

# Annie

## CHARACTER BREAKDOWN

Annie is a complex little girl. She is a tough, streetwise urchin who is nevertheless vulnerable when she thinks she might lose what has become most important to her: a newfound "family" who loves her. She has to be motherly in scene one, independent in scene two, overwhelmed in scenes four and five, needy in scene seven, and hopeful for the future in scenes ten and eleven. The actor who plays Annie must be strong vocally and musically. She must be capable of vocal projection without strain. She also needs a good understanding of subtext so she can act appropriately during the various scenes between Warbucks and Grace, and Miss Hannigan and Grace. Although she is at times aggressive or crafty, the audience should never doubt Annie is a friendly and caring child; she will go to any extent to gain the love of a family to which she can belong.

### Vocal Range

A3 - E5 (G3 - F#5 within a group)

## SCRIPT SIDE 1

*(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.

# **Annie**

## **PEPPER**

Here it comes again.

## **ANNIE**

*(Takes a crumpled note from her pocket, unfolds it and reads it to MOLLY)*  
"Please take good care of our little darling. Her name is Annie."

## **KATE**

*(Mockingly; she has heard this note read a thousand times before)*  
"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, now they're laughing.

## **ANNIE**

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

## **ANNIE**

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

## **SIDE 2**

*(GRACE FARRELL ENTERS, carrying an attache case)*

## **GRACE**

Good afternoon. Miss Hannigan?

## **MISS HANNIGAN**

Yes?

## **GRACE**

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

# **Annie**

*(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 red-headed children.

**MISS HANNIGAN**

# **Annie**

Eleven? A red-head? 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**

*(MISS HANNIGAN laughs)*

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**

# **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.

## **SIDE 3**

*(ANNIE ENTERS. SHE is now dressed in 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.

*(Takes the Tiffany's 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.

*(Opens up the package and looks at the gift. She is clearly unhappy with it, but pretends to like it)*

# **Annie**

Oh. Gee.

## **WARBUCKS**

It's a silver locket, Annie. 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**

*(Going gradually into hysterics and tears; fingering 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

# Annie

(From p. 30 in libretto)

## 3 Maybe

ANNIE: I know. Somewhere.

Sweetly (ANNIE)

May - be far a - way or  
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 hill,  
14 (MOLLY) she's sit - tin' play - in' pi - a - no, (TESSIE) he's sit - tin' pay - in' a bill!  
18 (ANNIE) Bet - cha they're young. (JULY) Bet - cha they're smart. (DUFFY) Bet they col - lect - things like  
(KATE) (PEPPER)  
21 ash - trays and art! - Bet - cha they're good. - Why should - n't they be? -  
(ANNIE & ORPHANS) (ANNIE)  
24 Their one mis - take was giv - in' up me! - So,

# Annie

27  
may - be now it's time, and may - be when I wake,

(ANNIE & ORPHANS) 34 *rit.*  
31 they'll be there, call - in' me "Ba - by," may - be.

*a tempo* 15  
35

50 (ANNIE)  
Bet-cha he reads. Bet-cha she sews. May - be she's made— me a

53 clo - set of clothes!— May-be they're strict,— as straight as a line.—

56 Don't real - ly care, as long as they're mine!— So,

59  
may - be now this prayer's the last one of its kind:

63 won't you please come get your "Ba - by,"

2 (ANNIE & ORPHANS) *rit.*  
65 may - be? —————

(Script resumes on p. 32 in libretto)

## 4 Annie's Escape

TACET



# Annie

(From p. 45 in libretto)

## 8 Tomorrow

**ANNIE:** Everything's gonna be fine.  
For the both of us. If not today, well...

Slowly in 4

*rit.* (ANNIE) *a tempo*

The sun-'ll come out to - mor - row.

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

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

9 sor - row, — 'til there's none! When I'm stuck with a day that's gray and

12 lone - ly, I just stick out my chin and grin and say, "Oh, the

16 sun-'ll come out to - mor - row, so ya got - ta hang on 'til to - mor - row, come what

(SANDY)\* (ANNIE) (SANDY) (ANNIE)

19 may." To - mor - row! To - mor - row! I love ya, To - mor - row! You're

23 WARD: Hey, you! ANNIE: Oh, I  
Little girl. Come here...\*\* 12 36 7 don't mind the

22 al - ways a day a - way!

\* SANDY could "bark"; or continue with ANNIE singing entire line

\*\* See p. 46 for dialogue.

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# Annie

weather... (ANNIE)

43 When I'm stuck- with a day that's gray and lone-ly, I just stick- out my

46 chin and grin and say, "Oh, the sun-'ll come out- to-mor-row,

50 so ya got-ta hang on 'til to-mor-row, come what may." To-

(SANDY) (ANNIE) (SANDY) (ANNIE)

53 mor-row! To-mor-row! I love ya, To-mor-row! You're al-ways a day a-

56 way. To-mor-row! To-mor-row! I love ya, To-mor-row! You're

59 al-ways a day a-

62 way! *rall.* 2

(Script resumes on p. 48 in libretto)

## 9 Scene Change

TACET