

16 — Entr'acte

(Orchestra)

ACT 2**Scene 1**

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

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

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

ANNIE

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

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

HEALY

(Unctuous)

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

(Applause sign)

A moment of tears.

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

Say something!

ANNIE

Thank you, Bert Healy.

HEALY

But, still, remember folks .

WACKY

(Dummy's voice, ala Charlie McCarthy)

Smile, darn ya, smile.

HEALY

Right, Wacky. Smile, darn ya, smile.

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

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

WACKY

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

(Applause sign)

HEALY

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

WARBUCKS

(Reading from script)

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

16a — Timpani Cue**(Orchestra)**

(Producer cues Timpani)

HEALY

(Low and ominously)

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

WARBUCKS

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

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

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

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

ANNIE

Wow!

HEALY

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

WARBUCKS

(In a normal voice)

At my home, Bert Healy.

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

AT MY HOME.

(SFX: Feedback)

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

WACKY

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

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

WARBUCKS

(Reading awkwardly)

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

(Crumples paper and stalks off, yelling)

Grace, I've never endorsed a product in my life! This the most...

(Exits stage right with ANNIE and GRACE)

HEALY

(Trying to cover up the commition)

Good night, Oliver Warbucks.

(Applause sign)

Thanks for dropping by, Oliver Warbucks. So, Annie's parents, if you're listenin' in, there's fifty thousand dollars and a wonderful daughter waiting for you. So get in touch right away, ya hear?

WACKY

Hey Mr. Healy, isn't it time once again for the lovely Boylan Sisters?

HEALY

It most certainly is, Wacky.

(Applause sign. ALL drop a page of script. BOYLANS go to microphones)

17 — Fully Dressed**(Boylan Sisters, Bert Healy)****HEALY**

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

RONNIE BOYLAN

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

O —

BONNIE BOYLAN

X –

CONNIE BOYLAN

Y –

RONNIE BOYLAN

D –

BONNIE BOYLAN

E –

CONNIE BOYLAN

N –

ALL THREE BOYLANS

T!

HEALY

The toothpaste of the stars.

BOYLANS

To make your teeth Hollywood bright.

HEALY

So, for all of the Hour of Smiles Family – Ronnie,
(*Bell from ORCHESTRA*)

Bonnie

(*Bell from ORCHESTRA*)

and Connie,

(*Bell from ORCHESTRA*)

the lovely Boylan Sisters: Fred McCracken ...

WACKY

And Wacky.

JOHNSON

And Jimmy Johnson, radio's only masked announcer.

HEALY

This is Bert Healy saying... Ha-Ha-Ha-Ha-Ha.
HEY, HOBO MAN,

(HEALY)

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

(Spoken as SOUNDMAN holds up applause sign)

Thank you.

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

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

HEALY

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

BOYLAN SISTERS

SO,
SO,
SO, SO.

BOYLAN SISTER

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

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

HEALY

(Out of breath from "dancing")

Ah, the lovely Boylan Sisters.

BOYLAN SISTERS

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

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

CONNIE BOYLAN

S –

BONNIE BOYLAN

M –

RONNIE BOYLAN

I –

CONNIE BOYLAN

L –

ALL THREE

E – SMILE, DARN YA, *(HUM)*

(Continue humming under dialogue)

HEALY

(Spoken)

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

(HEALY and BOYLANS exit stage left)

ALL

THAT MATTERS.

Scene 2

18 — Fully Dressed (Children)

(Orphans)

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

KATE

(As SHE shuts the radio off)

Holy cow, Annie on the radio.

DUFFY

Coast-to-coast.

MOLLY

She's famous.

(ORPHANS applaud. SHE bows)

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

ALL

Yeah me, too!

PEPPER

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

DUFFY

I do.

(Imitating BERT HEALY)

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

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

ALL ORPHANS

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

(ALL ORPHANS)

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

JULY

(As MOLLY imitates WACKY at upstage right table.)

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

MOLLY

THAT MATTERS

PEPPER

Ah, The lovely Boylan Sisters.

DUFFY, KATE & TESSIE

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

ALL ORPHANS

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

(Dance break)

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

ALL ORPHANS

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

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

MISS HANNIGAN

Did I hear happiness in here?

ORPHANS

No, Miss Hannigan.

MISS HANNIGAN

What are you doin' up?

MOLLY

Annie was on the radio.

MISS HANNIGAN

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

TESSIE

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

Miss Hannigan, Miss Hannigan—I think...

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

MISS HANNIGAN

(Screaming)

Say it!

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

MISS HANNIGAN

(MISS HANNIGAN limps to a chair)

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

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

ROOSTER

(Trying not to reveal their faces)

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

MISS HANNIGAN

(Rubbing her foot)

Yeah.

LILY

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

ROOSTER

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

(To MISS HANNIGAN)

Ma'am?

MISS HANNIGAN

Whatta ya want?

ROOSTER

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

LILY

Our little girl. Our Annie.

MISS HANNIGAN

(Stunned)

Annie. You're Annie's parents?

LILY

Please, nothin's happened to her?

MISS HANNIGAN

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

ROOSTER

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

LILY

Manitoba...

ROOSTER

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

LILY

... little chickens...

ROOSTER

... and ducks...

LILY

...ducks...

ROOSTER

... and geese...

LILY

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

ROOSTER

...and roosters.

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

Gotcha, Sis!

MISS HANNIGAN

Oh, God, Rooster, I never woulda knowed it was you in a hundred years.

(MISS HANNIGAN takes a swig from her bottle)

ROOSTER

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

(ROOSTER sits in chair left of desk)

LILY

Get ourselves fifty thousand big ones.

ROOSTER

(More excited than HE'S ever been)

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

MISS HANNIGAN

(Thinks a beat)

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

ROOSTER

Three way split, Aggie.

MISS HANNIGAN

(After a long beat)

Half.

LILY

(Outraged)

Half?

MISS HANNIGAN

(Darkly)

Half.

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

ROOSTER

(Trying to stop a brawl from breaking out)

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

(ROOSTER)

But we gotta do it fast, Aggie. Give 'em some of the old Rooster razzle-dazzle. In and out. Two-three minutes at the most. Get the money, get the kid and get the hell outta town.

MISS HANNIGAN

Yeah, the kid, Annie. That's the problem. What would we do with her afterward?

ROOSTER

Aggie, that's no problem.

(ROOSTER flips open a long switchblade knife)

LILY

When the Rooster wants something to disappear, it disappears.

ROOSTER

(With sleight-of-hand, he makes the knife disappear)

For good.

HANNIGAN

(A little frightened by how far he'd go.)

Rooster!

ROOSTER

Come on, Aggie. We get the fifty grand, we blow this crumby town, and then Lil and me'll meetcha ...

MISS HANNIGAN

Where? ... Oh, yeah.

19 – Easy Street Reprise***(Rooster, Lily, Miss Hannigan)*****ROOSTER, LILY & MISS HANNIGAN**

EASY STREET, EASY STREET,

ANNIE IS THE KEY.

(YES SIRREE, YES SIRREE, YES SIRREE.)

(Spoken)

Yeah!

EASY STREET, EASY STREET

THAT'S WHERE WE'RE GONNA BE.

(ROOSTER and LILY run off - exit DSOP)

HANNIGAN

(At centerstage)

We're coming, Mama!

(Runs off DSOP)

Hey wait for me!

20 — Train Music

(Orchestra)

Scene 3

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

KALTENBORN

(Pre-recorded radio announcer)

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

ICKES *(Pronounced ICK-EEZ)*

Brain trust!

KALTENBORN

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

(ROOSEVELT turns off the radio in disgust.)

ICKES

(Slams hand on table)

Criticism damn it, nothing but criticism! Dammit!

PERKINS

I know, I know.

HULL

It's awful.

MORGANTHAU

Did anybody see the Washington Post this morning?

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

ROOSEVELT

(The eternal optimist)

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

(CABINET just looks at HIM. THEY are silent)

ICKES

Franklin, you've already been elected.

ROOSEVELT

(Trying again)

Every cloud has a silver lining?

(CABINET is quiet)

You're never fully dressed without a smile.

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

HOWE

(To ROOSEVELT, handing him the card)

Oliver Warbucks and friend, Franklin.

ROOSEVELT

Thank you, Louis.* Show them in.

(Pronounced LOUIE)*

HOWE

Oliver...

(WARBUCKS enters with ANNIE almost hiding behind him)

ROOSEVELT

Ah, Oliver, good of you to have come.

WARBUCKS

Good morning, Mr. President.

(ANNIE peeks out at FDR)

ROOSEVELT

Well, who is this we have here?

WARBUCKS

Mr. President, this is my good friend Annie.

ROOSEVELT

Annie.

WARBUCKS

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

ROOSEVELT

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

WARBUCKS

Annie, this is President Roosevelt.

ANNIE

(Shaking hands with ROOSEVELT)

How do you do, President Roosevelt.

ROOSEVELT

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

ANNIE

Thank you, President Roosevelt.

ROOSEVELT

(Turning back in his wheelchair to the CABINET MEMBERS)

Well, shall we begin?

WARBUCKS

(Ushering ANNIE out)

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

ROOSEVELT

No, no, Oliver, let Annie stay.

(To a befuddled ICKES)

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

WARBUCKS

Thank you, Mr. President. Annie.

(WARBUCKS ushers ANNIE to the conference table)

ROOSEVELT

(To ICKES)

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

HULL

Franklin, a child?

ROOSEVELT

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

WARBUCKS

(Standing)

Mr. President, in the words of Calvin Coolidge,

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

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

PERKINS

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

HULL

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

ICKES

Germany, hell! People are starving in this country.

HULL

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

ROOSEVELT

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

MORGANTHAU

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

ICKES

Sit-down strikes, riots...

PERKINS

Floods, dust storms ...

ROOSEVELT

And the FBI still hasn't caught Al Capone.

(ALL look at WARBUCKS)

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

(CABINET turns and begins to talk amongst THEMSELVES)

WARBUCKS

Henry, I'd like to see those figures.

ANNIE

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

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

ICKES

Shh, quiet, little girl.

ROOSEVELT

(Admonishing ICKES)

Harold.

(To ANNIE)

What did you say, Annie?

(ANNIE looks to WARBUCKS, frightened)

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

(WARBUCKS lifts ANNIE up to stand on her chair)

21 — *Cabinet Tomorrow*

(Annie, Cabinet, Roosevelt,
Howe, Warbucks)

ANNIE

(Sings A capella)

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

(Orchestra joins)

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

(SHE stands on the Cabinet table)

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

(MUSIC continues)

ROOSEVELT

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

Harold Ickes, stand up.

ICKES

What?

ROOSEVELT

You heard me, stand up.

(ICKES doesn't move.)

Up, up, up!

(Reluctantly ICKES stands)

Now, Harold, sing.

ICKES

Sing?

ROOSEVELT

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

ICKES

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

ROOSEVELT

Sing!

ICKES

(ICKES sings quietly, but sounds awful)

THE SUN'LL COME OUT
TOMORROW

ROOSEVELT

Louder Harold!

ICKES

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

ROOSEVELT

(Really having fun)

Perkins—

PERKINS & ICKES

(Joining ICKES)

JUST THINKIN' ABOUT
TOMORROW

(ANNIE Joins them as THEY fumble lyrics)

ANNIE, PERKINS & ICKES

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

ROOSEVELT

Solo for the President ...

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

ANNIE

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

ROOSEVELT

UP MY CHIN
AND GRIN, AND SAY —

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

ALL

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

(ALL)

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

ROOSEVELT

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

Harold.

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

HOWE

Mr. President, a telegram.

ROOSEVELT

Ah, yes. Excuse me, everyone.

(Reading the telegram)

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

ANNIE

Oh boy!

(Crosses to ROOSEVELT)

ROOSEVELT

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

WARBUCKS

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

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

ANNIE

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

ROOSEVELT

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

WARBUCKS

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

ANNIE

(As WARBUCKS and ANNIE start to exit left)

'Bye, everybody.

ALL

(Ad lib)

'Bye, Annie.

(ANNIE stops and crosses back to Roosevelt)

ANNIE

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

ROOSEVELT

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

22 — Cabinet End***(Roosevelt, Cabinet, Howe)***

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

ICKES

(Music begins. This is a newly inspired cabinet)

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

PERKINS

Dams!

ICKES

Yes!

HULL

Highways!

ICKES

Yes!

MORGANTHAU

New Post Offices!

ICKES

Yes. And put the unemployed to work building them.

PERKINS

We could create five million new jobs within six months.

HOWE

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

HULL

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

ICKES

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

PERKINS

A new ... vision.

HULL

A new approach.

MORGANTHAU

A new concept.

ICKES

A new dedication.

PERKINS

A new horizon.

MORGANTHAU

A new spirit.

HOWE

A new attitude.

(CABINET all moving downstage center to surround ROOSEVELT)

ROOSEVELT

A new deal!

(ALL applaud ROOSEVELT)

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

(Speak-sings)

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

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

(To CABINET)

Harmony.

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

ALL

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

23 – Train Scene**(Orchestra)****Scene 4**

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

DRAKE

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

GRACE

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

DRAKE

1,236.

GRACE

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

DRAKE

(Very matter-of-factly)

Some of them were from the Bronx, Miss.

WARBUCKS

(From offstage)

Grace, we're back!

ANNIE

(Running on)

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

GRACE

(Taking ANNIE's coat)

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

WARBUCKS

Are you certain?

GRACE

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

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

ANNIE

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

DRAKE

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

WARBUCKS

Ah, finally.

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

(WARBUCKS)

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

(ANNIE crosses to WARBUCKS, excited)

ANNIE

Oh, boy!

WARBUCKS

(Excited)

That sort of locket was manufactured between 1918 and 1924.

GRACE

SORT of locket?

WARBUCKS

Yes.

(Defeated)

Over ninety thousand were made and sold.

ANNIE

Ninety thousand.

WARBUCKS

(Finishes reading the letter)

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

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

ANNIE

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

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

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

GRACE

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

(GRACE and DRAKE exit)

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

WARBUCKS

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

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

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

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

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

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

(WARBUCKS)

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

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

Not bad for an old man, huh?

(THEY stop waltzing center stage.)

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

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

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

Scene 5

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

WARBUCKS

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

Grace! GRACE!

GRACE

(Enters immediately, because she has been evesdropping)

Yes sir?

WARBUCKS

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

GRACE

(Excited, SHE starts to go)

I'll get them right away!

WARBUCKS

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

(WARBUCKS stops GRACE and clumsily dances with HER.)

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

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

Annie. I want to adopt you.

ANNIE

Adopt me?

WARBUCKS

Yes or no?

ANNIE

(After the tiniest beat)

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

(Big hug)

WARBUCKS

Drake!

DRAKE

Yes, sir?

WARBUCKS

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

DRAKE

Yes, sir.

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

WARBUCKS

(Each line grows with excitement.)

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

GRACE

Flowers.

WARBUCKS

...caviar...

GRACE

Caviar.

WARBUCKS

...champagne.

GRACE

(As SHE exits stage right)

Champagne!

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

I'm fine!

25 — *I Don't Need Anything But You*

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

WARBUCKS

(Picking up ANNIE and swinging her around)

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

ANNIE

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

WARBUCKS

(Softening a bit)

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

DRAKE

(Re-entering)

Yes, sir.

WARBUCKS

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

DRAKE

Yes, sir.

(DRAKE exits left)

ANNIE

Oh, and the kids.

WARBUCKS

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

ANNIE

Miss Hannigan, too?

WARBUCKS

(Generous)

Miss Hannigan, too. Why not?

DRAKE

(Re-enters)

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

WARBUCKS

(Imitating DRAKE's stuffiness)

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

GRACE

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

Yes, sir.

WARBUCKS

Grace, have Cecile put Annie...

(Throws this next line away)

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

GRACE

Thank you, sir.

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

WARBUCKS

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

GRACE

Yes, sir.

GUSSIE HER UP,
GUSSIE HER UP,

DRAKE

GUSSIE HER UP,
GUSSIE HER UP!

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

SERVANTS

GUSSIE HER UP,
GUSSIE HER UP!

ALL

ANNIE,
ANNIE,
ANNIE,

DRAKE

EVERYTHING'S HUMMING NOW.

ALL

(Actually sing the words "HUM-HUM")

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

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

GRACE & DRAKE

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

SERVANTS

ANNIE,
ANNIE,
ANNIE,

ALL

LOOK WHAT YOU'VE DONE FOR US.

GRACE & DRAKE

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

SERVANTS

ANNIE,
ANNIE,
ANNIE,

ALL

TURNED ON THE FUN FOR US.

WOMEN

GOODMAN'S GOT SWING,

MEN

BENNY'S THE KING

WOMEN

BY FAR,

MEN

BY FAR,

WOMEN

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

ALL

JUDGE BRANDEIS.

DRAKE

Judge Brandeis has arrived.

ALL

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

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

WARBUCKS

Staff!

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

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

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

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

ANNIE

And I'm the luckiest Kid!

WARBUCKS & ANNIE

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

WARBUCKS

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

WARBUCKS & ANNIE

I DON'T NEED ANYTHING BUT YOU!

WARBUCKS

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

ANNIE

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

WARBUCKS

BU BU BU
ANYTHING BUT YOU!

ANNIE

YESTERDAY WAS PLAIN AWFUL.

ALL

AWFUL!

WARBUCKS

YOU CAN SAY THAT AGAIN.

ALL

AGAIN!

ANNIE

YESTERDAY WAS PLAIN AWFUL.

WARBUCKS

BUT THAT'S...

ANNIE

...NOT NOW,

WARBUCKS & ANNIE

THAT'S THEN

ANNIE

I'M POOR AS A MOUSE,

WARBUCKS

I'M RICHER THAN MIDAS.

WARBUCKS & ANNIE

BUT NOTHING ON EARTH

COULD EVER DIVIDE US!

AND IF TOMORROW,

I'M AN APPLE SELLER, TOO –

I DON'T NEED ANYTHING BUT YOU!

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

WOMEN

HAMLET NEEDED HIS MOTHER

MEN

WOOLWORTH NEEDED HIS SHOP

DRAKE

ORVILLE NEEDED HIS BROTHER

MEN

OR ELSE

WOMEN

HE'D GO

DRAKE

KER-PLOP!

ALL

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

(ALL)

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

I DON'T NEED ANYTHING,

ANNIE

ANYTHING,

ALL

ANYTHING,
I DON'T NEED ANYTHING
BUT YOU!

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

#26 — Party Music

(Orchestra)

BRANDEIS

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

(DRAKE enters with the MUDGES)

DRAKE

(Interrupting)

Sir.

WARBUCKS

What?

DRAKE

Sir.

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

ROOSTER

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

ANNIE

Who are you?

LILY

Honey, we're your Mom and Dad.

(A buzz of disbelief from the crowd)

ROOSTER

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

LILY

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

WARBUCKS

Annie Mudge?

ROOSTER

(Edging into the room)

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

LILY

But we couldn't bring along no baby.

ROOSTER

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

GRACE

(Not buying it totally)

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

ROOSTER

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

(Hands the papers to GRACE)

GRACE

(Takes the birth certificate and reads)

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

ANNIE

October 28th, that's my birthday.

GRACE

It was in her note, Sir.

WARBUCKS

(Stunned)

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

ROOSTER

Mister, please, you gotta believe us.

(HE quickly takes the documents back from GRACE)

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

LILY

(Clutching HER, a little too tightly)

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

GRACE

(Playing detective)

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

ROOSTER

(Beating her to the punch)

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

LILY

Ralph, look! Annie's wearin' it.

ROOSTER

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

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

LILY

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

ROOSTER

She is, she is.

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

WARBUCKS

(For the first time, beaten)

She seems to be.

ROOSTER

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

WARBUCKS

(Puts ANNIE behind HIM)

Take her?!

GRACE

No.

WARBUCKS

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

(HE takes out a check)

ROOSTER

(Part of the scam)

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

WARBUCKS

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

ROOSTER

(Drooling, but trying not to show it)

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

LILY

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

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

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

ROOSTER

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

(Goes a little over the top)

With fresh air, fresh eggs ...

LILY

(Stopping HIM)

Fresh ham.

ROOSTER

Ha, ha, fresh ham.

(Crossing to WARBUCKS to take the check)

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

WARBUCKS

(Pulling check away)

Yes, that's correct. Tomorrow morning.

LILY

(Stunned, a little too loudly)

Tomorrow morning?

WARBUCKS

(HE means business)

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

LILY

Oh.

ROOSTER

Oh.

WARBUCKS

(Deadly)

Problem?

ROOSTER

(Knowing when to leave)

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

LILY

Goodbye, Annie, love.

ROOSTER

Well, goodbye all.

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

Oops, pardon me, blondie. Merry Christmas.

LILY

Season's greetings. One and all.

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

WARBUCKS

(Signals for ALL to ad lib their joy)

Well ... this is wonderful news, Annie.

ALL

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

WARBUCKS

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

ALL

Yes, very nice.

GRACE

You're lucky, Annie.

ANNIE

(Dully. No emotion or editorialization)

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

WARBUCKS

(Trying to make the best of it.)

Mrs. Greer...champagne.

MRS. GREER

Yes, sir.

WARBUCKS

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

(ALL raise glasses)

To Annie Mudge.

ALL

To Annie Mudge.

(ANNIE runs upstairs)

GRACE

(Following ANNIE halfway upstairs)

Annie! Annie!

(ROOSEVELT enters, being pushed by HOWE)

ROOSEVELT

(Grandly, like Santa Claus)

Merry Christmas.

ALL

(Grimly)

Merry Christmas.

ROOSEVELT

(Over HIS shoulder to LOUIS HOWE)

I seem to have the same effect on everyone.

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

(Almost to himself)

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

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

GRACE

(A real Nancy Drew moment)

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

WARBUCKS

(With a step towards FDR)

Mr. President...

ROOSEVELT

(Correcting HIM)

Franklin.

WARBUCKS

Franklin. Franklin, I need your help.

ROOSEVELT

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

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

Scene 6

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

ANNIE

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

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

(Spoken)

Maybe.

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

WARBUCKS

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

(HE sees ANNIE)

Merry Christmas, Annie.

GRACE

Merry Christmas, Annie.

ANNIE

Merry Christmas, Mr. Warbucks, Miss Farrell.

WARBUCKS

You're up early.

ANNIE

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

(To WARBUCKS)

Will you come and see me sometimes?

WARBUCKS

Yes. I'll see you, Annie.

ANNIE

(Brightly)

You're up early too.

WARBUCKS

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

ANNIE

Really!

WARBUCKS

(HE signals to GRACE to usher FDR in)

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

(GRACE brings in ROOSEVELT and HOWE)

ANNIE

Merry Christmas, President Roosevelt.

ROOSEVELT

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

ANNIE

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

(There is an uncomfortable silence. Then —)

WARBUCKS

Franklin?

ROOSEVELT

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

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

ANNIE

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

WARBUCKS

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

ANNIE

David and Margaret Bennett? Where are they?

WARBUCKS

Annie ...

(WARBUCKS can't finish)

ROOSEVELT

(Softening a touch)

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

ANNIE

You mean ... they're dead?

WARBUCKS

Yes, dear.

ANNIE

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

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

GRACE

Are you all right, Annie?

ANNIE

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

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

WARBUCKS

I love you. Annie Bennett.

ANNIE

And I love you, too.

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

Now, who the heck are Ralph and Shirley Mudge?

WARBUCKS

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

GRACE

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

ROOSEVELT

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

The locket. That's your key.

WARBUCKS

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

ANNIE

(Casually)

...and Miss Hannigan.

WARBUCKS & GRACE

(A lightbulb)

And Miss Hannigan!

ROOSEVELT

(A brighter lightbulb)

And Miss Hannigan!

(DRAKE appears in the doorway)

DRAKE

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

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

WARBUCKS

(Overly enthusiastic)

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

MISS HANNIGAN

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

WARBUCKS

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

MISS HANNIGAN

(Dismissive)

Yeah.

WARBUCKS

And this is the President of the United States.

MISS HANNIGAN

(More dismissive)

Sure.

WARBUCKS

And this is my butler, Drake.

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

ANNIE

Hi, kids.

THE ORPHANS

Annie! Annie! Hi, Annie!

ANNIE

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

TESSIE

Oh my goodness!

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

DRAKE

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

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

WARBUCKS

Good.

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

Comes the dawn. Now it all fits together.

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

GRACE

Annie, come look at this.

(ANNIE comes to GRACE and reads the paper)

ANNIE

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

Leapin' Lizards! Who would'a guessed?

WARBUCKS

Show it to the President.

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

DRAKE

Sir, Mr. and Mrs.—

(He makes their name sound like sewer waste)

—“MUDGE.”

WARBUCKS

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

Show them in, Drake.

DRAKE

With pleasure, sir.

(DRAKE exits)

WARBUCKS

Drake, Drake!

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

Franklin? Shall I have them call for your car?

ROOSEVELT

No, Eleanor can wait.

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

DRAKE

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

ROOSTER

Good morning.

ALL

(Cheerfully)

Good Morning!

ROOSTER

And Merry Christmas one and all.

ALL

(More good cheer)

Merry Christmas!

DRAKE

(Going overboard)

Merry, merry, merry, merry...

WARBUCKS

Thank you, Drake.

DRAKE

...Christmas.

ROOSTER

There she is, Shirl, our little girl.

WARBUCKS

Your little girl.

ANNIE

(Very innocently)

Hi, Mom. Hi, Dad.

LILY

(Something's up)

Hello, dear.

ROOSTER

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

WARBUCKS

Allow me.

ROOSTER

(Still in the con)

... and, oh, the check.

WARBUCKS

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

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

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

ROOSTER

(Taking the check)

Certified.

WARBUCKS

Certified.

ROOSTER

Pay to the order of Ralph Mudge.

WARBUCKS

Read it again.

ROOSTER

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

WARBUCKS

(Taking the check)

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

GRACE

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

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

(LILY whacks ROOSTER with purse.)

ROOSEVELT

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

'Bye, Mom. 'Bye, Dad.

WARBUCKS

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

ROOSEVELT

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

(HANNIGAN crosses to stairs, sneaking under WARBUCKS)

DRAKE

Yes, sir.

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

ORPHANS

DECK THE HALL WITH BOUGHS OF HOLLY

FA LA LA LA LA LA LA LA LA

TIS THE SEASON TO BE JOLLY

FA LA LA LA LA LA LA LA LA

WARBUCKS

(Behind ORPHANS on the stairs.)

Solo for Warbucks.

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

FA LA LA LA LA LA LA LA LA

Arrest her too please.

MISS HANNIGAN

Me? I never seen these people 'til yesterday.

LILY

Ahh, come off it, Aggie.

ROOSTER

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

MISS HANNIGAN

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

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

ROOSEVELT

(Tapping MISS HANNIGAN)

The jig is up.

MISS HANNIGAN

(Going to ANNIE)

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

ANNIE

(It's payback time)

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

MISS HANNIGAN

Brat!

(DRAKE grabs HANNIGAN)

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

(Turning to ORPHANS)

And I never liked any of you either.

MOLLY

(Pointing at HANNIGAN)

You! Your days are numbered.

MISS HANNIGAN

Let me at her! Let me...

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

WARBUCKS

Annie, we'd like to meet your friends.

(THE ORPHANS gathering around WARBUCKS and ANNIE)

ANNIE

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

THE ORPHANS

(Quietly)

Hello.

GRACE

Hi, kids.

ANNIE

And this is Mr. ...

(Crosses to WARBUCKS. Looks up. Warmly)

... Daddy Warbucks.

THE ORPHANS

(Quietly)

Hello.

WARBUCKS

Hi, kids.

(WARBUCKS motions to ANNIE towards ROOSEVELT)

ANNIE

(Simply – it's no big deal)

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

THE ORPHANS

(Quietly)

Hello.

ROOSEVELT

(On the back of a campaign train)

Hi, kids.

WARBUCKS

Children, Miss Hannigan is gone for good!

THE ORPHANS

(Jump and cheer)

Yay!

WARBUCKS

And you won't have to work any more!

THE ORPHANS

Yay!

WARBUCKS

Instead, you'll have classrooms! And teachers.

THE ORPHANS

Yea...yuck!

ANNIE

Oh, but listen kids — no more mush!

(SHE marches)

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

THE ORPHANS

(Also marching in tempo)

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

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

WARBUCKS

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

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

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

I KNOW THE DEPRESSION'S DEPRESSING,

GRACE

THE CAROLS ARE STILLED.

THE STORES AREN'T FILLED,

WARBUCKS

AND WINDOWS ARE MINUS THEIR DRESSING.
(Their hands finally unclasp)

GRACE

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

GRACE & WARBUCKS

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

WARBUCKS

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

ANNIE & THE ORPHANS

THE SNOWFLAKES ARE FRIGHTENED OF FALLING,

MOLLY

AND OH, WHAT A FIX,
NO PEPPERMINT STICKS!

WARBUCKS

AND ALL THROUGH THE LAND FOLKS ARE BAWLING,

GRACE

AND FILLED WITH DESPAIR,
'CAUSE CUPBOARDS ARE BARE.

WARBUCKS

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

SERVANTS AND ORPHANS

(SERVANTS are entering from left and right)

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

(SERVANTS AND ORPHANS)

BONG, BONG, BONG, BONG.

BONG, BONG, BONG, BONG.

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

ROOSEVELT

(Cracking an imaginary whip)

ON FARLEY AND PERKINS!

ON ICKES AND WALLACE!

ON MORGANTHAU AND CUMMINGS.

ALL

FILL OUR POCKETS WITH DOLLARS!

ROOSEVELT

ON ROPER AND SWANSON!

ROOSEVELT & WARBUCKS

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

GET ALONG CORDELL HULL.

ORPHANS

GET ALONG, GIDDY UP.

MEN

CALL YOUR COMMITTEE UP.

WOMEN

BUILD EVERY CITY UP.

ALL

CHEER EVERY KIDDY UP.

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

ALL

FILL EVERY STOCKING WITH LAUGHTER,

WE HAVEN'T GOT ROOM FOR ANY MORE GLOOM.

LET'S RING EVERY BELL FROM ITS RAFTER

WARBUCKS

AND CHIME 'CROSS THE LAND:

ANNIE

"TOMORROW'S AT HAND."

WARBUCKS

(Spoken)

THOSE HAPPY DAYS
THAT WE WERE PROMISED...

ROOSEVELT

ARE FINALLY HERE!

ALL

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

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

29 — Bows

(All)

ALL

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

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

(ALL)

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

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

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

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

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

END OF ACT 2

30 — *Exit Music*

(Orchestra)