(#1 – OVERTURE begins.)

SCENE ONE

(The curtain rises on the New York City Municipal Orphanage – Girls' Annex. Shortly after 3:00 a.m. on a chilly morning in early December 1933.)

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

(#2 – MAYBE (UNDERSCORE) begins.)

MOLLY

(awaking from a dream and crying out)
Mama! Mama! Mommy!

PEPPER

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.)

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
You wanna make somethin' out of it?

JULY
How 'bout I make a pancake outta you?

(PEPPER and JULY fight.)

TESSIE
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.)

ANNIE
Pipe down, all of ya. Go back to sleep.
(to MOLLY)
It's all right, Molly. Annie's here.

MOLLY
It was my mama, Annie. We was ridin' on the ferryboat. And she was holdin' me up to see all the big ships. And then I couldn't find her no more.

(ANNIE holds a hanky for MOLLY.)

ANNIE
Blow. 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
Again?

MOLLY
Please?

ANNIE
Sure, Molly.

PEPPER
Here it comes again.

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

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

KATE
(mockingly; she has heard this note read a thousand times)
"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—"

PEPPER, DUFFY, KATE
"—so that when we come back for her you will know that she's our baby."

TESSIE
Oh my goodness, oh my goodness, now they're laughing.

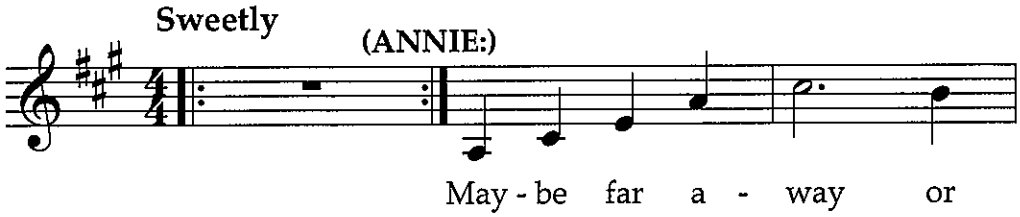
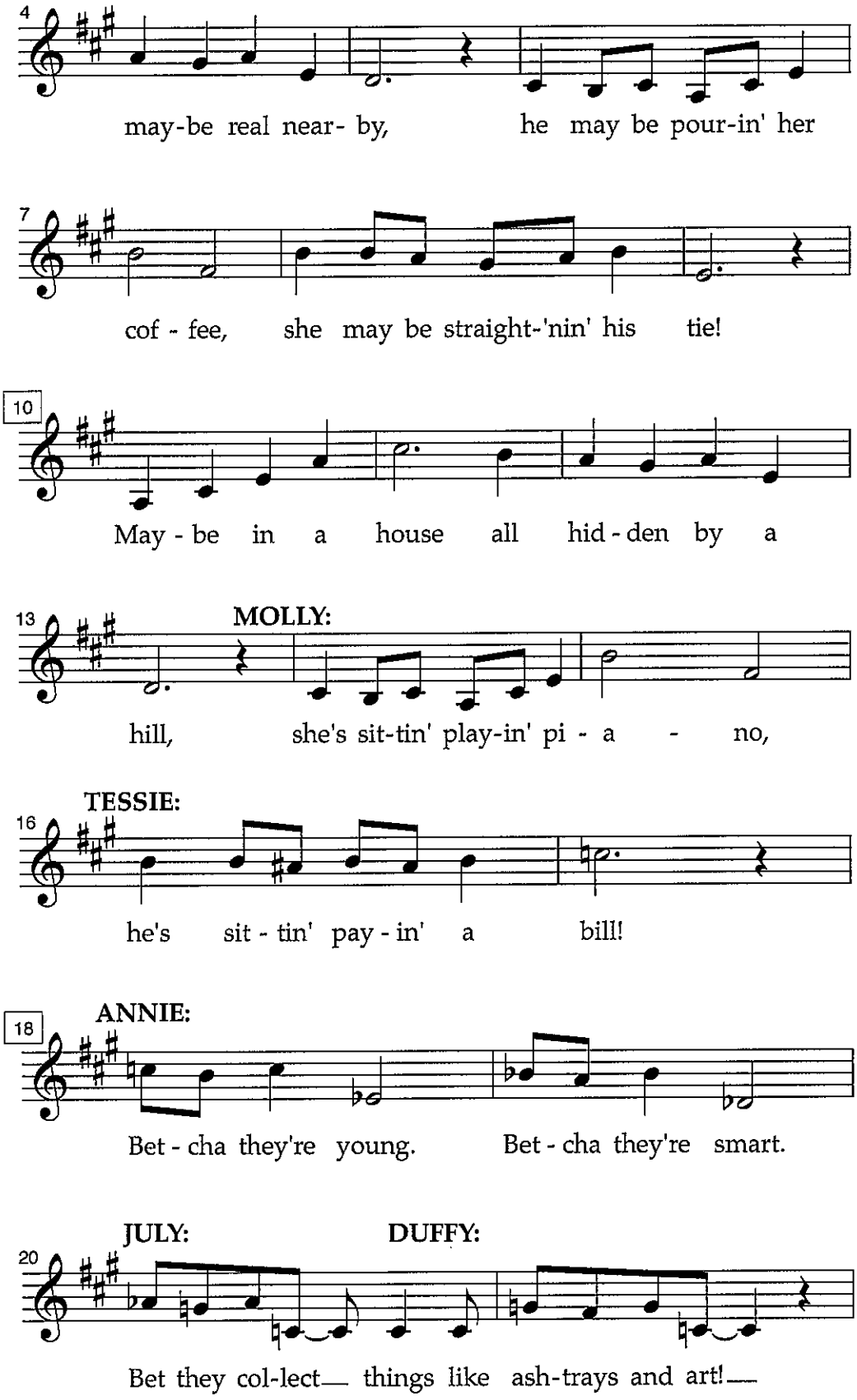
ANNIE
(to the others)
All right. Do you wanna sleep with your teeth insida your mouth or out!

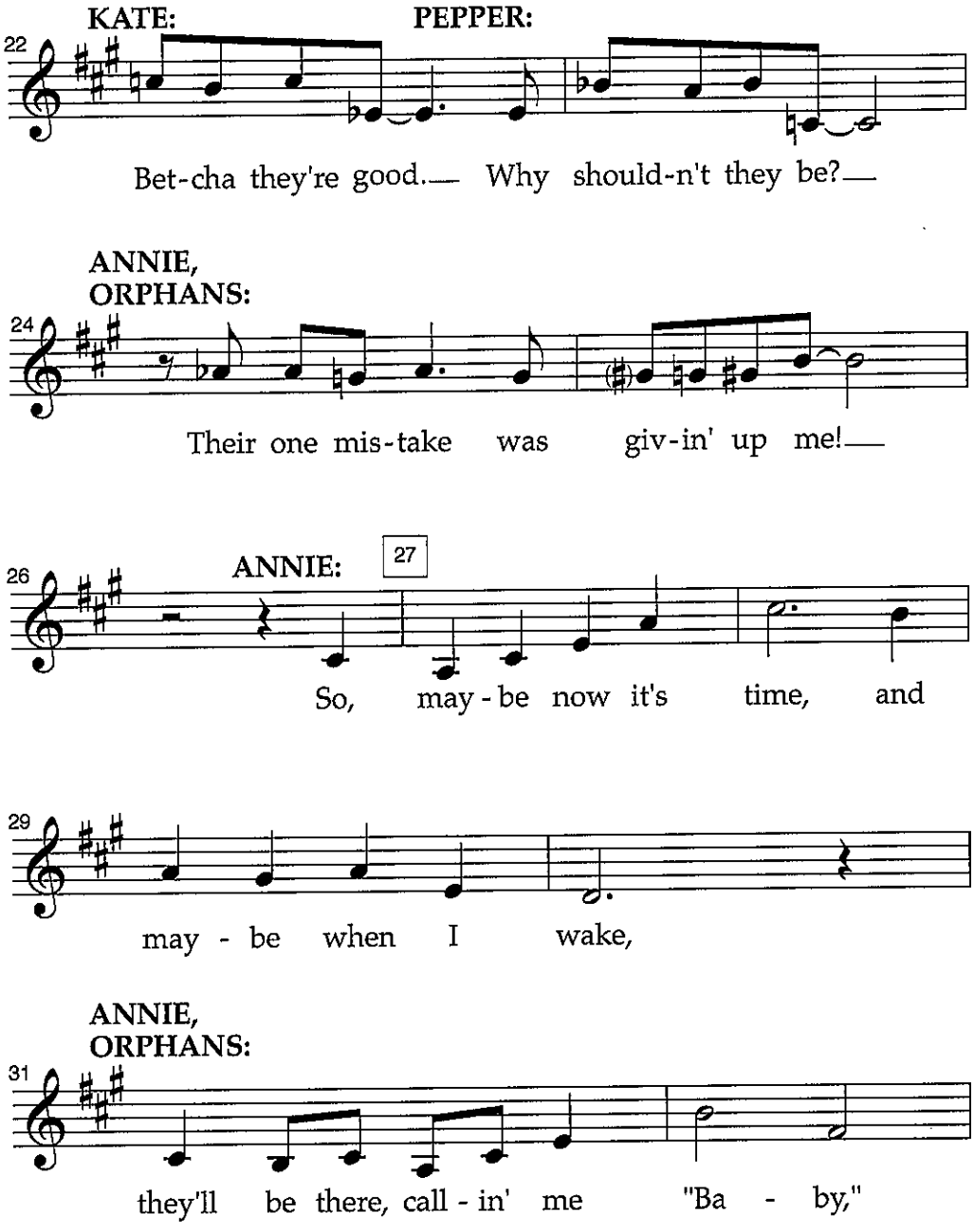
(ANNIE lovingly folds her note and puts it back in her pocket.)

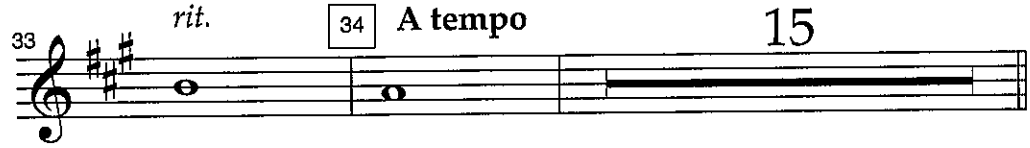
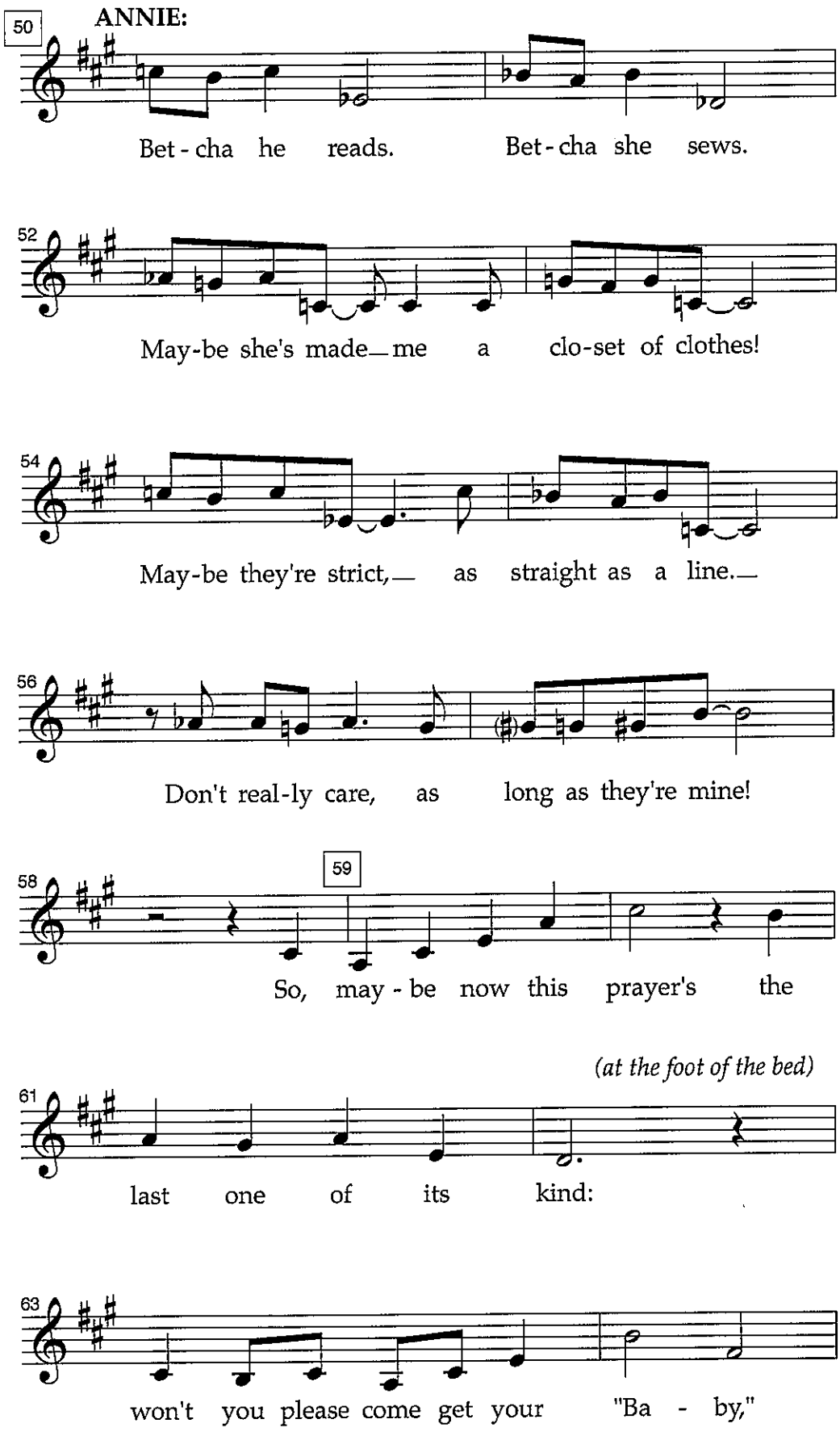
MOLLY
Gee, I dream about havin' a mother and father again. But you're lucky. You really got 'em.

(#3 – MAYBE begins.)

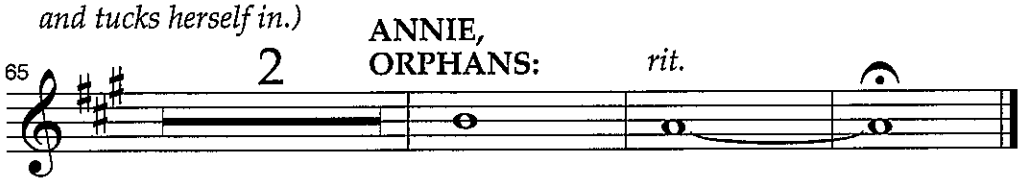
MAYBE

ANNIE: *(fingering her locket)* I know.
(ANNIE and MOLLY cuddle together on the floor.) Somewhere.

4
may-be real near- by, he may be pour-in' her
7
cof - fee, she may be straight-'nin' his tie!
10
May - be in a house all hid - den by a
13
MOLLY:
hill, she's sit-tin' play-in' pi - a - no,
TESSIE:
16
he's sit - tin' pay - in' a bill!
ANNIE:
18
Bet - cha they're young. Bet - cha they're smart.
JULY:
DUFFY:
20
Bet they col-lect— things like ash-trays and art!—



(ANNIE carries MOLLY, who has fallen asleep, back to bed, and tucks her in as the ORPHANS, one by one, say goodnight. The music continues softly underneath. ANNIE is still thinking about her parents.)

50
ANNIE:
Bet - cha he reads. Bet - cha she sews.
52
May-be she's made_ me a clo-set of clothes!
54
May-be they're strict,_ as straight as a line._
56
Don't real-ly care, as long as they're mine!
58
59
So, may - be now this prayer's the
(at the foot of the bed)
61
last one of its kind:
63
won't you please come get your "Ba - by,"

(ANNIE climbs into bed and tucks herself in.)



(#4 – ANNIE'S ESCAPE begins. A faraway church bell chimes 4:00 a.m. ANNIE goes up to the window looking out into the street, then returns to her bed and starts putting some things into a small basket. The ORPHANS are dimly seen waking up as ANNIE turns on a flashlight.)

PEPPER

Now what?

KATE

Annie, whattaya doin'?

ANNIE

Runnin' away.

TESSIE

Oh my goodness.

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.

TESSIE

And give you the paddle.

ANNIE

I don't care. I'm getting out of here.
(with a basket under her arm)
Okay. I'm ready. 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. Suspenseful music plays 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.)

Get up. Get up!

ANNIE

(getting up, warily)

Yes, Miss Hannigan.

MISS HANNIGAN

Turn around.

(ANNIE doesn't move.)

I said turn around.

(ANNIE turns around and MISS HANNIGAN hits her on the backside with a paddle.)

There! Now, what do you say? What... do... you... say?

ANNIE

(reluctantly, 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.

(MISS HANNIGAN switches on the light in the dormitory, sticks her head through the door, and blows her whistle.)

Get up! Now, for this one's shenanigans, you'll all get down on your knobby little knees and clean this dump until it shines like the top of the Chrysler Building!

TESSIE

(starting to cry)

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

MISS HANNIGAN

(laughs cruelly)

Get to work.

ANNIE, ORPHANS

Yes, Miss Hannigan.

MISS HANNIGAN

Now!

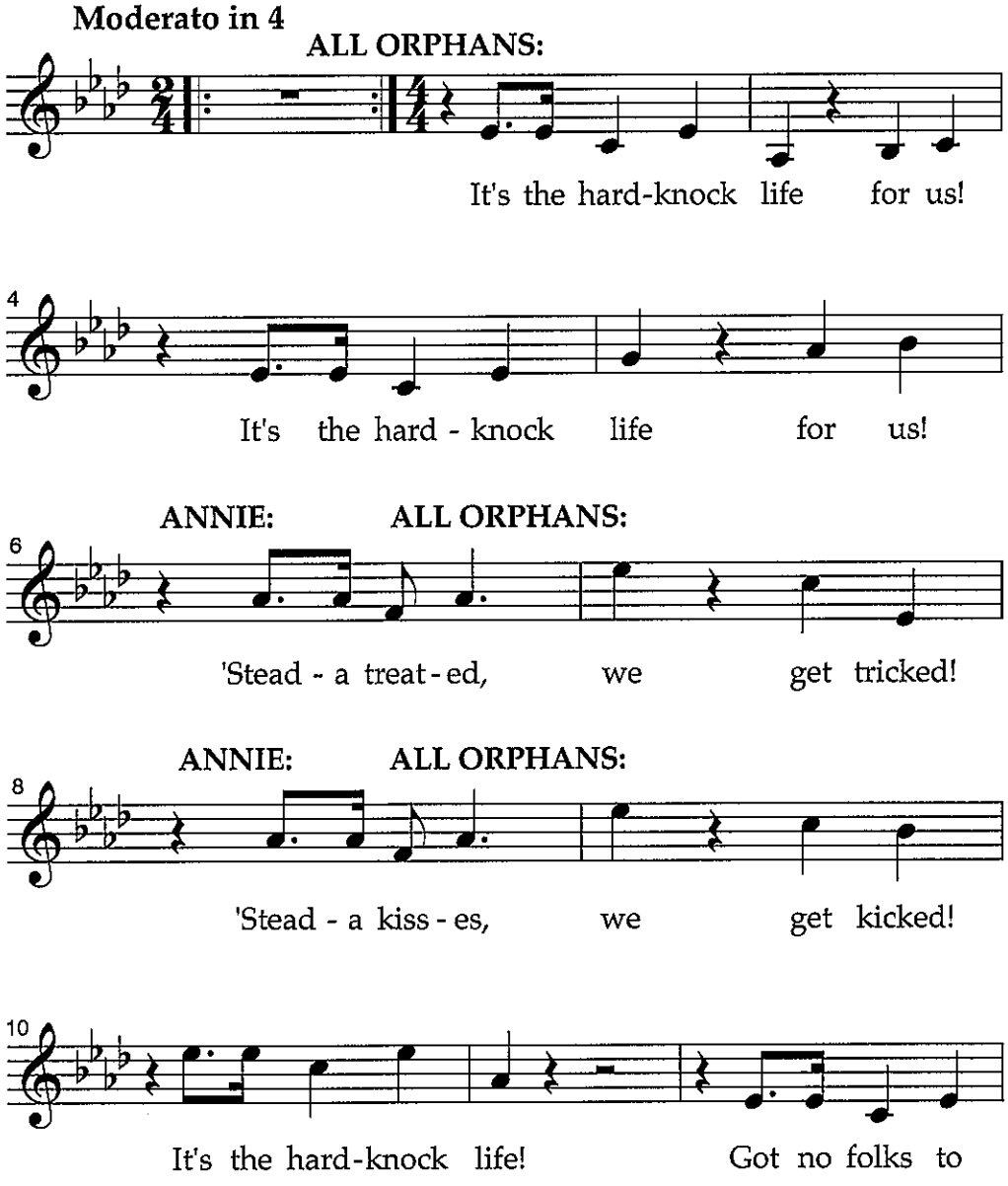
(The ORPHANS run for pails and return to front.)

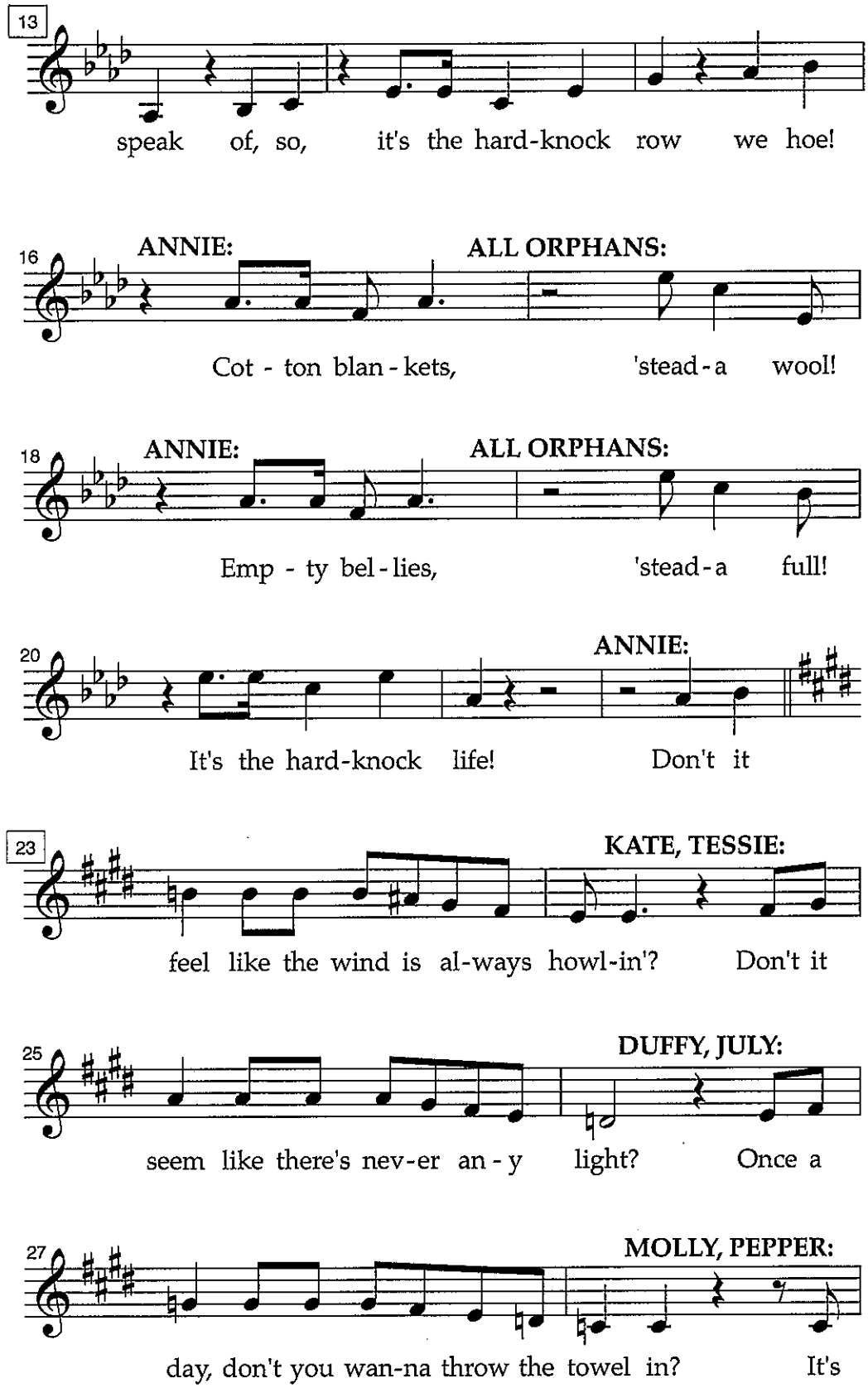
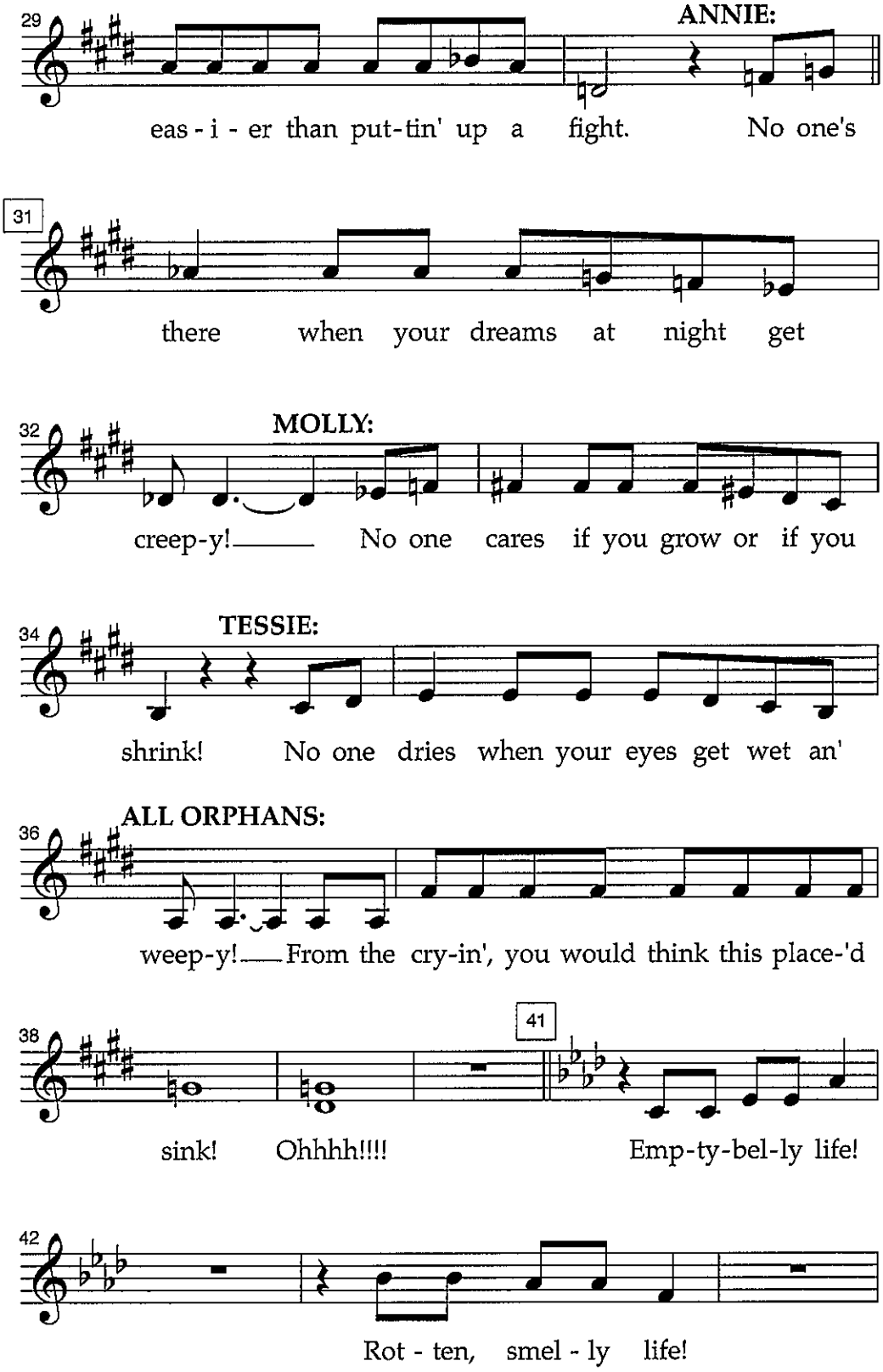
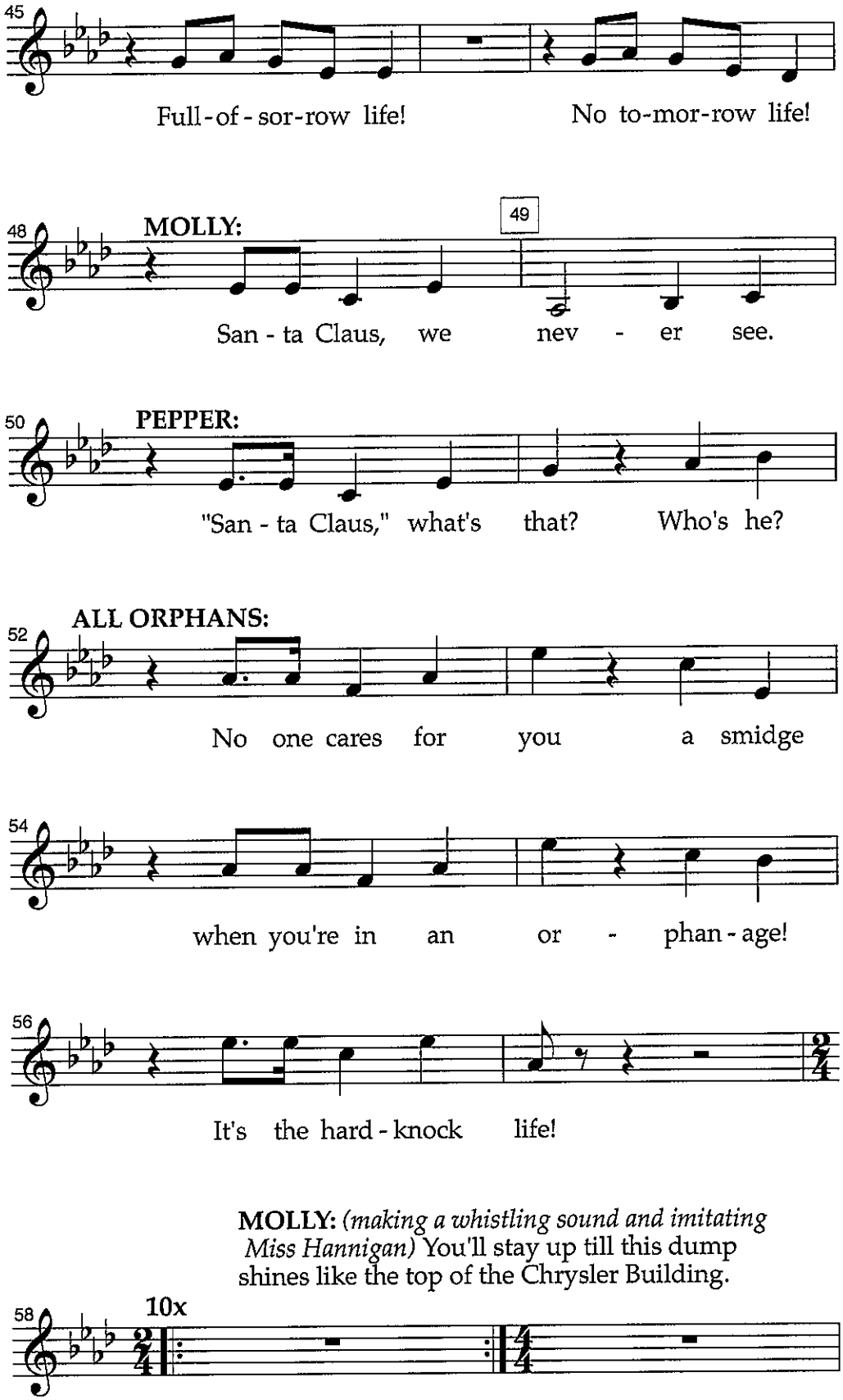
Why any kid would want to be an orphan, I'll never know.

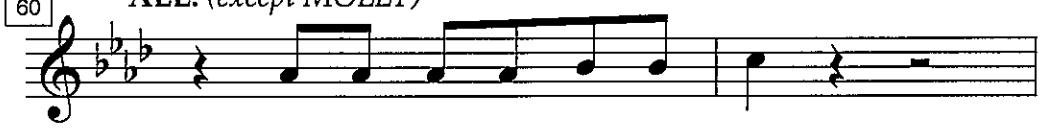
(#5 – IT'S THE HARD-KNOCK LIFE begins.)

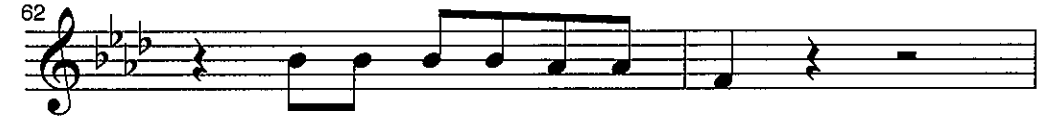
IT'S THE HARD-KNOCK LIFE

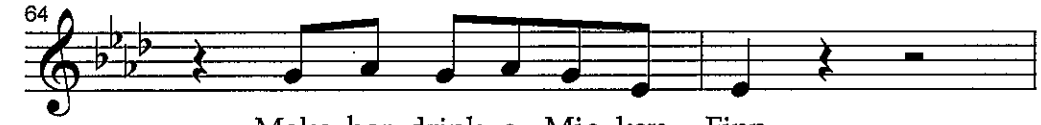
(As MISS HANNIGAN exits slamming the door behind her, the ORPHANS throw down their scrub brushes.)

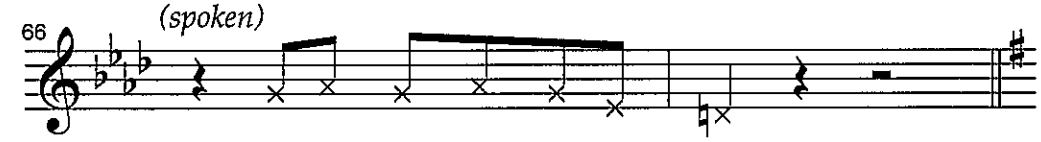



13
speak of, so, it's the hard-knock row we hoe!
16
ANNIE:
ALL ORPHANS:
Cot - ton blan - kets, 'stead - a wool!
18
ANNIE:
ALL ORPHANS:
Emp - ty bel - lies, 'stead - a full!
20
ANNIE:
It's the hard-knock life! Don't it
23
KATE, TESSIE:
feel like the wind is al-ways howl-in'? Don't it
25
DUFFY, JULY:
seem like there's nev-er an - y light? Once a
27
MOLLY, PEPPER:
day, don't you wan-na throw the towel in? It's

29
ANNIE:
eas - i - er than put-tin' up a fight. No one's
31
there when your dreams at night get
32
MOLLY:
creep-y! No one cares if you grow or if you
34
TESSIE:
shrink! No one dries when your eyes get wet an'
36
ALL ORPHANS:
weep-y! From the cry-in', you would think this place-'d
38
41
sink! Ohhhh!!!! Emp-ty-bel-ly life!
42
Rot - ten, smel - ly life!

MOLLY: *(making a whistling sound and imitating Miss Hannigan)* You'll stay up till this dump shines like the top of the Chrysler Building.

60 **ALL:** *(except MOLLY)*

Yank the whis-kers from her chin.

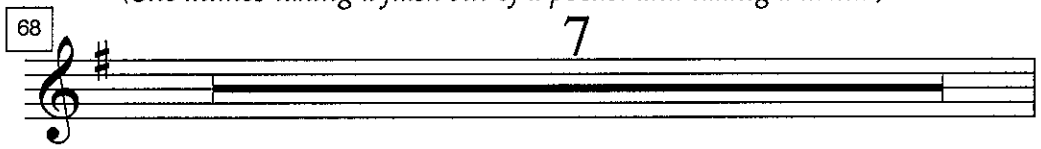
62

Jab her with a safe-ty pin.

64

Make her drink a Mic-key Finn.

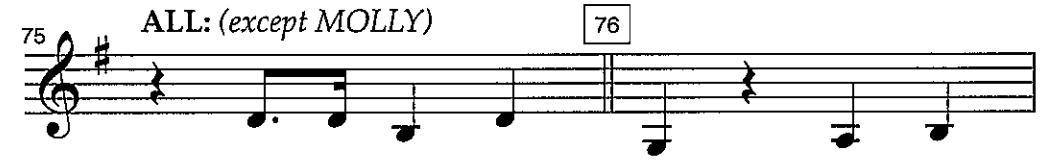
66 *(spoken)*

I love you, Miss Han-ni - gan!

(ANNIE and the ORPHANS finish the cleaning and strip the beds. MOLLY continues her imitation of Miss Hannigan.)
MOLLY: Get to work! Strip them beds! I said get to work!
(She mimes taking a flask out of a pocket and taking a drink.)

68

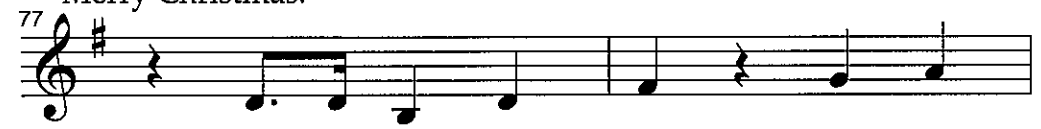


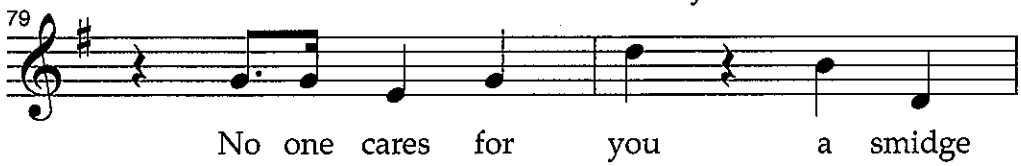
75 **ALL:** *(except MOLLY)* 76

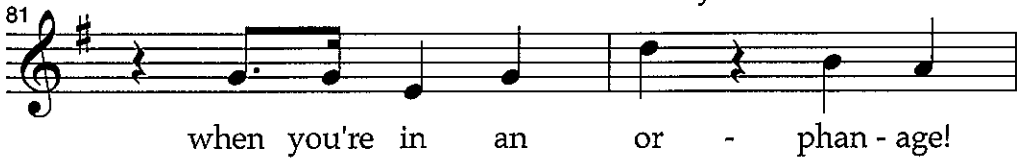


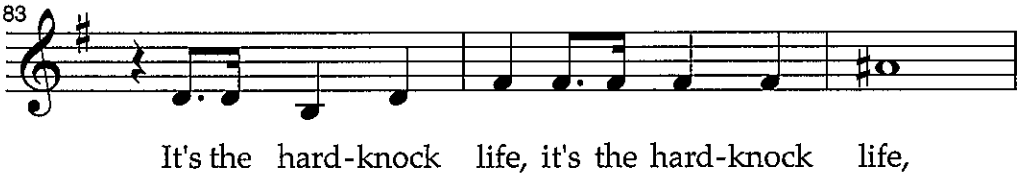
It's the hard - knock life for us!

MOLLY: *(drunkenly)*
Merry Christmas.

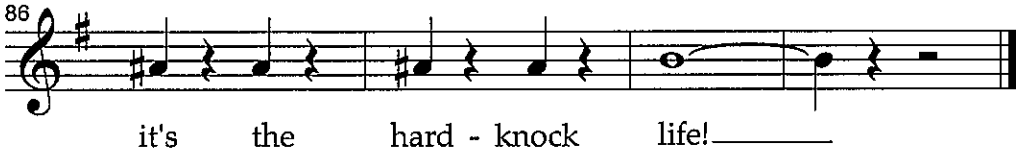
77

It's the hard - knock life for us!

MOLLY: Merry Christmas.

MOLLY: Merry Christmas.





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



(MISS HANNIGAN, now dressed, enters and whistles. 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?

ORPHANS

I love you, Miss Hannigan.

MOLLY

(from the hamper)
I love you, Miss Hannigan.

MISS HANNIGAN

You. What are you doing in there?

MOLLY

Nothin'.

MISS HANNIGAN

(to JULY, who is nearest the hamper)
Get her out of there!
(to MOLLY)
Your days are numbered.
(whistle)
All right. Breakfast.

ORPHANS

(dejected)
Hot mush? Yuck!

MISS HANNIGAN

No, not hot mush.
(The ORPHANS and ANNIE react happily to this news.)
Cold mush.
(The ORPHANS and ANNIE groan.)
And after your mush, you'll go to your sewing machines. There's an order of dresses to finish, if you have to work straight through to midnight.

ANNIE, ORPHANS

Yes, Miss Hannigan.

MISS HANNIGAN

Now line up.

(The ORPHANS and ANNIE file past MISS HANNIGAN, who inspects them as the laundry man, BUNDLES McCLOSKEY, enters, carrying a load of clean sheets.)

BUNDLES

Laundry. Laundry man.

ANNIE, ORPHANS

Mornin', Bundles.

BUNDLES

Mornin', kids. Clean sheets once a month, whether you need 'em or not.
(ANNIE, bidden by the ORPHANS, gets into the laundry bag.)
Hey, hey, hey, Aggie. How's the prettiest gal south of 14th Street?

MISS HANNIGAN
Bundles, get out of here with that laundry!

BUNDLES
(picking up the laundry bag with ANNIE in it)
So long, gorgeous – and Merry Christmas.

MISS HANNIGAN
(checking floor)
Huh, you call this clean, Annie. This place is like a pigsty... Annie? Annie?

ORPHANS
Annie ain't here.

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

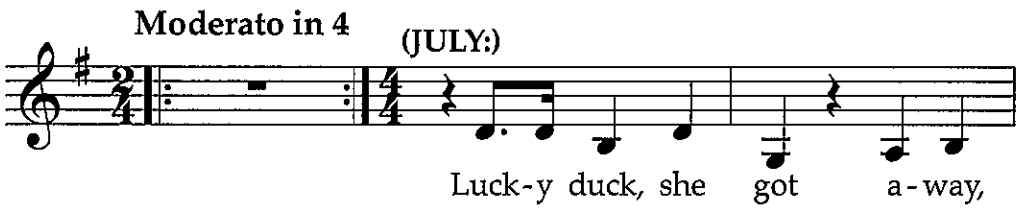
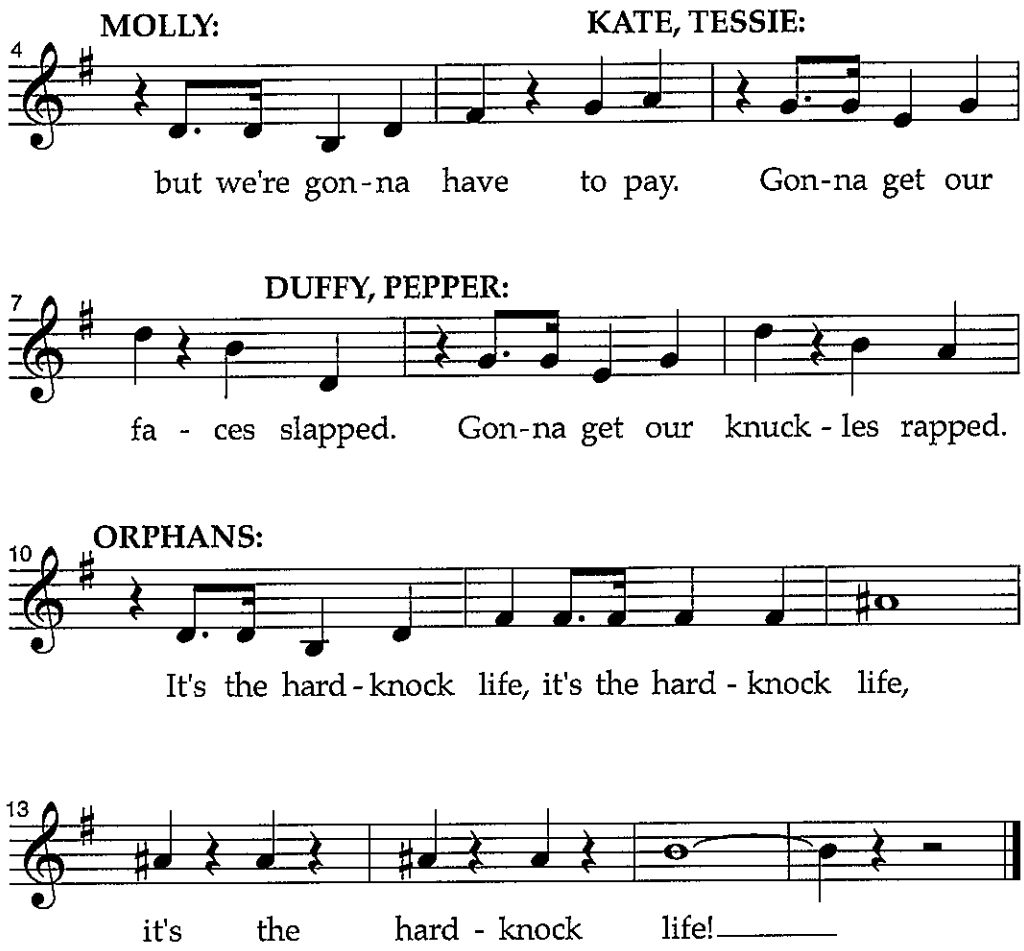
TESSIE
She just went. With Mr. Bundles.

MOLLY
In the laundry bag.

MISS HANNIGAN
Bundles!
(runs out)
Police! Police!

JULY
No more hard-knock life for Annie!

(The ORPHANS cheer again. #6 – IT'S THE HARD-KNOCK LIFE (REPRISE) *begins.)*

IT'S THE HARD-KNOCK LIFE (REPRISE)



(Blackout. #7 – SCENE CHANGE 1 begins.)

SCENE TWO

(Lights up. 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. A DOGCATCHER with a rope runs across the stage. An APPLE SELLER enters, appealing to the occasional PASSERSBY.)

APPLE SELLER

Apples, apples. Two for a nickel.

ANNIE

(runs out from behind a tenement)

Excuse me, sir, but could you donate an apple to the orphan's picnic?

APPLE SELLER

(giving ANNIE an apple)

Why not? Nobody's buying 'em anyway.

ANNIE

Gee thanks, Mister.

APPLE SELLER

Say kid, when is the orphan's picnic?

ANNIE

(smiling and taking a big bite of the apple)
Soon as I take a bite.

(The APPLE SELLER shakes his head at having been conned by a child and wanders offstage in search of customers.)

(The sound of barking dogs is heard from offstage and a DOGCATCHER enters, pushing a wheeled dog cage lettered 'N.Y.C. DOG POUND.' The DOGCATCHER crosses to centerstage, looking for stray dogs. He speaks to ANNIE.)

DOGCATCHER

You seen any stray mutts around here?

ANNIE

No, sir.

DOGCATCHER

Good. Then they must all be runnin' wild over to Astor Place.

(The DOGCATCHER exits. ANNIE watches him go and then turns and notices a DOG.)

ANNIE

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

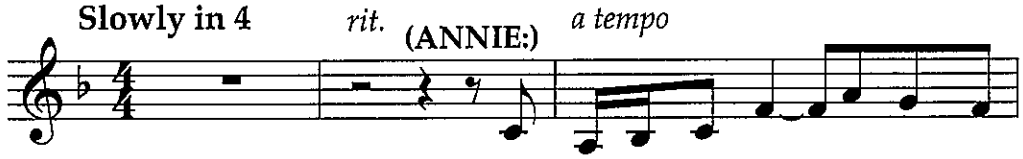
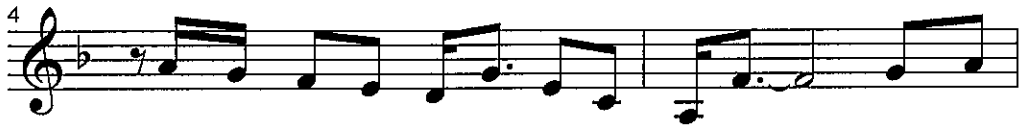
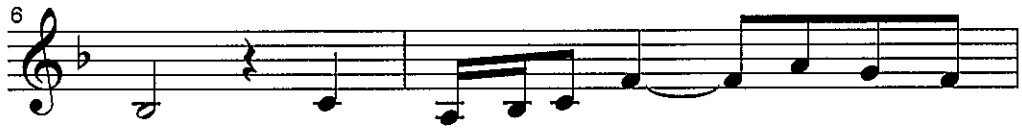
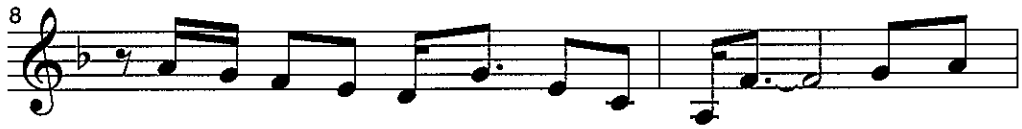
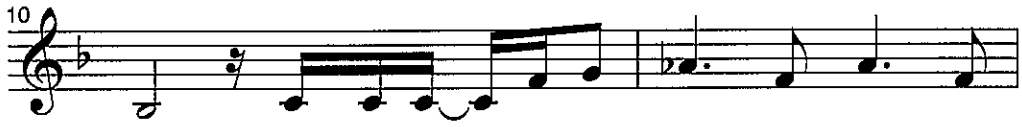
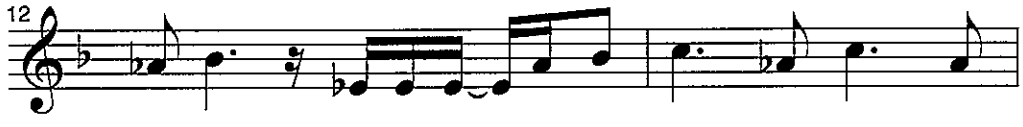
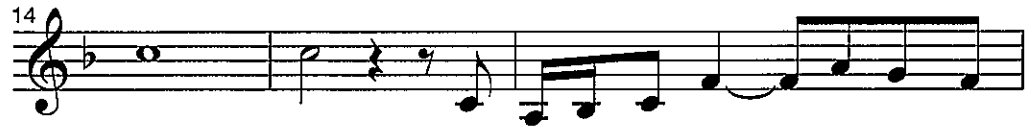
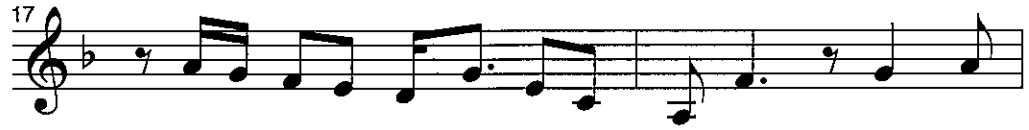
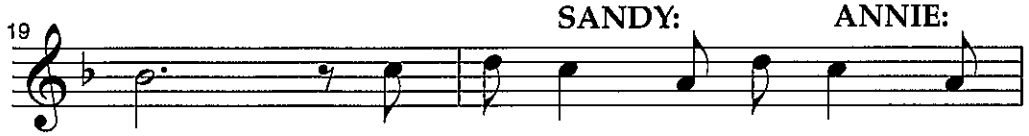
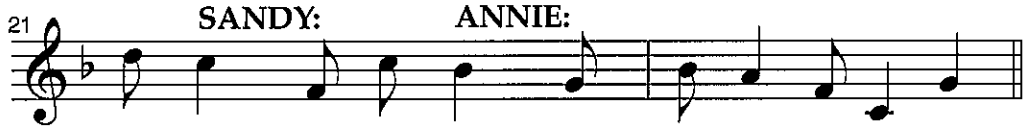
(ANNIE gets down on her hands and knees and signals for the DOG to come to her. SANDY enters and crosses to ANNIE.)

(ANNIE)

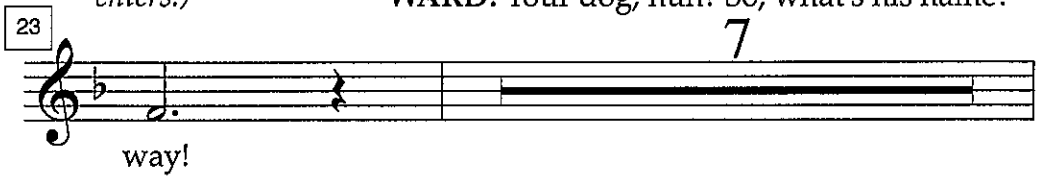
(to SANDY)
They're after you ain't they? Well, they're after me, too. But don't worry, I ain't gonna let them get you or me. Everything's gonna be fine.

(#8 – TOMORROW begins.)

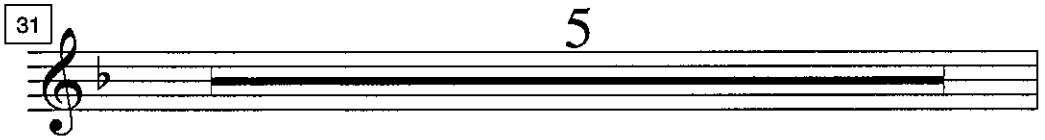
TOMORROW

(ANNIE:) For the both of us.
If not today, well...

The sun-'ll come out— to-mor-row.

Bet your bot-tom dol-lar that to - mor-row,— there'll be

sun! Just think-in' a - bout— to - mor - row

clears a-way the cob-webs and the sor-row,— 'til there's

none! When I'm stuck with a day that's gray and

lone-ly, I just stick out my chin and grin and

(A policeman, OFFICER WARD, enters.)

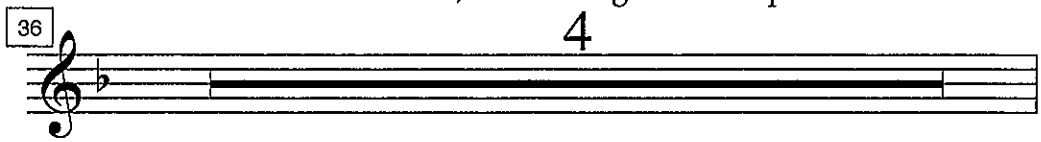
WARD: Hey, you! Little girl. Come here.
ANNIE: Yes, Officer?
WARD: That dog there. Ain't he a stray?
ANNIE: A stray? Oh, no, Officer. He's my dog.
WARD: Your dog, huh? So, what's his name?



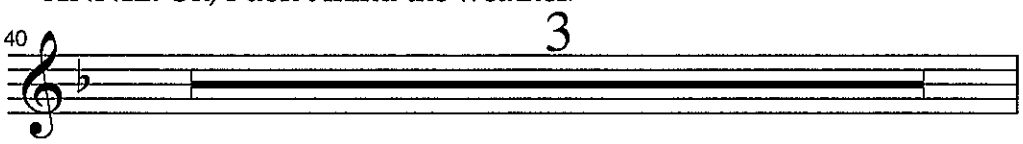
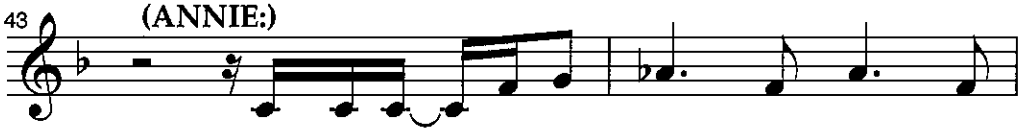
ANNIE: His name? His name is... Sandy. Right, that's it. I call him Sandy because of his nice sandy color.
WARD: Okay, let's see him answer to his name.
ANNIE: Well, you see, Officer... I just got him and sometimes...
WARD: Call him!

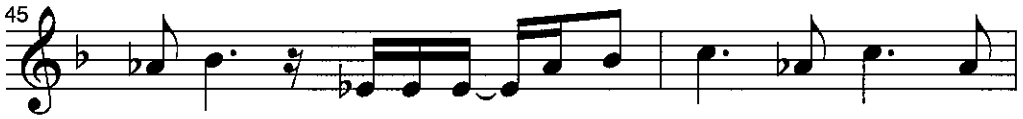


ANNIE: Here, Sandy. Here, boy. Sandy. *(SANDY crosses to ANNIE, stands and puts his front paws on her shoulders.)* Good Sandy. Good old Sandy.
WARD: Next time you take him out, I wanna see him on a leash and with a license, or else he goes to the pound.



ANNIE: Yes, sir. I understand.
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

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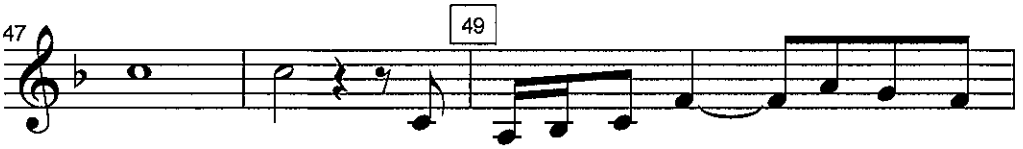
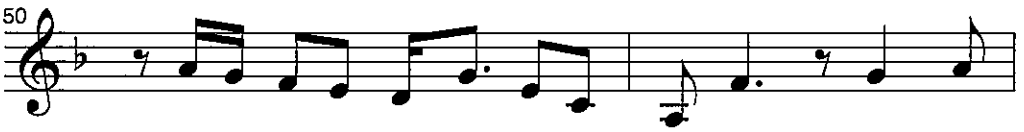
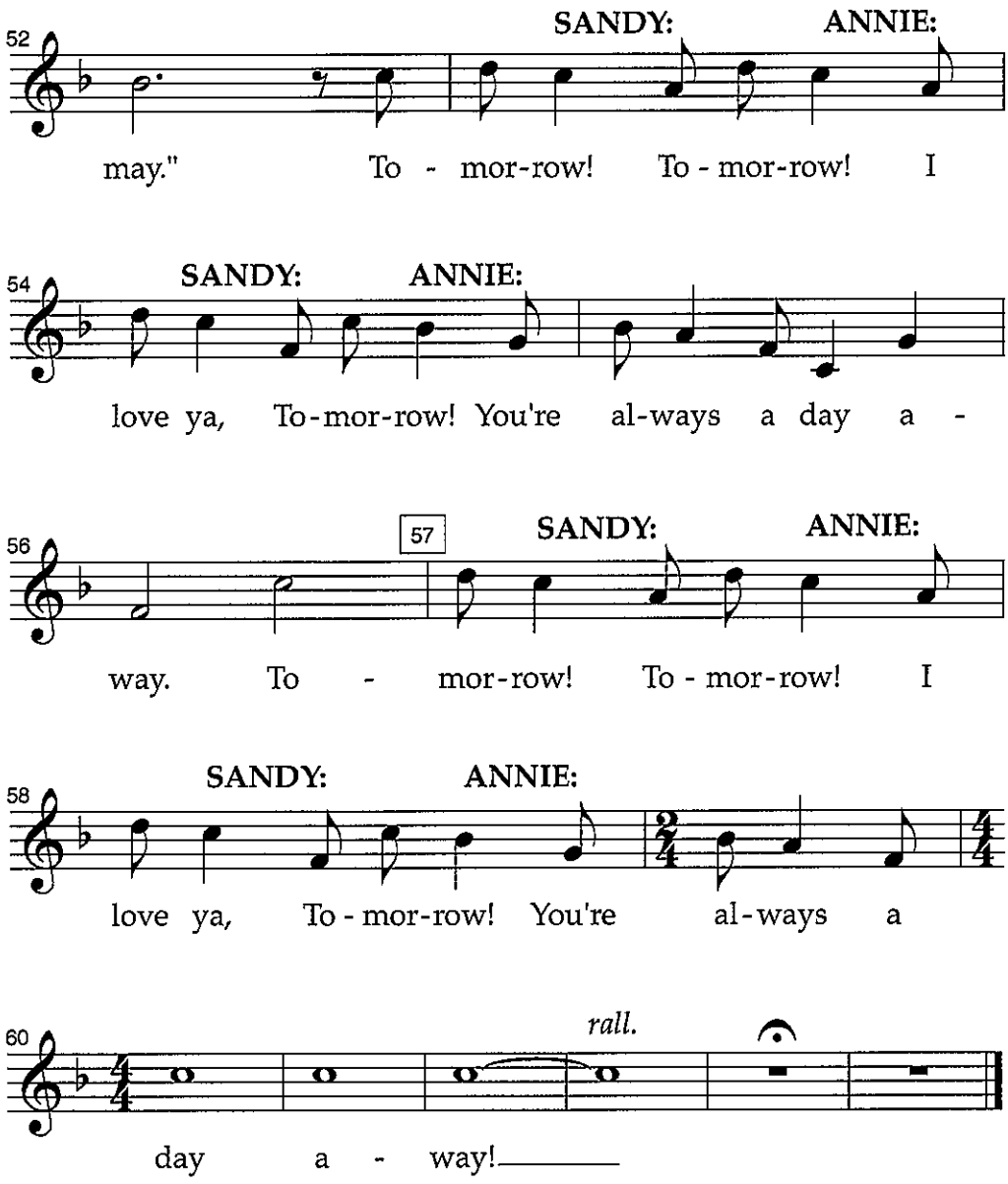


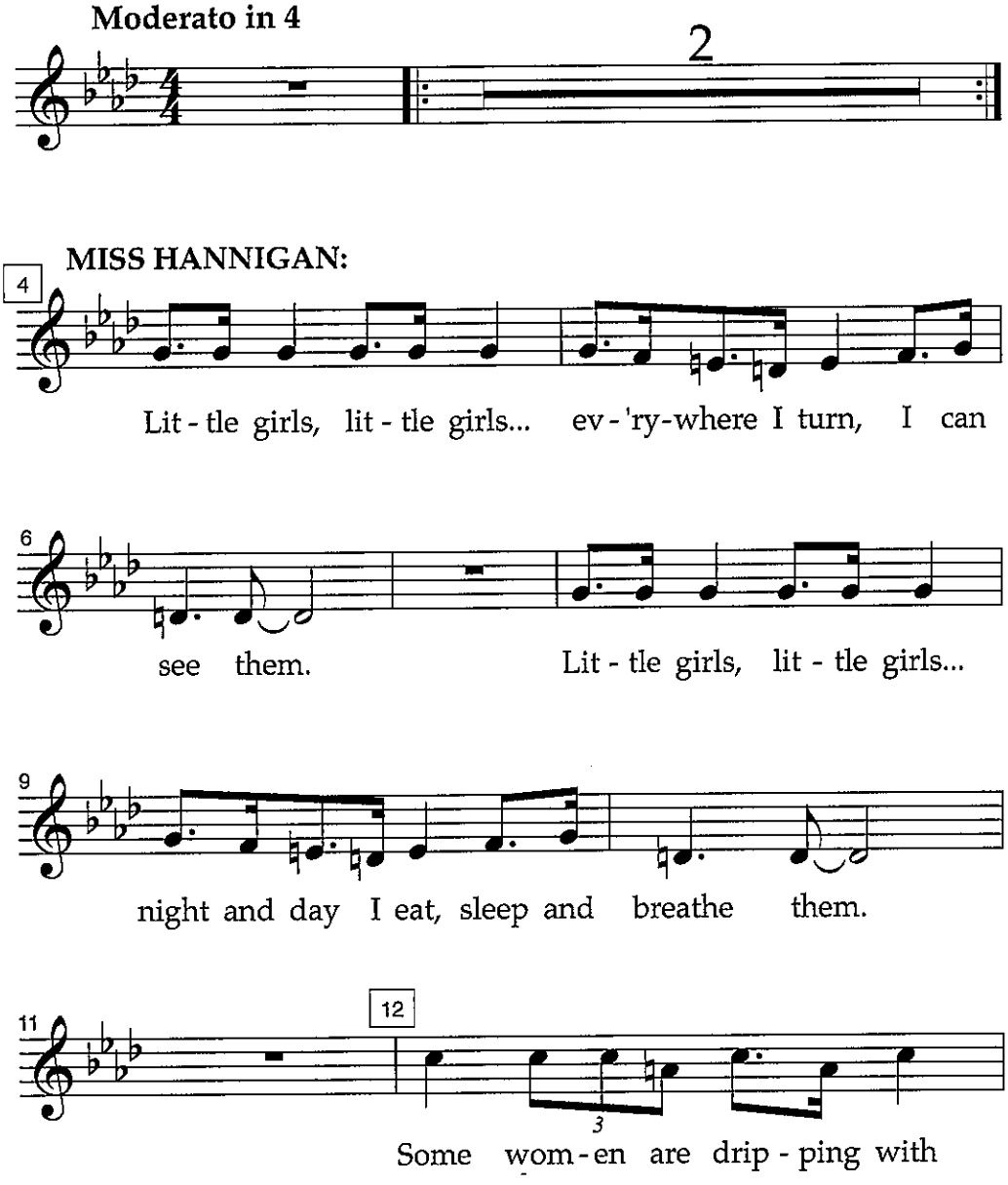
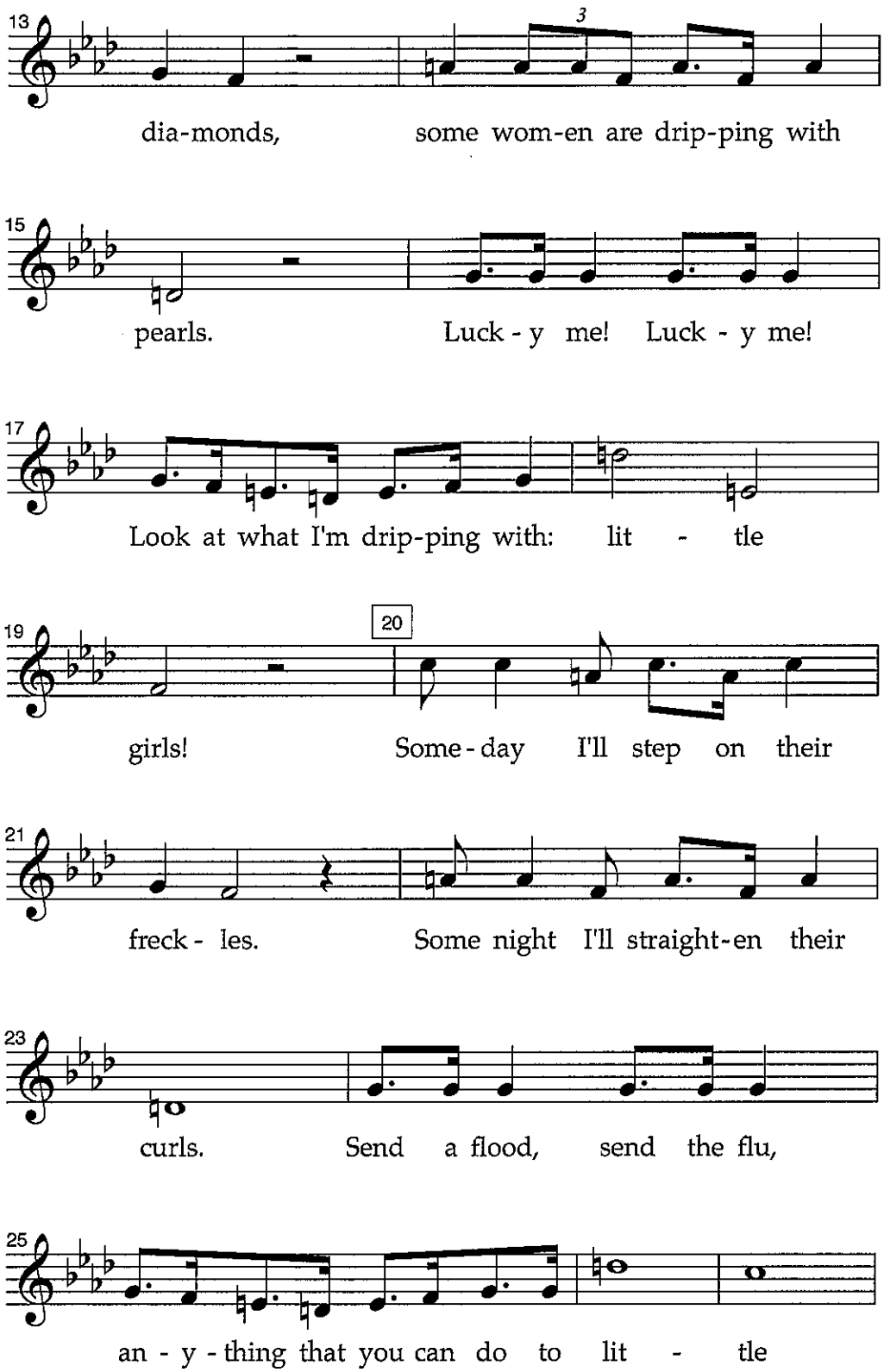
say, "Oh, the sun-'ll come out to-mor-row,

so ya got-ta hang on 'til to - mor-row, come what

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

(#9 – SCENE CHANGE 2 begins.)

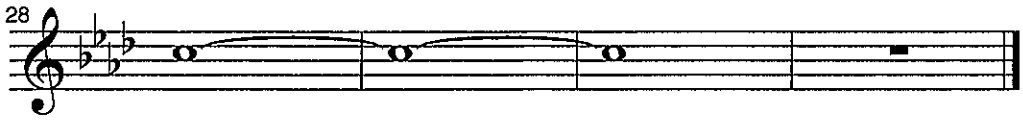
SCENE THREE

(The lights come up as MISS HANNIGAN goes into her office, which contains a desk, a rocking chair, and a rolling office chair. On the desk is a cathedral-style radio. TESSIE runs in and goes up to MISS HANNIGAN. #10 – LITTLE GIRLS begins.)

LITTLE GIRLS

TESSIE: Miss Hannigan, you know your souvenir pillow from Coney Island?
MISS HANNIGAN: Yeah.
TESSIE: Molly just threw up on it.
(MISS HANNIGAN threatens TESSIE. TESSIE runs off; MISS HANNIGAN sits in the office chair. She gets up, holding a broken doll on which she has just sat.)

13
3
dia-monds, some wom-en are drip-ping with
15
pearls. Luck - y me! Luck - y me!
17
Look at what I'm drip-ping with: lit - tle
19
20
girls! Some - day I'll step on their
21
freck - les. Some night I'll straight-en their
23
curls. Send a flood, send the flu,
25
an - y - thing that you can do to lit - tle

(MISS HANNIGAN sits down!)



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. The other ORPHANS gather around, encouraging the fight. MISS HANNIGAN crosses the hall, opens the door and blows the whistle.)

(MISS HANNIGAN)

Shut up!

(MISS HANNIGAN returns to her office and collapses into her rocking chair. OFFICER WARD enters from the street, dragging ANNIE by the collar. ANNIE points out Miss Hannigan's door to OFFICER WARD, and he knocks. MISS HANNIGAN responds to the knock.)

Yeah. Come in.

(As OFFICER WARD enters Miss Hannigan's office, ANNIE crosses the hall to greet the ORPHANS.)

OFFICER WARD

Good afternoon. Miss Hannigan, is it?

MISS HANNIGAN

Yeah.

OFFICER WARD

I'm Lieutenant Ward of the 17th Precinct. We found your runaway.

MISS HANNIGAN

Oh, thank you, Officer.

OFFICER WARD

She was in one of them Hoovervilles over to the river. With a bunch of bums.

ANNIE

They weren't bums.

OFFICER WARD

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 again, Officer.

OFFICER WARD
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.
(to MISS HANNIGAN with a little salute)
Good afternoon.

MISS HANNIGAN
Good afternoon, Officer.
(sees OFFICER WARD out, then reenters her office)
The next time you walk out that door, it'll be 1953. Well, are you glad to be back? Huh?

ANNIE
(cowed; reluctantly)
Yes, Miss Hannigan.

MISS HANNIGAN
Liar! What's the one thing I always taught you: never tell a lie.

(She grabs ANNIE around the shoulders, tossing her from side to side. GRACE FARRELL enters, carrying an attaché case.)

GRACE
Good afternoon. Miss Hannigan?

MISS HANNIGAN
Yes?

GRACE
I'm Grace Farrell, private secretary to Oliver Warbucks.

(She sits in the office chair, stage left of the desk.)

MISS HANNIGAN
The Oliver Warbucks? The millionaire?

GRACE
Mr. Warbucks has decided to invite an orphan to spend the Christmas holidays at his home.

MISS HANNIGAN
What sort of orphan did he have in mind?

GRACE

Well, she should be friendly.

(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.)

MISS HANNIGAN

(kicks ANNIE to quiet her)

You shut up. And how old?

GRACE

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

(ANNIE gestures upward to indicate she wants GRACE to say a higher age.)

Ten.

(ANNIE gestures still higher.)

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 redheaded children.

MISS HANNIGAN

Eleven? A redhead? Sorry, we don't have any orphans like that.

GRACE

What about this child right here?

(MISS HANNIGAN rushes in between GRACE and ANNIE and pins ANNIE behind her back.)

MISS HANNIGAN

Annie? Oh, no! You don't want her.

GRACE

Annie, would you like to spend the next two weeks at Mr. Warbucks' house?

ANNIE

I would love to.

MISS HANNIGAN

You can have any orphan here, but not Annie.

GRACE
Perhaps I should call the Board of Orphans and...

(MISS HANNIGAN laughs.)

MISS HANNIGAN
If it's Annie you want, it's Annie you get.

GRACE
It's Annie I want.

ANNIE
Oh, boy!

GRACE
If you'll get her coat, I'll take her along right now.

MISS HANNIGAN
She don't have no coat.

GRACE
Then we'll buy her one.

ANNIE
Oh, boy!

GRACE
Come along, Annie. Mr. Warbucks' limousine is outside.

ANNIE
Oh, boy! I can hardly believe it.

MISS HANNIGAN
She can hardly believe it?

(GRACE and ANNIE start to leave. The ORPHANS gather around ANNIE in the hallway.)

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

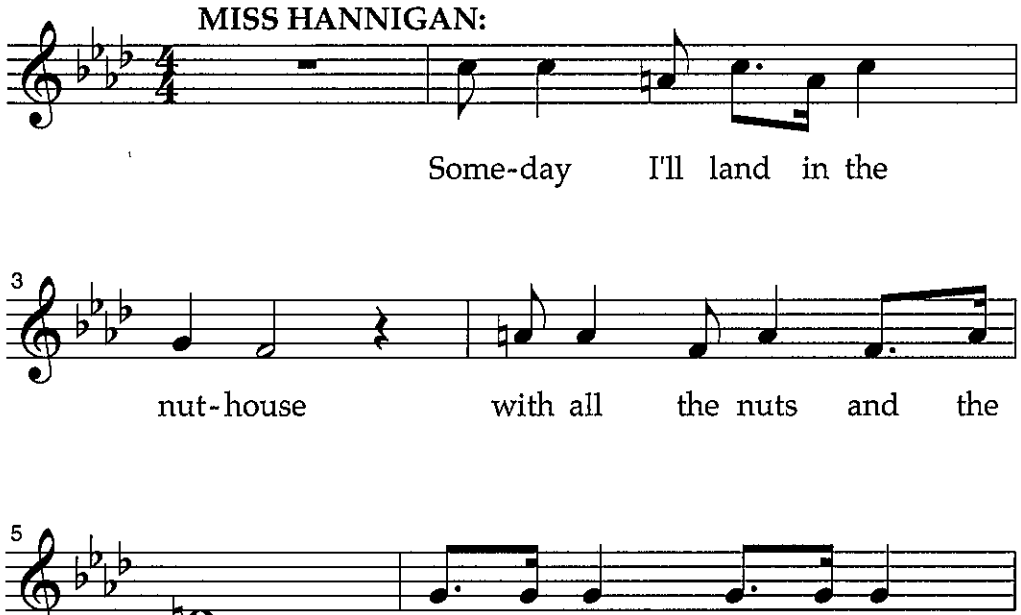
(#11 – LITTLE GIRLS (REPRISE) begins.)

LITTLE GIRLS (REPRISE)

(ANNIE and the ORPHANS say goodbye. As GRACE and ANNIE exit, the ORPHANS run past MISS HANNIGAN, screaming and cheering. The ORPHANS exit.)

Moderato in 4

MISS HANNIGAN:



(Blackout.)

(#12 – SCENE CHANGE 3 begins.)

SCENE FOUR

(Lights up. The living room of the Warbucks mansion a couple of hours later. DRAKE, the English butler, is supervising the SERVANTS of the house, who are bustling about at work: CECILLE and ANNETTE, a pair of French maids; MRS. GREER, the housekeeper; MRS. PUGH, the cook, standing with pad and pen writing out a menu; and four MANSERVANTS.)

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

DRAKE

Good afternoon, Miss Farrell.

GRACE

Good afternoon, Drake. Everyone.

SERVANTS

Good afternoon, Miss.

GRACE

Has Mr. Warbucks arrived yet?

DRAKE

No, Miss. We're expecting him any minute.

ANNIE

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

GRACE

We really live here.
(to SERVANTS)
Now, would you all come here for a moment, please?

DRAKE

Quickly everyone.

GRACE

This is Annie. She'll be with us for Christmas.
(to ANNIE)
Annie, this is everyone.

ANNIE

Hi, everyone.

DRAKE

May I take your coat, Miss?

ANNIE

Will I get it back?

GRACE
Of course, dear. Now, what do you want to do first?

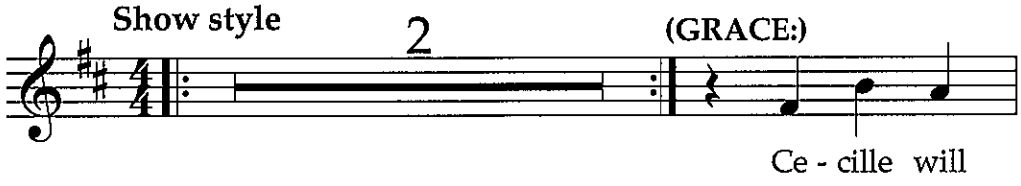
ANNIE
The floors. I'll scrub them first; then I'll get to the windows.

GRACE
Annie, you won't have to do any cleaning. You're our guest.

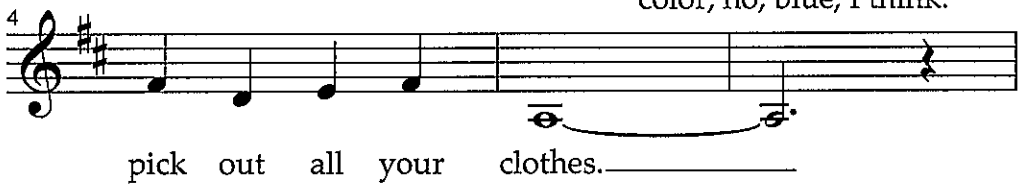
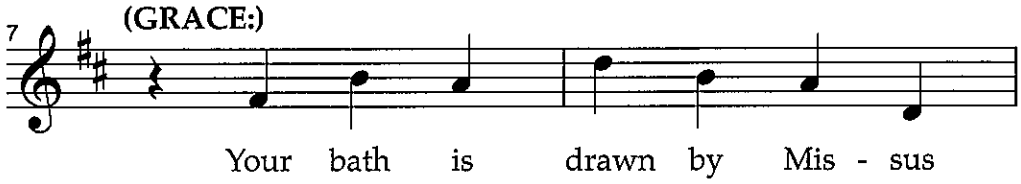
(#13 – I THINK I'M GONNA LIKE IT HERE begins.)

I THINK I'M GONNA LIKE IT HERE

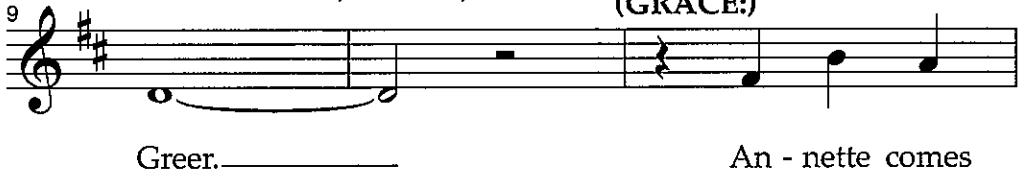
(GRACE:) And, for the next two weeks,
you're going to have a swell time. Now...



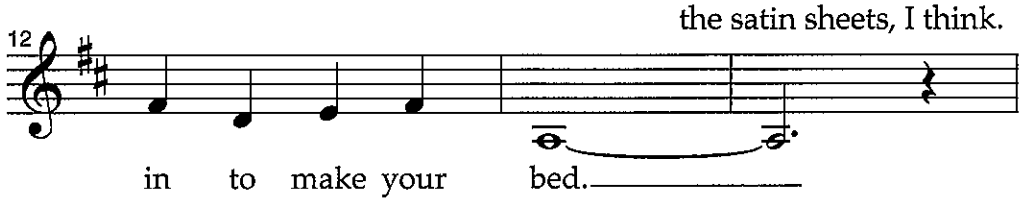
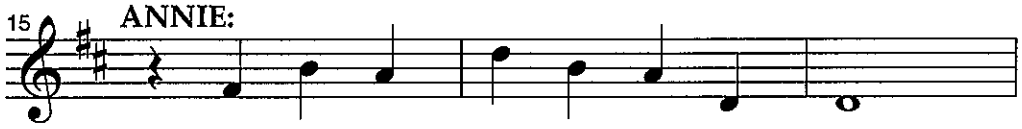
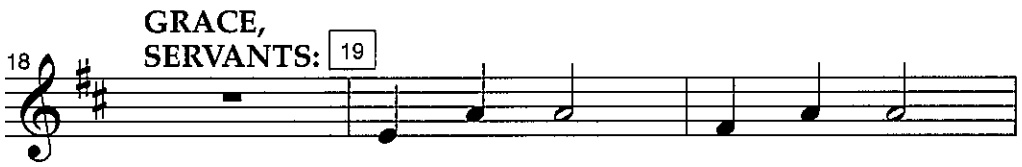
CECILLE: Green is her best
color; no, blue, I think.

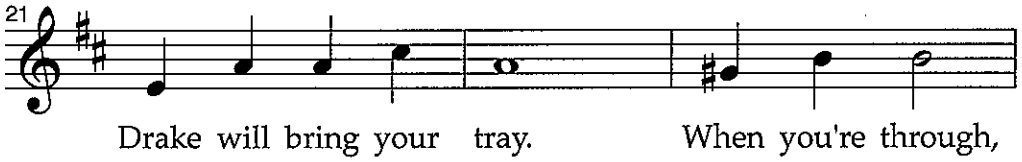
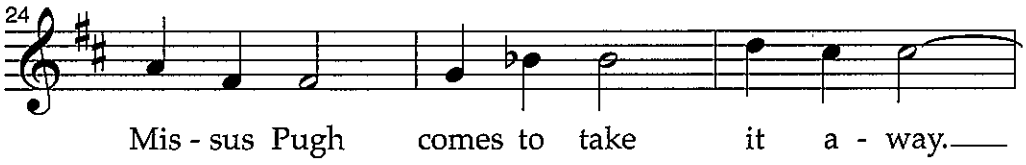


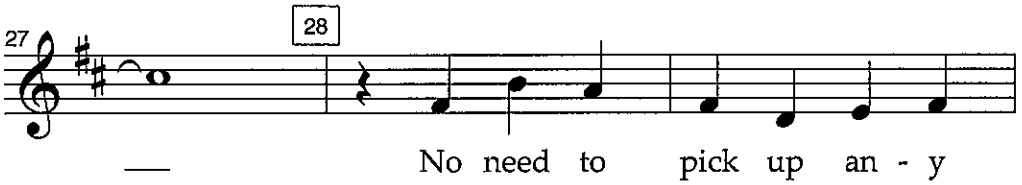
MRS. GREER: Soap...
no, bubbles, I think.



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

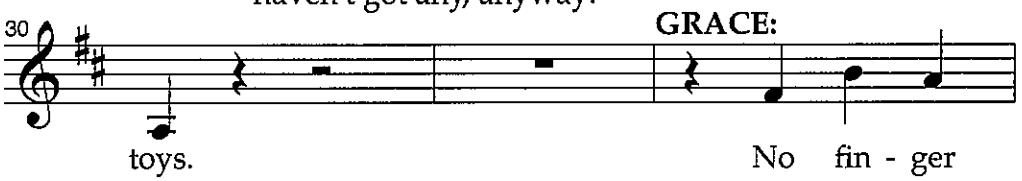


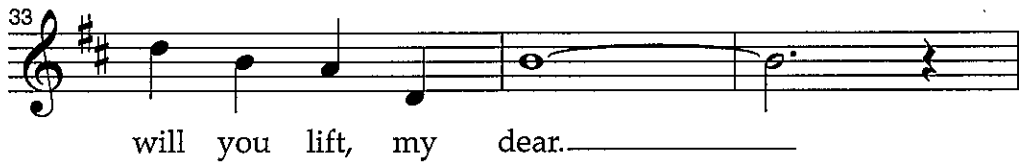


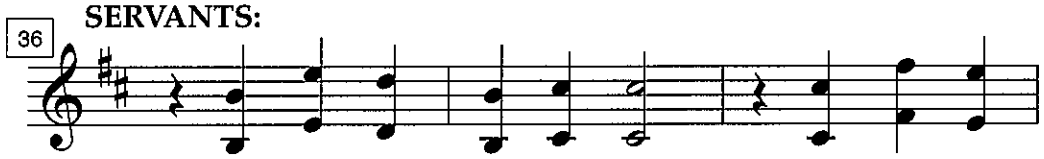
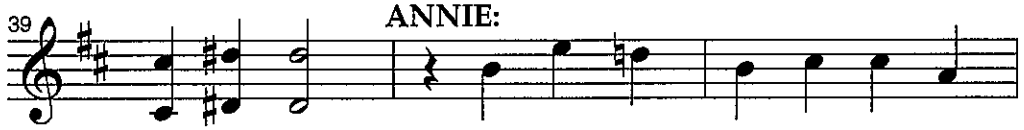
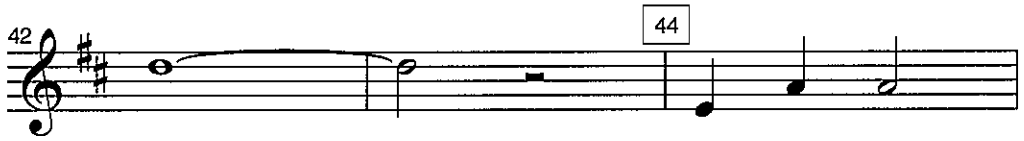
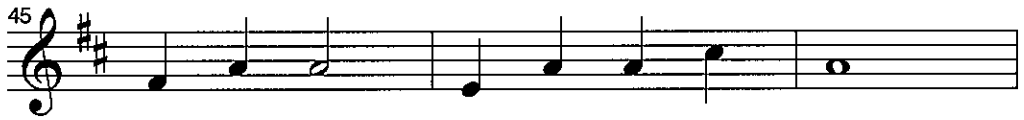
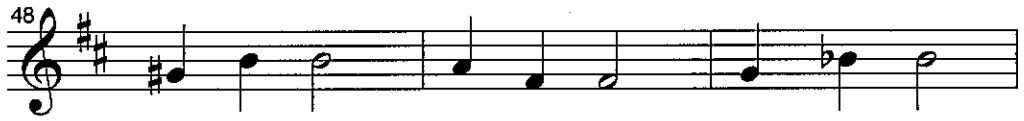


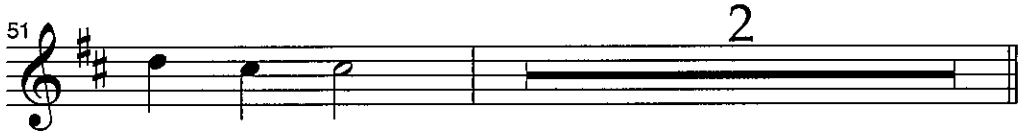
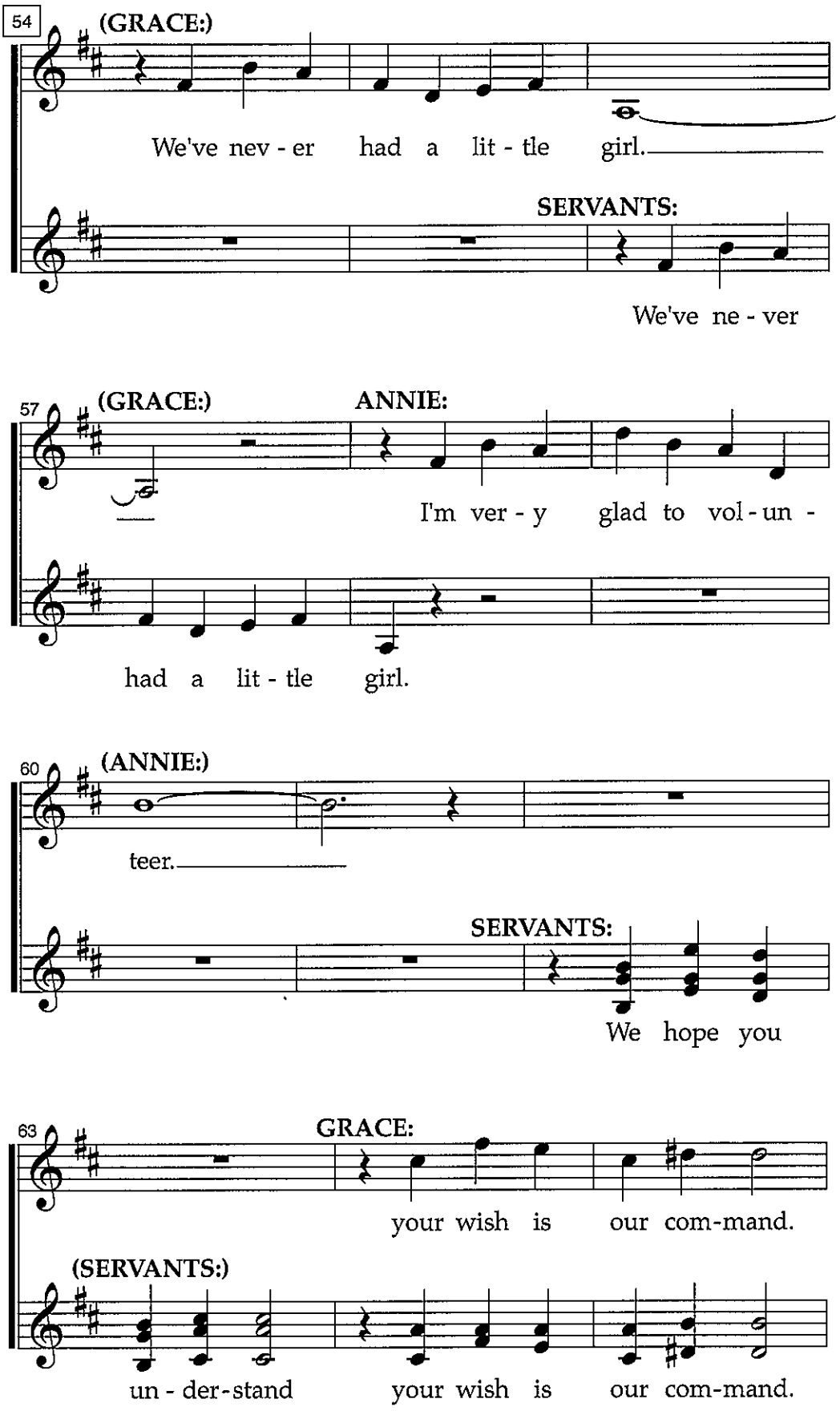
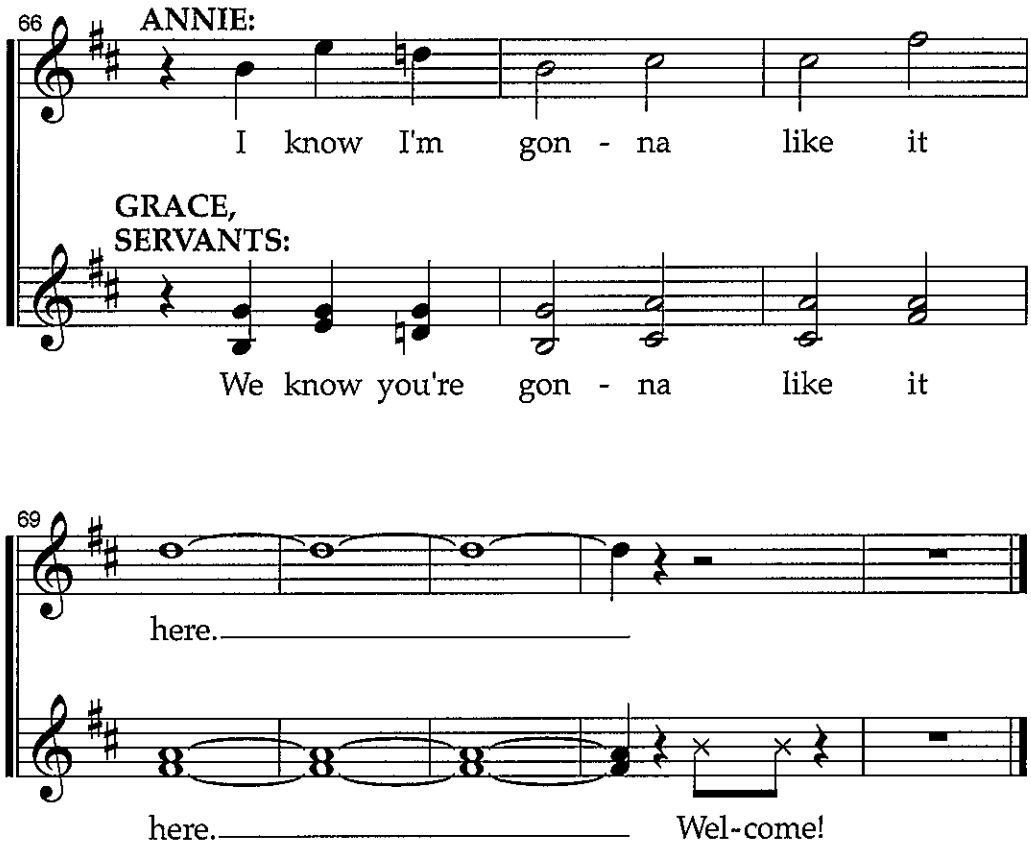
ANNIE: That's okay, I haven't got any, anyway!

GRACE:





GRACE, SERVANTS:

ANNIE:



(A SERVANT pinches ANNIE. ANNIE reacts.)
GRACE: She didn't mean it.

54
(GRACE:)
We've nev - er had a lit - tle girl.
SERVANTS:
We've ne - ver
57
(GRACE:)
ANNIE:
I'm ver - y glad to vol - un -
had a lit - tle girl.
60
(ANNIE:)
teer.
SERVANTS:
We hope you
63
GRACE:
your wish is our com-mand.
(SERVANTS:)
un - der-stand your wish is our com-mand.

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

WARBUCKS

(offstage)
Where is everybody?

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

Hello, everybody.

SERVANTS

Sir.

GRACE

Welcome home, Mr. Warbucks.

WARBUCKS

It's good to be home.

DRAKE

How was your flight from Chicago?

WARBUCKS
Not bad... only took eleven hours. Grace?

GRACE
(eagerly)
Yes, sir?

WARBUCKS
Messages?

GRACE
(consulting a notepad)
President Roosevelt wants you to call him at the White House.

WARBUCKS
I'll get back to him tomorrow.

GRACE
(trying to introduce ANNIE to WARBUCKS)
Mr. Warbucks...

WARBUCKS
All right, good to see you all again.

SERVANTS
Sir.

WARBUCKS
Drake, dismiss the staff.

DRAKE
Yes, sir.

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

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

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

WARBUCKS
That's not a boy. Orphans are boys.

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

WARBUCKS
Well, I suppose she'll have to do.
(frowning, he approaches ANNIE, assessing her)
Annie, huh? Annie what?

ANNIE

(nervously)
Oh, I'm just Annie, Mr. Warbucks, sir. I haven't got any last name. I'm sorry I'm not a boy.

WARBUCKS

Not at all. I couldn't be happier. Grace, we'll start with the figures on the iron-ore shipments from... Toledo to...

(aside to GRACE)
What are we supposed to do with this child?

GRACE

(aside to WARBUCKS)
It is her first night here, sir.

WARBUCKS

Well, Annie, I guess we ought to do something special on your first night.

(has an idea)
Would you like to go to a movie?

(ANNIE checks in with GRACE to see if this would be all right. GRACE nods "yes.")

ANNIE

Gosh, Mr. Warbucks, I've never been to one.

WARBUCKS

Then you'll go to the Roxy. And then an ice-cream soda at Rumpelmayer's and a hansom cab ride around Central Park.

ANNIE

Golly!

WARBUCKS

Grace, forget about the dictation for tonight. Instead, you take Annie to the movies.

GRACE

Yes, sir.

ANNIE

(disappointed)
Aw, gee.

WARBUCKS

Something the matter, Annie?

ANNIE

It's just that... well... I thought you were going to take me.

WARBUCKS

Oh, no, I'm afraid I'll be far too busy tonight.

ANNIE

Aw, gee.

WARBUCKS

Now, Annie... I've just been away for six weeks. And when a man is running a multi-billion-dollar corporation...

ANNIE

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

WARBUCKS

(regards ANNIE and is moved by her disappointment; calls offstage left)

Drake.

DRAKE

(from offstage left)

Yes, sir?

WARBUCKS

Get our coats.

ANNIE

(smiling triumphantly; she's won)

Aw, gee!

WARBUCKS

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

(GRACE nods "yes" as DRAKE enters with three coats.)

DRAKE

Which car will you be wanting, sir?

WARBUCKS

The Duesenberg. No, wait. This child's been cooped up in an orphanage. We'll walk.

GRACE

Walk to the Roxy?

WARBUCKS

Why not? It's only 45 blocks.

GRACE

Yes, sir.

(As DRAKE helps WARBUCKS into his coat, the set begins to change to become upper Fifth Avenue. WARBUCKS strolls downstage while GRACE and ANNIE get into their coats behind him.)

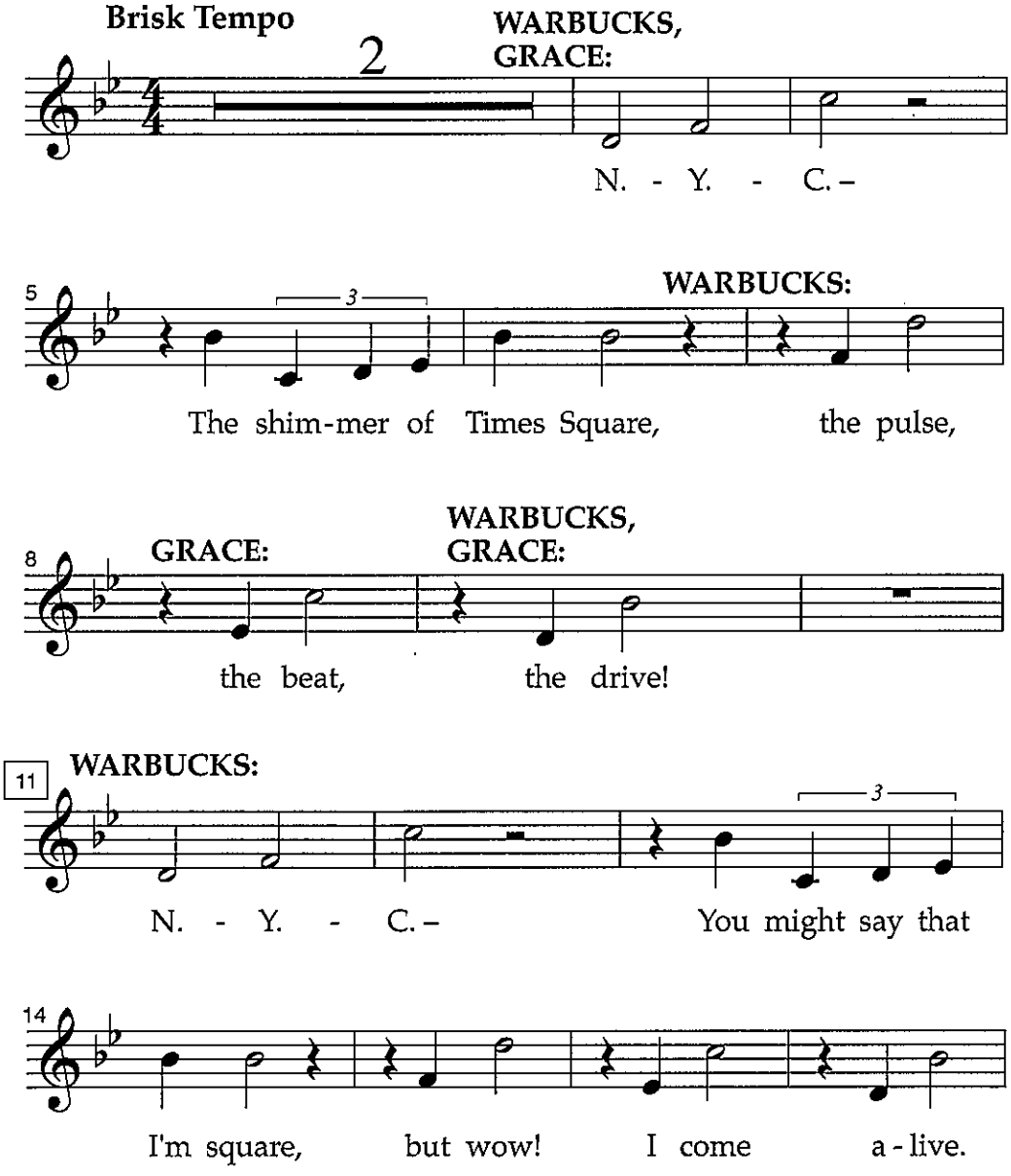
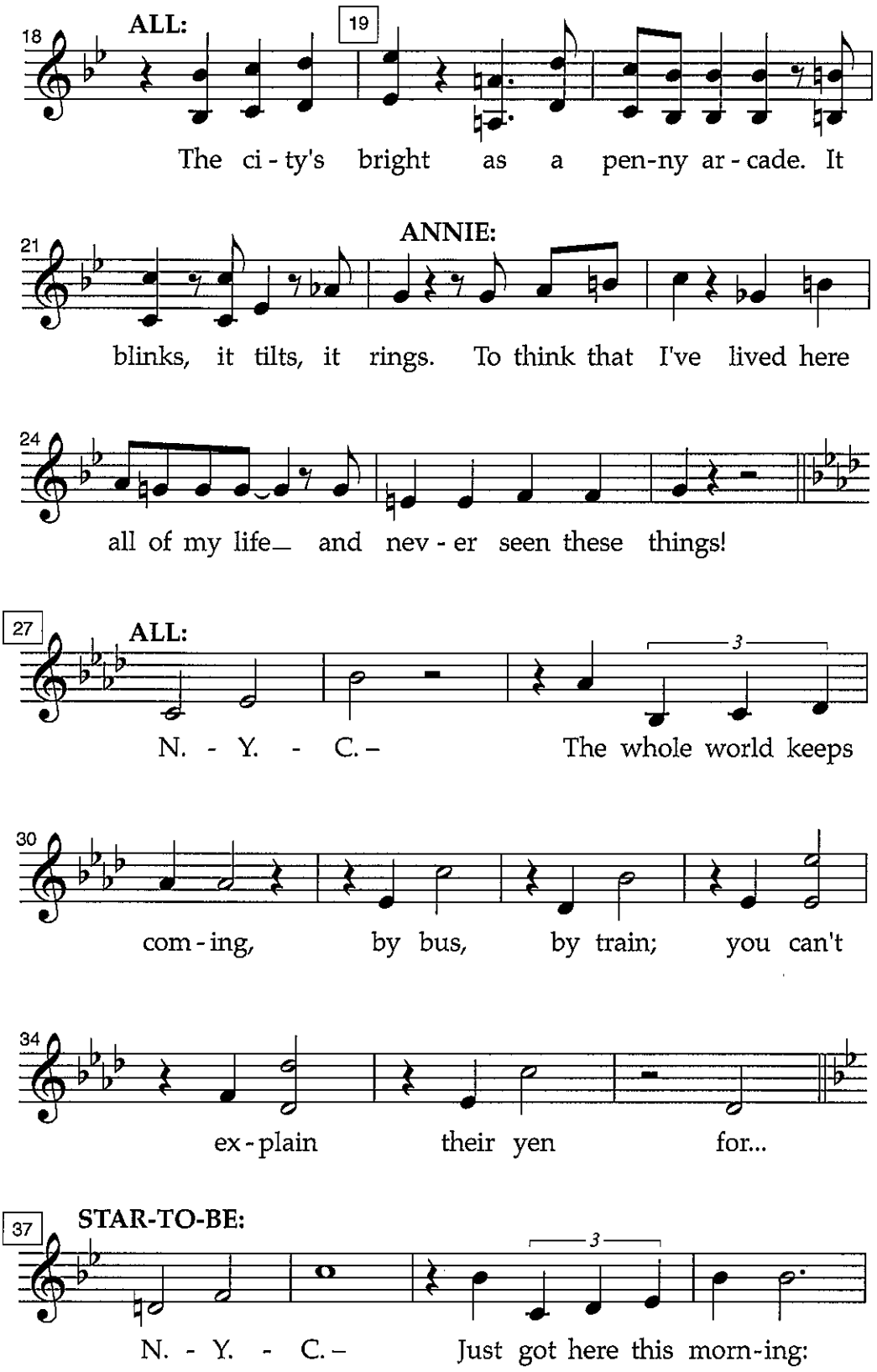
WARBUCKS
Ah, smell those bus fumes! There's no air like the air of New York. Come on, you slowpokes! We gotta get to the Roxy before the prices change.

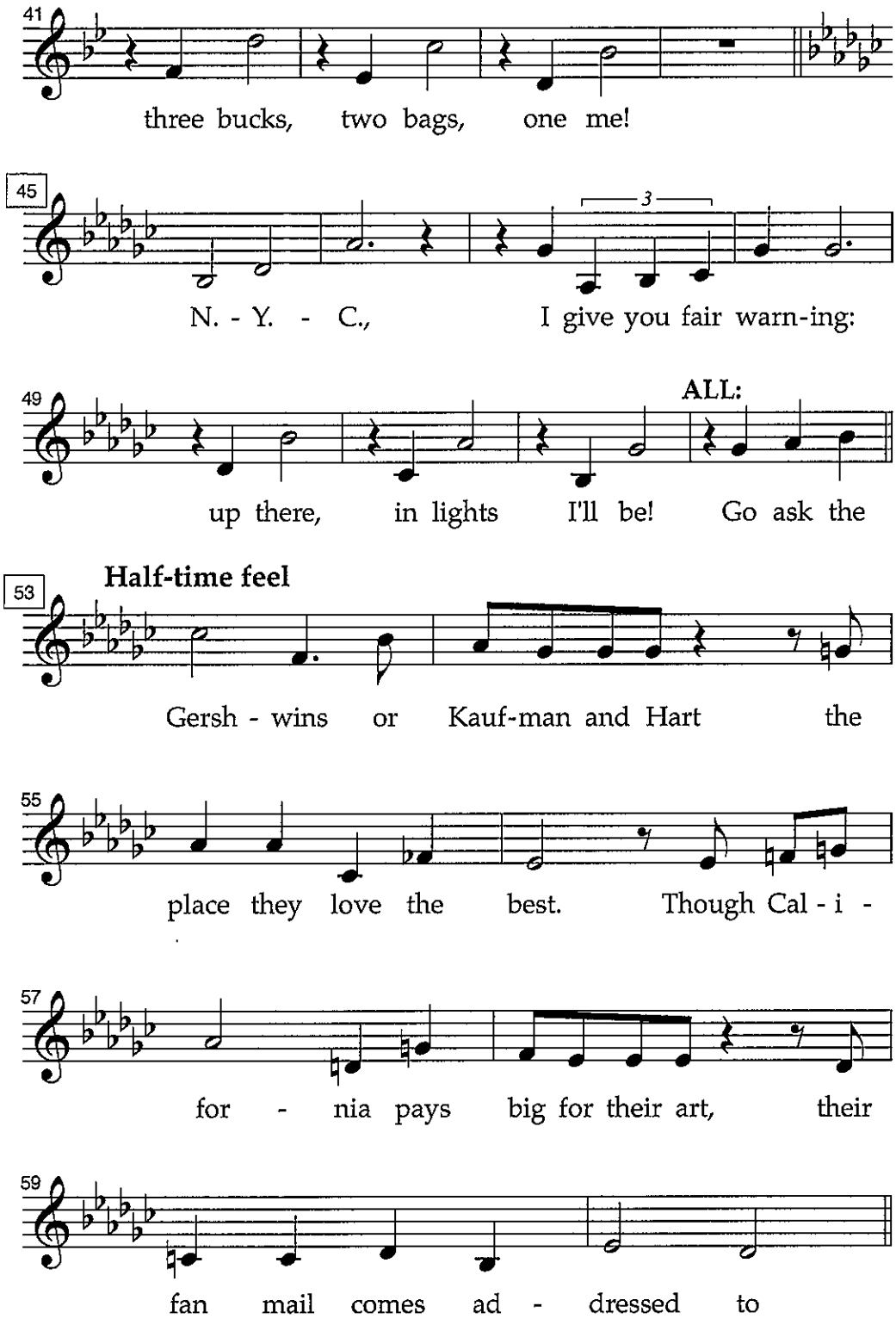
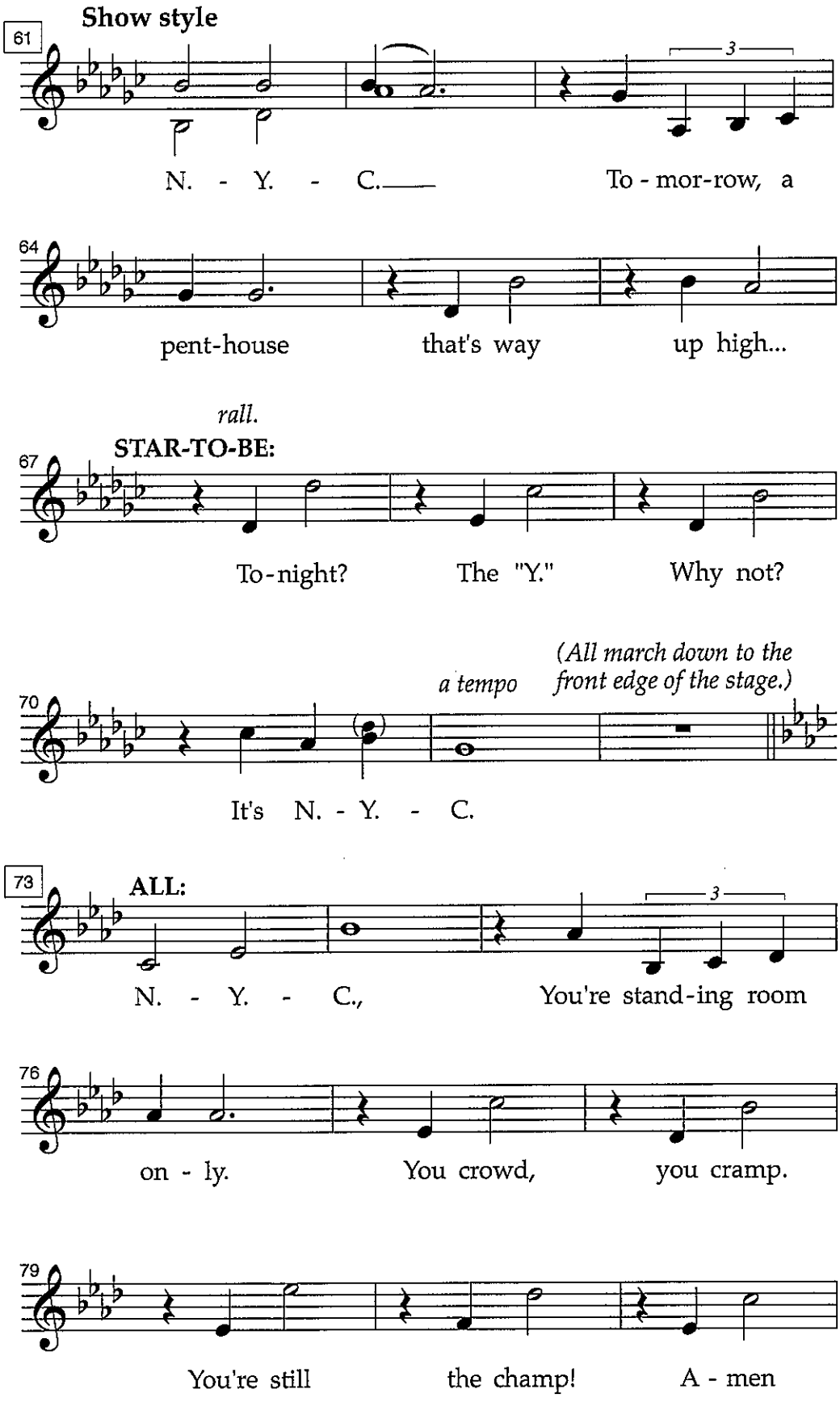
(#14 – N.Y.C. begins. Scene Four blends into Scene Five.)

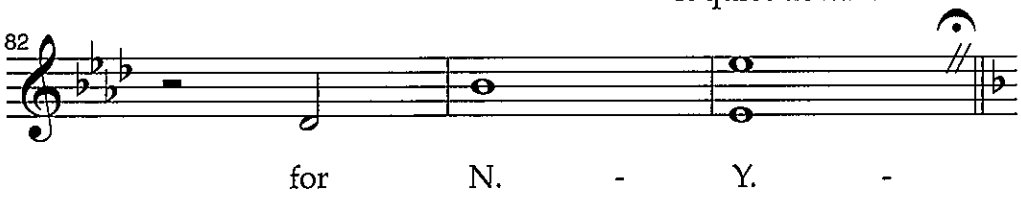
SCENE FIVE

N.Y.C.

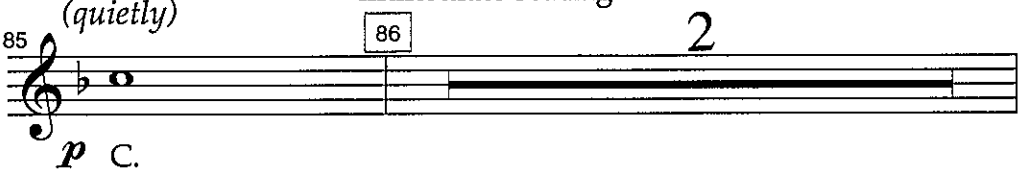
(GRACE, ANNIE, and WARBUCKS begin strolling as various NEW YORKERS enter.)



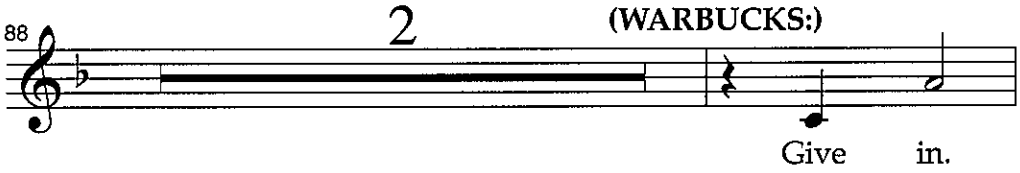
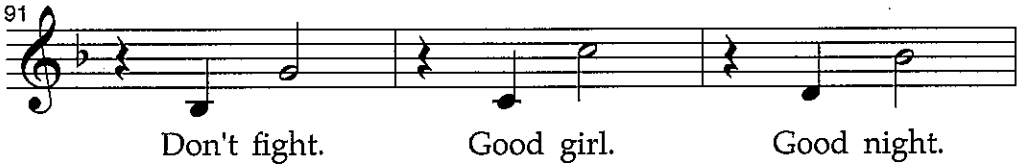
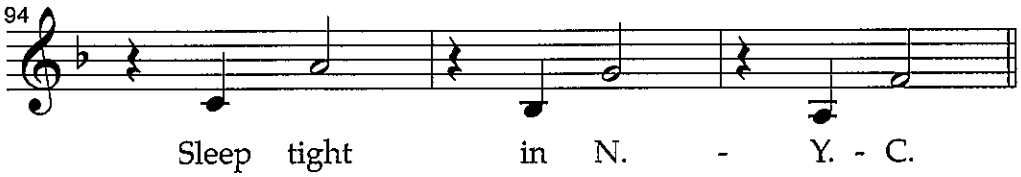
18
ALL:
19
The ci - ty's bright as a pen-ny ar - cade. It
21
ANNIE:
blinks, it tilts, it rings. To think that I've lived here
24
all of my life_ and nev - er seen these things!
27
ALL:
3
N. - Y. - C. – The whole world keeps
30
com - ing, by bus, by train; you can't
34
ex - plain their yen for...
37
STAR-TO-BE:
3
N. - Y. - C. – Just got here this morn-ing:

41
three bucks, two bags, one me!
45
3
N. - Y. - C., I give you fair warn-ing:
49
ALL:
up there, in lights I'll be! Go ask the
53
Half-time feel
Gersh - wins or Kauf-man and Hart the
55
place they love the best. Though Cal - i -
57
for - nia pays big for their art, their
59
fan mail comes ad - dressed to

Show style
61
N. - Y. - C.
To - mor-row, a
64
pent-house
that's way
up high...
rall.
STAR-TO-BE:
67
To-night?
The "Y."
Why not?
a tempo
(All march down to the front edge of the stage.)
70
It's N. - Y. - C.
73
ALL:
N. - Y. - C.,
You're stand-ing room
76
on - ly.
You crowd,
you cramp.
79
You're still
the champ!
A - men

MAN: *(slamming open a brownstone window)* Keep it quiet down there!

(As the stage begins to slowly dim, an USHERETTE with a flashlight enters from stage left.)
USHERETTE: Immediate seating... there is immediate seating.

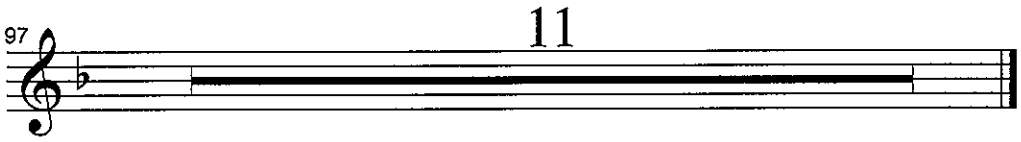
Slowly (in 4)
(quietly)



(The line of NEW YORKERS breaks up, some wander off up to the Roxy, the others exit stage left and stage right, going about their own buisness.)
WARBUCKS: Popcorn, what do you say to some popcorn? I haven't had popcorn since...
(ANNIE yawns and leans against WARBUCKS' sleeve)



(WARBUCKS picks the sleepy ANNIE up in his arms and walks offstage right. GRACE follows. Two CHILDREN run across upstage. All that is left is the COP on the beat. He takes a final check of the Square and strolls off downstage left. From upstage right, SANDY comes wandering in all alone. He stops centerstage and sits, looks stage right, looks stage left, and trudges off, looking for ANNIE as the lights fade and the scene fades.)



SCENE SIX

(Lights up on Miss Hannigan's office in the orphanage, as in Scene Three. MISS HANNIGAN, seated by her desk, notices the time and turns on the cathedral-style, table-model Philco radio.)

ANNOUNCER'S VOICE

Once again we bring you the romance of Helen Trent... who sets out to prove that just because a woman is thirty-five or more, romance in life need not be over.

MISS HANNIGAN

God, I hope not.

(GRACE enters.)

GRACE

Good afternoon, Miss Hannigan.

MISS HANNIGAN

(switching off the radio)
Whatsa matter, Warbucks fed up with Annie already?

GRACE

On the contrary...
(hands MISS HANNIGAN a legal document)
Miss Hannigan, this has to be signed and sent back to the Board of Orphans no later than 10 o'clock tomorrow.

MISS HANNIGAN

What for?

GRACE

Because Mr. Warbucks is so taken with Annie that he wants to adopt her.

MISS HANNIGAN

Annie? The daughter of a millionaire?

GRACE
The daughter of a billionaire.

MISS HANNIGAN
Would you excuse me for a moment, please?
(She goes out into the hallway, lets out a long, loud scream of fury and frustration, then returns to the office.)
Got any more wonderful news?

GRACE
Merry Christmas, Miss Hannigan.

(As GRACE exits, she bumps into ROOSTER.)

ROOSTER
Oops, pardon me, blondie.
(GRACE gives ROOSTER a disdainful look and exits.)
Hi ya, Sis. Long time no see.

MISS HANNIGAN
Rooster? They finally let you outta prison? What were you in for this time?

ROOSTER
Some old geezer said I swindled him outta eleven hundred bucks.

MISS HANNIGAN
Why'd he say that?

LILY
(entering)
Because the Rooster swindled him outta eleven hundred bucks.

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

LILY
Jersey City!

MISS HANNIGAN
Rooster, do me a favor. Get outta here.

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

MISS HANNIGAN
She works for Oliver Warbucks.

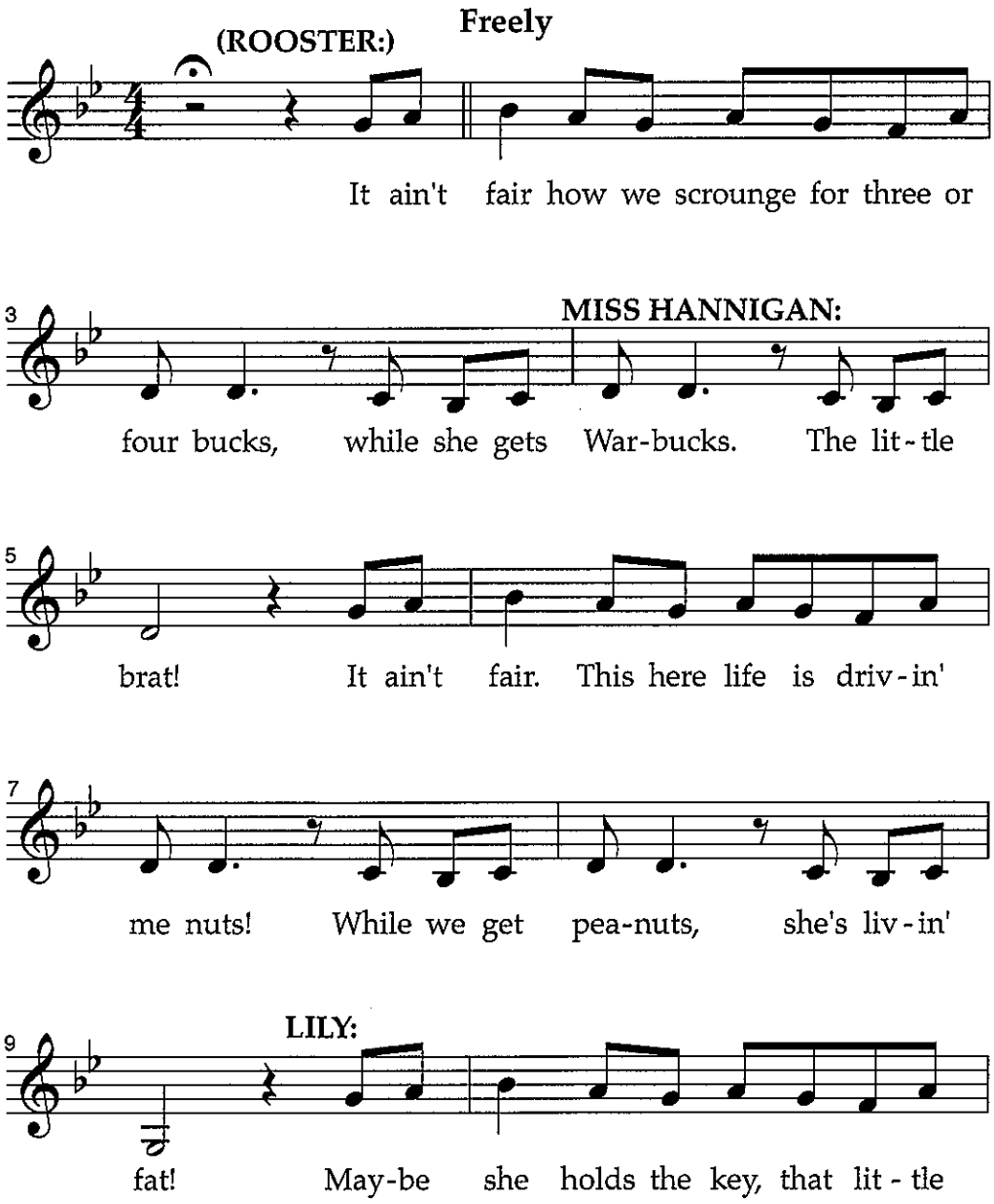
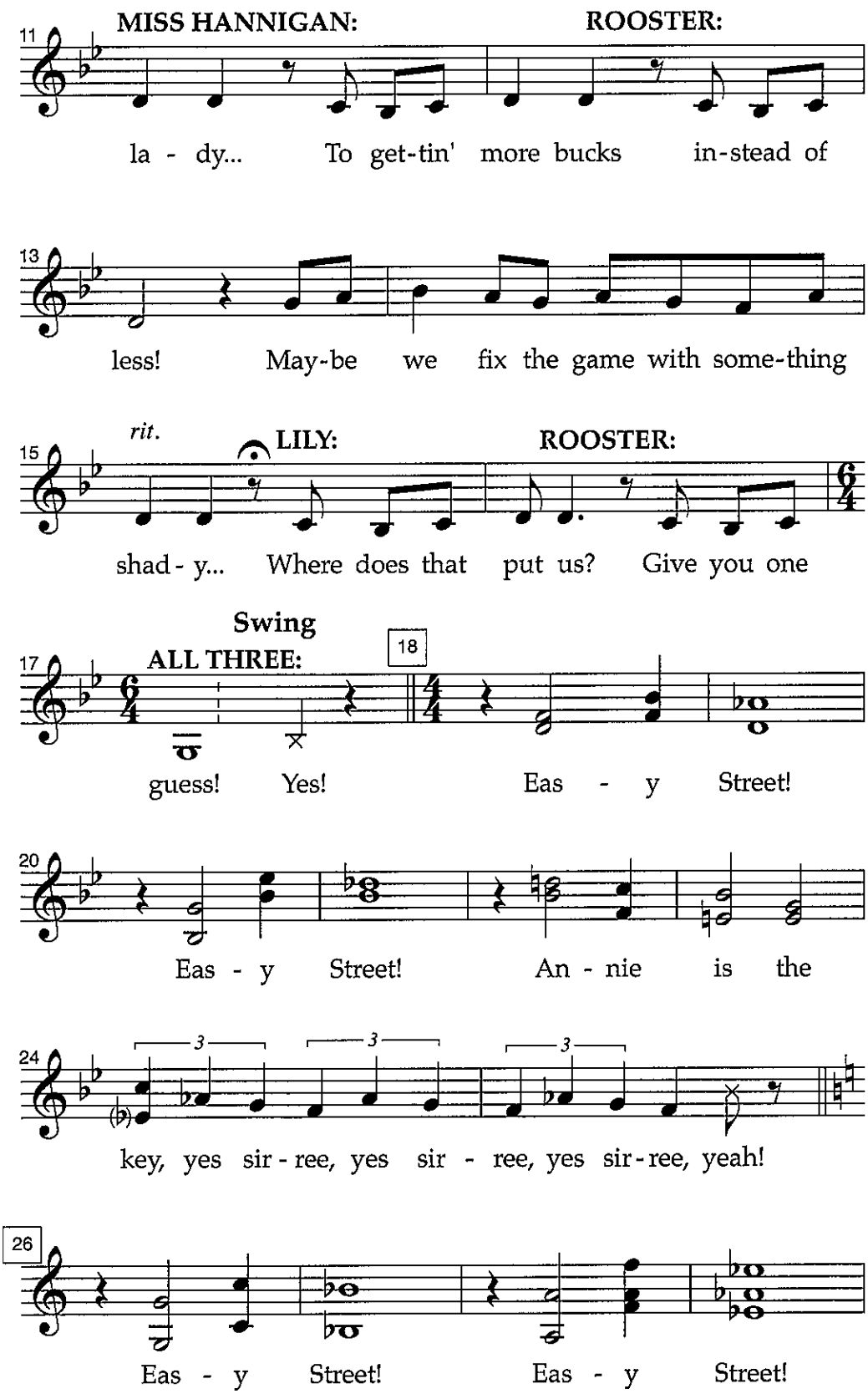
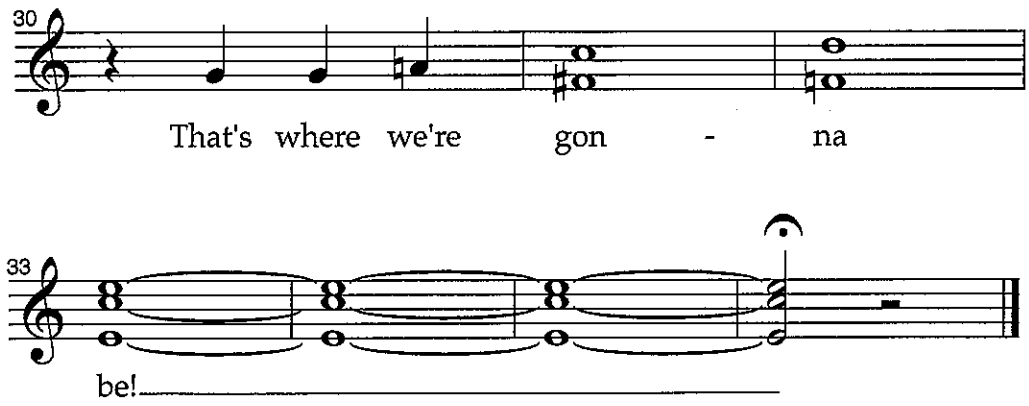
LILY
The Oliver Warbucks?

MISS HANNIGAN
Annie, one of the orphans from here, is getting adopted by him.

LILY
Crummy orphan!

ROOSTER
Yeah, livin' in the lap of luxury while the two Hannigan kids ended up on the skids!

(#15 – EASY STREET begins.)

EASY STREET


11
MISS HANNIGAN:
ROOSTER:
la - dy... To get-tin' more bucks in-stead of
13
less! May-be we fix the game with some-thing
15
rit.
LILY:
ROOSTER:
shad - y... Where does that put us? Give you one
Swing
17
ALL THREE:
18
guess! Yes! Eas - y Street!
20
Eas - y Street! An - nie is the
24
3
3
3
key, yes sir - ree, yes sir - ree, yes sir - ree, yeah!
26
Eas - y Street! Eas - y Street!

(Blackout. #16 – SCENE CHANGE 4 begins.)

SCENE SEVEN

(Lights up on Warbucks' office in his mansion. Late morning of the following day. WARBUCKS is seated at his desk, talking on the telephone. GRACE is nearby with a steno pad.)

WARBUCKS

(into the phone)

Yes... Yes, Mister President. No, I am not asking for your help, but I'm telling you that you've got to do something. All right, we'll talk about it on...

GRACE

Friday.

WARBUCKS

Friday. Listen, Mister President, why don't we bury the hatchet and you come here with Mrs. Roosevelt for supper Christmas Eve?

(disappointed)

You will? Wonderful. Goodbye, Mister President.

(hangs up phone)

Grace, find out what Democrats eat.

GRACE

Yes, sir.

WARBUCKS

The package from Tiffany's?

GRACE

Arrived this morning.

WARBUCKS
Fine. I'm going to give it to her and then tell her that I want to adopt her.

GRACE
She's going to be the happiest little girl in the world.

WARBUCKS
Get her down here.

GRACE
Yes, sir.

(GRACE exits. ANNIE enters. She is now wearing a red dress and her hair is curled to look for the first time as she does in "Little Orphan Annie.")

ANNIE
Hello.

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

ANNIE
You're sending me back to the orphanage, right?

WARBUCKS
Of course not.
(pause)
Annie, I was born into a very poor family and both of my parents died before I was ten. So I made a promise to myself – someday, one way or another, I was going to be rich. Very rich.

ANNIE
That was a good idea.

WARBUCKS
But, I've lately realized something. No matter how much money you've got, if you have no one to share your life with, if you're alone, then you might as well be broke.
(He takes the Tiffany package from his desk and hands it to ANNIE.)
I was in Tiffany's yesterday and picked this up for you.

ANNIE
For me? Gee, thanks, Mr. Warbucks.
(ANNIE opens up the package and looks at the gift. She is clearly unhappy with it, but pretends to like it.)
Oh, gee.

WARBUCKS
It's a silver locket, Annie.

(WARBUCKS)

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."

(starting to take off Annie's old locket)

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

ANNIE

(recoiling from WARBUCKS; yelling)

No! I don't want a new one.

WARBUCKS

(following ANNIE as she cowers back from him)

Annie, what is it?

ANNIE

(touching her locket)

This locket, my mom and dad left it... when they left me at the orphanage. And a note, too. They're coming back for me. I know I'm real lucky, being here with you for Christmas. But... the one thing I want in all the world...

(crying)

...is to find my mother and father. And to be like other kids, with folks of my own.

(ANNIE goes into a hysterical crying fit. ANNIE runs to GRACE, who has returned at the sound of her hysterics. GRACE embraces and attempts to comfort her while WARBUCKS stands helpless, dazed, totally unable to cope with a crying child.)

WARBUCKS

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

GRACE

Shh, shh. Mr. Warbucks will find your mother and father. If he has to put everyone in his organization on the job. If he has to pull every political string there is to pull.

WARBUCKS

Up to and including the White House! Annie, give me your locket.

ANNIE

But, Mr. Warbucks...

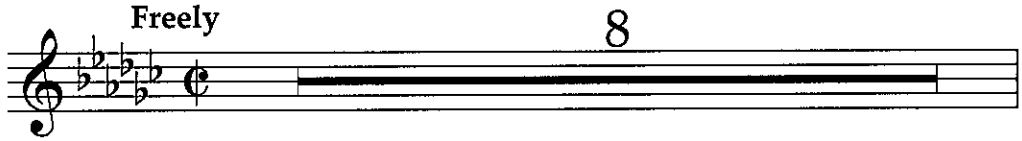
WARBUCKS

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

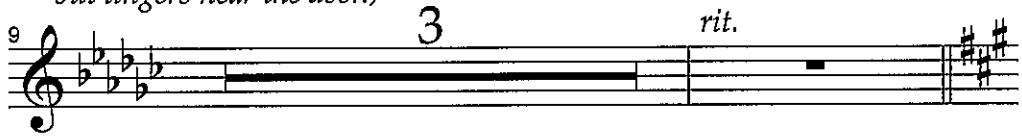
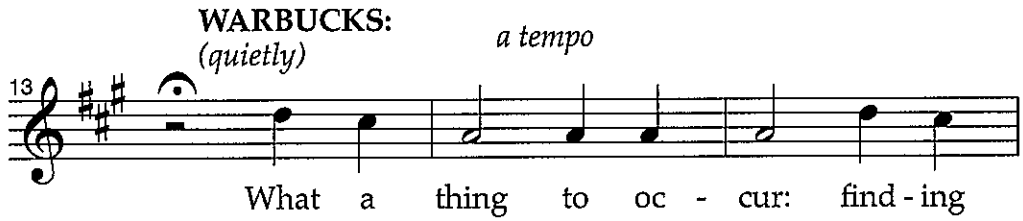
(#17 – YOU WON'T BE AN ORPHAN FOR LONG begins.)

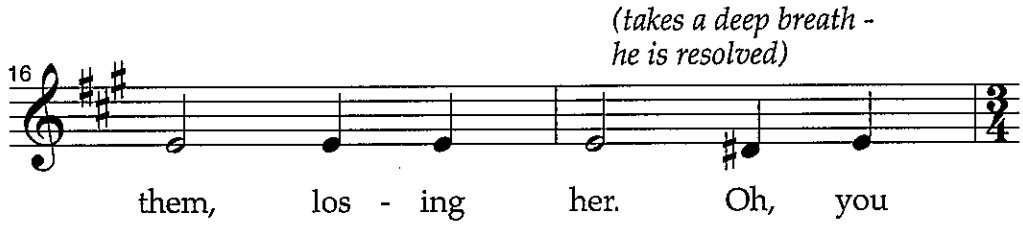
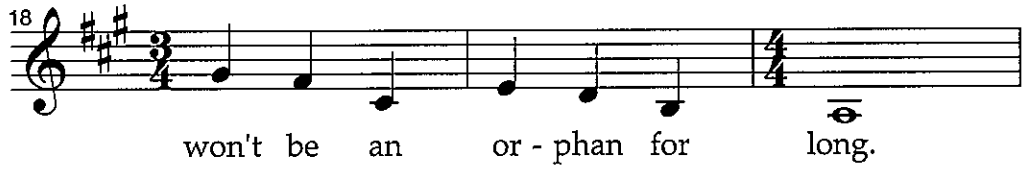
YOU WON'T BE AN ORPHAN FOR LONG

(Somewhat reluctantly, ANNIE takes off her locket and hands it to WARBUCKS, while also taking her crumpled note out of her pocket.)
ANNIE: Okay. And maybe they 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.

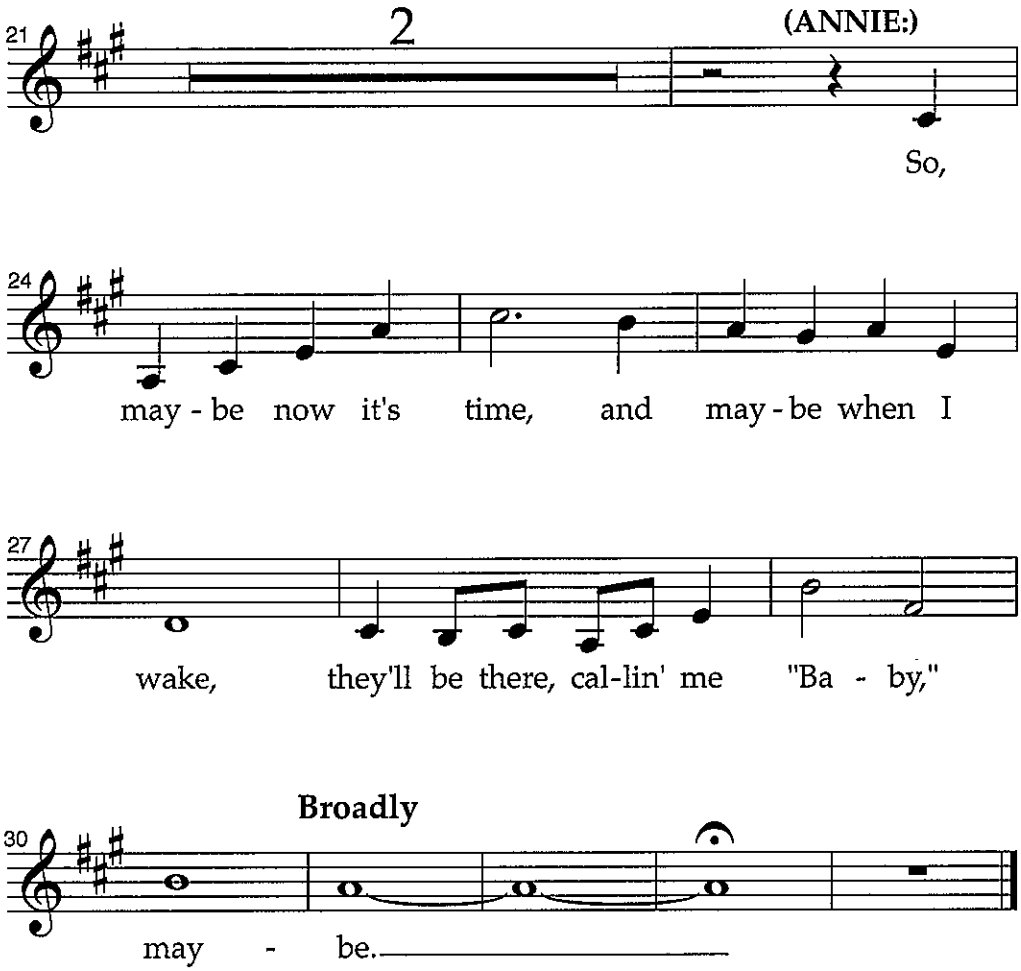


ANNIE: Really?
WARBUCKS: Really.
ANNIE: Oh, boy, I gotta write a letter to the kids about this!
(ANNIE runs to Warbucks' desk, sits down at it, and takes up a pen to write as the SERVANTS exit. GRACE starts to leave, but lingers near the door.)





ANNIE: *(writing)* And pretty soon,
everyone'll know I'm looking for my folks.
'Cuz we're gonna go on the radio and
tell 'em. So make sure you listen, okay?



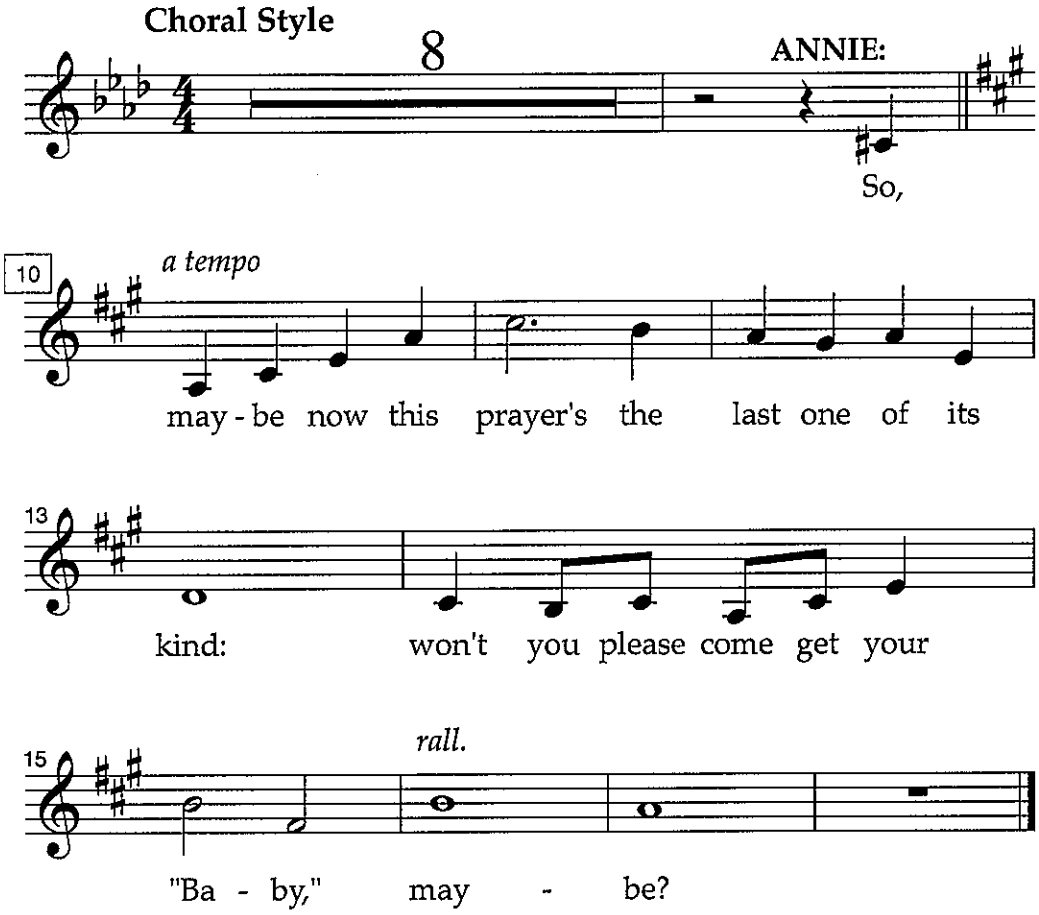
(#18 – MAYBE (REPRISE) begins. The scene changes to an NBC radio studio live radio program called "The Oxydent Hour of Smiles, starring Bert Healy," as a sign across the back of the studio indicates.)

SCENE EIGHT

(There is a sound-effects table stage right, and behind it the SOUND EFFECTS MAN cues the audience when to applaud. ANNIE stands on a box to reach the microphone. At centerstage 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 is Annie's empty chair. GRACE stands behind them.)

(At stage left, in silhouette, we see the ORPHANS at Miss Hannigan's desk, listening to ANNIE on the radio.)

MAYBE (REPRISE)



(As ANNIE finishes her song, the SOUND EFFECTS MAN raises his 'APPLAUSE' sign to the audience. BERT HEALY reads from a script.)

HEALY

Thank you, Annie. And welcome to America's favorite radio program, *The Oxydent Hour of Smiles*, starring your old softy, Bert Healy. And good evening, Oliver Warbucks, it's nice of you to drop by.

WARBUCKS

(reading)

Good evening, Bert Healy. It's nice to be here.

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

WARBUCKS
Yes, Bert Healy, I am now conducting a coast-to-coast nationwide search for Annie's parents. 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
So, Annie's parents, if you're listenin' in, write to Oliver Warbucks care of this station. Thank you, Oliver Warbucks.

WARBUCKS
Thank you, 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. Yes, this is your old softy, Mrs. Healy's boy, Bert, saying, "Until next week, same time, same station..." Good night.

(SOUND EFFECTS MAN raises his 'APPLAUSE' *sign to the audience. Scene Eight blends into Scene Nine.)*

SCENE NINE

(The scene has shifted to Miss Hannigan's office in the orphanage. A moment later. The ORPHANS have sneaked into the office and listened to The Oxydent Hour of Smiles *on the radio. They are sitting on the desk, on the floor and in Miss Hannigan's chair. JULY is in the desk chair with MOLLY in her lap.)*

DUFFY
Gee, Annie on the radio, coast-to-coast. She's famous.

MOLLY
Wish I was on the radio.

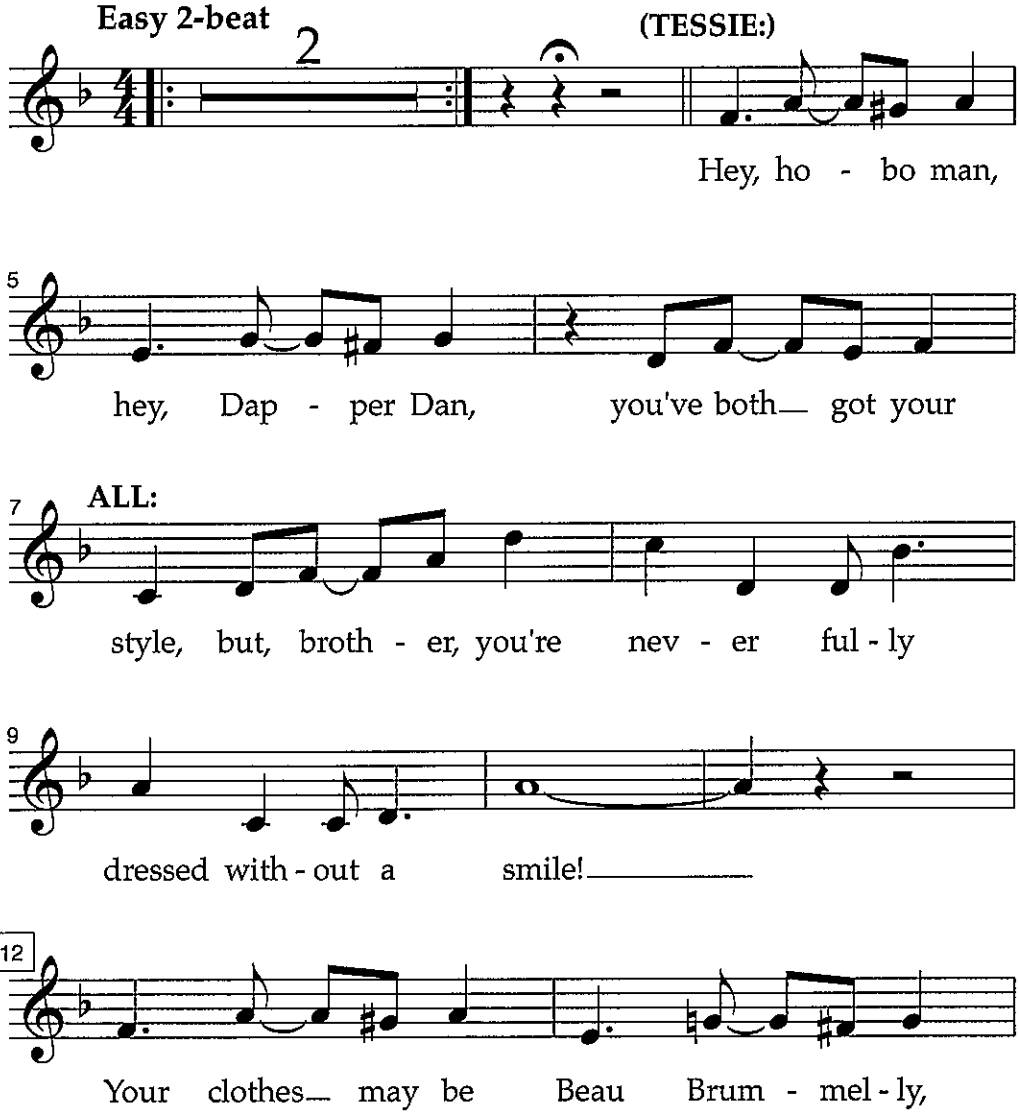
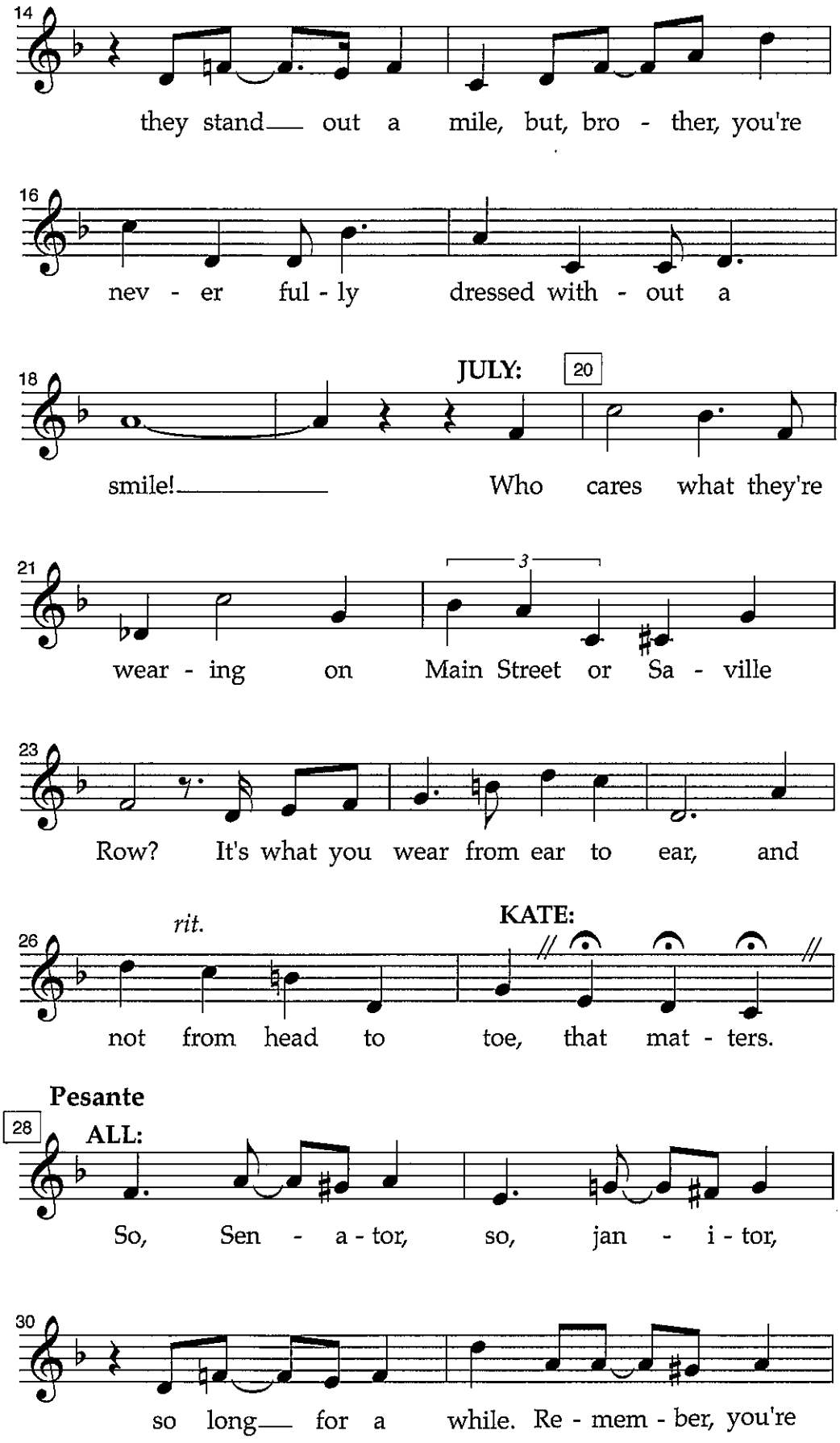
DUFFY
Me, too!

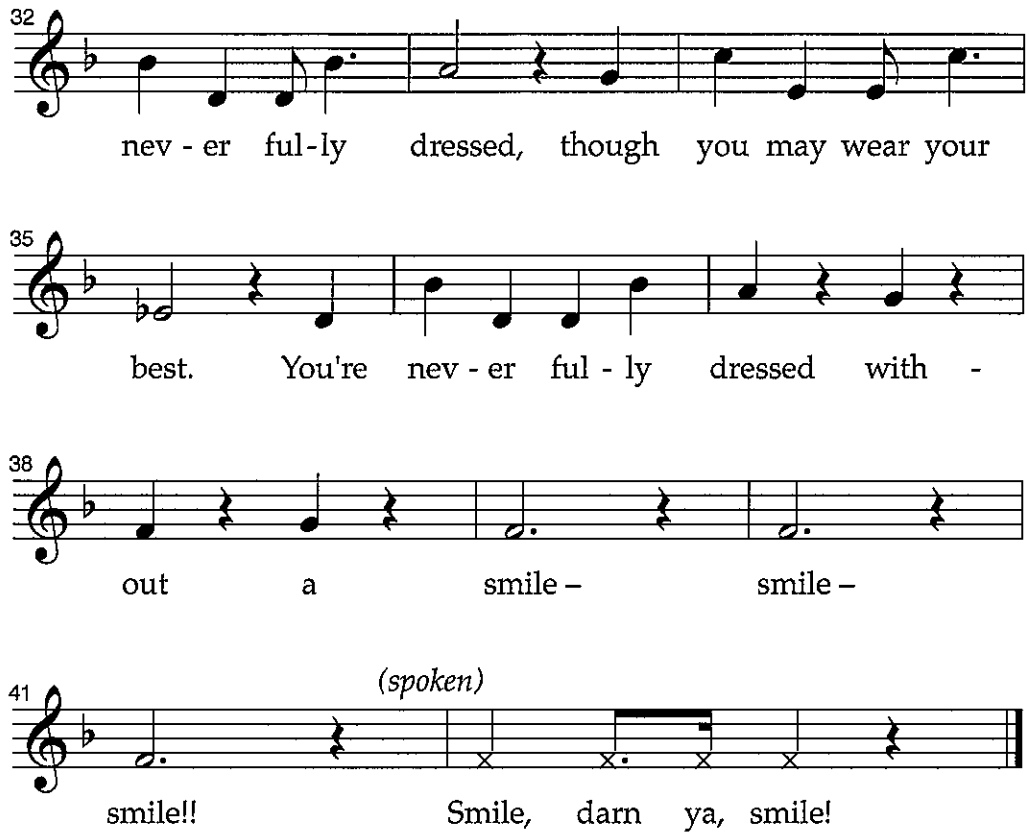
PEPPER
Who wants to be on the dumb old radio?

TESSIE
(crossing in a strut downstage center, imitating BERT HEALY)
I do.

(#19 – YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE begins.)

YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE

(TESSIE:) So, for all of the "Hour of Smiles"
Family, this is Bert Healy saying ...


14
they stand— out a mile, but, bro - ther, you're
16
nev - er ful - ly dressed with - out a
18
JULY:
20
smile!— Who cares what they're
21
3
wear - ing on Main Street or Sa - ville
23
Row? It's what you wear from ear to ear, and
26
rit.
KATE:
not from head to toe, that mat - ters.
Pesante
28
ALL:
So, Sen - a - tor, so, jan - i - tor,
30
so long— for a while. Re - mem - ber, you're



(MISS HANNIGAN enters as the ORPHANS break their final pose.)

MISS HANNIGAN

What are you doin' up?

MOLLY

Annie was on the radio.

MISS HANNIGAN

Yeah, I heard it. Next thing, she'll be in the movies. Now, get to bed.

(The ORPHANS run offstage.)

A fifty-thousand-dollar reward. Fifty thousand! What I couldn't do with fifty thousand dollars.

(ROOSTER and LILY, in disguise as Ralph and Shirley Mudge, enter the orphanage hallway.)

ROOSTER

(humbly, as Ralph Mudge)

Excuse us, ma'am, are you the lady that runs this here orphanage?

MISS HANNIGAN
Yeah, whatta ya want?

LILY (as Shirley)
Ma'am, was you workin' here eleven years ago?

MISS HANNIGAN
Yeah.

ROOSTER (as Ralph)
Well, we had terrible troubles back then and had to leave a baby here. On the front stoop.

LILY (as Shirley)
Our little girl. Our Annie.

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

ROOSTER (as Ralph)
A little farm up in Canada where they've got lots of chickens and ducks and geese and roosters.

(He crows and removes his glasses and hat, and LILY pulls off her hat to reveal, in part, their disguise devices. ROOSTER and LILY, laughing and enjoying the success of their disguises, follow MISS HANNIGAN into her office.)

Gotcha, Sis!

MISS HANNIGAN
Rooster! I never woulda knowed it was you in a hundred years.

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

(ROOSTER sits in chair stage left of desk.)

LILY
Get ourselves fifty thousand big ones.

ROOSTER
We need your help, Sis, for details about Annie that can help us pull this thing off.

MISS HANNIGAN
What's in it for me?

ROOSTER
Three-way split.

MISS HANNIGAN
Half.

LILY

Half?

MISS HANNIGAN

Half.

ROOSTER

OK. Twenty-five grand each. But we gotta do it fast. Get the money, get the kid and get outta town.

MISS HANNIGAN

The kid's the problem. What would we do with her afterward?

ROOSTER

No problem.

(flips open a long switchblade knife)

When I want something to disappear, it disappears.

(with sleight of hand, makes the knife disappear)

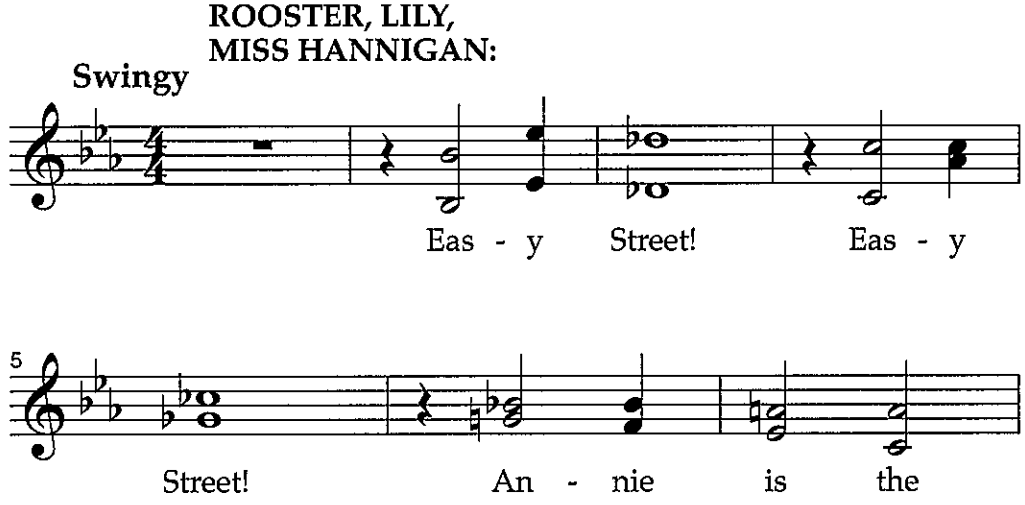
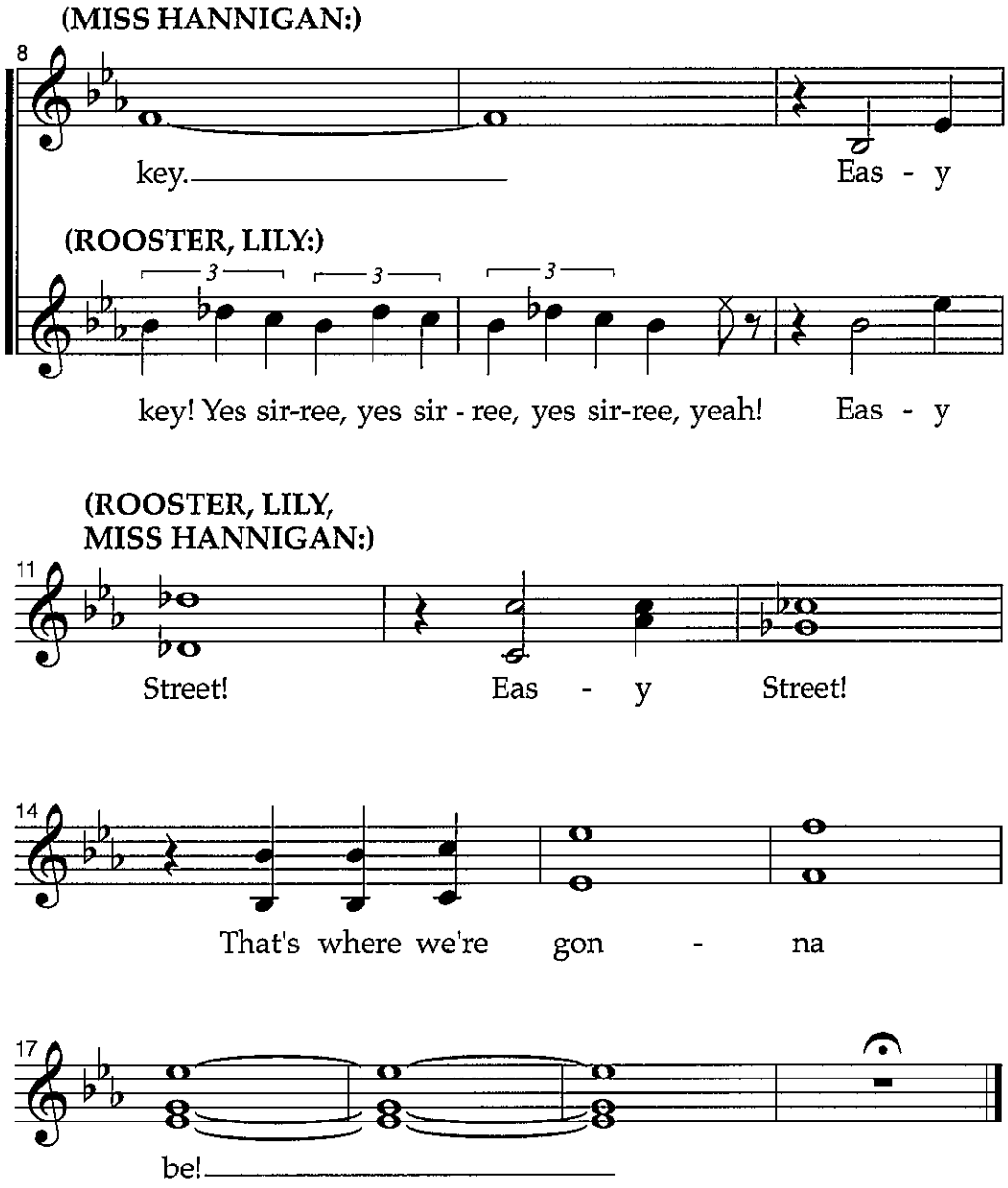
For good. We get the fifty grand, we blow this crummy town, and then Lil and me'll meetcha...

MISS HANNIGAN

Where? ...Oh, yeah.

(#20 – EASY STREET (REPRISE) begins.)

EASY STREET (REPRISE)

ROOSTER, LILY, MISS HANNIGAN:

(ROOSTER, LILY, and MISS HANNIGAN exit. Blackout.)

SCENE TEN

(The lights come up on the Warbucks mansion, which is decorated with a lighted Christmas tree. GRACE, who sits on a settee stage left, looking frazzled and exhausted, is looking over a clipboard containing a stack of questionnaires. WARBUCKS and ANNIE enter.)

ANNIE

Well, Miss Farrell?

GRACE

I'm sorry, Annie, I've spoken to more than a thousand people claiming to be your parents, but they were all liars and fakes.

ANNIE

Aw, gee.

WARBUCKS

Are you certain?

GRACE

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

ANNIE

I was sure somebody was gonna be my mother and father.

(DRAKE enters from stage right with an envelope.)

DRAKE

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

(DRAKE hands WARBUCKS the envelope.)

WARBUCKS

Ah finally.
(opening the envelope, taking out a letter, and reading it)
Agent Gunderson located the manufacturer of Annie's locket. In Utica, New York.

ANNIE

Oh, boy!

(ANNIE crosses to WARBUCKS, excited.)

WARBUCKS

Over ninety thousand were made and sold.

ANNIE

Aw, gee.

WARBUCKS

Annie, I'm afraid the F.B.I. doesn't think that 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

(crossing to the settee and sitting down dejectedly)
That's okay. You did your best. Anyway, I guess a kid can get along without folks. You didn't turn out so bad.

WARBUCKS

Grace?

GRACE

Yes, sir?

WARBUCKS

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

GRACE

Right here!

WARBUCKS

(crosses to the settee with ANNIE and sits)
Annie. I want to adopt you.

ANNIE

Adopt me?

WARBUCKS

Yes or no?

ANNIE

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!

(They hug. As ANNIE and WARBUCKS embrace, GRACE starts to join them, but then catches herself, realizing that it is their moment, and steps back in embarrassment.)

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?

ANNIE

Well, I guess I'd like Miss Farrell here. And Mr. Drake. And Mrs. Pugh. And, well, everybody here.

WARBUCKS

Drake?

DRAKE

(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 skips off for joy.)

ANNIE
Oh, and the kids.

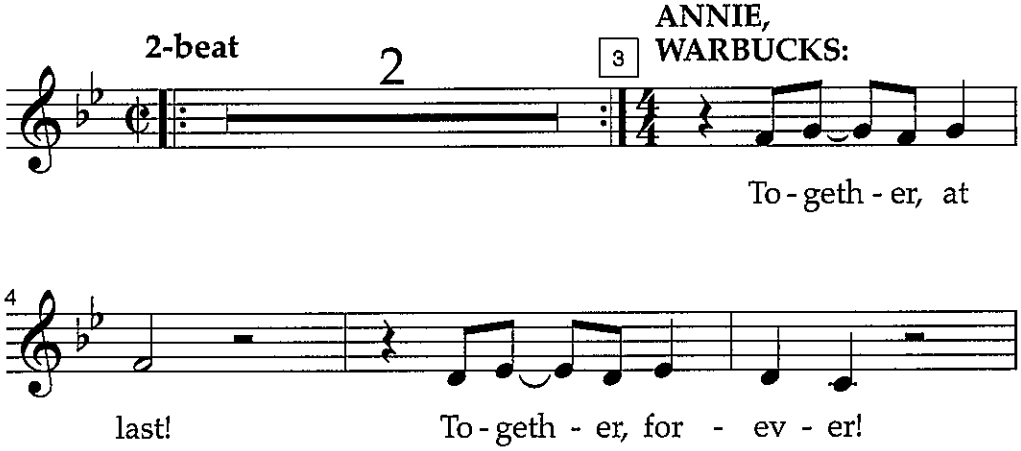
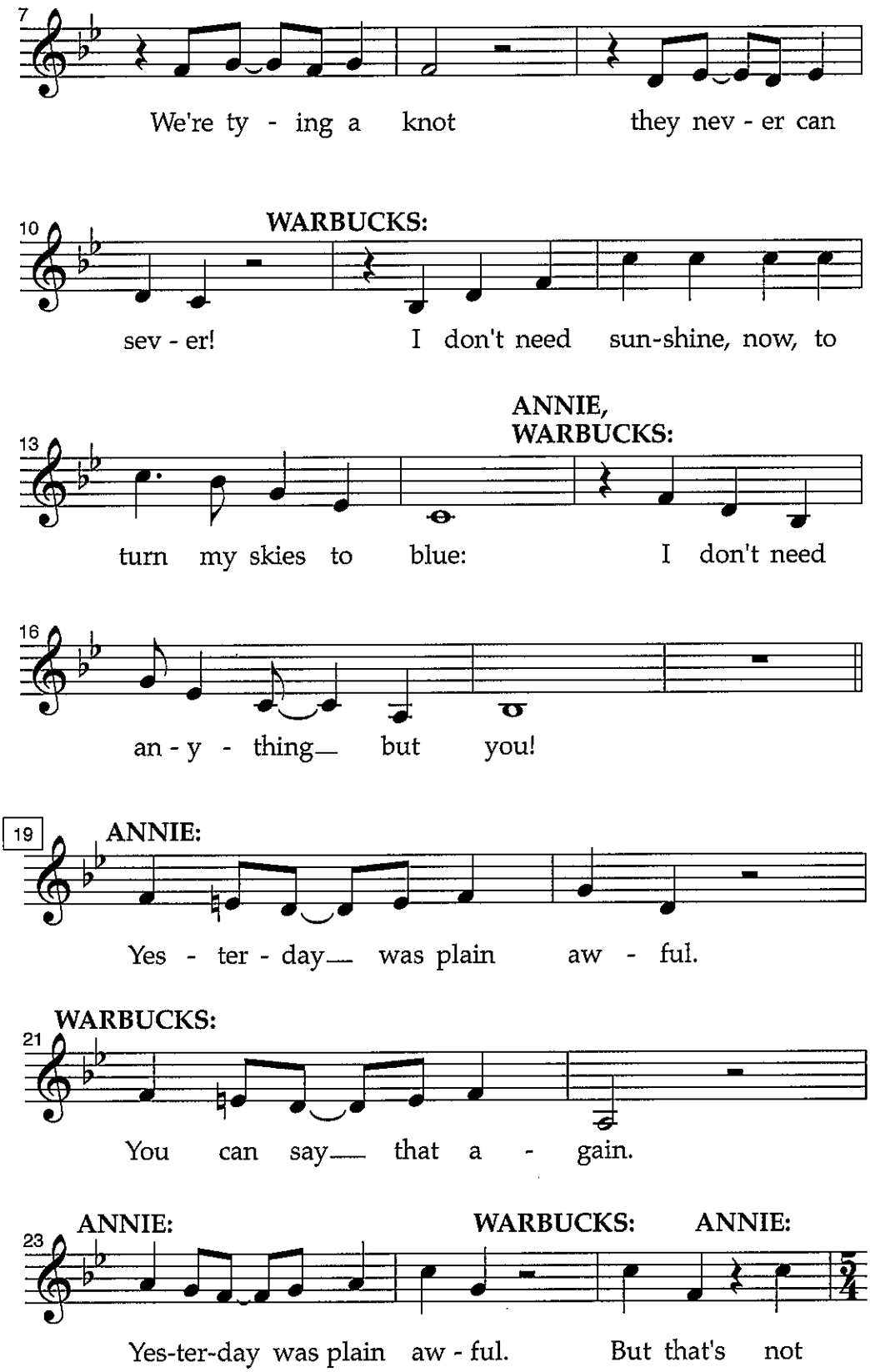
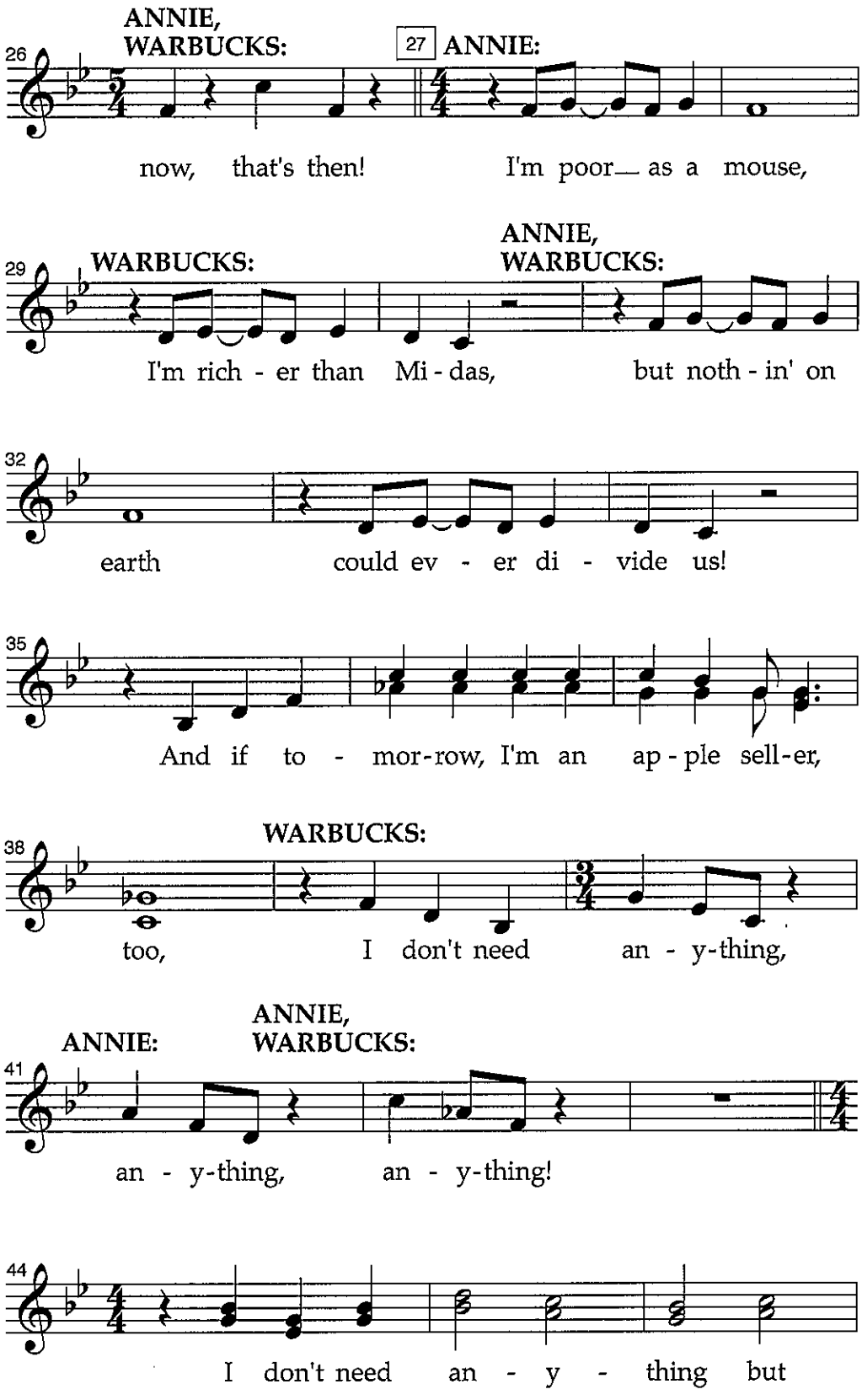
WARBUCKS
It'll be way past their bedtime now. But I'll tell you what, we'll have everyone from the orphanage here tomorrow for a big Christmas party.

ANNIE
Miss Hannigan, too?

WARBUCKS
(generous)
Why not?

(#21 – I DON'T NEED ANYTHING BUT YOU begins.)

I DON'T NEED ANYTHING BUT YOU

(WARBUCKS:) Annie, I'm the luckiest man in the world!
ANNIE: And I'm the luckiest kid.

7
We're ty - ing a knot they nev - er can
10
WARBUCKS:
sev - er! I don't need sun-shine, now, to
13
ANNIE,
WARBUCKS:
turn my skies to blue: I don't need
16
an - y - thing— but you!
19
ANNIE:
Yes - ter - day— was plain aw - ful.
21
WARBUCKS:
You can say— that a - gain.
23
ANNIE:
WARBUCKS:
ANNIE:
Yes-ter-day was plain aw - ful. But that's not

ANNIE,
WARBUCKS:
27 ANNIE:
26
now, that's then! I'm poor— as a mouse,
WARBUCKS:
ANNIE,
WARBUCKS:
29
I'm rich - er than Mi - das, but noth - in' on
32
earth could ev - er di - vide us!
35
And if to - mor-row, I'm an ap - ple sell-er,
WARBUCKS:
38
too, I don't need an - y-thing,
ANNIE:
ANNIE,
WARBUCKS:
41
an - y-thing, an - y-thing!
44
I don't need an - y - thing but

(DRAKE leads in ROOSTER and LILY, in their disguises as Ralph and Shirley Mudge.)

ROOSTER (as Ralph)
Excuse us, folks... Shirley, look. There's our Annie.

ANNIE
Who are you?

LILY (as Shirley)
Honey, we're your mom and dad.

ROOSTER (as Ralph)
Mudge is the name. Ralph Mudge. And this here is the wife, Shirley.

LILY (as Shirley)
And you're Annie Mudge.

WARBUCKS
Annie Mudge?

LILY (as Shirley)
We loved you, Annie, but we had to leave you behind.

GRACE
We've seen a great number of people who've...

ROOSTER (as Ralph)
I expect you'll be wantin' proof of who we are. Here's our driver's licenses and Annie's birth certificate.

(ROOSTER takes them out and offers them 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.

LILY (as Shirley)
Ralph, look! Annie's wearin' the locket!

ROOSTER (as Ralph)

(to WARBUCKS and GRACE, taking out a piece of locket)

When we left Annie at the orphanage, we left half of a silver locket with her and kept the other half.

(fits it quickly to Annie's locket and then puts it back in his pocket)

Yes. It fits perfectly.

LILY (as Shirley)

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

WARBUCKS

Mr. Mudge, what about the money?

ROOSTER (as Ralph)

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 (as Ralph)

No, sir. Anyway, we don't want no money.

LILY (as Shirley)

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

WARBUCKS

Would you mind if Annie stayed here until tomorrow morning, Christmas? Then you could come back to pick up Annie and the check.

ROOSTER (as Ralph)

Whatever you prefer, sir.

LILY (as Shirley)

Bye, Annie, love.

ROOSTER (as Ralph)

Until tomorrow morning, honey. And then you'll be spendin' the rest of your life with us.

(As ROOSTER and LILY step back toward the door, ROOSTER bumps into GRACE, as in Scene Six.)

Oops, pardon me, blondie. Merry Christmas.

(Suspicious, GRACE watches as ROOSTER and LILY exit. All, especially ANNIE, are deeply steeped in gloom.)

WARBUCKS

Well,.. this is...

GRACE

Wonderful news.

WARBUCKS

Drake. Champagne.

DRAKE

Yes, sir.

WARBUCKS

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

(all raise glasses)

To Annie Mudge.

GRACE

To Annie Mudge.

(ANNIE looks at the glasses, extended in toast, and bolts upstairs and exits. GRACE follows ANNIE halfway upstairs.)

Annie!

WARBUCKS

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

GRACE

Sir, I have the strangest feeling that I've seen that Mr. Mudge before, that he's not who he says he is.

WARBUCKS

Then I won't give her up 'til we're certain.

GRACE

But how... ?

WARBUCKS

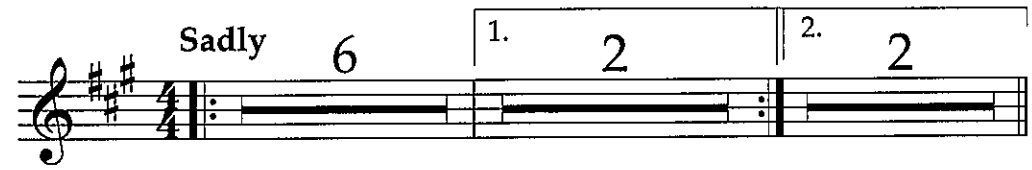
I'll find a way! I'll go straight to the top – to the President of the United States. Even if he is a Democrat!

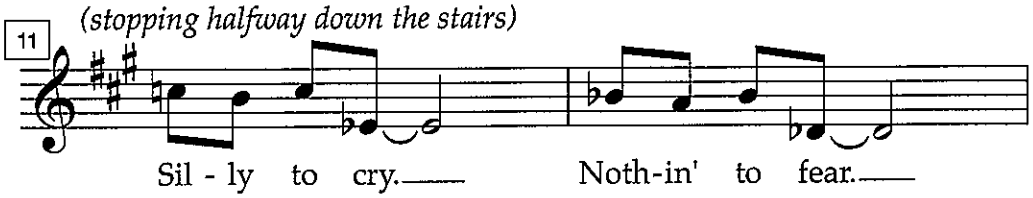
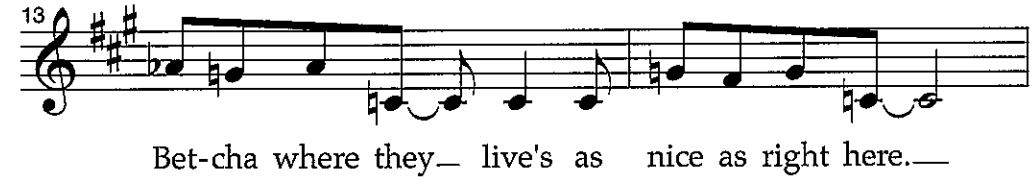
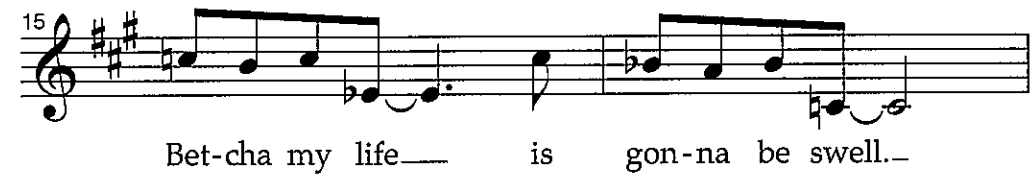
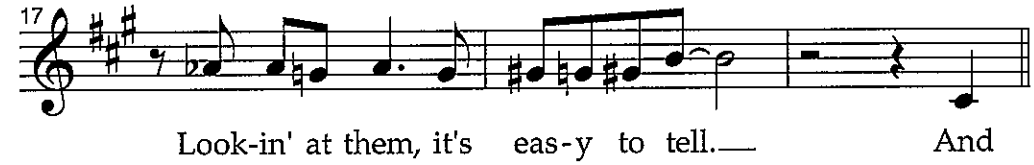
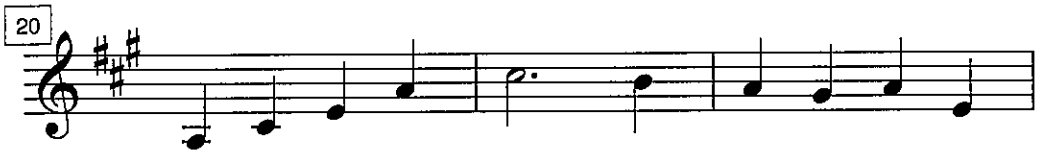
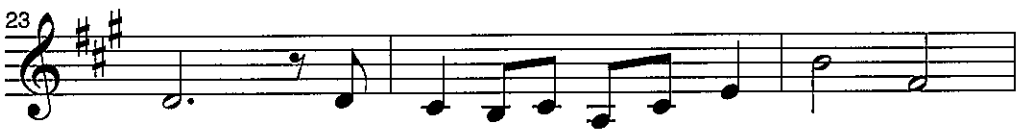
(#22 – MAYBE (SECOND REPRISE) begins. WARBUCKS and GRACE exit. The lights slowly fade. DRAKE is left alone onstage. He clasps his hands in despair and walks toward the door. He stops. The Christmas tree lights are still on. DRAKE crosses back to the tree and pulls out the plug. DRAKE exits and the night sky turns to morning.)

SCENE ELEVEN

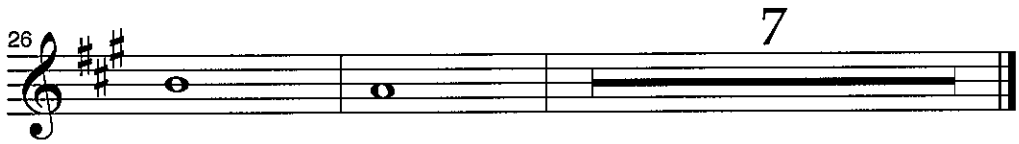
MAYBE (SECOND REPRISE)

(The room lightens. The following morning, Christmas. As the lights come up, the stage is empty, and then ANNIE appears coming forlornly down the stairs. She is wearing a coat and is lugging a suitcase.)



ANNIE:
(stopping halfway down the stairs)



(ANNIE sits down glumly on her suitcase as WARBUCKS and GRACE enter stage left.)



ANNIE

Merry Christmas, Mr. Warbucks, Miss Farrell.

WARBUCKS

You're up early.

ANNIE

(brightly)
You're up early, too.

WARBUCKS

We've been up all night, dear. F.B.I. men coming and going. And Annie, did you know that President Roosevelt is here?

ANNIE

Really!

WARBUCKS

(gestures to offstage)
Mr. President.

(ROOSEVELT enters in his wheelchair, pushed by LOUIS HOWE.)

ANNIE

Merry Christmas, President Roosevelt.

ROOSEVELT

Merry Christmas, Annie. Annie, early this morning, F.B.I. Director Hoover telephoned me with some very sad news. He succeeded in tracing the identity of your parents.

ANNIE

Yes. Mr. and Mrs. Mudge.

WARBUCKS
No, dear. David and Margaret Bennett.

ANNIE
But—

WARBUCKS
Annie...

(WARBUCKS looks to ROOSEVELT for help.)

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

ANNIE
You mean I'm an orphan, after all.

(ANNIE crosses downstage.)

WARBUCKS
Are you all right, Annie?

ANNIE
Yes. Because I know they loved me. And they would have come for me... if they weren't...

WARBUCKS
(crossing to ANNIE)
I love you. Annie Bennett.

ANNIE
(hugging him)
And I love you, too.
(They embrace and then ANNIE breaks away; toughly.)
Now, who the heck are Ralph and Shirley Mudge?

GRACE
The birth certificate could easily have been forged. But nobody knew about the locket except us.

WARBUCKS
And the F.B.I., of course.

ANNIE
And Miss Hannigan.

WARBUCKS, GRACE, ROOSEVELT
(finally understanding)
And Miss Hannigan.

(DRAKE appears in the doorway.)

DRAKE
Miss Hannigan, sir, and the children from the orphanage.

(MISS HANNIGAN and the ORPHANS enter.)

ANNIE
Hi, kids.

ORPHANS
Annie! Annie! Hi, Annie!

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

MISS HANNIGAN
Same here, and I'd know you anywheres.

WARBUCKS
Miss Hannigan, let me introduce you to everyone. You know my secretary, Miss Farrell. And this is the President of the United States. And this is my butler, Drake.

(MISS HANNIGAN does a take on being introduced to ROOSEVELT and stands staring fixedly at him. DRAKE exits.)

ANNIE
Look, kids, there's presents here for all of us.

(MOLLY, who has been given a Christmas present by ANNIE, runs downstage 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, which 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
(opens the envelope, takes out a paper, and reads)
Now it all fits together.

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

DRAKE
Sir, Mr. and Mrs. Mudge.

(ROOSTER and LILY enter in their disguises as Ralph and Shirley Mudge.)

ROOSTER (as Ralph)

Good morning.

LILY (as Shirley)

Merry Christmas, one and all.

WARBUCKS, GRACE

Merry Christmas.

ROOSTER (as Ralph)

Well, we don't want to bother you. On Christmas and all. We just come to pick up Annie – and the check.

WARBUCKS

Ah, yes, of course, the check.

(taking check from GRACE)

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

ROOSTER (as Ralph)

(taking the check)

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

WARBUCKS

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

GRACE

(reading from the letter that has come from the F.B.I.)

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

(WARBUCKS takes the check from ROOSTER and hands it to GRACE.)

ROOSEVELT

Louis, turn them over.

HOWE

Yes, sir.

(HOWE motions to ROOSTER and LILY. MISS HANNIGAN is revealed. She has gathered the ORPHANS around her, leading them in the singing of "Deck the Halls.")

WARBUCKS

(to HOWE, indicating MISS HANNIGAN)

And I believe you'll find that this woman is their accomplice.

MISS HANNIGAN

I never seen these people till yesterday!

LILY

Ahh, come off it, Aggie.

MISS HANNIGAN

(going to ANNIE)

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

ANNIE

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

MISS HANNIGAN

Brat!

(HOWE takes ROOSTER, LILY, and MISS HANNIGAN offstage.)

ANNIE

Miss Hannigan is gone for good.

ORPHANS

Hooray!

WARBUCKS

And you won't have to work any more.

ORPHANS

Hooray!

ROOSEVELT

Yes, girls, for you, and perhaps for all of us, this Christmas is going to be the beginning of a wonderful new life. A new deal! Hey, I rather like that: "A New Deal"!

WARBUCKS

So do I, Franklin.

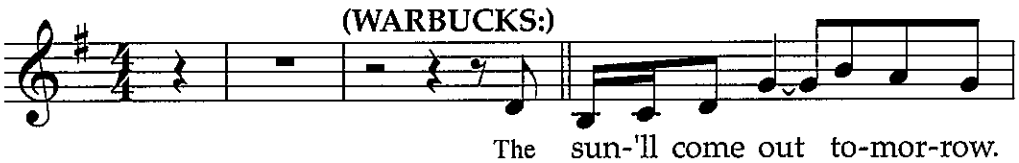
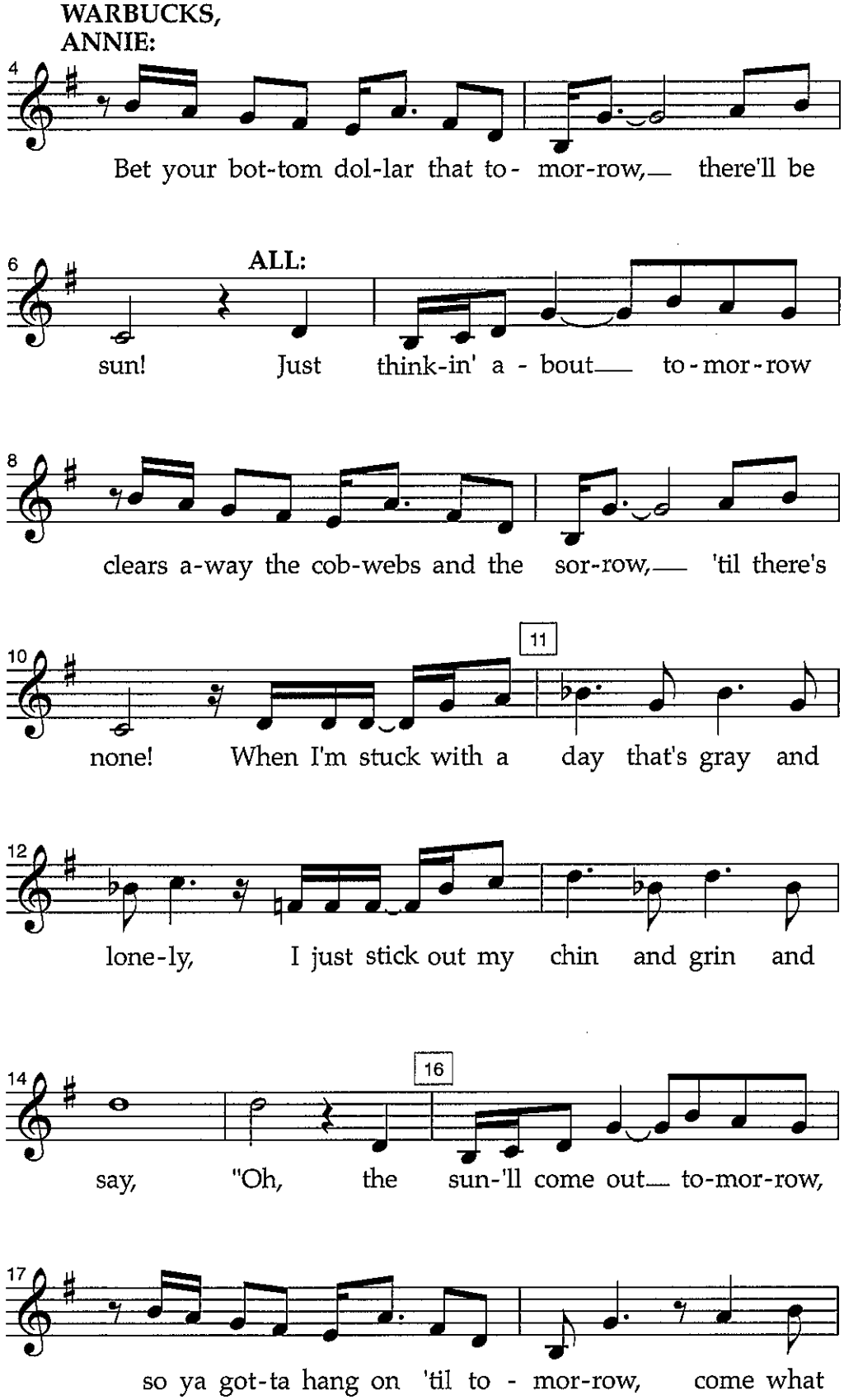
(plugs in the Christmas tree)

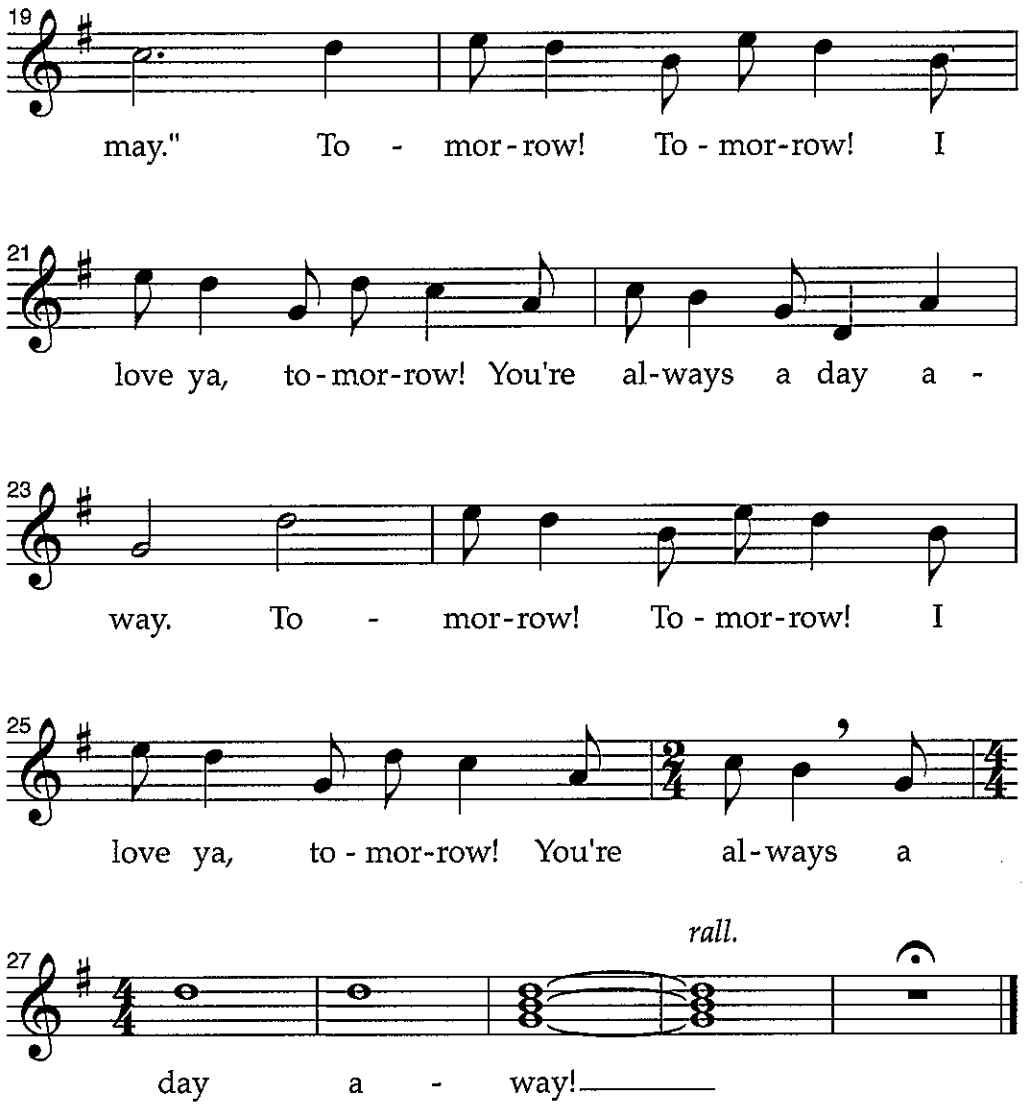
A New Deal.

(#23 – TOMORROW (REPRISE) begins.)

TOMORROW (REPRISE)

Moderately slow



WARBUCKS,
ANNIE:
Bet your bot-tom dol-lar that to- mor-row,— there'll be
ALL:
sun! Just think-in' a - bout— to-mor-row
clears a-way the cob-webs and the sor-row,— 'til there's
11
none! When I'm stuck with a day that's gray and
lone-ly, I just stick out my chin and grin and
16
say, "Oh, the sun-'ll come out— to-mor-row,
so ya got-ta hang on 'til to - mor-row, come what

(During the above, a POLICEMAN comes in the door, crosses to WARBUCKS, and briefly confers with him. WARBUCKS motions for two of the liveried SERVANTS to follow the POLICEMAN out. They reenter, carrying a huge green Christmas package, done up with red ribbon and a big red bow, and set it on the floor. ANNIE goes to it and opens it. In the box is SANDY.)

(Blackout. #24 – EXIT MUSIC begins.)

THE END

The Roxy – a large, popular New York City movie theater built in 1927 in Times Square.

Rumpelmayer's – a café nearby New York City's Central Park that was popular for its ice cream.

Saville Row – a street in London, England, known for its clothing and tailoring shops.

Settee – a long upholstered seat meant for multiple people.

St. Mark's Place – a street in Manhattan named for a nearby church.

Tenement – a low-rental apartment building.

Tiffany – a well-established jewelry store on Fifth Avenue in Manhattan.

Yen – a strong desire; a yearning.

monologue: A dramatic speech by one actor.

music director: A person who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

musical: A play with songs that are used to tell a story.

off-book: The actor's ability to perform his or her memorized lines without holding the script.

offstage: Any area out of view of the audience. Also called backstage.

onstage: Anything on the stage and within view of the audience is said to be onstage.

opening night: The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.

play: A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

protagonist: The main character in a musical. The action centers around this character.

raked stage: A stage which is raised slightly upstage so that it slants towards the audience.

rehearsal: A meeting during which the cast learns and practices the show.

script: 1) The written words that make up a show, including spoken words, stage directions and lyrics. 2) The book that contains those words.

speed-through: To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

stage directions: Words in the script that describe the actions of the characters.

stage left: The left side of the stage, from the actor's perspective. The same side of the theater as house right.

stage manager: A person who is responsible for keeping all rehearsals and performances on schedule.

stage right: The right side of the stage, from the actor's perspective. The same side of the theater as house left.

upstage: The part of the stage farthest from the audience. The opposite of downstage.

warm-ups: Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.