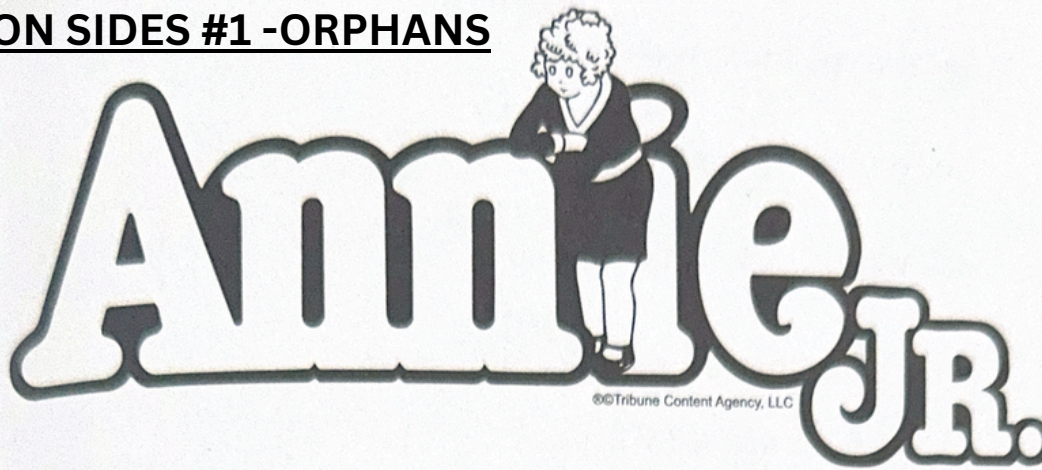


AUDITION SIDES #1 -ORPHANS



(#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.)

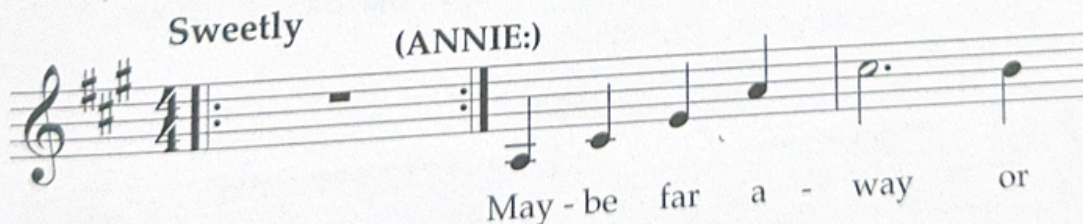
MOLLY

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.



AUDITION SIDES #2 -HANNIGAN

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.

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.

Audition Sides - Apple Seller, Annie, Dogcatcher, Sandy

MOLLY: **KATE, TESSIE:**

but we're gon-na have to pay. Gon-na get our

DUFFY, PEPPER:

fa - ces slapped. Gon-na get our knuck - les rapped.

ORPHANS:

It's the hard - knock life, it's the hard - knock life,

it's the hard - knock life!_____

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

SCENE TWO

(Lights up. A few garbage cans place us on a street corner at St. Marks 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.)

START

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.

Audition Sides - Apple Seller, Annie, Dogcatcher, Sandy

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.

END

(#8 – TOMORROW begins.)

Audition Sides - Grace, Miss Hannigan, Annie

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.)

START **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.)

Audition Sides - Warbucks, Grace, Annie, Drake

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

START 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?

Audition Sides - Warbucks, Grace, Annie, Drake

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.

Audition Sides - Warbucks, Grace, Annie, Drake

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.

END

*(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.)*

Annie Jr. Sides #6 - Rooster, Lily, & Hannigan

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:

Swingy

