MAN 3 sees them.)*

MAN 3

Sshhh.

WOMAN 3

(Scared)

'Evening

LT. WARD

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

ANNIE

(Standing up to the COP)

They're not bums!

LT. WARD

We're tearing down this Junk pile, now.

8 – Hooverville Raid

(Orchestra)

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

Scene 4

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

9 – Little Girls**(Miss Hannigan)****MISS HANNIGAN**

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

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

DUFFY

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

MISS HANNIGAN

What?

DUFFY

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

MISS HANNIGAN

Yeah.

DUFFY

Molly threw up on it before.

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

MISS HANNIGAN

Whatta you got there?

ORPHANS

Nothing, Miss Hannigan.

MISS HANNIGAN

What have you got there?

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

KATE

A dead mouse. Do ya wanna see it?

MISS HANNIGAN

(MISS HANNIGAN gives a startled scream)

Get to work, all of ya!

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

MISS HANNIGAN

LITTLE GIRLS

LITTLE GIRLS

EV'RYWHERE I TURN

I CAN SEE THEM

LITTLE GIRLS

LITTLE GIRLS

NIGHT AND DAY

I EAT, SLEEP AND BREATHE THEM

I'M AN ORDINARY WOMAN

WITH FEELINGS

I'D LIKE A MAN TO NIBBLE ON MY EAR

BUT I'LL ADMIT

NO MAN HAS BIT.

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

LITTLE CHEEKS,

LITTLE TEETH,

EV'RYTHING AROUND ME IS LITTLE.

IF I WRING LITTLE NECKS

SURELY I WOULD GET AN ACQUITTAL!

SOME WOMEN ARE DRIPPING WITH DIAMONDS,

SOME WOMEN ARE DRIPPING WITH PEARLS.

LUCKY ME!

LUCKY ME!

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

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

Shut up!

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

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

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

HANNIGAN

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

Pepper, pick up your kid!

(Turns on radio)

VOICES FROM RADIO

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

ANNOUNCER

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

(The "HELEN TRENT" theme is played)

MISS HANNIGAN

Oh, merciful God, I hope so.

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

Yeah.

OFFICER WARD

(Entering room from door)

Good afternoon, Miss Hannigan is it?

MISS HANNIGAN

Yeah.

OFFICER WARD

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

(Calling out the door)

You!

OPRHANS

Annie! Annie!

MISS HANNIGAN

(Seductively)

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

ORPHANS

What?

MISS HANNIGAN

(Too nice to believe)

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

ORPHANS

What recreation room?

MISS HANNIGAN

Shoo-shoo-shoo! Shoo!

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

MISS HANNIGAN

Thanks so much, Officer.

OFFICER WARD

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

MISS HANNIGAN

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

OFFICER WARD

(He can't wait to get out)

All in the line of duty.

(To ANNIE)

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

ANNIE

She's not...

(HANNIGAN closed ANNIE'S mouth with hand)

LT. WARD

Good Afternoon.

MISS HANNIGAN

Good afternoon, Officer.

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

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

ANNIE

(tough)

Yes, Miss Hannigan.

MISS HANNIGAN

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

ANNIE

(tough)

Never tell a lie, Miss Hannigan.

MISS HANNIGAN

(Pacing, crazily)

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

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

Stay!

(Opening door)

GRACE

(Entering)

Good afternoon, Miss Hannigan?

MISS HANNIGAN

Yeah?

GRACE

(Extends HER hand)

Oh, good. I'm Grace Farrell

MISS HANNIGAN

(looks at HER hand)

So?

GRACE

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

MISS HANNIGAN*(Panics)*

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

GRACE

Miss Hannigan, I...

MISS HANNIGAN

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

GRACE

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

MISS HANNIGAN

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

(Referring to Grace's briefcase)

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

GRACE

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

MISS HANNIGAN*(interrupting)*

Oliver Warbucks? *THE* Oliver Warbucks?

GRACE

THE Oliver Warbucks.

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

Love the hat!

(Sitting)

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

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

GRACE

(All business)

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

MISS HANNIGAN

An orphan?

GRACE

Yes, an orphan.

MISS HANNIGAN

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

(A long look from GRACE)

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

GRACE

Well, she should be friendly.

(Unseen by Hannigan, ANNIE waves to GRACE)

And intelligent.

ANNIE

Mississippi.

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

Mississippi.

GRACE

And cheerful.

(ANNIE laughs a big laugh)

MISS HANNIGAN

(To ANNIE)

You shut up. And how old?

GRACE

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

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

Ten.

(ANNIE gestures still higher)

(GRACE)

Eleven.

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

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

(ANNIE stands up, directly behind HANNIGAN)

MISS HANNIGAN

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

GRACE

What about this child right here?

(BOTH looking at ANNIE)

MISS HANNIGAN

(Grabbing ANNIE)

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

(Struggling for an excuse)

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

(ANNIE struggles to get out from behind HANNIGAN)

GRACE

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

ANNIE

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

MISS HANNIGAN

Hold it.

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

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

GRACE

Why?

MISS HANNIGAN

I just told you.

GRACE

(Deadly)

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

(MISS HANNIGAN laughs)

GRACE

(Holding out an official-looking document)

Sign it.

MISS HANNIGAN

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

GRACE

(sing-songy)

It's Annie I want.

MISS HANNIGAN

(Sing-songy as SHE signs the paper)

It's Annie you get.

ANNIE

Oh, boy!

GRACE

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

MISS HANNIGAN

(Almost like a bratty little kid)

Coat? She don't have no coat.

GRACE

All right. Then we'll buy her one.

ANNIE

Oh, boy!

GRACE

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

ANNIE

(sing-song-y)

I'm getting a coat.

ORPHANS

(together, bratty)

She's getting a coat!

GRACE

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

(Crosses to door)

ANNIE

Oh boy, I can hardly believe it.

MISS HANNIGAN

SHE can hardly believe it?

10 – Little Girls Reprise

(Miss Hannigan)

ANNIE

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

ORPHANS

'bye, Annie!

ANNIE

'bye, kids.

MISS HANNIGAN

'bye, Annie.

GRACE

(Sincerely)

Good afternoon, Miss Hannigan.

(Meaning it)

And season's greetings.

MISS HANNIGAN

Yeah, season's greetings.

ORPHANS

Yeah!

(ORPHANS circle around HANNIGAN screaming "yay!")

MISS HANNIGAN

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

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

11 — *I Think I'm Gonna Like It Here*

(Annie, Grace, Servants)

Scene 5

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

A couple of hours later.

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

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

DRAKE

Ah, good afternoon, Miss Farrell.

GRACE

Good afternoon Drake, everyone.

SERVANTS

(Bowing or courtseying)

Miss.

GRACE

Has Mr. Warbucks arrived yet?

DRAKE

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

ANNIE

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

GRACE

We really live here.

ANNIE

Oh boy!

GRACE

Mrs. Greer,

MRS. GREER

Yes, Miss.

GRACE

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

MRS. GREER

Yes, Miss.

GRACE

And has the Steinway been tuned?

MRS. GREER

Yes, Miss.

DRAKE

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

MRS. PUGH

(Reading off a menu)

New England Clam Chowder...

GRACE

Wonderful.

MRS. PUGH

Kentucky fried chicken...

GRACE

Wonderful.

MRS. PUGH

Idaho potatoes...

GRACE

And?

MRS. PUGH

(In triumph)

...Baked Alaska.

GRACE

Fine.

MRS. PUGH

(Knowingly, as to how Grace feels about Warbucks)

It will be good to see Mr. Warbucks again.

GRACE

(Avoiding her eyes)

Yes, six weeks is a long time.

MRS. PUGH

Yes, Miss.

GRACE

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

DRAKE

Quickly everyone. Everyone, quickly.

(ALL assemble)

GRACE

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

SERVANTS

(MEN bow and WOMEN courtsey)

Miss.

GRACE

Annie, this is everyone.

ANNIE

Hi, everyone.

DRAKE

(As he would to a foreign dignitary)

May I take your coat, Miss?

ANNIE

(Making a fist)

Will I get it back?

GRACE

Of course, dear.

ANNIE

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

GRACE

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

ANNIE

(Looking around. She rolls up her sleeves)

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

GRACE

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

ANNIE

I won't?

GRACE

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

(Sings)

CECILLE WILL PICK OUT ALL YOUR CLOTHES

CECILLE

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

GRACE

YOUR BATH IS DRAWN BY MISSUS GREER.

MRS. GREER

Bubbles... no, soap, I think.

GRACE

ANNETTE COMES IN TO MAKE YOUR BED.

ANNETTE

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

ANNIE

I THINK I'M GONNA LIKE IT HERE!

GRACE

Annie,

THE SWIMMING POOL IS TO... THE LEFT.

ANNIE

Inside the house? Oh boy!

GRACE

THE TENNIS COURT IS IN THE REAR.

ANNIE

I never even picked up a racket.

GRACE

HAVE AN INSTRUCTOR HERE AT NOON.

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

DRAKE

Yes, Miss.

ANNIE

I THINK I'M GONNA LIKE IT HERE!

GRACE

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

GRACE & SERVANTS

NO NEED TO PICK UP ANY TOYS

ANNIE

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

SERVANTS

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

Aww!

GRACE

NO FINGER WILL YOU LIFT, MY DEAR.

GRACE & SERVANTS

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

ANNIE

I KNOW I'M GONNA LIKE IT HERE.

(She wanders around, looking at the room)

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

(DRAKE, taking her literally, pinches ANNIE)

ANNIE

Owww!

GRACE

(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.

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

WARBUCKS

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

(The SERVANTS recover the painting)

Grace?

GRACE

(Eagerly)

Yes sir?

WARBUCKS

Messages.

GRACE

Yes, sir.

(Consulting a notepad)

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

WARBUCKS

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

GRACE

John D. Rockefeller, Mahatma Gandhi and Harpo Marx.

WARBUCKS

Nothing urgent. What did Harpo want?

GRACE

He didn't say.

WARBUCKS

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

Wait a minute.

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

WARBUCKS

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

TWO SERVANTS

Yes, sir.

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

GRACE

(Trying to introduce ANNIE to WARBUCKS)

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

WARBUCKS

Oh, and Mrs. Pugh.

MRS. PUGH

(Eagerly)

New England Clam Chowder...

WARBUCKS

Wonderful.

MRS. PUGH

Kentucky fried chicken...

WARBUCKS

Wonderful.

MRS. PUGH

AND, Baked...

WARBUCKS

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

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

MRS. PUGH

(Crumpling the menu)

Wonderful.

WARBUCKS

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

GRACE

Yes, sir.

WARBUCKS

All right, good to see you all again.

SERVANTS

(Bowing or courtseying)

Sir.

WARBUCKS

Drake, dismiss the staff.

DRAKE

Yes, sir.

WARBUCKS

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

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

GRACE

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

WARBUCKS

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

GRACE

(The feminist in her answering gingerly.)

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

WARBUCKS

(Cowed)

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

(To ANNIE, assessing her)

Annie, huh? Annie what?

ANNIE

(Frightened, confused)

Sir?

WARBUCKS

What's your last name, child?

ANNIE

(Nervously)

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

WARBUCKS

So, you're just Annie, huh?

ANNIE

Just Annie.

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

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

WARBUCKS

(Not knowing what exactly to say)

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

ANNIE

(Eagerly, trying to please)

Oh, boy. Sure.

(ANNIE thinks about it for a second)

Who's Babe Ruth?

WARBUCKS

(Leaving HER, as SHE walks dejectedly downstage)

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

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

What are we supposed to do with this child?

GRACE

(Whispers to WARBUCKS)

It is her first night here, sir.

WARBUCKS

It is? Oh. Hmm.

(To ANNIE)

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

(Ponders)

Why don't you sit down.

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

ANNIE

A movie!

WARBUCKS

Would you like to go to a movie?

ANNIE

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

WARBUCKS

Never?

ANNIE

No, sir.

WARBUCKS

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

(Remembering)

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

ANNIE

Golly.

WARBUCKS

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

GRACE

Yes, sir.

WARBUCKS

Instead, you take Annie to the movies.

GRACE

Yes, sir.

ANNIE

(Obviously disappointed about something)

Aw, gee.

WARBUCKS

Something the matter, Annie?

ANNIE

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

WARBUCKS

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

ANNIE

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

WARBUCKS

(Put off)

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

ANNIE

(Turning on the charm)

Aw, gee.

WARBUCKS

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

(Phone rings. GRACE picks it up)

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

ANNIE

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

GRACE

(To WARBUCKS, holding out the phone)

Excuse me, sir. Bernard Baruch calling.

WARBUCKS

Good.

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

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

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

(WARBUCKS)

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

ANNIE

(Smiling triumphantly, she's won)

Eleven.

WARBUCKS

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

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

Drake?

DRAKE

(From off-stage left)

Yes, sir?

WARBUCKS

Coats.

12 — N.Y.C.

(Warbucks, Grace, Annie, Company)

DRAKE

(From off-stage left)

Yes, sir.

WARBUCKS

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

GRACE

Yes, sir.

(DRAKE enters with three coats)

DRAKE

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

WARBUCKS

The Dussenberg.

DRAKE

Excellent choice, sir.

WARBUCKS

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

GRACE

Walk to the Roxy?

WARBUCKS

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

GRACE

(My hero)

Yes, sir

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

WARBUCKS

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

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

Scene 6

WARBUCKS

N.Y.C.

WHAT IS IT ABOUT YOU?

YOU'RE BIG,

YOU'RE LOUD,

YOU'RE TOUGH.

(WARBUCKS)

N.Y.C.

I GO YEARS WITHOUT YOU,
THEN I
CAN'T GET
ENOUGH,

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

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

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

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

ALL

N.Y.C.

GRACE

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

ALL

N.Y.C.

WARBUCKS & GRACE

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

WARBUCKS

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

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

ALL

OH, N.Y.C.

WARBUCKS

YOU MAKE 'EM ALL POSTCARDS.

WARBUCKS & GRACE

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

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

ALL

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

WARBUCKS

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

WARBUCKS & GRACE

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

ANNIE

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

ALL

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

STAR TO BE

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

N.Y.C.
JUST GOT HERE THIS MORNING
THREE BUCKS, TWO BAGS,
ONE ME.
N.Y.C.
I GIVE YOU FAIR WARNING,
UP THERE IN LIGHTS I'LL BE.

STAR-TO-BE

GO ASK THE GERSHWINS OR KAUFMAN AND HART,
THE PLACE THEY LOVE THE BEST.
THOUGH CALIFORNIA PAYS BIG FOR THEIR ART,
THEIR FAN MAIL COMES ADDRESSED TO
N.Y.C.

OTHERS

OOO

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

ALL

N.Y.C.
YOU'RE STANDING ROOM ONLY,

GROUP1

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

GROUP2

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

ALL

AMEN FOR N. Y. C!

ALL

N. Y. C.

COP*(Yelling)*

Keep it quiet down there!

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

C

USHERETTE

Immediate seating ... there is immediate seating.

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

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

ANNIE*(Half asleep)*

Okay.

*(SHE closes her eyes and rests her head on WARBUCK's chest)***WARBUCKS**GIVE IN,
DON'T FIGHT,
GOOD GIRL,**ANNIE**

GOODNIGHT,

WARBUCKSSLEEP 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-curllding scream. We can see HER hands scraping down the windows in door. SHE reenters the room and crosses to desk.)

You got any more wonderful news?

GRACE

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

MISS HANNIGAN

Oh, you told me about the coat.

GRACE

Well then, good day. Miss Hannigan

MISS HANNIGAN

Yah, good day.

GRACE

(Meaning it)

And Merry Christmas.

MISS HANNIGAN

Yah, Merry Christmas.

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

ROOSTER

Oops, pardon me, blondie.

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

Hi ya, Sis. Long time no see.

MISS HANNIGAN

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

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

They finally let you outta Sing-sing?

ROOSTER

I got six months off for good behavior.

MISS HANNIGAN

I'll bet. What was it this time?

ROOSTER

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

MISS HANNIGAN

Oh, yeah. Why'd he say that?

LILY

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

Because the Rooster swindled him outta eleven hundred bucks.

ROOSTER

Ah, Lil.

LILY

It's true.

ROOSTER

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

LILY

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

Jersey City!

ROOSTER

Jersey City. Miss Lily St. Regis.

LILY

(Proudly)

I'm named after the hotel.

MISS HANNIGAN

Which floor?

(LILY doesn't get the insult)

ROOSTER

Don't you just love Lily, Sis?

MISS HANNIGAN

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

ROOSTER

Anything.

MISS HANNIGAN

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

ROOSTER

Aw, c'mon, Sis.

MISS HANNIGAN

Can it. Lookin' for another handout, huh?

ROOSTER

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

(LILY hand-signals ten fingers)

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

MISS HANNIGAN

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

ROOSTER

(LILY holds up one hand)

A fiver, Aggie?

MISS HANNIGAN

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

ROOSTER

This ain't exactly Buckingham Palace.

MISS HANNIGAN

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

ROOSTER

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

LILY

Lousy.

ROOSTER

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

13 – Easy Street

(Rooster, Miss Hannigan, Lily)

On the skids.

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

MISS HANNIGAN

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

ROOSTER

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

HANNIGAN

YOU STACK THE ACES,

ROOSTER

YOU LOAD THE DICE!"

HANNIGAN & ROOSTER

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

ROOSTER

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

MISS HANNIGAN

(Joining in, lustily)

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

ROOSTER & MISS HANNIGAN

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

ROOSTER

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

MISS HANNIGAN

She works for Oliver Warbucks.

LILY

THE Oliver Warbucks? The millionaire?

MISS HANNIGAN

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

ROOSTER

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

MISS HANNIGAN

He don't? Where does he live?

ROOSTER, MISS HANNIGAN & LILY

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

HANNIGAN

(MOVE THEM EVER-LOVIN' FEET!)

ROOSTER, LILY & HANNIGAN

TO EASY STREET,
WHEN YOU GET THERE, STAY!

LILY

(Singing a cappella)

EASY STREET, EASY STR...

HANNIGAN

Oh, shut up

ROOSTER

Aggie, what'd that dame want?

MISS HANNIGAN

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

LILY

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

MISS HANNIGAN

Nah, it ain't fair.

ROOSTER

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

LILY

THE LITTLE BRAT!

HANNIGAN

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

ROOSTER

(Gets an idea)

MAYBE SHE HOLDS THE KEY,
THAT LITTLE LADY,

MISS HANNIGAN

TO GETTING MORE BUCKS

ROOSTER

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

LILY

WHERE DOES THAT PUT US?

MISS HANNIGAN

Oh, tell her.

ROOSTER

GIVE YOU ONE GUESS!

ROOSTER, MISS HANNIGAN & LILY

(Spoken)

Yes!

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

(spoken)

Yeah!

(Dance section)

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

#13a — Into Warbucks Mansion

(Orchestra)

Scene 8

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

WARBUCKS

(Into the phone)

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

GRACE

(Consulting her pad)

Friday.

WARBUCKS

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

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

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

(Hangs up phone)

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

GRACE

(With a smile)

Yes sir.

WARBUCKS

(Casually)

The package from Tiffany's?

GRACE

Yes, sir. Arrived this morning.

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

WARBUCKS

(Nervously)

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

GRACE

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

(SHE hands HIM the box.)

WARBUCKS

Fine.

(A beat)

Damn.

GRACE

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

WARBUCKS

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

GRACE

Yes, sir.

– OPTIONAL CUT TO PAGE 72 –

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

14 – *Why Should I Change a Thing?*

(Warbucks)

WARBUCKS

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

(WARBUCKS)

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

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

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

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

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

DRAKE

(Off-stage right)

Miss Annie, Mr. Warbucks will see you now.

ANNIE

(Off-stage right)

Thank you, Mr. Drake.

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

ANNIE

Hello.

WARBUCKS

Hello, Annie. How are you today?

ANNIE

Fine, thank you. How are you, sir?

BOTH

(Back and forth)

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

WARBUCKS

(Stops her)

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

ANNIE

(Not feeling sorry for herself)

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

WARBUCKS

(Doesn't quite know how to begin)

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

ANNIE

Sure.

WARBUCKS

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

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

ANNIE

(Matter-of-factly)

That was a good idea.

WARBUCKS

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

(Nostalgically)

(WARBUCKS)

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

(Back to business)

Anyway, making money is all I've ever given a damn about. And I might as well tell you, Annie, I was ruthless to those I had to climb over to get to the top. Because I've always believed one thing: You don't have to be nice to the people you meet on the way up if you're not coming back down again.

(WARBUCKS)

(Softening just a bit)

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

ANNIE

Sure.

WARBUCKS

Good.

ANNIE

Kind of.

WARBUCKS

Kind of?

ANNIE

I guess not.

WARBUCKS

Damn!

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

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

ANNIE

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

WARBUCKS

I had it engraved.

ANNIE

(ANNIE opens the box. Very quietly)

Oh. Gee.

WARBUCKS

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

ANNIE

(Politely)

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

WARBUCKS

(Starting to take off ANNIE's old locket)

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

ANNIE

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

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

WARBUCKS

Annie, what is it?

ANNIE

(Fingering her locket)

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

(Loudly)

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

(SHE begins to cry)

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

(More tears)

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

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

WARBUCKS

(non-plussed)

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

GRACE

Shh, shh, baby.

WARBUCKS

(Not knowing what to say or do)

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

(WARBUCKS exits left)

GRACE

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

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

DRAKE

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

GRACE

(Overstating this to cheer her up)

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

DRAKE

(Going a bit too far)

The League of Nations!

(GRACE shoots HIM a look.)

15 – You Won't Be an Orphan for Long

*(Grace, Warbucks,
Annie, Servants)*

GRACE

IF HE SHOULD NEED THE F.B.I.

(Encouraging OTHERS to sing with HER)

THEN HE WILL HAVE THE F.B.I.

ALL

WITH ALL THE FAVORS THAT HE'S DONE

DRAKE

(DONE)

ALL

J. EDGAR HOOVER OWES HIM ONE.

AND THEN THE MIDNIGHT OIL GETS BURNED

'TILL NOT A STONE IS LEFT UNTURNED

HE WILL SEARCH EV'RYWHERE

AND HE'LL FIND THEM, I SWEAR.

OH, YOU WON'T BE AN ORPHAN FOR LONG!

ALL

WHERE OTHER MEN WOULD CALL IT QUILTS

MEN

(AND DISAPPEAR)

ALL

HE'LL USE HIS FORTUNE AND HIS WITS.

MEN

(SO NEVER FEAR)

ALL

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

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

WARBUCKS

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

DRAKE

(As WARBUCKS hangs up)

Hip, hip ...

ALL EXCEPT WARBUCKS & ANNIE

Hurray!

GRACE & THE SERVANTS

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

WARBUCKS

Annie, give me your locket.

ANNIE

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

WARBUCKS

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

ANNIE

(Reluctantly)

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

WARBUCKS

(Taking the note from ANNIE)

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

ANNIE

(Joyfully)

Really?

WARBUCKS

(Not-joyfully)

Really.

ANNIE

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

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

WARBUCKS

(Not feeling sorry for himself)

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

ANNIE

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

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

(ANNIE)

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

(The CURTAIN slowly falls)

END OF ACT ONE

16 – *Entr'acte*

(Orchestra)

ACT 2**Scene 1**

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

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

There is a sound-effects table stage right, and behind it the SOUND EFFECTS MAN creating effects as needed and cueing the audience when to applaud with a card that reads "Applause." JIMMY JOHNSON, The Masked Announcer and FRED 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)

HEALY

(Unctuous)

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

(Applause sign)

A moment of tears.

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

Say something!

ANNIE

Thank you, Bert Healy.

HEALY

But, still, remember folks .

WACKY

(Dummy's voice, ala Charlie McCarthy)

Smile, darn ya, smile.

HEALY

Right, Wacky. Smile, darn ya, smile.

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

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

WACKY

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

(Applause sign)

HEALY

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

WARBUCKS

(Reading from script)

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

16a – Timpani Cue

(Orchestra)

(Producer cues Timpani)

HEALY

(Low and ominously)

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

WARBUCKS

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

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

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

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

ANNIE

Wow!

HEALY

Wow! So, Annie's parents, if you're listenin' in, write to Oliver Warbucks care of this station, WEA, 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 micro-phones)

17 – Fully Dressed

(Boylan Sisters, Bert Healy)

HEALY

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

RONNIE BOYLAN

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

O –

BONNIE BOYLAN

X –

CONNIE BOYLAN

Y –

RONNIE BOYLAN

D –

BONNIE BOYLAN

E –

CONNIE BOYLAN

N –

ALL THREE BOYLANS

T!

HEALY

The toothpaste of the stars.

BOYLANS

To make your teeth Hollywood bright.

HEALY

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

(Bell from ORCHESTRA)

Bonnie

(Bell from ORCHESTRA)

and Connie,

(Bell from ORCHESTRA)

the lovely Boylan Sisters: Fred McCracken ...

WACKY

And Wacky.

JOHNSON

And Jimmy Johnson, radio's only masked announcer.

HEALY

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

HEY, HOBO MAN,

(HEALY)

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

(Spoken as SOUNDMAN holds up applause sign)

Thank you.

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

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

HEALY

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

BOYLAN SISTERS

SO,
 SO,
 SO, SO.

BOYLAN SISTER

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

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

HEALY

(Out of breath from "dancing")

Ah, the lovely Boylan Sisters.

BOYLAN SISTERS

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

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

CONNIE BOYLAN

S –

BONNIE BOYLAN

M –

RONNIE BOYLAN

I –

CONNIE BOYLAN

L –

ALL THREE

E – SMILE, DARN YA, *(HUM)*

(Continue humming under dialogue)

HEALY

(Spoken)

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

(HEALY and BOYLANS exit stage left)

ALL

THAT MATTERS.

Scene 2

18 – *Fully Dressed (Children)*

(Orphans)

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

KATE

(As SHE shuts the radio off)

Holy cow, Annie on the radio.

DUFFY

Coast-to-coast.

MOLLY

She's famous.

(ORPHANS applaud. SHE bows)

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

ALL

Yeah me, too!

PEPPER

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

DUFFY

I do.

(Imitating BERT HEALY)

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

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

ALL ORPHANS

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

(ALL ORPHANS)

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

JULY

(As MOLLY imitates WACKY at upstage right table.)

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

MOLLY

THAT MATTERS

PEPPER

Ah, The lovely Boylan Sisters.

DUFFY, KATE & TESSIE

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

ALL ORPHANS

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

(Dance break)

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

ALL ORPHANS

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

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

MISS HANNIGAN

Did I hear happiness in here?

ORPHANS

No, Miss Hannigan.

MISS HANNIGAN

What are you doin' up?

MOLLY

Annie was on the radio.

MISS HANNIGAN

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

TESSIE

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

Miss Hannigan, Miss Hannigan—I think...

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

MISS HANNIGAN

(Screaming)

Say it!

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

MISS HANNIGAN

(MISS HANNIGAN limps to a chair)

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

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

ROOSTER

(Trying not to reveal their faces)

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

MISS HANNIGAN

(Rubbing her foot)

Yeah.

LILY

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

ROOSTER

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

(To MISS HANNIGAN)

Ma'am?

MISS HANNIGAN

Whatta ya want?

ROOSTER

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

LILY

Our little girl. Our Annie.

MISS HANNIGAN

(Stunned)

Annie. You're Annie's parents?

LILY

Please, nothin's happened to her?

MISS HANNIGAN

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

ROOSTER

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

LILY

Manitoba...

ROOSTER

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

LILY

... little chickens...

ROOSTER

... and ducks...

LILY

...ducks...

ROOSTER

... and geese...

LILY

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

ROOSTER

...and roosters.

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

Gotcha, Sis!

MISS HANNIGAN

Oh, God, Rooster, I never woulda 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!

20 – Train Music

(Orchestra)

Scene 3

(Lights come up on the Cabinet Room at the White House. FDR and CABINET are listening to the radio. ALL but FDR seem dejected)

KALTENBORN

(Pre-recorded radio announcer)

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

ICKES *(Pronounced ICK-EEZ)*

Brain trust!

KALTENBORN

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

(ROOSEVELT turns off the radio in disgust.)

ICKES

(Slams hand on table)

Criticism damn it, nothing but criticism! Dammit!

PERKINS

I know, I know.

HULL

It's awful.

MORGANTHAU

Did anybody see the Washington Post this morning?

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

ROOSEVELT

(The eternal optimist)

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

(CABINET just looks at HIM. THEY are silent)

ICKES

Franklin, you've already been elected.

ROOSEVELT

(Trying again)

Every cloud has a silver lining?

(CABINET is quiet)

You're never fully dressed without a smile.

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

HOWE

(To ROOSEVELT, handing him the card)

Oliver Warbucks and friend, Franklin.

ROOSEVELT

Thank you, Louis.* Show them in.

(Pronounced LOUIE)*

HOWE

Oliver...

(WARBUCKS enters with ANNIE almost hiding behind him)

ROOSEVELT

Ah, Oliver, good of you to have come.

WARBUCKS

Good morning, Mr. President.

(ANNIE peeks out at FDR)

ROOSEVELT

Well, who is this we have here?

WARBUCKS

Mr. President, this is my good friend Annie.

ROOSEVELT

Annie.

WARBUCKS

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

ROOSEVELT

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

WARBUCKS

Annie, this is President Roosevelt.

ANNIE

(Shaking hands with ROOSEVELT)

How do you do, President Roosevelt.

ROOSEVELT

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

ANNIE

Thank you, President Roosevelt.

ROOSEVELT

(Turning back in his wheelchair to the CABINET MEMBERS)

Well, shall we begin?

WARBUCKS

(Ushering ANNIE out)

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

ROOSEVELT

No, no, Oliver, let Annie stay.

(To a befuddled ICKES)

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

WARBUCKS

Thank you, Mr. President. Annie.

(WARBUCKS ushers ANNIE to the conference table)

ROOSEVELT

(To ICKES)

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

HULL

Franklin, a child?

ROOSEVELT

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

WARBUCKS

(Standing)

Mr. President, in the words of Calvin Coolidge,

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

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

PERKINS

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

HULL

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

ICKES

Germany, hell! People are starving in this country.

HULL

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

ROOSEVELT

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

MORGANTHAU

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

ICKES

Sit-down strikes, riots...

PERKINS

Floods, dust storms ...

ROOSEVELT

And the FBI still hasn't caught Al Capone.

(ALL look at WARBUCKS)

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

(CABINET turns and begins to talk amongst THEMSELVES)

WARBUCKS

Henry, I'd like to see those figures.

ANNIE

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

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

ICKES

Shh, quiet, little girl.

ROOSEVELT

(Admonishing ICKES)

Harold.

(To ANNIE)

What did you say, Annie?

(ANNIE looks to WARBUCKS, frightened)

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

(WARBUCKS lifts ANNIE up to stand on her chair)

21 – *Cabinet Tomorrow*

*(Annie, Cabinet, Roosevelt,
Howe, Warbucks)*

ANNIE

(Sings A capella)

JUST THINKIN' ABOUT
TOMORROW
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

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

ROOSEVELT

Solo for the President ...

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

ANNIE

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

ROOSEVELT

UP MY CHIN
AND GRIN, AND SAY —

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

ALL

...THE SUN'LL COME OUT
TOMORROW
SO YA GOTTA HANG ON
'TIL TOMORROW
COME WHAT MAY!
TOMORROW,
TOMORROW,
I LOVE YA
TOMORROW,
YOU'RE ALWAYS A DAY AWAY!

(ALL)

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

ROOSEVELT

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

Harold.

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

HOWE

Mr. President, a telegram.

ROOSEVELT

Ah, yes. Excuse me, everyone.

(Reading the telegram)

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

ANNIE

Oh boy!

(Crosses to ROOSEVELT)

ROOSEVELT

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

WARBUCKS

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

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

ANNIE

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

ROOSEVELT

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

WARBUCKS

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

ANNIE

(As WARBUCKS and ANNIE start to exit left)

'Bye, everybody.

ALL

(Ad lib)

'Bye, Annie.

(ANNIE stops and crosses back to Roosevelt)

ANNIE

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

ROOSEVELT

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

22 – Cabinet End

(Roosevelt, Cabinet, Howe)

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

ICKES

(Music begins. This is a newly inspired cabinet)

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

PERKINS

Dams!

ICKES

Yes!

HULL

Highways!

ICKES

Yes!

MORGANTHAU

New Post Offices!

ICKES

Yes. And put the unemployed to work building them.

PERKINS

We could create five million new jobs within six months.

HOWE

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

HULL

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

ICKES

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

PERKINS

A new ... vision.

HULL

A new approach.

MORGANTHAU

A new concept.

ICKES

A new dedication.

PERKINS

A new horizon.

MORGANTHAU

A new spirit.

HOWE

A new attitude.

(CABINET all moving downstage center to surround ROOSEVELT)

ROOSEVELT

A new deal!

(ALL applaud ROOSEVELT)

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

(Speak-sings)

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

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

(To CABINET)

Harmony.

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

ALL

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

23 – Train Scene

(Orchestra)

Scene 4

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

DRAKE

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

GRACE

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

DRAKE

1,236.

GRACE

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

DRAKE

(Very matter-of-factly)

Some of them were from the Bronx, Miss.

WARBUCKS

(From offstage)

Grace, we're back!

ANNIE

(Running on)

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

GRACE

(Taking ANNIE's coat)

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

WARBUCKS

Are you certain?

GRACE

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

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

ANNIE

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

DRAKE

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

WARBUCKS

Ah, finally.

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

(WARBUCKS)

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

(ANNIE crosses to WARBUCKS, excited)

ANNIE

Oh, boy!

WARBUCKS

(Excited)

That sort of locket was manufactured between 1918 and 1924.

GRACE

SORT of locket?

WARBUCKS

Yes.

(Defeated)

Over ninety thousand were made and sold.

ANNIE

Ninety thousand.

WARBUCKS

(Finishes reading the letter)

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

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

ANNIE

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

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

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

GRACE

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

(GRACE and DRAKE exit)

24 – *Something Was Missing**(Warbucks)*

WARBUCKS

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

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

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

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

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

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

(WARBUCKS)

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

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

Not bad for an old man, huh?

(THEY stop waltzing center stage.)

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

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

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

Scene 5

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

WARBUCKS

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

Grace! GRACE!

GRACE

(Enters immediately, because she has been eavesdropping)

Yes sir?

WARBUCKS

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

GRACE

(Excited, SHE starts to go)

I'll get them right away!

WARBUCKS

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

(WARBUCKS stops GRACE and clumsily dances with HER.)

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

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

Annie. I want to adopt you.

ANNIE

Adopt me?

WARBUCKS

Yes or no?

ANNIE

(After the tiniest beat)

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

(Big hug)

WARBUCKS

Drake!

DRAKE

Yes, sir?

WARBUCKS

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

DRAKE

Yes, sir.

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

WARBUCKS

(Each line grows with excitement.)

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

GRACE

Flowers.

WARBUCKS

...caviar...

GRACE

Caviar.

WARBUCKS

...champagne.

GRACE

(As SHE exits stage right)

Champagne!

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

I'm fine!

25 – *I Don't Need Anything But You*

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

WARBUCKS

(Picking up ANNIE and swinging her around)

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

ANNIE

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

WARBUCKS

(Softening a bit)

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

DRAKE

(Re-entering)

Yes, sir.

WARBUCKS

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

DRAKE

Yes, sir.

(DRAKE exits left)

ANNIE

Oh, and the kids.

WARBUCKS

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

ANNIE

Miss Hannigan, too?

WARBUCKS

(Generous)

Miss Hannigan, too. Why not?

DRAKE

(Re-enters)

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

WARBUCKS

(Imitating DRAKE's stuffiness)

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

GRACE

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

Yes, sir.

WARBUCKS

Grace, have Cecile put Annie...

(Throws this next line away)

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

GRACE

Thank you, sir.

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

WARBUCKS

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

GRACE

Yes, sir.

GUSSIE HER UP,
GUSSIE HER UP,

DRAKE

GUSSIE HER UP,
GUSSIE HER UP!

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

SERVANTS

GUSSIE HER UP,
GUSSIE HER UP!

ALL

ANNIE,
ANNIE,
ANNIE,

DRAKE

EVERYTHING'S HUMMING NOW.

ALL

(Actually sing the words "HUM-HUM")

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

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

GRACE & DRAKE

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

SERVANTS

ANNIE,
ANNIE,
ANNIE,

ALL

LOOK WHAT YOU'VE DONE FOR US.

GRACE & DRAKE

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

SERVANTS

ANNIE,
ANNIE,
ANNIE,

ALL

TURNED ON THE FUN FOR US.

WOMEN

GOODMAN'S GOT SWING,

MEN

BENNY'S THE KING

WOMEN

BY FAR,

MEN

BY FAR,

WOMEN

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

ALL

JUDGE BRANDEIS.

DRAKE

Judge Brandeis has arrived.

ALL

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

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

WARBUCKS

Staff!

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

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

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

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

ANNIE

And I'm the luckiest Kid!

WARBUCKS & ANNIE

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

WARBUCKS

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

WARBUCKS & ANNIE

I DON'T NEED ANYTHING BUT YOU!

WARBUCKS

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

ANNIE

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

WARBUCKS

BU BU BU
ANYTHING BUT YOU!

ANNIE

YESTERDAY WAS PLAIN AWFUL.

ALL

AWFUL!

WARBUCKS

YOU CAN SAY THAT AGAIN.

ALL

AGAIN!

ANNIE

YESTERDAY WAS PLAIN AWFUL.

WARBUCKS

BUT THAT'S...

ANNIE

...NOT NOW,

WARBUCKS & ANNIE

THAT'S THEN

ANNIE

I'M POOR AS A MOUSE,

WARBUCKS

I'M RICHER THAN MIDAS.

WARBUCKS & ANNIE

BUT NOTHING ON EARTH
COULD EVER DIVIDE US!
AND IF TOMORROW,
I'M AN APPLE SELLER, TOO —
I DON'T NEED ANYTHING BUT YOU!

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

WOMEN

HAMLET NEEDED HIS MOTHER

MEN

WOOLWORTH NEEDED HIS SHOP

DRAKE

ORVILLE NEEDED HIS BROTHER

MEN

OR ELSE

WOMEN

HE'D GO

DRAKE

KER-PLOP!

ALL

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

(ALL)

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

I DON'T NEED ANYTHING,

ANNIE

ANYTHING,

ALL

ANYTHING,
 I DON'T NEED ANYTHING
 BUT YOU!

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

#26 – Party Music**(Orchestra)****BRANDEIS**

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

(DRAKE enters with the MUDGES)

DRAKE

(Interrupting)

Sir.

WARBUCKS

What?

DRAKE

Sir.

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

ROOSTER

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

ANNIE

Who are you?

LILY

Honey, we're your Mom and Dad.

(A buzz of disbelief from the crowd)

ROOSTER

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

LILY

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

WARBUCKS

Annie Mudge?

ROOSTER

(Edging into the room)

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

LILY

But we couldn't bring along no baby.

ROOSTER

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

GRACE

(Not buying it totally)

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

ROOSTER

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

(Hands the papers to GRACE)

GRACE

(Takes the birth certificate and reads)

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

ANNIE

October 28th, that's my birthday.

GRACE

It was in her note, Sir.

WARBUCKS

(Stunned)

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

ROOSTER

Mister, please, you gotta believe us.

(HE quickly takes the documents back from GRACE)

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

LILY

(Clutching HER, a little too tightly)

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

GRACE

(Playing detective)

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

ROOSTER

(Beating her to the punch)

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

LILY

Ralph, look! Annie's wearin' it.

ROOSTER

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

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

LILY

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

ROOSTER

She is, she is.

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

WARBUCKS

(For the first time, beaten)

She seems to be.

ROOSTER

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

WARBUCKS

(Puts ANNIE behind HIM)

Take her?!

GRACE

No.

WARBUCKS

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

(HE takes out a check)

ROOSTER

(Part of the scam)

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

WARBUCKS

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

ROOSTER

(Drooling, but trying not to show it)

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

LILY

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

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

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

ROOSTER

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

(Goes a little over the top)

With fresh air, fresh eggs ...

LILY

(Stopping HIM)

Fresh ham.

ROOSTER

Ha, ha, fresh ham.

(Crossing to WARBUCKS to take the check)

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

WARBUCKS

(Pulling check away)

Yes, that's correct. Tomorrow morning.

LILY

(Stunned, a little too loudly)

Tomorrow morning?

WARBUCKS

(HE means business)

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

LILY

Oh.

ROOSTER

Oh.

WARBUCKS

(Deadly)

Problem?

ROOSTER

(Knowing when to leave)

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

LILY

Goodbye, Annie, love.

ROOSTER

Well, goodbye all.

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

Oops, pardon me, blondie. Merry Christmas.

LILY

Season's greetings. One and all.

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

WARBUCKS

(Signals for ALL to ad lib their joy)

Well ... this is wonderful news, Annie.

ALL

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

WARBUCKS

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

ALL

Yes, very nice.

GRACE

You're lucky, Annie.

ANNIE

(Dully. No emotion or editorialization)

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

WARBUCKS

(Trying to make the best of it.)

Mrs. Greer...champagne.

MRS. GREER

Yes, sir.

WARBUCKS

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

(ALL raise glasses)

To Annie Mudge.

ALL

To Annie Mudge.

(ANNIE runs upstairs)

GRACE

(Following ANNIE halfway upstairs)

Annie! Annie!

(ROOSEVELT enters, being pushed by HOWE)

ROOSEVELT

(Grandly, like Santa Claus)

Merry Christmas.

ALL

(Grimly)

Merry Christmas.

ROOSEVELT

(Over HIS shoulder to LOUIS HOWE)

I seem to have the same effect on everyone.

27 – Same Effect on Everyone*(Annie)***WARBUCKS**

(Almost to himself)

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

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

GRACE

(A real Nancy Drew moment)

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

WARBUCKS

(With a step towards FDR)

Mr. President...

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 I've been saying all along)

The locket. That's your key.

WARBUCKS

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

ANNIE

(Casually)

...and Miss Hannigan.

WARBUCKS & GRACE

(A lightbulb)

And Miss Hannigan!

ROOSEVELT

(A brighter lightbulb)

And Miss Hannigan!

(DRAKE appears in the doorway)

DRAKE

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

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

WARBUCKS

(Overly enthusiastic)

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

MISS HANNIGAN

Same here, and I'd know you 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 LA
TIS THE SEASON TO BE JOLLY
FA LA LA LA LA LA LA LA LA

WARBUCKS

(Behind ORPHANS on the stairs.)

Solo for Warbucks.

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

Arrest her too please.

MISS HANNIGAN

Me? I never seen these people 'til yesterday.

LILY

Ahh, come off it, Aggie.

ROOSTER

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

MISS HANNIGAN

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

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

ROOSEVELT

(Tapping MISS HANNIGAN)

The jig is up.

MISS HANNIGAN

(Going to ANNIE)

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

ANNIE

(It's payback time)

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

MISS HANNIGAN

Brat!

(DRAKE grabs HANNIGAN)

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

(Turning to ORPHANS)

And I never liked any of you either.

MOLLY

(Pointing at HANNIGAN)

You! Your days are numbered.

MISS HANNIGAN

Let me at her! Let me...

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

WARBUCKS

Annie, we'd like to meet your friends.

(THE ORPHANS gathering around WARBUCKS and ANNIE)

ANNIE

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

THE ORPHANS

(Quietly)

Hello.

GRACE

Hi, kids.

ANNIE

And this is Mr. ...

(Crosses to WARBUCKS. Looks up. Warmly)

... Daddy Warbucks.

THE ORPHANS

(Quietly)

Hello.

WARBUCKS

Hi, kids.

(WARBUCKS motions to ANNIE towards ROOSEVELT)

ANNIE

(Simply – it's no big deal)

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

THE ORPHANS

(Quietly)

Hello.

ROOSEVELT

(On the back of a campaign train)

Hi, kids.

WARBUCKS

Children, Miss Hannigan is gone for good!

THE ORPHANS

(Jump and cheer)

Yay!

WARBUCKS

And you won't have to work any more!

THE ORPHANS

Yay!

WARBUCKS

Instead, you'll have classrooms! And teachers.

THE ORPHANS

Yea...yuck!

ANNIE

Oh, but listen kids – no more mush!

(SHE marches)

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

THE ORPHANS

(Also marching in tempo)

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

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

WARBUCKS

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

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

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

I KNOW THE DEPRESSION'S DEPRESSING,

GRACE

THE CAROLS ARE STILLED.

THE STORES AREN'T FILLED,

WARBUCKS

AND WINDOWS ARE MINUS THEIR DRESSING.

(Their hands finally unclasp)

GRACE

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

GRACE & WARBUCKS

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

WARBUCKS

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

ANNIE & THE ORPHANS

THE SNOWFLAKES ARE FRIGHTENED OF FALLING,

MOLLY

AND OH, WHAT A FIX,
NO PEPPERMINT STICKS!

WARBUCKS

AND ALL THROUGH THE LAND FOLKS ARE BAWLING,

GRACE

AND FILLED WITH DESPAIR,
'CAUSE CUPBOARDS ARE BARE.

WARBUCKS

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

SERVANTS AND ORPHANS

(SERVANTS are entering from left and right)

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

(SERVANTS AND ORPHANS)

BONG, BONG, BONG, BONG.

BONG, BONG, BONG, BONG.

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

ROOSEVELT

(Cracking an imaginary whip)

ON FARLEY AND PERKINS!

ON ICKES AND WALLACE!

ON MORGANTHAU AND CUMMINGS.

ALL

FILL OUR POCKETS WITH DOLLARS!

ROOSEVELT

ON ROPER AND SWANSON!

ROOSEVELT & WARBUCKS

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

GET ALONG CORDELL HULL.

ORPHANS

GET ALONG, GIDDY UP.

MEN

CALL YOUR COMMITTEE UP.

WOMEN

BUILD EVERY CITY UP.

ALL

CHEER EVERY KIDDY UP.

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

ALL

FILL EVERY STOCKING WITH LAUGHTER,

WE HAVEN'T GOT ROOM FOR ANY MORE GLOOM.

LET'S RING EVERY BELL FROM ITS RAFTER

WARBUCKS

AND CHIME 'CROSS THE LAND:

ANNIE

"TOMORROW'S AT HAND."

WARBUCKS

(Spoken)

THOSE HAPPY DAYS
THAT WE WERE PROMISED...

ROOSEVELT

ARE FINALLY HERE!

ALL

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

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

29 – Bows

(All)

ALL

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

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

(ALL)

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

THE SUN'LL COME OUT
TOMORROW
SO YA GOTTA HANG ON
'TIL TOMORROW,
COME WHAT MAY!
TOMORROW!
TOMORROW!
I LOVE YA TOMORROW,
YOU'RE ONLY A DAY AWAY!

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

OH, THE SUN'LL COME OUT
TOMORROW
SO YA GOTTA HANG ON
'TIL TOMORROW,
COME WHAT MAY!
TOMORROW!
TOMORROW!
I LOVE YA TOMORROW,
YOU'RE ONLY A DAY AWAY!

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

END OF ACT 2

#1 – OVERTURE

TACET

#2 – MAYBE

1 *(Piano Tacet, Celeste only)*

6
1-6

1. 2 2. 2

7-8 9-10

11

9
11-19

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

8
20-27

Più mosso

ANNIE: Somewhere, Somewhere.

Vamp - vocal last time

(ANNIE)

28

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.

36

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.

44

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. — So

53

May - be now it's time, And may - be when I wake,

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

60

(Dialogue) 7

be.

68

8

68-75

76

(ANNIE)

Bet - cha he reads, Bet - cha she sews, May - be she's made me a

clo - set of clothes. May - be they're strict, As straight as a line,

Don't real - ly care as long as they're mine. So,

May - be now this prayer's The last one of its kind;

Won't you please come get your "ba - by"?

2

May - be.

(ANNIE & ORPHANS)

#3 - ANNIE'S ESCAPE

TACET

#4 - HARD-KNOCK LIFE

HANNIGAN: They must've got stuck in traffic.

4 times 2 8

1 2-9

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

Moderato (in 4) Vamp

4

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

16 (ALL)

17 18 19

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

(ANNIE) (+ ORPHANS) (ANNIE)

20 21 22

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

(+ORPHANS) (ALL)

23 24 25

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

27

26 28 29

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

(ANNIE) (+ORPHANS) (ANNIE)

30 31 32

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

(+ORPHANS) (ALL)

33 34 35

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

(ANNIE) 37 (JULY/KATE)*

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

(PEPPER/TESSIE)*

39 seem like there's nev - er an - y 40 light? Once a

(DUFFY)*

41 day don't you want to throw the 42 towel in? It's

(ANNIE)

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

45 (ANNIE)
(ORPHANS)

there when your dreams at night get creep - y, No one
Ooo _____ 46

47 cares if you grow or if you shrink, No one
Ooo _____ 48

(ALL)

49 dries when your eyes get red and weep - y. From the
Ooo _____ 50

51 cry - in' you would think this place - 'd sink. 52 Oh! 53 54

* Use strong voices, not necessarily the character assigned.

55

(ALL)

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

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

63

(ANNIE)

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

(ALL)

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

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

72

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

Vamp

(ORPHANS)

73 74 Yank the whis - kers from her 75 chin!

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

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

82

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

82-87 88

(ALL EXCEPT MOLLY) 90 MOLLY: It's medicine! MOLLY: Merry Christmas!

89 It's the hard - knock life for us! 91 It's the hard - knock life for us! 92

Detailed description: This block contains the first line of musical notation. It starts with a treble clef and a key signature of one flat. Measure 89 is marked with '(ALL EXCEPT MOLLY)'. Measure 90 is boxed with the number '90'. Measures 91 and 92 are marked with 'MOLLY:'. The lyrics are: 'It's the hard - knock life for us!' repeated twice.

MOLLY: It's lots of medicine!

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

Detailed description: This block contains the second line of musical notation. It starts with a treble clef and a key signature of one flat. Measure 93 is marked with 'MOLLY:'. The lyrics are: 'No one cares for you a smidge when you're in an or - phan - age!'.

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

Detailed description: This block contains the third line of musical notation. It starts with a treble clef and a key signature of one flat. Measures 97 and 98 are marked with '97' and '98' respectively. Measure 99 is marked with '99'. The lyrics are: 'It's the hard - knock life!' repeated twice.

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

Detailed description: This block contains the fourth line of musical notation. It starts with a treble clef and a key signature of one flat. Measures 100, 101, 102, and 103 are marked with their respective numbers. The lyrics are: 'It's the hard - knock life!'.

#5 - HARD-KNOCK REPRISE

DUFFY: No more
hard-knock life for Annie!

Vamp

(ALL) (MOLLY)

1 2 3 4 5

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

(ALL)

6 7 8 9

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

10

(ALL BUT MOLLY) (MOLLY)

11 12

It's the hard - knock life. It's the hard - knock
Yes, it is.

13 14 15

life. It's the hard - knock life.
Yes, it is. Yes, it

16 17 18

is. It's the hard - knock life. It's the hard - knock
Yes, it is.

#6 - TOMORROW

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

2 The

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

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

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

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

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

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

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

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

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

23 (Dialogue) 7
 way! 24-30

31 5 36 7
 31-35 36-42

43 7 Vamp ANNIE: Oh, I don't mind the weather.
 43-49 50 (ANNIE)
 When I'm stuck— with a (to 52)

51
 day that's gray and lone - ly, I just stick— up my

53 chin and grin and 54 say: 55 Oh, "The

56
 sun - 'll come out— to - mor - row" 57 So ya got - ta hang on 'til to -

58 mor - row— come what 59 may! To - 60 mor - row, to - mor - row, I

61 love ya to - mor - row, you're 62 al - ways a day a - 63 way! To -

64
 mor - row, to - mor - row, I 65 love ya to - mor - row, you're 66 al - ways a

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

67 day 68 a - 69 way! 70 71 72 Segue Vamp

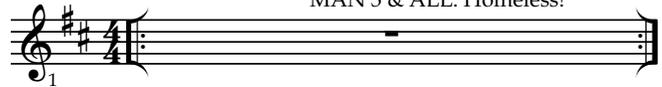
#7 - HOOVERVILLE

2 Starts

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

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

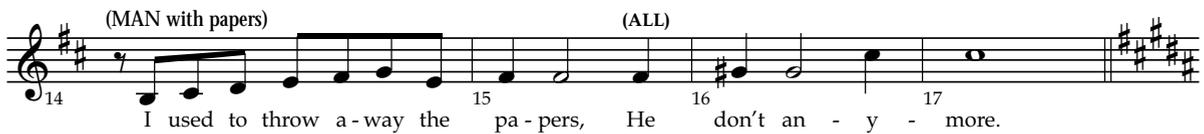
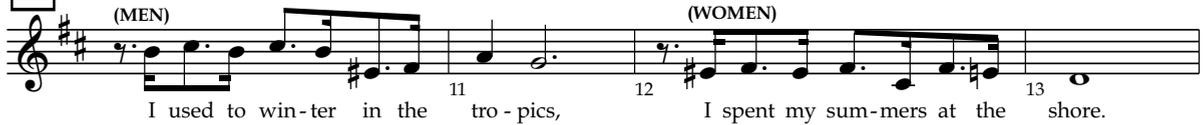
Vamp



2



10



18



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

30 In this blue heav-en 31 that you gave us 32 yes! We're turn-ing

33
blue! 34 They of-fered us Al Smith and 35 Hoo-ver,

36 we paid at-ten-tion and we 37 chose, 38 Not on-ly did we pay at-

39 ten-tion, we 40 paid through the 41 nose.

42 (SOPHIE) (ALL)
In ev-ry pot he said "a chick-en" 43 44 But Her-ber-t Hoo-ver he for-got! 45

(ANNIE) (ALL)
46 Not on-ly don't we have the 47 chick-en, You 48 ain't got the 49 pot! Hey, Her-bie,

50 (WOMEN) (MEN) Grate-ful na-tion. (MEN)
You left be-hind a grate-ful 51 na-tion, 52 So Herb, our hats are off to

Herb, our hats are off. (ALL)
53 you, 54 We're up to here with ad-mi-ra-tion, 55

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

58 (WOMEN) (MEN) Ho, ho,
Come down and share some Christ - mas din - ner, 59

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

62 too. (ALL)
We got no tur - key 63 for our stuf - fin' 64 Why don't we stuff

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

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

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

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

#8 - HOOVERVILLE RAID

TACET

#9 - LITTLE GIRLS

(Scene changes to Orphanage)

8
1-8

9

(Dialogue)
(Soprano Sax solo)

10 11 3 3

7
12-18 19 3

20

21 3

7
22-28 29 3

MISS HANNIGAN: Get to work, all of ya!

30

Vamp
(MISS HANNIGAN)

31
Lit - tle girls, lit - tle girls, Ev - 'ry - where I turn I can

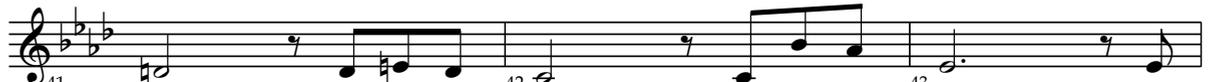
32 33 34
see them. — Lit - tle girls, lit - tle girls,

35 36 37
night and day I eat sleep and breathe them. — I'm an or - di - na - ry

38



wo - man with feel - ings. I'd like a man to nib - ble on my



ear. But I'll ad - mit no man has bit, So



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

46



Lit - tle cheeks, lit - tle teeth, ev - 'ry - thing a - round me is lit - tle. —

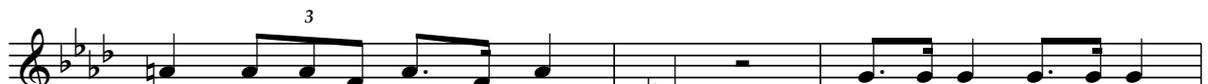


If I wring lit - tle necks, Sure - ly I would get an ac - quit - tal! —

54



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.

62

8
62-69

MISS HANNIGAN: Shut up!

70

Safety

(MISS HANNIGAN)

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

72 bloom - er. 73 74 I'd have cracked years a - go

75 If it weren't for my sense of 76 hu - mor. 77

78

Some day I'll step on their 79 freck - les, 80 Some night I'll straight - en their

81 curls. 82 Send a flood, send the flu, 83 An - y - thing that you can do to

84 lit - 85 tle 86 girls. 87 88 89

#10 – LITTLE GIRLS REPRISE

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

2 times

2

8

2-9

10 (MISS HANNIGAN)

11

12

13

14

15

16

17

18

19

20

21

Attacca

Some - day I'll land in the nut - house With all the nuts and the squirrels. There I'll stay, tucked a - way 'til the pro - hib - i - tion of lit - tle girls.

#11 – I THINK I’M GONNA LIKE IT HERE

Bright 4

8 9 8

1-8 9-16

17

8

17-24

25

8 33 9

25-32 33-41

42

8 50 8

42-49 50-57

58

Vamp

(Flute, Clar Sob)

59

(+Xylo)

Vamp

60 61

(+Xylo)

Vamp

2

62-63

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

64 (GRACE) CECILLE: Green is her best color, no blue, I think.

Ce - cille will pick out all your clothes. ANNIE: Inside the
The swim - ming pool is to the left. house? Oh boy!

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

68 Your bath is 69 drawn by Mis - sus 70 Greer. 71 ANNIE: I never even
The ten - nis court is in the rear. picked up a racket.

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

An - nette comes in to make your bed.
Have an in - struc - tor here at noon.

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

(ANNIE)

76 I think I'm 77 gon - na like it here! 79
I think I'm gon - na like it here!

80 (GRACE)

When you wake 81 ring for Drake, 82 Drake will bring your 83 tray.

84 When you're through 85 Mis - sus Pugh 86 comes to take 87 it a - way. 88

89 (GRACE/SERVANTS) ANNETTE: That's okay, I haven't got any toys anyway. SERVANTS: Aww!

No need to 90 pick up an - y 91 toys 92

(GRACE)

93 No fin - ger 94 will you lift, my 95 dear. 96

97 (GRACE/SERVANTS)

We have but 98 one re - quest: 99 please put us 100 to the test.

(ANNIE) *8^{vb}*

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

105

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

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

ANNIE: Oww!
GRACE: She didn't mean it.

2

113-114

115 (GRACE)

We nev - er 116 had a lit - tle

(SERVANTS)

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

117 girl. 118 119 I'm ver - y

120 glad to vol - un - 121 teer. 122

(GRACE/SERVANTS)

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

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

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

(ALL)

130 here! 131 132 133 Wel - come! 134

#12 – N.Y.C.

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

4

5 2 rall. 2 9 Vamp 2

5-6 7-8 9-10

Vamp – vocal last time

(WARBUCKS)

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

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

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

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

27 cab driv - ers 28 an - swer - ing back — in 29 lan - guage far from 30 pure, e - nough of

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

74 (ALL) (WARBUCKS) 3

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

(WARBUCKS/GRACE)

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

85

A - men for N. Y. C.

4 (ALL) 3

The shim - mer of Times Square,

The pulse the beat, the drive!

97 2 (WARBUCKS) 3

You might say that I'm square,

(WARBUCKS/GRACE)

but damn, I come a - live. The ci - ty's

105 (ANNIE)

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

(ANNIE)

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

113 (ALL)

N. Y. C. the whole world keeps com - ing by bus,
by train, you can't explain their yen for...

123 (STAR-TO-BE)

N. Y. C. Just got here this morn - ing
three bucks, two bags, one me.

131

N. Y. C. I give you fair warn - ing
up there in lights I'll be. Go ask the

139 Slower

Gersh - wins or Kauf - man and Hart the place they love the
best. Tho' Cal - i - for - nia pays big for their art, their

(STAR-TO-BE)

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

(STAR-TO-BE) *rall.*

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

a tempo

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

159 (ALL)

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

(GROUP 1)

(GROUP 2) You crowd, you cramp,

179 2 COP: Keep it quiet down there!
(ALL) // #

179-180 181 182
N. Y. C.

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

183 4
Very slowly in 2 183-186

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

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

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

#13 – EASY STREET

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

2 Freely

(ROOSTER)

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

(HANNIGAN)

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

(ROOSTER)

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

10 (HANNIGAN) (ROOSTER)

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

(TOGETHER)

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

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

18 Tempo – Slow 4 "New Orleans"
(ROOSTER)

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

(HANNIGAN)

22 where you 23 sleep 'til 24 noon. 25 Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah,

26

(TOGETHER)
(HANNIGAN)

27 re - peat 28 Eas - y 29 Street

yeah! She'd

30 Bet - ter 31 get there 32 soon.

33

Slower
(Dialogue)

7

33-39 40

41

Tempo - Slow 4 "New Orleans"

(ALL)

42 Street, 43 Eas - y 44 Street,

45 where the 46 rich folks 47 play, 48 play, play all day.

(ALL)

49

(ALL)

(HANNIGAN)

(ALL)

50 feet (Move them ev - er - lov - in' 51 feet) to Eas - y

Move them

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

52 Street 53 When you 54 get there 55 stay!

56

Slower (Dialogue)

7

(ROOSTER)

56-62 63

It ain't

64

65 four bucks while she gets

fair how we scrounge for three or

66 War - bucks 67 the lit - tle brat! 68 It ain't fair this here life is driv - ing

(LILY) (HANNIGAN)

(HANNIGAN) (ROOSTER)

69 me nuts! 70 While we get pea-nuts, 71 she's liv-ing fat! May-be

72 she holds the key, that lit-tle la-dy, to get-tin' more bucks in- stead of

(HANNIGAN) (ROOSTER)

75 less. 76 May-be we fix the game with some- thing 77 shad-y... Where does that

(LILY)

MISS HANNIGAN: Oh, tell her (ROOSTER) (ALL)

78 put us? 79 Give you one guess. Yes!

80 **New Orleans 4**

81 Eas-y Street, 82 Eas-y Street, 83

84 An-nie 85 is the 86 key, yes sir-ee, yes sir-ee, yes sir-ee, yeah! (to 96)

88 6 88-93

94 (ALL)

95 Eas-y Street, 96 Eas-y Street, 97 That's where we're 98

99 gon-na 100 be. 101 102 103 104

gon-na be. Applause Segue

[Playoff] (Drum kick in) 2

105-106 That's where we're gon-na

110 be.

#13A – INTO WARBUCK'S MANSION

TACET

#14 – WHY SHOULD I CHANGE A THING?

Rubato
(Reed 3 Clar)

3 (♩ = 120) 4

1 *p* 2 3-6

7 (WARBUCKS)

11 8 9 10

Life's ov - er - flow - ing, Why should I change a thing?

11 12 13 14

Love how it's go - ing, Got the world on that string. *poco accel.*

15 16 17 18

Why dis - turb the peace? Why not let things be? *poco rall.*

19 20 21 22

Why risk get - ting close? Close just is - n't me. *(awkwardly)*

23 *a tempo*

24 25 26

I'd say I'm hap - py. Why am I temp - ting fate?

27 28 29 30

Who needs more hap - py? An - y - way, it's too late.

31 32 33 34

Who needs the clat - ter that a lit - tle girl would bring?

35 36

Why change a bles - sed...

37

Dictated

Damn! What do I know a - bout chil - dren, ex - cept they us - 'al - ly come

small. They read, but not The Wall Street Jour - nal.

They write with cray - ons on the wall. Does one have break - fast with them

of - ten? Take them to mov - ies and to schools.

Why don't you get some clear in - struc - tions? Like when you buy a set of

tools. Damn! What do I know a - bout chil - dren?

Could they just pos - sib - ly be fun?

57

molto accel.

I think the thing that's most dis - turb - ing, I don't re - mem - ber be - ing one.

61

Sweeping 4

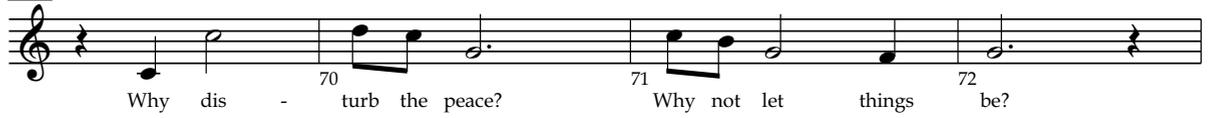
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Why should I change a thing?

2

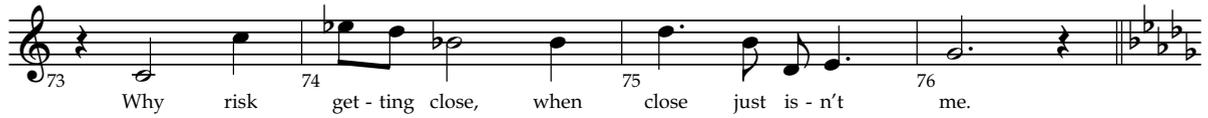
Got the world on that string.

69



Why dis - turb the peace? Why not let things be?

rall.

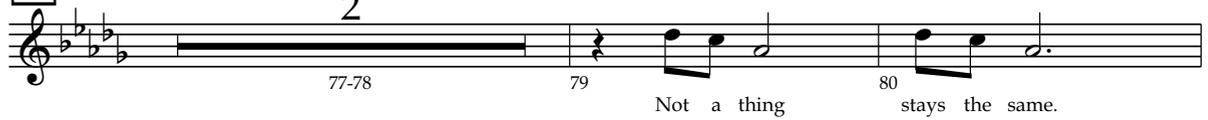


Why risk get - ting close, when close just is - n't me.

77

A tempo poco più mosso

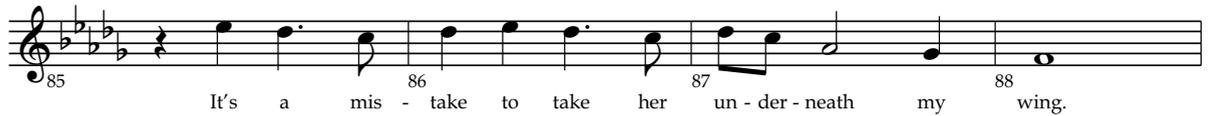
2



Not a thing stays the same.



Now when I send Christ - mas cards, add a name.

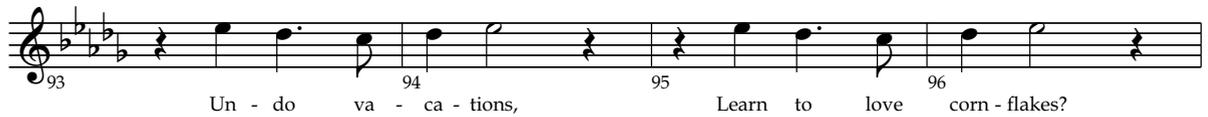


It's a mis - take to take her un - der - neath my wing.

(OPEN)

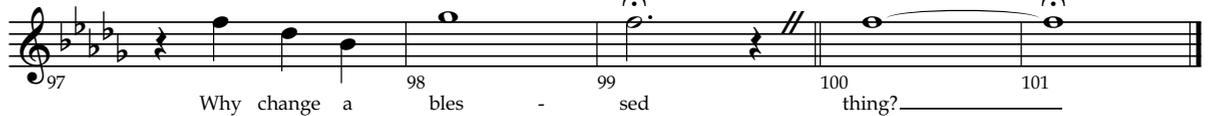


Why change the mail - box? Re - do the bed - rooms,



Un - do va - ca - tions, Learn to love corn - flakes?

Maestoso



Why change a bles - sed thing?

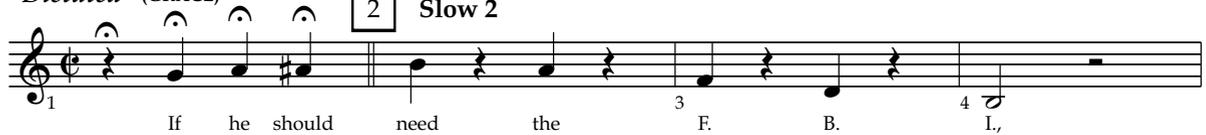
#15 – YOU WON'T BE AN ORPHAN FOR LONG

GRACE:...up to and including the White House.

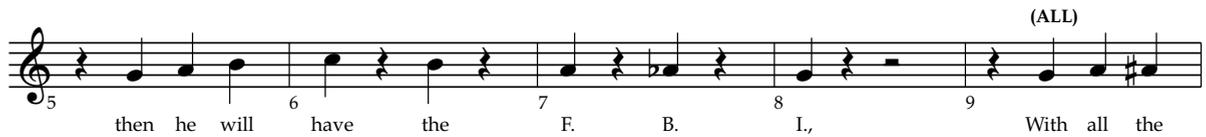
DRAKE: The League of Nations!

Dictated (GRACE)

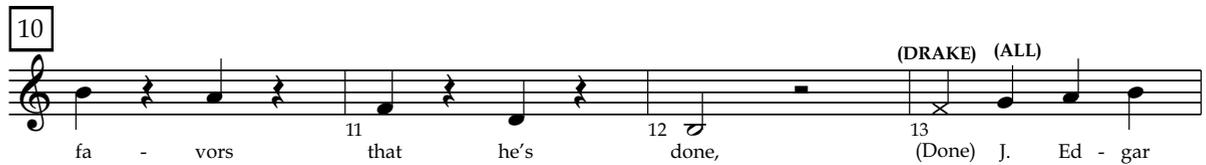
2 Slow 2



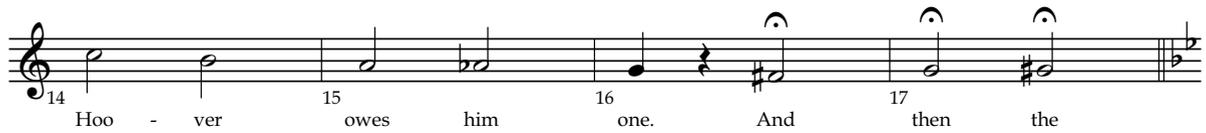
1 If he should need the F. B. I, 4



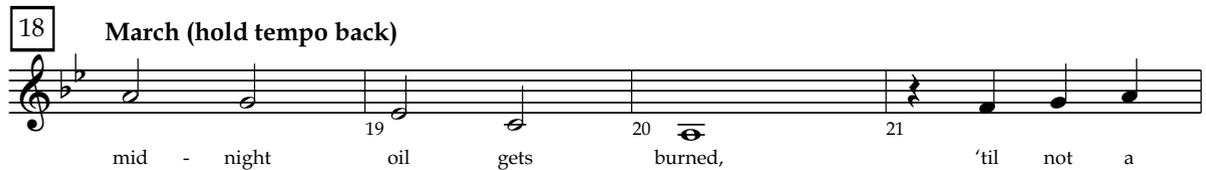
5 then he will have the F. B. I, 9 With all the (ALL)



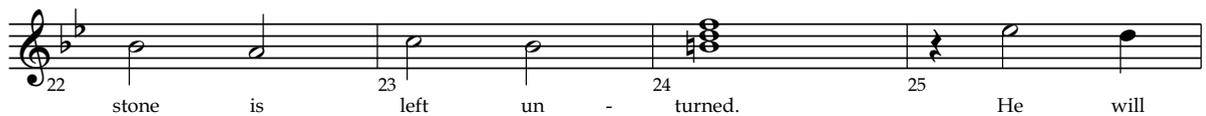
10 fa - vors that he's done, 13 (Done) J. Ed - gar (DRAKE) (ALL)



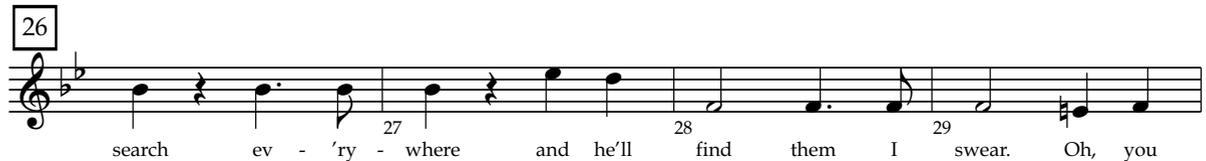
14 Hoo - ver owes him one. And then the



18 March (hold tempo back) mid - night oil gets burned, 21 'til not a



22 stone is left un - turned. 25 He will



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



30 won't be an or - phan for long! Where 33 oth - er

34

(ALL) (MEN) (ALL)

men would call it quits, (and dis - ap - pear) He'll use his

38 for - tune 39 and his 40 wits. (so nev - er nev - er 41 fear) 'Cross the

42

street or 'cross the 43 sea, An - nie, 44 sweet, we guar - an - tee 45 that you

46 won't be an 47 or - phan, no you 48 won't be an 49 or - phan for

Safety (Dialogue) 9

50 long! 51-59

60

60-65

WARBUCKS: Well, just take him
off the Capone case.
DRAKE: Hip, hip ... ALL: Hooray!
Safety (GRACE/SERVANTS)

66 67 68 To - mor - row

69

Martial

morn - ing 70 it be - 71 gins 72 you're with a

73 man who 74 al - ways 75 wins. 76 Trust in

77

(GRACE/SERVANTS)

him and he'll prove moun - tains eas - i - ly move. Oh, you

won't be an or - phan, no, you won't be an or - phan for

85

Freely

(Dialogue)

2

ritard

long!

4

89-92

93

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

9

2

93-101 102-103

104

(WARBUCKS)

What a thing to oc - cur find - ing

them, los - ing her, Oh, you won't be an or - phan for

2

long. So,

(ANNIE)

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

Broadly

rall.

"Ba - by," May - be.

End of Act 1

#16 – N.Y. ENTR'ACTE

March (Flute, Picc, Clar, Vln, Xylo)

2
1-2 3 4

5
8
5-12

13
6
13-18 19 20

21
8 29 8
21-28 29-36

37
Maestoso in 4
4
37-40

41
Maestoso in 2
8 49 12 (Optional cut to 71)
41-48 49-60

61
10 71 8
61-70 71-78

79 (Tpt 1)

80 81 82

Detailed description: This block contains the first staff of music, labeled '79' in a box and '(Tpt 1)'. It features a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes with various accidentals (sharps and naturals). Measure numbers 80, 81, and 82 are indicated below the staff.

(Vln solo)

83 84 85 86 87

(ANNIE)

So

Detailed description: This block contains the second staff of music, labeled '(Vln solo)'. It features a treble clef and a key signature of one flat. The melody is more complex, with many beamed eighth notes and some grace notes. Measure numbers 83 through 87 are indicated below the staff. The staff ends with a double bar line and the word 'So' below it. The name '(ANNIE)' is written in the right margin.

88

89 90 91

May - be now this prayer's the last one of its kind.

Detailed description: This block contains the third staff of music, labeled '88' in a box. It features a treble clef and a key signature of one flat. The melody is simple, consisting of quarter and half notes. Measure numbers 89, 90, and 91 are indicated below the staff. The lyrics 'May - be now this prayer's the last one of its kind.' are written below the notes.

92 93 94 95 96

Won't you please come get your ba - by? May - be.

Detailed description: This block contains the fourth staff of music. It features a treble clef and a key signature of one flat. The melody continues with quarter and half notes. Measure numbers 92 through 96 are indicated below the staff. The lyrics 'Won't you please come get your ba - by? May - be.' are written below the notes.

#16A – TIMPANI CUE

TACET

#17 - FULLY DRESSED

HEALY: So get in touch
right away, ya hear?

Vamp

HEALY: ...another of our Thursday-night
get-togethers has gone by faster than you can say Oxydent.

(BOYLAN SISTERS-RONNIE, BONNIE, CONNIE)

(Dialogue)

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

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

8

(HEALY)

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

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

16

Your clothes— may be Beau Brum - mel - ly, they stand out a mile, but Bro - ther you're

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

24

(HEALY)

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).

32

(HEALY)

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

(BOYLAN SISTERS)

So, So, So,

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

So, So, So,

smile.

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

42

HEALY: Ah, the lovely Boylan Sisters.

42-47 48-49

(BOYLAN SISTERS)

Doo doo - dle - oo doo doo doo - dle - oo doo doo doo doo doo doo doo doo

52 (BOYLAN SISTERS)

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

55 mile, but broth - er you're nev - er ful - ly dressed, you're nev - er dressed with - out an

(CONNIE) (RONNIE) (BONNIE) (CONNIE) (ALL)

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

(ALL) (HEALY dialogue)

60 (Hum) 61 62 63 (Hum)

64 65 66 67 That mat - ters...

Segue

#18 – DRESSED (CHILDREN)

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

Vamp (dialogue) 2 *Piano arp.*

4 *On cue*
(DUFFY*) (ALL)

Hey, ho - bo man, ⁵ hey, Dap - per Dan, ⁶ you've both got your style, ⁷ But broth - er you're

⁸ nev - er ful - ly ⁹ dressed with - out a ¹⁰ smile. ¹¹

12

Your clothes may be ¹³ Beau Brum - mel - ly, ¹⁴ they stand out a ¹⁵ mile, but broth - er you're

(JULY)*

¹⁶ nev - er ful - ly ¹⁷ dressed with - out a ¹⁸ smile! ¹⁹ Who

20

cares what they're ²¹ wear - ing ²² on Main Street or Sa - ville ²³ Row? It's what you

PEPPER: Ah,
The lovely
Boylan Sisters.

ritard

²⁴ wear from ear to ²⁵ ear and ²⁶ not from head to ²⁷ toe, that mat - ters.

a tempo
(DUFFY/TESSIE/KATE)

²⁸ Doo doo - dle - oo doo doo doo - dle - oo doo ²⁹ doo doo doo doo doo doo doo

* Use strong voices, not necessarily the character assigned.

30

(ALL)

So, Sen - a - tor, 31 so, jan - i - tor, 32 so long — for a 33 while, Re - mem - ber you're

34 nev - er 35 ful - ly 36 dressed 37 with - out a smile.

38

poco più mosso

8

46

8

38-45 46-53

54

7

(ALL)

54-60 61 Who

62

63 cares what they're wear - ing on 64 Main Street or Sa - ville 65 Row? It's what you

66 wear from ear to 67 ear, and 68 not from head to 69 toe, that mat - ters;

70

Slower

So Sen - a - tor, 71 so jan - i - tor, 72 so long — for a -

73 while, re - mem - ber you're 74 nev - er ful - ly 75 dressed 'tho 76 you may wear the

77 best, you're 78 nev - er ful - ly 79 dressed with - out a

81 smile, 82 smile, 83 smile, 84 Smile, darn ya, smile!

#19 – EASY STREET REPRISE

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)

1 ...yeah. Eas - y Street, 2 3 Eas - y Street, 4

5 An - nie is the key. (Yes - sir - ee, yes - sir - ee, yes - sir - ee.) 6 7 8

9 Eas - y Street, 10 11 Eas - y Street, 12

13 That's where we're gon - na 14 15

16 be. 17 18 19 *Fast Segue*

#20 – TRAIN MUSIC

TACET

#21 – CABINET TOMORROW

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

(ANNIE)

Just 1 think - in' a - bout to - mor - row 2 clears a - way the cob - webs and the

4 *a tempo*
sor - row _____ 'til there's none. When I'm stuck _____ with a

5 day that's gray and 6 lone - ly I just stick _____ up my

7 chin and grin and 8 say: Oh, the

10 sun - 'll come out _____ to - mor - row 11 so ya got - ta hang on 'til to -

12 mor - row come what 13 may! To - mor - row, 14 to - mor - row, I

15 love ya to - mor - row, you're 16 al - ways a day a -

17 *3 times (Dialogue)* *Vamp* *(Vocal last time) (ICKES)*
way! 18 The 19

ICKES: But really, Franklin, you know that I ...
ROOSEVELT: Sing!

20

On cue
(ICKES)

ROOSEVELT:
Louder Harold!

sun - 'll come out _____ to - mor - row, 21 bet your bot - tom dol - lar that to -

ROOSEVELT:
Perkins... (PERKINS/ICKES)

22 mor - row _____ 23 there'll be sun! Just

(ANNIE/PERKINS/ICKES)

24 think - in' a - bout _____ 25 to - mor - row clears a - way the cob - webs and the

ROOSEVELT:
Solo for the President ... (ROOSEVELT)

26 sor - row _____ 27 'til there's none. When I'm stuck _____ with a

28

day that's grey and lone - ly, 29 I just stick _____ out my

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

ROOSEVELT: Everyone ...
Republicans too, Oliver ... sing! (ALL)

30 chin and grin and 31 say: _____ 32 The

33

sun - 'll come out _____ 34 to - mor - row, so ya got - ta hang on 'til to -

35 mor - row _____ 36 come what may! To - mor - row, 37 to - mor - row, I

38 love ya' to - mor - row, you're al - ways a day a - way! 40 To -

41

mor - row, to - mor - row, I 42 love ya to - mor - row, you're al - ways a 43

44 day 45 a - 46 way! _____ 47 48

#22 – CABINET END

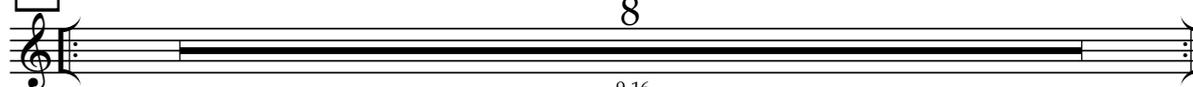
ANNIE: Good-bye,
Mr. President. And thank you.

Freely (*Dialogue*) 8



1-8

9 8



9-16

2 (ROOSEVELT)



17-18 19 To -

20 *a tempo*



mor - row, to - mor - row, I love ya' to - mor - row, you're on - ly a day a -

(ALL)



23 way! To - 24 mor - row, to - mor - row, I love ya to - mor - row, you're



26 on - ly a 27 day 28 a - 29 way! 30 31

Applause Segue

#23 – TRAIN SCENE

TACET

#24 – SOMETHING WAS MISSING

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

2 times (WARBUCKS) (2nd time) 3

1 I've made me a for - tune; that for - tune made

6 ten. Been head - lined and pro - filed, a - gain and a - gain. But,

11

12 some - thing was miss - ing, I 13 nev - er quite 14 knew, that

15 some - thing was 16 some - one, but 17 who? 18 My

19

20 speech - es are greet - ed with 21 thun - 'drous ac - claim, At

23 two un - i - ver - si - ties 24 bear - ing my 25 name. Yes,

27

28 some - thing was miss - ing each 29 time I got 30 through, that

31 some - thing was 32 some - one, but 33 who? 34

35

Who 36 could 37 that some - one 38 be?

39 How could she 40 make it 41 known? 42

43

Who 44 would 45 need me for 46 me,

47 Need me for 48 me a - lone? 50 The

51

a tempo

world was my 52 oy - ster, but 53 where was the 54 pearl? Who'd

55 dream I would 56 find it in 57 one lit - tle 58 girl? Yes,

59

some - thing was 60 miss - ing, but 61 dreams can come

62 true; that 63 some - thing is 64 no one but

65

you. 66 67-72

73

8 81 8

73-80 81-88

89

Who would need me for me,

Need me for me a - lone? The

97

world was my oy - ster, but where was the pearl? Who'd

dream I would find it in one lit - tle girl? Yes,

some - thing was miss - ing, but dreams **do** come true; that

some - thing is no one but you.

#24 – SOMETHING WAS MISSING

Alternate Key – E \flat

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

2 times (WARBUCKS) (2nd time) 3

1 I've 2 made me 3 a 4 for - tune; 5 that 6 for - tune 7 made

8 ten. 9 Been 10 head - lined 11 and 12 pro - filed, 13 a - gain 14 and 15 a - gain. 16 But,

17 some - thing 18 was 19 miss - ing, 20 I 21 nev - er 22 quite 23 knew, 24 that

25 some - thing 26 was 27 some - one, 28 but 29 who? _____ 30 My

31 speech - es 32 are 33 greet - ed 34 with 35 thun - 'drous 36 ac - claim, 37 At

38 two 39 un - i - ver - si - ties 40 bear - ing 41 my 42 name. 43 Yes,

44 some - thing 45 was 46 miss - ing 47 each 48 time 49 I 50 got 51 through; 52 that

53 some - thing 54 was 55 some - one, 56 but 57 who? _____ 58

35

Who could that some - one be?

How could she make it known?

43

Who would need me for me,

Need me for me a - lone? The

51

a tempo

world was my oy - ster, but where was the pearl? Who'd

dream I would find it in one lit - tle girl? Yes,

59

some - thing was miss - ing, but dreams can come

true; that some - thing is no one but

65

you. _____ 6 67-72

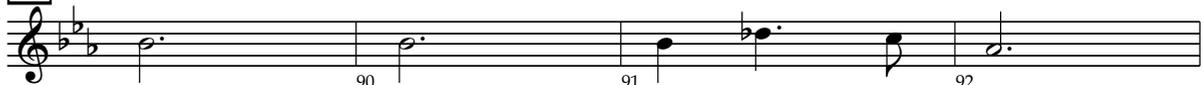
73

8 73-80

81

8 81-88

89



Who would need me for me,



Need me for me a - lone? The

97



world was my oy - ster, but where was the pearl? Who'd



dream I would find it in one lit - tle girl? Yes,



some - thing was miss - ing, but dreams do come true; that



some - thing is no one but you.

43

bad times, — 44 sad times, — 45 now they're all yes-ter-day's 46 news, since

47 An - nie 48 kicked out the 49 blues! 50

51

(GRACE & DRAKE)

Roc - ke - fel - ler's got bar - rels of mon - ey, We've got An - nie.

(SERVANTS)

51 An - nie, — 52 An - nie, — 53 An - nie, —

54 Look what you've done — for us. 55 Big pro - mot - er's got look what you've done — for us. 55 An - nie, —

56 Demp - sey and Tun - ney. 57 We've got An - nie. 58 Turned on the fun — for us. An - nie, — An - nie, — turned on the fun — for us.

(WOMEN) 59 Good - man's got swing, — (MEN) 60 Ben - ny's the king — (WOMEN) By

(WOMEN) far, (MEN) by far. by far. Mutt has got Jeff — and 61 By far, 62 by far. 63

DRAKE: Judge Brandeis has arrived.

ritard

El - ean - or F. D. R. Judge Bran - deis

64 65 66

Judge Bran - deis

67 Slower

(ALL)

An - nie, An - nie,

68

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

you filled our life with a song!

69 70 71

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

ANNIE: And I'm the luckiest Kid!

72

10

Vamp

72-81 82

83

(WARBUCKS & ANNIE)

To - geth - er at last! To - geth - er for - ev - er!

84 85 86

We're ty - ing a knot they nev - er can sev - er!

87 88 89 90

91

(WARBUCKS)

I don't need sun - shine now to turn my skies to blue,

92 93 94

(WARBUCKS & ANNIE)

I don't need an - y - thing but you!

95 96 97 98

99

(WARBUCKS)

You've wrapped me a - round that cute lit - tle fin - ger.

100 101 102

103 You've made— life a 104 song, 105 you've made— me the 106 sin - ger.

107 (ANNIE)

108 And what's that bath - tub tune you 109 al - ways "bu - bu - boo?" 110

(WARBUCKS)

111 Bu bu bu, 112 an - y - thing— but 113 you! 114

115 (ANNIE) (WARBUCKS)

115 Yes - ter - day— was plain aw - ful, (ALL) You can say— that a - gain. 116 Aw - ful. 117 A - gain. 118

(ANNIE) (WARBUCKS) (ANNIE) (WARBUCKS & ANNIE)

119 Yes - ter - day was plain 120 aw - ful 121 But that's... 122 Not now, That's then.

123 (ANNIE) (WARBUCKS)

123 I'm poor— as a 124 mouse, 125 I'm rich - er than 126 Mi - das,

(WARBUCKS & ANNIE)

127 But noth - ing on 128 earth 129 could ev - er di - vide us 130

131

131 And if to - mor - row I'm an 132 ap - ple sell - er, 133 too, 134

135 I don't need 136 an - y - thing— but 137 you! 138

139

(WOMEN) (MEN)

Ham - let need - ed his moth - er. Wool - worth need - ed his shop.

(DRAKE) (MEN) (WOMEN) (DRAKE)(or ALL)

Or - ville need - ed his broth - er, Or else he'd go ker - plo!

148

(ALL) They're two — of a kind, the hap - pi - est pair now. —

(Two of — a kind) (Hap - pi - est pair)

Like Fred — and A - dele, they're float - ing on air now. —

(Fred and — A - dele) (Float - ing — on air)

156

And what's the ti - tle of the dream that just came true?

And what's the ti - tle of the dream that just came true?

(ALL) I don't need an - y - thing, (ANNIE) an - y - thing, (ALL) an - y - thing

I don't need an - y - thing, an - y - thing, an - y - thing

165

I Don't need an - y - thing but you! —

I Don't need an - y - thing but you! —

#26 – PARTY MUSIC

TACET

#27 – SAME EFFECT ON EVERYONE

ALL: Merry Christmas.

ROOSEVELT: I seem to have the same effect on everyone.

(Dialogue) 8

1-8

Detailed description: A single musical staff in 4/4 time with a key signature of two flats (Bb, Eb). The staff contains a whole rest for the entire measure, indicated by a thick horizontal line. The measure number '8' is written above the staff, and '1-8' is written below it.

9 5 *ritard*

9-13 14

Detailed description: A musical staff in 4/4 time with a key signature of two flats. Measure 9 contains a whole rest. Measures 10-13 also contain whole rests. Measure 14 begins with a half note G4, followed by a half note F4, and ends with a double bar line and a key signature change to two sharps (F#, C#). The number '9' is in a box above the staff. The number '5' is above the staff between measures 9 and 14. The word 'ritard' is above the staff starting at measure 14. Measure numbers '9-13' and '14' are below the staff.

15 *(Vln solo)*

16 17

Detailed description: A musical staff in 4/4 time with a key signature of two sharps (F#, C#). Measure 15 starts with a double bar line and a repeat sign. It contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Measure 16 contains a half note G4. Measure 17 contains a half note F4. The number '15' is in a box above the staff. The text '(Vln solo)' is above the staff. Measure numbers '16' and '17' are below the staff.

18 19 20

Detailed description: A musical staff in 4/4 time with a key signature of two sharps. Measure 18 contains a whole note G4. Measure 19 contains eighth notes: G4, A4, B4, C5, B4, A4. Measure 20 contains a half note G4. Measure numbers '18', '19', and '20' are below the staff.

1. 2.

21 22 23 24

Detailed description: A musical staff in 4/4 time with a key signature of two sharps. Measure 21 contains eighth notes: G4, A4, B4, C5, B4, A4. Measure 22 contains a half note G4. Measure 23 contains eighth notes: G4, A4, B4, C5, B4, A4. Measure 24 contains a whole note G4. The first ending is marked '1.' above the staff, and the second ending is marked '2.' above the staff. Measure numbers '21', '22', '23', and '24' are below the staff.

25

(ANNIE)

Sil - ly to cry, 26 noth - ing to fear, 27 Bet - cha New Jer - sey's as

nice as right here.____ 29 Bet - cha my life____ 30 is gon - na be swell,____

Look - ing at them, 32 eas - y to tell.____ 33 And

34

may - be I'll for - get 35 how nice he was to 36 me, 37 and

how I was al - most his 39 ba - by, 40 may -

(Dialogue) 6

41 42-47 48

be.

#28 - A NEW DEAL FOR CHRISTMAS

VAMP CUE: No More Mush! No More Mush!...

WARBUCKS: Yes, girls, for you, and perhaps for all of us, this Christmas is going to be the beginning of a wonderful new life.

Vamp

(WARBUCKS) (GRACE)

1 I know the de - press - ion's de - press - ing, The

4 car - ols are stilled, — the 5 stores are - n't filled. — And 6 win - dows are mi - nus their

(GRACE & WARBUCKS)

7 dress - ing. The 8 chil - dren don't grin, — the 9 San - tas are thin, — And

10 I've heard a ter - ri - ble 11 ru - mor; "No 12 good - will, no 13 cheer." But,

(ANNIE & ORPHANS)

14 we'll get a new deal for 15 Christ - mas, this 16 year! 17 The

18 snow flakes are fright - ened of 19 fall - ing, And 20 oh, what a fix, — no

(WARBUCKS) (GRACE)

21 pep - per - mint sticks! — And 22 all through the land folks are 23 bawl - ing, And

(WARBUCKS)

24 filled with des - pair, — 'cause 25 cup - boards are bare. — But

26

(WARBUCKS)

San - ta's got brand new as - sist - ants, there's noth - ing to

29 fear, they're 30 bring - ing a new deal for 31 Christ - mas, this

(WARBUCKS)

year!

(SERVANTS & ORPHANS)

32 Bong, bong, bong, bong, 33 bong, bong, bong, bong. 34 Bong, bong, bong, bong, 35 bong, bong, bong, bong.

36

(ROOSEVELT)

On Far - ley and 37 Per - kins! 38 On Ick - es and 39 Wal - lace!

(ALL)

40 On Mor - gen - thau and 41 Cum - mings, Fill our 42 pock - ets with 43 dol - lars!

44

(ROOSEVELT)

(ROOSEVELT & WARBUCKS)

On Rop - er and 45 Swan - son! 46 Get a - long Cor - dell

(ORPHANS)

(MEN)

47 Hull. 48 Get a - long, gid - dy - ap. 49 Call your com - mit - tee up.

(WOMEN)

(ALL)

50 Build ev - 'ry cit - y up, 51 Cheer ev - 'ry kid - dy up.

52

(ALL)

Fill ev - 'ry stock - ing with laugh - ter, we have - n't got room — for

55 an - y more gloom. — Let's 56 ring ev - 'ry bell from its 57 raf - ter and

(ANNIE)

(WARBUCKS)

58 chime 'cross the land: — "To - mor - row's at hand." — Those

60

(ROOSEVELT)

(GROUP 1)

61 hap - py days that we were prom - ised are 62 fi - nal - ly 63 here! We're

64

(GROUP 1)

get - ting a new deal for Christ - mas! We're get - ting a new deal for

(GROUP 2)

We're 65 get - ting a new deal for 66 Christ - mas We're

Christ - mas! We're get - ting a new deal for Christ - mas! We're

67 get - ting a new deal for 68 Christ - mas! We're 69 get - ting a new deal for

get - ting a new deal for Christ - mas! Christ - mas this

70 Christ - mas! We're 71 get - ting a new deal for 72 Christ - mas! 73 this

a tempo

(ALL)

74 year! — 75 76 77 78

#29 - BOWS

1 (ALL) 3
The sun - 'll come out _____ to - mor - row,

4
Bet your bot - tom dol - lar that to - mor - row _____ there'll be sun! Just

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

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

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

13
chin and grin and 14 say: _____ 15 Oh, the

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

19
may! 20 To - mor - row, to - mor - row, I 21 love ya to - mor - row, you're

22 on - ly a day a - 23 way! To - - 24 mor - row, - to - mor - row, - I

25 love ya to - mor - row, you're 26 on - ly a 27 day

28 a - 29 way! 30 31

32

33 say: Oh, the

34

35 sun - 'll come out - - to - mor - row So ya got - ta hang on 'til to - mor - row - - 36 come what

37 may! To - 38 mor - row, to - mor - row, I 39 love ya to - mor - row, you're

40 on - ly a day a - 41 way! To - 42 mor - row, to - mor - row, I

43 love ya to - mor - row, you're 44 on - ly a 45 day

46 a - 47 way! 48 49

Segue