

Annie

A complex, tough, streetwise kid who is vulnerable when she thinks she might lose what has become most important to her: a newfound “family” who loves her. Throughout the show she shows independent, needy, maternal and hopeful qualities. Although she is at times aggressive or crafty, there is no doubt that Annie is a friendly and caring child. She should be strong vocally and musically and be able to light up the stage in "Tomorrow!"

She has about 140 lines and sings in 11 numbers. She will need to be available to rehearse often.

Acting age: 11 - Vocal range: mezzo-soprano [does not need to already have red hair!]

Anyone who auditions for the role of Annie will not need to also audition for another orphan role.

Libretto Audition: A1 S2 : P18 to P21; A1 S5 : P50 to P 53; A2 S6 : P127 to P 129

Music Audition: Hard Knock Life: bars 16 to 35; Tomorrow: bars 1 to 22 and 63 to end

ANNIE

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

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

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

THE SUN'LL COME OUT

TOMORROW

BET YOUR BOTTOM DOLLAR

THAT TOMORROW

THERE'LL BE SUN!

JUST THINKIN' ABOUT

TOMORROW

CLEAR AWAY THE COBWEBS,

AND THE SORROW,

'TIL THERE'S NONE!

WHEN I'M STUCK WITH A DAY

THAT'S GRAY,

AND LONELY,

I JUST STICK UP MY CHIN

AND GRIN,

AND SAY,

"OH, THE SUN'LL COME OUT

TOMORROW"

SO YA GOTTA HANG ON

'TIL TOMORROW

COME WHAT MAY!

TOMORROW!

TOMORROW!

I LOVE YA TOMORROW!

(A Policeman, LT. WARD, enters)

YOU'RE ALWAYS A DAY AWAY!

WARD

Hey, you, little girl. Come here.

ANNIE

(Scared, trying not to show it)

Yes, Officer?

WARD

That dog there. Ain't I seen him runnin' around the neighborhood? Ain't he a stray?

ANNIE

(Fibbing)

A stray? Oh, no, Officer. He's ... he's my dog.

WARD

Your dog, huh? So, what's his name?

ANNIE

(Fibbing brilliantly)

His name? His name is... Sandy. Right, that's it, Sandy. I call him Sandy, you see, because of his nice sandy color.

WARD

Sandy color. Okay, let's see him answer to his name.

ANNIE

(Scared)

Answer? You mean ... when I call him?

WARD

Right. When you call him. By his name. Sandy.

ANNIE

Well, you see, Officer...

I just got him and sometimes he just doesn't want to answer ...

WARD

Call him!

ANNIE

Okay. Here boy. Here, Sandy.

(The DOG ignores HER)

Sandy...here boy...

(Then very loudly)

SAAAANNNDY!

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

Good Sandy. Good ol' Sandy.

WARD

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

ANNIE

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

WARD

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

ANNIE

Oh, I don't mind the weather.

WHEN I'M STUCK WITH A DAY
THAT'S GRAY AND LONELY
I JUST STICK UP MY CHIN AND GRIN
AND SAY,
OH, "THE SUN'LL COME OUT
TOMORROW"
SO YA GOTTA HANG ON
'TIL TOMORROW
COME WHAT MAY!
TOMORROW,
TOMORROW
I LOVE YA, TOMORROW
YOU'RE ALWAYS A DAY AWAY!
TOMORROW,
TOMORROW
I LOVE YA, TOMORROW
YOU'RE ALWAYS A DAY AWAY!

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GRACE

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

WARBUCKS

(Cowed)

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

(To ANNIE, assessing her)

Annie, huh? Annie what?

ANNIE

(Frightened, confused)

Sir?

WARBUCKS

What's your last name, child?

ANNIE

(Nervously)

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

WARBUCKS

So, you're just Annie, huh?

ANNIE

Just Annie.

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

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

WARBUCKS

(Not knowing what exactly to say)

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

ANNIE

(Eagerly, trying to please)

Oh, boy. Sure.

(ANNIE thinks about it for a second)

Who's Babe Ruth?

WARBUCKS

(Leaving HER, as SHE walks dejectedly downstage)

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

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

What are we supposed to do with this child?

GRACE

(Whispers to WARBUCKS)

It is her first night here, sir.

WARBUCKS

It is? Oh. Hmm.

(To ANNIE)

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

(Ponders)

Why don't you sit down.

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

ANNIE

A movie!

WARBUCKS

Would you like to go to a movie?

ANNIE

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

WARBUCKS

Never?

ANNIE

No, sir.

WARBUCKS

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

(Remembering)

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

ANNIE

Golly.

WARBUCKS

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

GRACE

Yes, sir.

WARBUCKS

Instead, you take Annie to the movies.

GRACE

Yes, sir.

ANNIE

(Obviously disappointed about something)

Aw, gee.

WARBUCKS

Something the matter, Annie?

ANNIE

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

WARBUCKS

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

ANNIE

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

WARBUCKS

(Put off)

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

ANNIE

(Turning on the charm)

Aw, gee.

WARBUCKS

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

(Phone rings. GRACE picks it up)

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

ANNIE

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

ANNIE

(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?

#4 - HARD-KNOCK LIFE

Audition Bars 16 - 35

HANNIGAN: They must've got stuck in traffic.

4 times

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

Moderato (in 4) Vamp

16 Audition Start

(ALL)

(ANNIE) (+ ORPHANS) (ANNIE)

(+ORPHANS) (ALL)

27

(ANNIE) (+ORPHANS) (ANNIE)

(+ORPHANS) (ALL)

Audition End

#6 – TOMORROW**Audition Start**

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

2

3 The

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

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

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

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

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

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

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

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

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

23 *(Dialogue)* 7
 way! 24-30

31 5 36 7
 31-35 36-42

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

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

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

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

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

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

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

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

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

In here at bar 63