

Warbucks

CHARACTER BREAKDOWN

Warbucks

This may be the most challenging role for a student in this age group. He must appear middle-aged, self-assured and confident. At first awkwardly affectionate toward Annie, he soon finds himself completely charmed by her. He begins his transformation when he views "N.Y.C." through Annie's eyes and falls in love with the city again...and with her. The student who plays Warbucks will need to be extremely focused throughout the show. His posture, walk and speech patterns are very important.

Vocal Range

A3 - D5 (Ab3-Eb5 within a group)

SCRIPT

Warbucks

SIDE 1

WARBUCKS

(OFFSTAGE)

Where is everybody?

(OLIVER WARBUCKS, trailed by a uniformed CHAUFFEUR, comes bustling in. WARBUCKS is carrying a bulging briefcase and the CHAUFFEUR is carrying two suitcases. WARBUCKS takes off his overcoat and hands it to DRAKE)

Hello, everybody.

SERVANTS

Sir.

GRACE

Welcome home, Mr. Warbucks.

WARBUCKS

It's good to be home.

DRAKE

How was your flight from Chicago?

WARBUCKS

Not bad... only took eleven hours. Grace?

GRACE

Warbucks

(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

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.
(Frowningly approaching ANNIE, assessing her)
Annie, huh? Annie what?

Warbucks

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

(Obviously not meaning it)

Not at all. I couldn't be happier. Grace, we'll start with the figures on the iron-ore shipments from... Toledo to...

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

What are we supposed to do with this child?

GRACE

(Aside to WARBUCKS)

It is her first night here, sir.

WARBUCKS

(Aside to GRACE)

Hmm.

(To ANNIE)

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

(Checking GRACE to see if this would be all right; GRACE nods "yes")

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

(Obviously disappointed about something)

Aw, gee.

WARBUCKS

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.

ANNIE

Aw, gee.

SIDE 2

WARBUCKS

Ah, finally.

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

Agent Gunderson located the manufacturer of Annie's locket. In Utica, New York.

ANNIE

Oh, boy!

(CROSSES to WARBUCKS, excited)

WARBUCKS

Over ninety thousand were made and sold.

ANNIE

Aw, gee.

WARBUCKS

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

(Takes the locket from the envelope and puts it on ANNIE)

ANNIE

(CROSSING to the settee and sitting down dejectedly)

That's okay. You did your best. Anyway, I guess a kid can get along without folks. You didn't turn out so bad.

WARBUCKS

Grace?

GRACE

Yes, sir?

WARBUCKS

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

GRACE

Warbucks

Right here!

WARBUCKS

(CROSSES to the settee with ANNIE and sits)

Annie. I want to adopt you.

ANNIE

Adopt me?

WARBUCKS

Yes or no?

ANNIE

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!

(They hug. As ANNIE and WARBUCKS embrace, GRACE starts to join them, but then catches herself, realizing that it is their moment, and steps back in embarrassment)

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?

ANNIE

Well, I guess I'd like Miss Farrell here. And Mr. Drake. And Mrs. Pugh. And, well, everybody here.

WARBUCKS

Drake?

DRAKE

(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!

(Skips off for joy)

ANNIE

Oh, and the kids.

Warbucks

WARBUCKS

It'll be way past their bedtime now. 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)

Why not?

SIDE 3

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

ROOSTER

Excuse us, folks... Shirley, look. There's our Annie.

ANNIE

Who are you?

LILY

Honey, we're your Mom and Dad.

ROOSTER

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

LILY

And you're Annie Mudge.

WARBUCKS

Annie Mudge?

LILY

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

Warbucks

(From p. 67 in libretto)

14 N.Y.C.

Brisk Tempo

2 (WARBUCKS & GRACE)
N. Y. C. —

5 The shimmer of Times Square, the pulse, the beat,

9 the drive! 11 (WARBUCKS)
N. Y. C. —

13 You might say that I'm square, but wow! I come

17 a - live. (ALL) 19 The ci - ty's bright as a pen - ny ar - cade. It

21 (ANNIE) blinks, it tilts, it rings. To think that I've lived here all of my life.. and

25 (ALL) 27 nev - er seen these things! N. Y. C. —

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Warbucks

29  The whole world keeps com-ing, by bus, by train,

33  you can't ex-plain their yen for...

37 (STAR-TO-BE)  N. Y. C. — Just got here this morn-ing:

41  three bucks, two bags, one me!

45  N. Y. C., I give you fair warn-ing:

49  up there, in lights I'll be! Go ask the (ALL)

53 Half-time feel  Gersh-wins or Kauf-man and Hart the place they love the best. Though Cal-i-

57  for-nia pays big for their art, their fan mail comes ad-dressed to

Warbucks

61 Show style

N. Y. C. To - mor - row, a pent - house

65 *rall.* (STAR-TO-BE)

that's way up high... To - night? The "Y."

69 *a tempo*

Why not? It's N. Y. C.

73 (ALL)

N. Y. C., You're stand - ing room on - ly.

77 You crowd, you cramp. You're still the champ!

81 A - men for N. Y.

85 *Slowly (in 4)* 86 **USHERETTE:** Immediate seating... there is immediate seating. **WARBUCKS:** Popcorn, what do you say to some popcorn? I haven't had popcorn since... 4

C.

90 (WARBUCKS)

Give in. Don't fight. Good girl. Good night.

94 Sleep tight in N. Y. C.

97

(Script resumes on p. 70 in libretto)

Warbucks

(From p. 79 in libretto)

17 You Won't Be An Orphan For Long

WARBUCKS: ... find out who bought it.

Freely 12 ANNIE: ... kids about this!

13 (WARBUCKS) 14
What a thing to oc - cur: find - ing

16 them, lo - sing her. Oh, you won't be an or - phan for

20 ANNIE: And pretty soon... 2 (ANNIE)
long. So,

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

28 they'll be there, call - in' me "Ba - by," may -

31 **Broadly**
be.

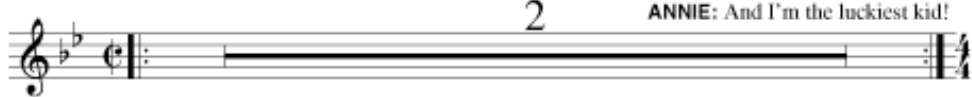
(Script resumes on p. 80 in libretto)

Warbucks

(From p. 92 in libretto)

21 I Don't Need Anything But You

2-beat



WARBUCKS: Annie, I'm the luckiest man in the world!
ANNIE: And I'm the luckiest kid!

3 (WARBUCKS & ANNIE)



To - ge - ther, at last! To - ge - ther, for - ev - er!

7 We're ty - ing a knot they ne - ver can se - ver!



11 (WARBUCKS)



I don't need sun - shine, now, to turn my skies to blue:

15 (WARBUCKS & ANNIE)



I don't need an - y - thing — but you!

19 (ANNIE) (WARBUCKS)



Yes - ter - day — was plain aw - ful. You can say — that a - gain.

23 (ANNIE) (WARBUCKS) (ANNIE) (WARBUCKS & ANNIE)



Yes - ter - day — was plain aw - ful. But that's not now, that's then!

Warbucks

27 (ANNIE) (WARBUCKS)

I'm poor— as a mouse, I'm rich - er than Mi-das,

(WARBUCKS & ANNIE)

31 but noth - in' on earth could ev - er di - vide us!

35

And if to - mor - row, I'm an ap - ple sel - ler, too,

(WARBUCKS) (ANNIE)

39 I don't need an - y - thing, an - y - thing,

(BOTH)

42 an - y - thing! I don't need an - y -

46 thing but you!

(Script resumes on p. 93 in libretto)

Warbucks

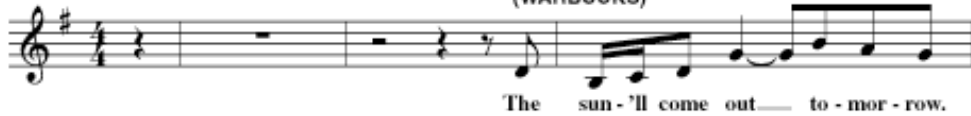
(From p. 103 in libretto)

23 Tomorrow – Reprise

WARBUCKS: So do I, Franklin. A New Deal.

Mod. slow

(WARBUCKS)



The sun-'ll come out— to - mor - row.

(WARBUCKS & ANNIE)



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

(ALL)



6 sun! Just thin-kin' 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,



15 "Oh, the sun-'ll come out— to - mor - row, so ya got - ta hang on 'til to -



18 mor - row, come what may." To - mor - row! To - mor - row! I

Warbucks

21 love ya, to - mor - row! You're al - ways a day a - way! To -

24 mor - row! To - mor - row! I love ya, To - mor - row! You're

26 al - ways a day a - way. *rall.*

(Script resumes on p. 104 in libretto)

The musical score consists of three staves of music in G major. The first staff (measures 21-23) is in 4/4 time. The second staff (measures 24-25) is in 2/4 time. The third staff (measures 26-27) starts in 2/4 time and changes to 4/4 time. The lyrics are: 'love ya, to - mor - row! You're al - ways a day a - way! To - mor - row! To - mor - row! I love ya, To - mor - row! You're al - ways a day a - way.' The word 'al-ways' is hyphenated. The final measure of the third staff has a fermata and the instruction 'rall.'. A note at the bottom right states '(Script resumes on p. 104 in libretto)'.

24 Exit Music

TACET