

Lieutenant Ward

A policeman who returns Annie to Miss Hannigan after she escapes from the orphanage.

Libretto audition: A1 S2 : P19 to P21

Music audition: NYC: bars 50 to 73; Hooverville: bars 1 to 33

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 says)

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.

Audition NYC
Chorus 50-73 / Star To Be 123-148

36 37 38
N. Y. C. Too-bus-y, too era-zy,

39 40 41
too-hot, too-cold, too-late,

42 43 44 45
I'm-sold a-gain on-N. Y.-C.

46

4
46-49

50

Chorus Audition 50 - 73

51 52 53
N. Y. C. The shad-ows at sun-down, (ALL) (GRACE)

54 55 56 57
the roofs that scrape the sky.

58

59 60 61
N. Y. C. the rich and the run-down, (ALL) (WARBUCKS/GRACE)

62 63 64 65
the big Pa-rade goes by. What oth-er (WARBUCKS)

66

67 68 69
town has the Em-pi-re State and a may-or five foot two? No oth-er

Chorus Audition End

70 71 72 73
town in the whole for-ty eight can half com-pare with you. Oh,

NYC Audition - Star To Be
123 - 148

123 (ALL)

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

114 115 116 117

Detailed description: This block contains the first five bars of the musical score. It starts with a treble clef and a key signature of two flats. The melody is written on a single staff. Bar 123 has a circled measure number '123' above it. The lyrics 'N. Y. C. the whole world keeps com-ing by bus,' are written below the notes. Bar numbers 114, 115, 116, and 117 are placed below the staff. A triplet of eighth notes is marked with a '3' above it in bar 125.

Bar 123 Here - Star to Be - to 148

118 119 120 121 122

plain their yen for...

Detailed description: This block contains bars 118 through 122. The lyrics 'plain their yen for...' are written below the notes. Bar numbers 118, 119, 120, 121, and 122 are placed below the staff.

125 (STAR-TO-BE)

N. Y. C. Just got here this morn - ing

124 125 126

Detailed description: This block contains bars 125 and 126. It starts with a circled measure number '125' above the first measure. The lyrics 'N. Y. C. Just got here this morn - ing' are written below the notes. Bar numbers 124, 125, and 126 are placed below the staff. A triplet of eighth notes is marked with a '3' above it in bar 125.

127 128 129 130

three bucks, two bags, one me.

Detailed description: This block contains bars 127 through 130. The lyrics 'three bucks, two bags, one me.' are written below the notes. Bar numbers 127, 128, 129, and 130 are placed below the staff.

131

N. Y. C. I give you fair warn - ing

132 133 134

Detailed description: This block contains bars 131 through 134. It starts with a circled measure number '131' above the first measure. The lyrics 'N. Y. C. I give you fair warn - ing' are written below the notes. Bar numbers 132, 133, and 134 are placed below the staff. A triplet of eighth notes is marked with a '3' above it in bar 133.

135 136 137 138

up there in lights I'll be. Go ask the

Detailed description: This block contains bars 135 through 138. The lyrics 'up there in lights I'll be. Go ask the' are written below the notes. Bar numbers 135, 136, 137, and 138 are placed below the staff.

139 Slower

Gersh - wins or Kauf - man and Hart the place they love the

140 141

Detailed description: This block contains bars 139 through 141. It starts with a circled measure number '139' above the first measure and the tempo marking 'Slower'. The lyrics 'Gersh - wins or Kauf - man and Hart the place they love the' are written below the notes. Bar numbers 140 and 141 are placed below the staff.

142 143 144

best. Tho' Cal - i - for - nia pays big for their art, their

Detailed description: This block contains bars 142 through 144. The lyrics 'best. Tho' Cal - i - for - nia pays big for their art, their' are written below the notes. Bar numbers 142, 143, and 144 are placed below the staff.

Star To Be End

(STAR-TO-BE)

fan mail comes ad - dressed to N. Y. C.

145 146 147 148

Detailed description: This block contains bars 145 through 148. It starts with '(STAR-TO-BE)' above the first measure. The lyrics 'fan mail comes ad - dressed to N. Y. C.' are written below the notes. Bar numbers 145, 146, 147, and 148 are placed below the staff.

(ALL)

Oo

Detailed description: This block contains bars 147 and 148. It starts with '(ALL)' above the first measure. The lyrics 'Oo' are written below the notes. Bar numbers 147 and 148 are placed below the staff.

#7 - HOOVERVILLE

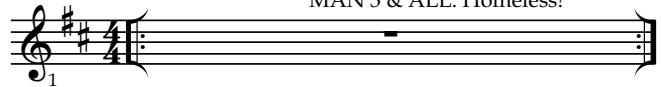
2 Starts

Audition - Bars 1 -33

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

Vamp

Cue to continue:
MAN 1: Ragged.
WOMAN3 & WOMAN 4: Hungry.
MAN 3 & ALL: Homeless!



2

(ALL)

To-day we're liv-ing in a shan - ty, To-day we're scroung-ing for a meal,

(SOPHIE)

To-day I'm steal-ing coal for fi-res, who knew I could steal?

10

(MEN)

I used to win-ter in the tro-pics,

(WOMEN)

I spent my sum-mers at the shore.

(MAN with papers)

I used to throw a-way the pa-pers,

(ALL)

He don't an - y - more.

18

We'd like to thank you Her-ber-t Hoo-ver, For real-ly show-ing us the way,

we'd like to thank you Her-ber-t Hoo-ver; he made us what we are to - day.

26 (ALL)
 Pros-per-i-ty was 'round the cor-ner, 27 28 the co-zy cot-tage built for two 29

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

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

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

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

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

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

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

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