

Synopsis of Annie

Set in New York during the early 1930s, unemployment is high, 'Prohibition' is in, and America is plunged into the Great Depression. **Annie** is a 10 year old girl at the Hudson St Orphanage, run by **Miss Hannigan** - a horrible gin-soaked child-hating drunk. The girls' lives are made hard, by Miss Hannigan, who sees herself stuck in a miserable job that she hates.

One day Annie decides to run away, and during her short time outside, Annie befriends a dog who she calls Sandy. Annie is then picked up by a policeman and taken back to the orphanage.

Outside the orphanage, the arrival of **Grace Farrell**, who is the private secretary to **Oliver Warbucks**, tells Miss Hannigan that she is there to choose an orphan to spend Christmas at his mansion. Annie makes sure Grace chooses her to spend the week at Warbucks' home.

At the Warbucks' mansion Annie makes a good impression with the household staff, but Warbucks seems a tougher nut to crack.....

Back at the orphanage, Miss Hannigan's brother **Rooster** and his new girlfriend **Lily** call to borrow some money.

As the days pass, Warbucks realizes he is growing fond of Annie, and the evening before she has to go back to the orphanage, he takes her to Radio City Music Hall. The next morning Grace suggests to Warbucks that he adopts Annie. Warbucks tells Annie he has adopted her and bought her a new locket. However, the ever optimistic, Annie tells him she has parents who will claim her one day with the other half of the locket she always wears. Warbucks promises to help her find them and goes to the radio to appeal for Annie's parents.

Warbucks takes Annie to meet President & Mrs Roosevelt and when they return an excited Annie can't wait to meet her parents (after the promise of a huge monetary reward – huge crowds had gathered at the mansion). A distraught Annie finds out that her parents weren't amongst the crowd.

At the orphanage, a couple arrive claiming to be Annie's parents but then reveal themselves to be Rooster and Lily. Miss Hannigan tells them Annie's parents had died, leaving a few possessions in a little box. Inside the box is the other half of the locket, Warbucks had spoken of in his radio appeal, so the three of them hatch a plan to get the money from Warbucks. Rooster and Lily head to Warbucks' home and manage to fool everybody.

Although Annie is disappointed that her real parents have turned up, she also realises that the whole thing is a scam. The orphans also back up this idea and tell Warbucks they had overheard the hatched plan to kidnap Annie and kill her.

The next day Warbucks officially adopts Annie and throws a big party. The orphanage girls are there - presumably they have been adopted too by others, and Miss Hannigan now a reformed woman.

ANNIE

LIBRETTO AUDITION PIECES

ANNIE

pages 20/21 (up to start of song)
P76 (down to “folks on my own”)

LILY

pages 64/65

WARBUCKS

page 47 (“it’s good to be home”)
Pages 83/84 (“Grace I’ve never endorsed a product ...”)

ICKES, PERKINS, HULL, MARGANTHOU, ROOSEVELT, HOWE – **pages 98/99**

FEMALE PLUS CHORUS – Apple seller, Women 1, 2, 3, 4, Cecille, Mrs Pugh, Boylan Sisters – **pages 22/25 (All Female parts)**

GENTS PLUS CHORUS – Bundles, Ward, Man 1-4 Eddie, Whacky, Johnson, Drake, Brandeis – **pages 22/25 (All male parts)**

ORPHANS – Duffy, Molly, Tessie, July, Kate, Pepper – **page 76 - (read “Annie” from “This locket” to “with folks of my own”)**



ANNIE

Music Audition Pieces

Annie		'Maybe'
Tessie)	
July)	
Kate)	'Tomorrow'
Duffy)	
Pepper)		
Molly)	
Warbucks		'Something was missing'
Lily		'Easy Street' - Bars 41-55 (top line)
Roosevelt)	
Ike)	'Tomorrow' (Cabinet version)
Perkins)		
Bert Healy		'Fully Dressed' – Bars 8-38
Bonnie (S))	
Connie (MS))	'Fully Dressed' – Bars 50-end
Ronnie (A))	
Hooverville 1 (F)		
Hooverville 2 (M)		'Hooverville' - Bars 18-33
Hooverville 3 (F)		
Drake		'I don't need anything' - Bars 51-58

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)

SAAAANNNNNDY!

(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

(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.

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.

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?

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.

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*(Reading from script)*

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

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

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

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

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

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

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

ANNIE

Wow!

HEALY

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

WARBUCKS*(In a normal voice)*

At my home, Bert Healy.

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

AT MY HOME.

(SFX: Feedback)

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

WACKY

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

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

WARBUCKS

(Reading awkwardly)

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

(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 —

WARBUCKS

Thank you, Mr. President. Annie.

(WARBUCKS ushers ANNIE to the conference table)

ROOSEVELT

(To ICKES)

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

HULL

Franklin, a child?

ROOSEVELT

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

WARBUCKS

(Standing)

Mr. President, in the words of Calvin Coolidge,

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

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

PERKINS

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

HULL

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

ICKES

Germany, hell! People are starving in this country.

HULL

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

ROOSEVELT

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

MORGANTHAU

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

ICKES

Sit-down strikes, riots...

PERKINS

Floods, dust storms ...

ROOSEVELT

And the FBI still hasn't caught Al Capone.

(ALL look at WARBUCKS)

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

(CABINET turns and begins to talk amongst THEMSELVES)

WARBUCKS

Henry, I'd like to see those figures.

ANNIE

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

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

ICKES

Shh, quiet, little girl.

ROOSEVELT

(Admonishing ICKES)

Harold.

(To ANNIE)

What did you say, Annie?

(ANNIE looks to WARBUCKS, frightened)

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

(WARBUCKS lifts ANNIE up to stand on her chair)

(ANNIE 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.”

Più mosso

ANNIE: Somewhere. Somewhere.

Vamp—vocal last time

(ANNIE)

28 May - be far a - way, Or may - be real near - by,

32 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,

40 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

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

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

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

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

60 (Dialogue) 7
be. 61-67

#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)

3 The

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

5 mor - row_____ There'll be 6 sun! Just

7 think - in' a - bout_____ 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
52

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 - mor - row, to - mor - row, I
60

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

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

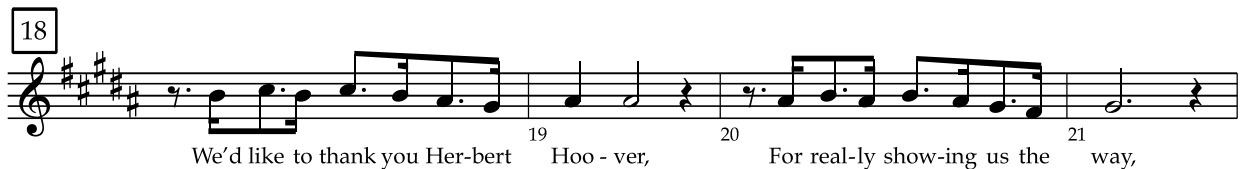
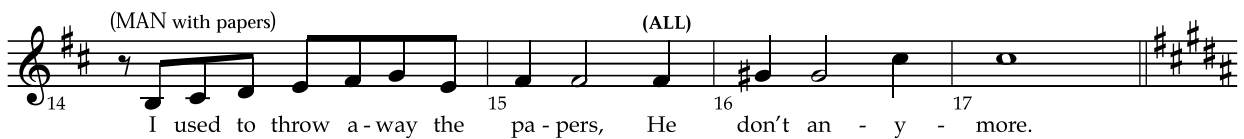
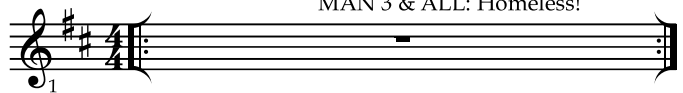
#7 - HOOVERVILLE

2 Starts

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

Vamp

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



26 (ALL)

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

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

33

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

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

ten-tion, we paid through the nose.

42 (SOPHIE) (ALL)

In ev-'ry pot he said "a chick-en" But Her-bert Hoo-ver he for-got!

(ANNIE) (ALL)

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

50 (WOMEN) (MEN) Grate-ful na-tion. (MEN)

You left be-hind a grate-ful na-tion, So Herb, our hats are off to

Herb, our hats are off. (ALL)

you, We're up to here with ad-mi-ra-tion,

#9 - LITTLE GIRLS

(Scene changes to Orphanage)

8
1-8

9
(Dialogue)
(Soprano Sax solo)

7
12-18 19

20

21

7
22-28 29

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
see them. —

33

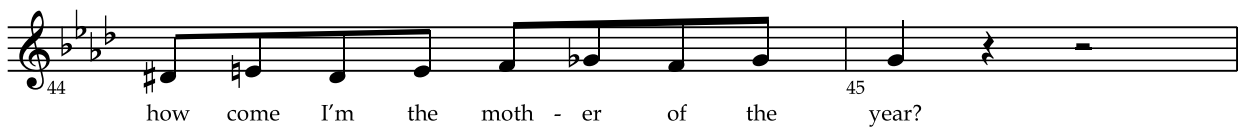
34
Lit - tle girls, lit - tle girls,

35
night and day I eat sleep and

36
breathe them. —

37
I'm an or - di - na - ry

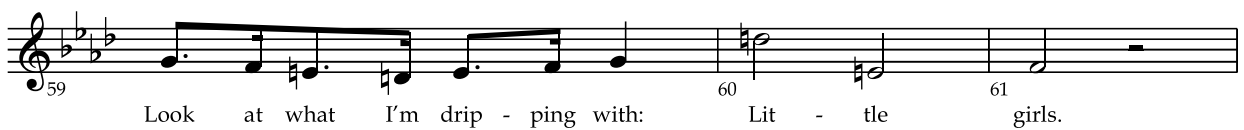
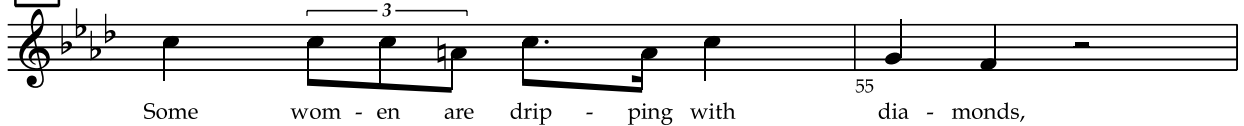
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46



54



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

Ce - cille will 65 pick out all your 66 clothes. ANNIE: Inside the
The swim - ming pool is to the left. ANNIE: Inside the house? Oh boy!

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

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

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

An - nette comes 73 in to make your 74 bed. ANNIE: I never even
Have an in - struc - tor here at noon. ANNIE: I never even picked up a racket.

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

76 I think I'm 77 gon - na like it 78 here! ANNIE: I never even
I think I'm gon - na like it here! ANNIE: I never even picked up a racket.

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) ANNIE: 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.

113 (ALL)

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

by train, you can't ex - plain 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

#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 - 5 by, 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 9 die. You don't

10

(HANNIGAN) (ROOSTER)

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

(TOGETHER)

13 dice!" Moth - er 14 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)

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

(HANNIGAN)

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

26 (HANNIGAN) (TOGETHER)

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

30 Bet - ter 31 get there 32 soon.

33 Slower (Dialogue) 7

33-39 40

41 Tempo - Slow 4 "New Orleans" (ALL)

Eas - y 42 Street, 43 Eas - y 44 Street,

(ALL)

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

49 (ALL) (HANNIGAN) (ALL)

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

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

52 Street 53 When you 54 get there 55 stay!

56 Slower (Dialogue) 7 (ROOSTER)

56-62 63 It ain't

64

fair how we scrounge for three or 65 four bucks while she gets

(LILY) (HANNIGAN)

66 War - bucks the lit - tle 67 brat! 68 It ain't fair this here life is driv - ing

#17 - FULLY DRESSED

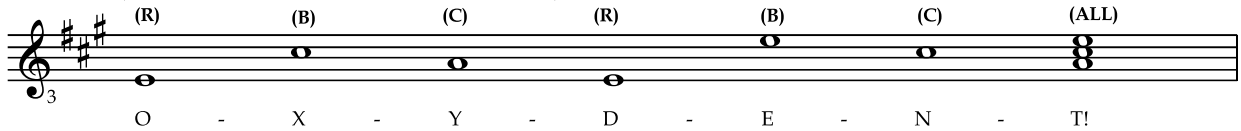
HEALY: So get in touch
right away, ya hear?

Vamp

HEALY: ...another of our Thursday-night
get-togethers has gone by faster than you can say Oxydent.



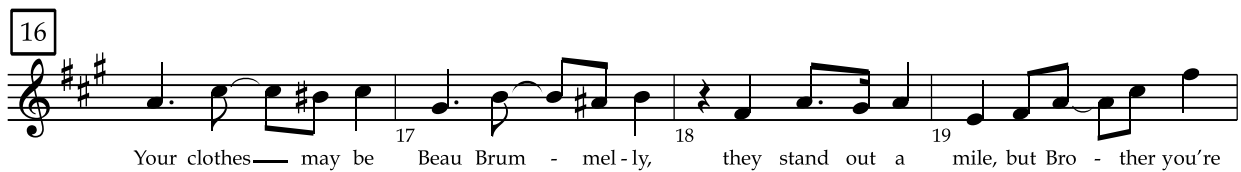
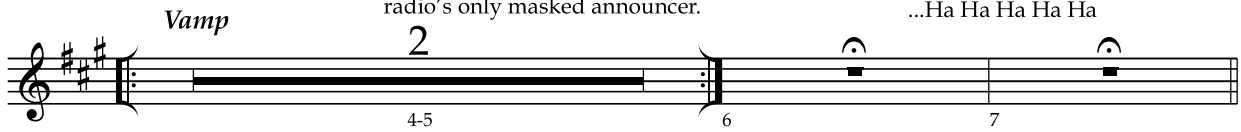
(BOYLAN SISTERS-RONNIE, BONNIE, CONNIE)



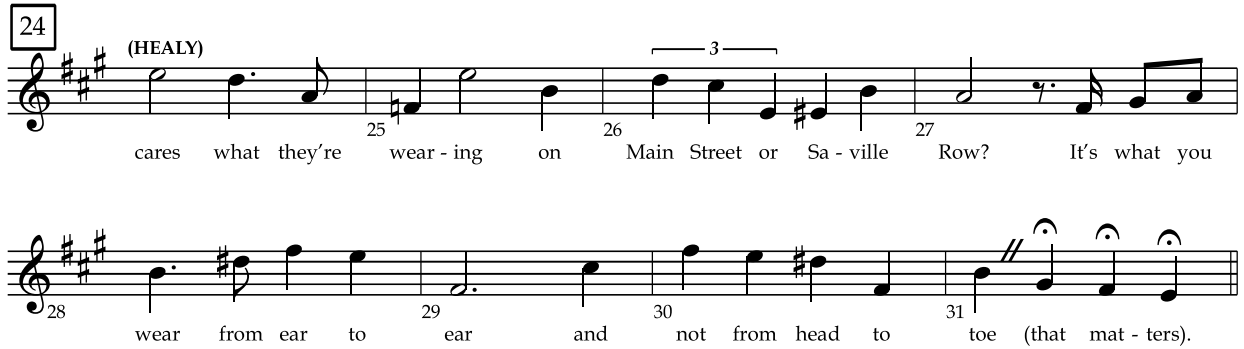
(Dialogue)

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

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

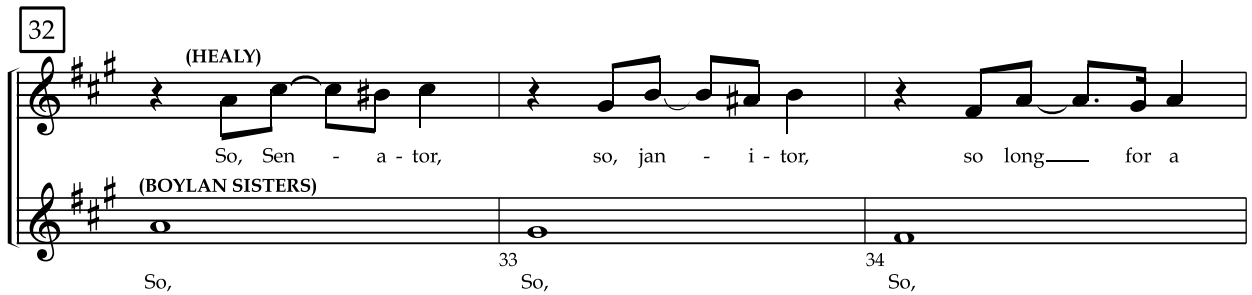


24 (HEALY)



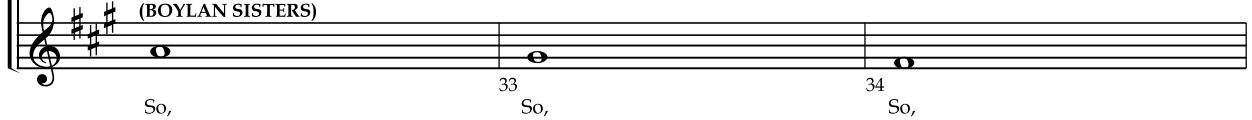
cares what they're wear - ing on Main Street or Sa - ville Row? It's what you wear from ear to ear and not from head to toe (that mat - ters).

32 (HEALY)

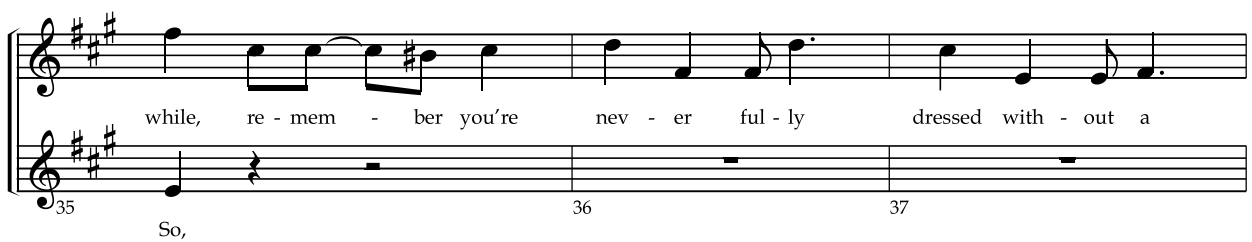


So, Sen - a - tor, so, jan - i - tor, so long — for a

(BOYLAN SISTERS)

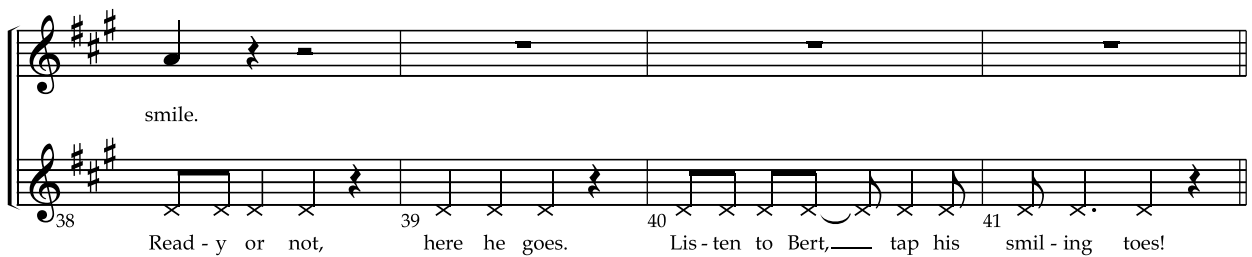


So, So, So,



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

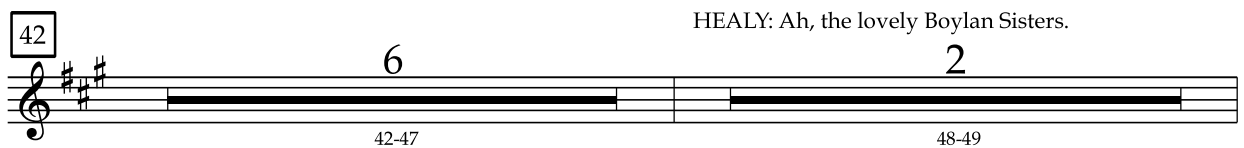
35 So, 36 37



smile.

38 Read - y or not, 39 here he goes. 40 Lis - ten to Bert, — tap his 41 smil - ing toes!

42



HEALY: Ah, the lovely Boylan Sisters.

6 2

42-47 48-49

(BOYLAN SISTERS)



50 Doo doo - dle - oo doo doo doo - dle - oo doo 51 doo doo doo doo doo doo doo doo

52 (BOYLAN SISTERS)

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

55 56 57

mile, but broth - er you're nev - er ful - ly dressed, you're nev - er dressed with - out an

(CONNIE) (RONNIE) (BONNIE) (CONNIE) (ALL)

58 59

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

(ALL) (HEALY dialogue)

60 61 62 63

(Hum) ————— (Hum) —————

64 65 66 67

That mat - ters...

Segue

#21 – CABINET TOMORROW

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

(ANNIE)

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

4 *a tempo*

3 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: 9 Oh, the

10

11 sun - 'll come out _____ to - mor - row so ya got - ta hang on 'til to -

12 mor - row come what 13 may! To - 14 mor - row, to - mor - row, I

15 love ya to - mor - row, you're 16 al - ways a day a -

17 *3 times (Dialogue)* *Vamp* *(Vocal last time) (ICKES)*

18 way! 19 The

20 *On cue*
(ICKES)

ROOSEVELT:
Louder Harold!

sun - 'll come out _____ to - mor - row, 21 bet your bot - tom dol - lar that to -

22 mor - row _____ there'll be 23 sun! Just

(ANNIE/PERKINS/ICKES)

24 think - in' a - bout _____ to - mor - row 25 clears a - way the cob - webs and the

ROOSEVELT:
Solo for the President ... (ROOSEVELT)

26 sor - row _____ 'til there's 27 none. When I'm stuck _____ with a

28

day that's grey and 29 lone - ly, I just stick _____ out my

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

ROOSEVELT: Everyone ...
Republicans too, Oliver ... sing! (ALL)

30 chin and grin and 31 say: _____ 32 The

33

sun - 'll come out _____ to - mor - row, 34 so ya got - ta hang on 'til to -

35 mor - row _____ come what 36 may! To - 37 mor - row, to - mor - row, I

38 love ya' to - mor - row, you're 39 al - ways a day a - 40 way! To -

41

mor - row, to - mor - row, I 42 love ya to - mor - row, you're 43 al - ways a

44 day 45 a - 46 way! _____ 47 48

#24 – SOMETHING WAS MISSING

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

2 times (WARBUCKS) (2nd time) 3

1 2 I've made me a 4 for - tune; that 5 for - tune made

6 ten. Been 7 head - lined and 8 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 26 name. Yes,

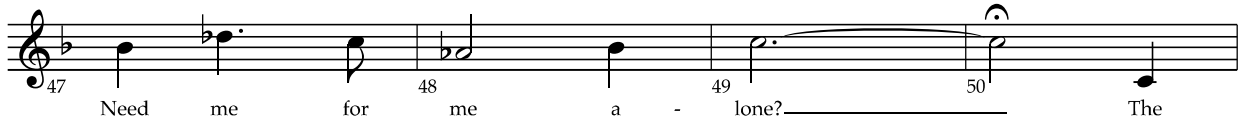
27 28 some - thing was miss - ing each 29 time I got 30 through; that

31 some - thing was 32 some - one, but 33 who? 34

35

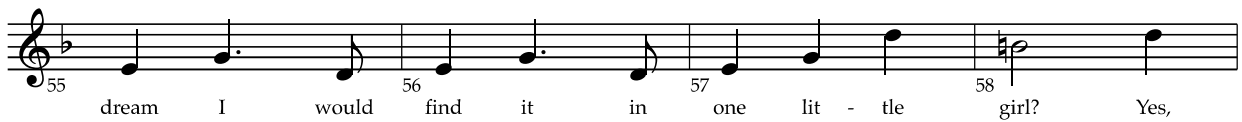


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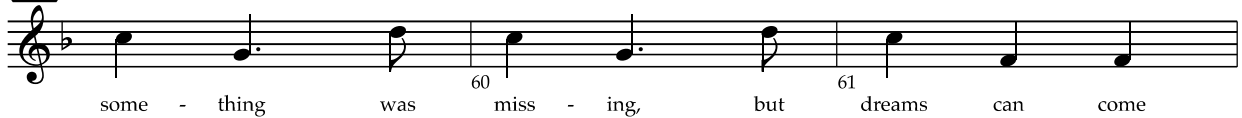


51

a tempo



59



65



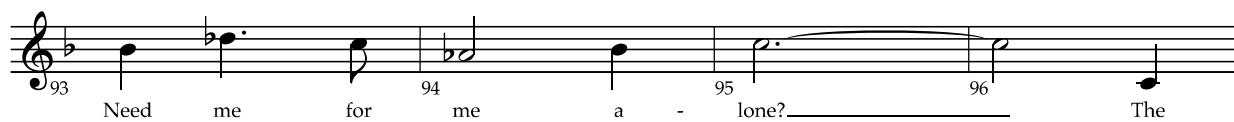
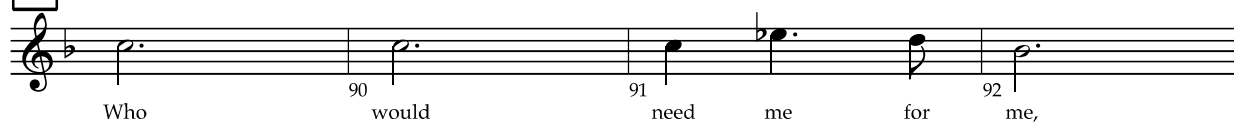
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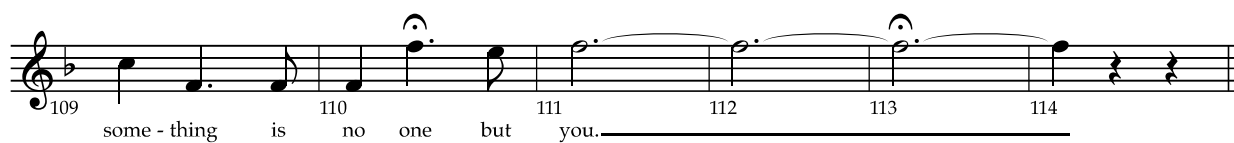
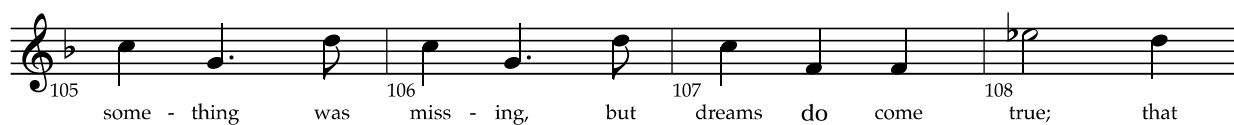
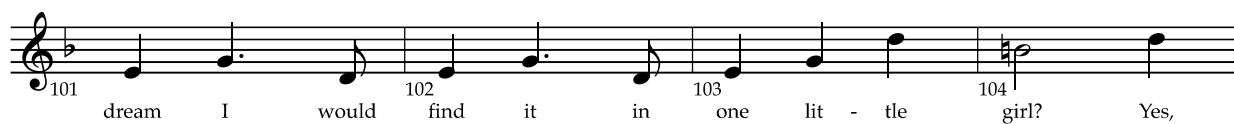
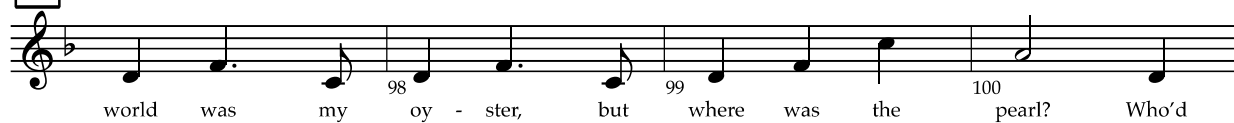
81



89



97



#25 – I DON'T NEED ANYTHING BUT YOU

WARBUCKS: Champagne.

GRACE: Champagne! (Exits – CRASH!)...I'm fine!

(Dialogue)

8 9 8

1-8 9-16

17 2 times 4 17-20

2 times 4 21-24

(Servant's Annie)
Slower Vamp
(GRACE then DRAKE)

25 Gus - sie her up,____ 26 Gus - sie her up!____

27 (ALL) (DRAKE)

28 An - nie,____ 29 An - nie,____ 30 An - nie,____ Ev-'ry-thing's hum - ming now.

(ALL)

31 Hum - hum____ 32 Hum - hum____ 33 Hum - hum____ 34 Good times are com - ing now

35 (ALL)

36 Since you came our 37 way____ 38 It's Christ - mas,

39 Christ - mas 40 ev - 'ry 41 day.____ 42 We dis - miss