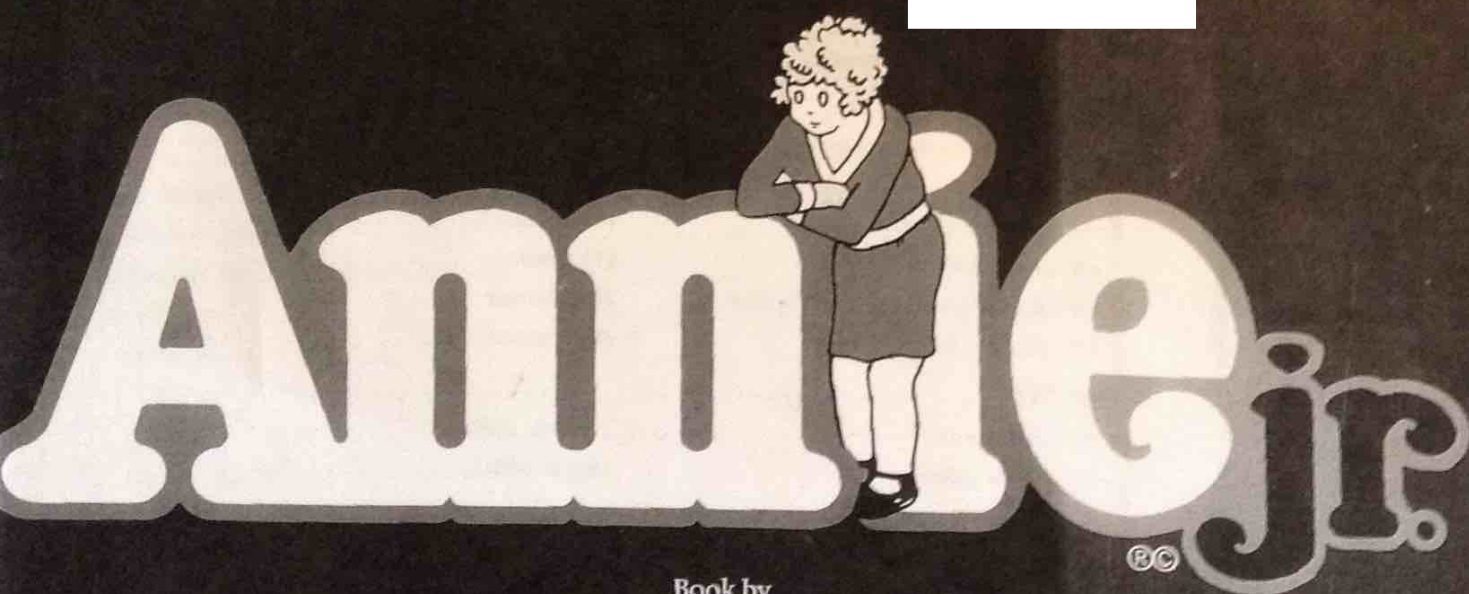


the **BROADWAY**
junior

COLLECTION

Director's Script



Book by
Thomas Meehan

Music by
Charles Strouse

Lyrics by
Martin Charnin

Based on "Little Orphan Annie" By Permission of the *Tribune Media Service, Inc.*



Scene 2

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SCENE TWO*(LIGHTS UP.³⁶)**A few garbage cans place us on a street corner at St. Marks Place.³⁷**It is a chilly December afternoon, a few hours later.**A DOGCATCHER with a rope runs across to STAGE RIGHT. An APPLE SELLER ENTERS, appealing to the occasional passers-by)***APPLE SELLER**Apples, apples. Two for a nickel.³⁸**ANNIE***(Runs out from behind a tenement³⁹)*

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.

ANNIE

Gee thanks, Mister.

APPLE SELLER

Say kid, when is the orphan's picnic?

³⁶ In other words, the stage lights come on again.³⁷ **St. Marks Place:** located in Manhattan in the area known as the East Village, this street is named for the nearby St. Mark's Church-in-the-Bowery, one of New York's oldest places of worship. In the 1930s, the street was one of the more depressed areas of the city. In more recent times, the street became a home to the hippies of the 1960s and the punk culture of the 1970s and 1980s. Today, it's still a gritty center for New York's rebellious young people.³⁸ During the Depression, many people tried to make money by selling apples on the street. There was a glut of agricultural goods (meaning there were far more goods produced than people wanted or needed), which explains why apples were readily available to sell, and why they were sold at such a low price.³⁹ **tenement:** an apartment building, usually rundown and low-rent**LIGHTING NOTE**

The lighting should suggest a bleak, cold outdoor scene.

**DIRECTOR'S NOTE**

Scene two is an opportunity to augment your cast with an assortment of pedestrians. The Depression forced many people into "street related incomes." Students can read about these dismal times and develop their own characters. Don't forget the Bowery Bum, the aristocrat, the bag person, the chestnut vendor, the newsboy, the policeman, the pickpocket, the street cleaner, the mother and child, the tourist and the farmer. Lead your pedestrians through the "LIVE EYE" improvisation exercise in the THEATRE GAMES section of the book, so they can become comfortable with their interactions on the street.

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 UPSTAGE RIGHT, pushing a wheeled dog cage lettered "N.Y.C. Dog Pound".⁴⁰)

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.⁴¹

(The DOGCATCHER EXITS STAGE LEFT. ANNIE watches him go and then turns and notices a DOG OFFSTAGE RIGHT)

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, crawling, ENTERS from STAGE RIGHT and CROSSES to ANNIE. NOTE: SANDY should be played by an actor... a human actor, that is.)

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.

⁴⁰ **dog pound:** a public place where stray dogs are held (or "impounded")

⁴¹ **Astor Place:** a street adjacent to St. Marks Place, named after the wealthy Astor family. John Jacob Astor was a fur trader who made his fortune at the beginning of the nineteenth century, becoming the richest man of his time in the United States. In the nineteenth century, the area was a home to some of New York's most elite families. It was also the site of New York's first free library.

BLOCKING NOTE

ould remain DOWNSTAGE CENTER, chew-
ple until her dialogue with the DOG-
begins.

PROP NOTE

ose to eliminate the wheeled dog cage, the
IER can carry an empty leash.

#8

Tomorrow

(Annie, Sandy)

(See p. 114 for music)

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

THE SUN'LL COME OUT

TOMORROW.

BET YOUR BOTTOM DOLLAR⁴²

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 OUT MY CHIN

AND GRIN

AND SAY,

"OH,

THE SUN'LL COME OUT

TOMORROW,

SO YA GOTTA HANG ON

'TIL TOMORROW,

COME WHAT MAY."

TOMORROW!

SANDY

TOMORROW!

ANNIE

I LOVE YA,

SANDY

TOMORROW!

MUSIC NOTE

CD track #8: "Tomorrow"

Begin playing as ANNIE says "Everything's gonna be fine."

See p. 32 in Piano/Vocal Book for music



LIGHTING NOTE

Spotlight on Annie and Sandy.



BLOCKING NOTE

The pedestrians can remain stationary during "Tomorrow".



MUSIC NOTE

The actor playing SANDY need not be able to sing. He or she could "bark" the lines; you could even reassign the lines to ANNIE, making the song a solo number — as it is in the full version of the show.

⁴² bet your bottom dollar: an expression indicating certainty; refers to something so certain that you'd be safe betting your last dollar on it



DIRECTOR'S NOTE

can ENTER either SR or SL. When he comes on his beat, he should EXIT opposite from the entered.

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Scene 2

ANNIE

YOU'RE ALWAYS A DAY AWAY!

(A POLICEMAN, LT. WARD, ENTERS)

WARD

Hey, you! Little girl. Come here.

ANNIE

Yes, Officer?

WARD

That dog there. Ain't he a stray?⁴³

ANNIE

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

WARD

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

ANNIE

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

WARD

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

ANNIE

Well, you see, Officer... I just got him and sometimes...

WARD

Call him!

ANNIE

Here, Sandy. Here, boy. Sandy.

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

Good Sandy. Good old Sandy.

⁴³ Meaning a **stray** dog (a dog that is lost and/or wandering around)

Scene 2

Page 47

WARD

Next time you take him out, I wanna see him on a leash and with a license,⁴⁴ or else he goes to the pound.

ANNIE

Yes, sir. I understand.

WARD

Now get along with you before you catch your death⁴⁵ 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 OUT MY CHIN
AND GRIN
AND SAY,
"OH,

THE SUN'LL COME OUT
TOMORROW,
SO YA GOTTA HANG ON
'TIL TOMORROW,
COME WHAT MAY."
TOMORROW!

SANDY

TOMORROW!

ANNIE

I LOVE YA,

SANDY

TOMORROW!

ANNIE

YOU'RE ALWAYS A DAY AWAY.

⁴⁴ license: proof of official or legal permission to own something, such as a dog

⁴⁵ to catch your death: an expression meaning — what else? — "to die"

TOMORROW!

SANDY

TOMORROW!

ANNIE

I LOVE YA,

SANDY

TOMORROW!

ANNIE

YOU'RE ALWAYS A DAY AWAY!

(ANNIE and SANDY walk behind a tenement and disappear from sight.)

BLACKOUT

END OF SCENE TWO

#9

Scene Change

(Orchestra)



LIGHTING NOTE



MUSIC NOTE

"Scene Change" for scene change as necessary, fading out as the next

8 in Piano/Vocal Book for music



SCENE CHANGE NOTE

from the city street to the Orphanage. Remove any "city props": street benches, garbage cans. If you choose to 'kout, the ORPHANS can reset their props as they pretend to clean the 't no one could place the broken doll IGAN'S chair better than the "culprit"

SCENE THREE

(The LIGHTS come up as MISS HANNIGAN goes into her office, which contains a desk, a rocking chair, and a rolling office chair. On the desk is a cathedral-style radio.⁴⁶ TESSIE runs in from STAGE LEFT and goes up to MISS HANNIGAN)

**LIGHTING NOTE**

If possible, focus most of the light on MISS HANNIGAN'S office.

MUSIC NOTE

CD track #10 "Little Girls"

Begin playing as MISS HANNIGAN'S dialogue with TESSIE begins, or after the exchange is over. It all depends on how you stage the moment MISS HANNIGAN sits on the doll.

See p. 39 in Piano/Vocal Book for music

**DIRECTOR'S NOTE**

Lyricist Martin Charnin (who directed the origin Broadway production of the show and the 20th anniversary Broadway revival) suggests "Little Girls" be sung in a nervous, cautious manner, as if MISS HANNIGAN is trying to second-guess when the "rotten orphan" will pop out to ruin her day.

**DIRECTOR'S NOTE**

The ORPHANS can be playing cards or otherwise amusing themselves, as long as their actions do not upstage MISS HANNIGAN.

⁴⁶ a 1930s-style radio receiver which in shape resembled the arches of a gothic cathedral

⁴⁷ **Coney Island:** a section of Brooklyn, New York that sits on the Atlantic Ocean. A popular tourist spot since the mid-1800s, Coney Island is still known for its amusement park (featuring the world-famous Cyclone roller coaster, built in 1927), its boardwalk, its beaches and the New York Aquarium.



DIRECTOR'S NOTE

opportunity to discuss with your actors
ance of timing and pacing. MISS HANNI-
ed to pace her reaction to the ORPHANS'
allow them time to transform the argu-
full-blown fight. See the earlier note on



DIRECTOR'S NOTE

MISS HANNIGAN'S demeanor should
ightly when WARD arrives on the scene.
or rehearsing scene three should deal
and motivation. Discuss the fact that
IGAN, who is ever afraid of losing her
he Depression, plays the saint when
ures are present.

*(SHE returns to her office and collapses into her rocking chair. OFFICER
WARD ENTERS from the street, dragging ANNIE by the collar. ANNIE
points out MISS HANNIGAN'S door to WARD and HE knocks.*

MISS HANNIGAN responds to the knock)

Yeah. Come in.

*(As WARD ENTERS MISS HANNIGAN'S office, ANNIE crosses the hall to
greet the ORPHANS)*

WARD

Good afternoon. Miss Hannigan, is it?

MISS HANNIGAN

Yeah.

WARD

I'm Lt. Ward of the 17th Precinct. We found your runaway.

MISS HANNIGAN

Oh, thank you, Officer.⁴⁸



⁴⁸ Actor's note: MISS HANNIGAN is playing the saint so WARD will not see how terribly she
treats the orphans.

Scene 3

Page 51

WARD

She was in one of them⁴⁹ Hoovervilles⁵⁰ over to the river. With a bunch of bums.⁵¹

ANNIE

They weren't bums.

WARD

Had a mangy⁵² mutt with her, but he got away.



A typical Hooverville of the period.

MISS HANNIGAN

Oh, poor punkin', out in the freezin' cold with just that thin sweater. I hope you didn't catch influenza.⁵³ Thanks so much again, 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 WARD out, then REENTERS her office)⁵⁴

The next time you walk out that door, it'll be 1953. Well, are you glad to be back? Huh?

⁴⁹ **one of them:** "one of those"; WARD'S grammar is far from perfect!

⁵⁰ **Hoovervilles:** ramshackle shantytowns that sprang up all over the nation during the Depression to house the huge numbers of homeless Americans. These "villages," which consisted of primitive shelters made of packing boxes and bits of scrap metal, were called "Hoovervilles" in ironic reference to President Herbert Hoover, who many thought responsible for the Depression and their plight.

⁵¹ **bum:** a tramp or vagrant (someone who moves from place to place without a permanent home or way of making a living)

⁵² **mangy:** filthy, dirty or shabby; refers to **mange**, a skin disease caused by mites and characterized by skin lesions, itching and loss of hair

⁵³ **influenza:** a serious and contagious viral infection in which the respiratory tract becomes inflamed. Symptoms include fever, chills, muscular pain and general weakness.

⁵⁴ **Actor's note:** as soon as she sees WARD out, MISS HANNIGAN returns to her old mean self.

ANNIE

(Cowed⁵⁵; reluctantly)

Yes, Miss Hannigan.

MISS HANNIGAN

Liar! What's the one thing I always taught you: never tell a lie.

(Grabs ANNIE around the shoulders, tossing her from side to side.⁵⁶)

GRACE FARRELL ENTERS, carrying an attachè case⁵⁷)

GRACE

Good afternoon. Miss Hannigan?

MISS HANNIGAN

Yes?

GRACE

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

(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.

⁵⁵ cowed: threatened, intimidated

⁵⁶ Actor's note: Again, safety first! MISS HANNIGAN should grab ANNIE by the shoulders and try to hold her in place while ANNIE thrashes around from side to side. ANNIE is always in control, but it will appear to the audience as if MISS HANNIGAN is shaking her.

⁵⁷ attachè case: a thin, hinged briefcase, with flat sides and a lock



DIRECTOR'S NOTE

ANNIE's attitude should change when she enters her office. See the previous note for motivation.



BLOCKING NOTE

If the set includes a door, you might consider this exchange around it. MISS HANNIGAN should push ANNIE out the door as soon as she enters. ANNIE could then look for an opening for the holidays. ANNIE could then open and stick her head out with her list of requirements.

Scene 3

Page 53

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 her⁵⁸)

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

Eleven? A red-head? Sorry, we don't have any orphans like that.

GRACE

What about this child right here?

⁵⁸ Actor's note: a light tap with the foot will suffice. ANNIE can register pain to complete the illusion.

(MISS HANNIGAN rushes in between GRACE and ANNIE and pins⁵⁹ 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 Orphans⁶⁰ 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.⁶¹

GRACE

Then we'll buy her one.

⁵⁹ **pin:** to hold fast and keep from moving

⁶⁰ **Board of Orphans:** the city agency in charge of making sure orphans are properly cared for; in other words, MISS HANNIGAN'S bosses!

⁶¹ "She doesn't have a coat." MISS HANNIGAN'S grammar is not very good either.

Scene 3

Page 55

ANNIE

Oh, boy!

GRACE

Come along, Annie. Mr. Warbucks' limousine⁶² 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 (Miss Hannigan)
(See p. 117 for music)

(ANNIE and the ORPHANS say goodbye. As GRACE and ANNIE EXIT, the ORPHANS run past MISS HANNIGAN, screaming and cheering. THEY EXIT STAGE RIGHT)

MISS HANNIGAN

SOMEDAY I'LL LAND IN THE NUTHOUSE⁶³
 WITH ALL THE NUTS AND THE SQUIRRELS.
 THERE I'LL STAY,

**MUSIC NOTE**

CD track #11 "Little Girls (Reprise)"
 Begin playing after ANNIE'S line.
 See p. 42 in Piano/Vocal Book for music

⁶² limousine: a large, luxurious automobile, usually with a private driver (or "chauffeur")

⁶³ nuthouse: slang for "mental hospital"



LIGHTING NOTE



MUSIC NOTE

Use #12 "Scene Change" as scene change as necessary, fading out as the next scene begins.

#12 in Piano/Vocal Book for music



SCENE CHANGE NOTE

Set from the Orphanage to WARBUCKS' ORPHANS' beds should be removed and replaced with pedestals, flower arrangements, lamps, a candelabra and rug. Lower the curtain representing the mansion interior. (See DIRECTIONS.) If you need to effect the set in full view of the audience, the SERVANTS on the various "mansion props". They approach the stage from the aisles of the mansion. You could close the curtain as the set is being changed, then raise it when the change is complete. The virtue of this is the audience's surprise when the curtain is opened, revealing the splendor of WARBUCKS' mansion.

TUCKED AWAY
"TIL THE PROHIBITION⁶⁴ OF LITTLE GIRLS!

(BLACKOUT)

END OF SCENE THREE

#12

Scene Change

(Orchestra)

⁶⁴ **prohibition:** a law or command that forbids something (in this case, the existence of "little girls"); this is also a reference to the "era of prohibition" from 1920-1933 when the manufacture, sale and transport of alcoholic beverages was outlawed in the United States by the Eighteenth Amendment to the Constitution. Opponents to this Amendment argued that the prohibition of liquor was an unnecessary restriction of personal choice, and the prohibition of liquor was repealed (undone) by the Twenty-first Amendment in 1933.

SCENE FOUR

(LIGHTS up.

The living room of the WARBUCKS mansion.⁶⁵

A couple of hours later.

DRAKE, the English butler,⁶⁶ is supervising the work of the SERVANTS of the house, who are bustling about at work: CECILLE⁶⁷ and ANNETTE, a pair of French maids; MRS. GREER, the housekeeper; MRS. PUGH,⁶⁸ the cook, standing with pad and pen writing out a menu; and FOUR MANSERVANTS.⁶⁹

GRACE FARRELL and ANNIE ENTER through the door. ANNIE is wearing a new hat and a new fur-collared coat)

DRAKE

Good afternoon, Miss Farrell.

GRACE

Good afternoon, Drake.

GRACE

Has Mr. Warbucks arrived yet?

DRAKE

No, Miss. We're expecting him any minute.

ANNIE

Do you really live here, or is this a train station?

⁶⁵ **mansion:** a large, dignified house, usually for the very wealthy

⁶⁶ **butler:** the head servant in a household

⁶⁷ **Cecille:** pronounced "Suh-seel"

⁶⁸ **Pugh:** pronounced "Pyoo"

⁶⁹ **manservant:** a male servant



LIGHTING NOTE

FULL LIGHTS UP here. Use your lighting resources at their fullest capacity. The mansion should appear clean, bright and well-lit.



BLOCKING NOTE

The SERVANTS' movements should be very "prop" Curtises and nods should be used to welcome ANNIE, GRACE and WARBUCKS. The relationship between GRACE, WARBUCKS and the SERVANTS should be obvious from the SERVANTS' demeanor should the "pecking order" among the SERVANTS. You may choose to warm up for scene four rehearsals with the "CHANGE YOUR STATUS" exercise in the THEATRE GAMES section of this book.



COSTUME NOTE

Keep in mind this is a quick costume change for ANNIE.



DIRECTOR'S NOTE

Help the SERVANTS realize their actions are motivated by the pride they take in their work. Nothing is good enough for a guest in THIS mansion!



GRACE

We really live here.

DRAKE

May I take your coat, Miss?

ANNIE

Will I get it back?

GRACE

Of course, dear. Now, what do you want to do first?

ANNIE

The floors. I'll scrub them first; then I'll get to the windows.

GRACE

Annie, you won't have to do any cleaning. You're our guest.

#13 *I Think I'm Gonna Like It Here* (Annie, Grace, Servants)

(See p. 118 for music)

And, for the next two weeks, you're going to have a swell time. Now...

CECILLE WILL PICK OUT ALL YOUR CLOTHES.

CECILLE

Green is her best color; no, blue, I think.

GRACE

YOUR BATH IS DRAWN⁷⁰ BY MRS. GREER.⁷⁰ to draw a bath: to prepare the water for a bath

DIRECTOR'S NOTE

Be "taking it all in" with her eyes as directed to the staff. She should be friendly in her unsophisticated way, and very sincere.



DIRECTOR'S NOTE

Obvious from ANNIE'S delivery of these lines is completely unaccustomed to this environment.



BLOCKING NOTE

SL carrying ANNIE'S coat.



MUSIC NOTE

#13 "I Think I'm Gonna Like It Here" begins after GRACE says "You're our guest."
#48 in Piano/Vocal Book for music



LIGHTING NOTE

STY should follow ANNIE as the SERVANTS draw their attention on her.

Scene 4

Page 59

MRS. GREER

Soap... no, bubbles, I think.

GRACE

ANNETTE COMES IN TO MAKE YOUR BED.

ANNETTE

The silk; no, the satin sheets, I think.

ANNIE

I THINK I'M GONNA LIKE IT HERE!

GRACE, SERVANTS

WHEN YOU WAKE,
RING FOR DRAKE.
DRAKE WILL BRING YOUR TRAY.
WHEN YOU'RE THROUGH,
MRS. PUGH
COMES TO TAKE IT AWAY.

GRACE, SERVANTS

NO NEED TO PICK UP ANY TOYS.

ANNIE

That's okay, I haven't got any, anyway!

GRACE

NO FINGER WILL YOU LIFT, MY DEAR.

GRACE, SERVANTS

WE HAVE BUT ONE REQUEST:
PLEASE, PUT US TO THE TEST.





ANNIE
I KNOW I'M GONNA LIKE IT HERE.

GRACE, SERVANTS
(Simultaneously)
WE KNOW YOU'RE GONNA LIKE IT HERE.



LIGHTING NOTE
UP at the end of the song.



BLOCKING NOTE
1st CHAUFFEUR ENTER SR. CHAUFFEUR
exits and EXITS SR. DRAKE takes WAR-
OFFSTAGE. When DRAKE returns, he
re rest of the SERVANTS.

⁷¹ **Actor's note:** The SERVANT should only pretend to pinch ANNIE, and let ANNIE react as if she has actually been pinched.

⁷² **chauffeur:** a private driver

⁷³ **overcoat:** a heavy coat worn over other clothing in times of cold weather

SCENE SIX*(LIGHTS up.)*

*MISS HANNIGAN'S office in the Orphanage, as in SCENE THREE.
MISS HANNIGAN, seated by her desk, notices the time and turns
on the cathedral-style, table-model¹⁰⁰ Philco¹⁰¹ radio)*

ANNOUNCER'S VOICE

Once again we bring you the romance of Helen Trent... who sets out to prove that just because a woman is thirty-five or more, romance in life need not be over.¹⁰²

MISS HANNIGAN

God, I hope not.

*(GRACE FARRELL ENTERS)***GRACE**

Good afternoon, Miss Hannigan.

MISS HANNIGAN*(Switching off the radio)*

Whatsa matter, Warbucks fed up with Annie already?

GRACE

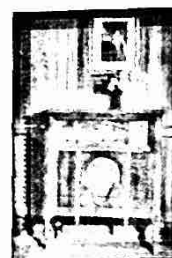
On the contrary...

(Hands MISS HANNIGAN a legal document)

Miss Hannigan, this has to be signed and sent back to the Board of Orphans no later than 10 o'clock tomorrow.

MISS HANNIGAN

What for?



A radio from the period.

**LIGHTING NOTE**

LIGHTS UP on MISS HANNIGAN'S office.

**SCENE CHANGE NOTE**

MISS HANNIGAN'S office should be set as in scene three. If the office is permanently set DOWNSTAGE RIGHT, the scene can be staged in front of the curtain, which can close after scene five is over. In case, this must be a quick scene change, as no scene change music has been provided. You may choose to open the curtain for "Easy Street". If you might add a set of stairs suggesting another of the Orphanage office, to open up choreographic possibilities.

**DIRECTOR'S NOTE**

The ANNOUNCER'S VOICE could come from a chorus member on an OFFSTAGE microphone. Use "reverb" on your sound system to simulate a radio voice from the period.

**COSTUME NOTE**

In preparation for her entrance in scene seven, Annie should spend the next scene changing backstage from her orphan costume to her red dress, new shoes and curled hair. She should continue wear her broken locket and should have the cribbed note in her pocket.

¹⁰⁰ Meaning it is a small unit, designed to sit on a tabletop or on a shelf

¹⁰¹ Philco was a popular American radio manufacturer of the era. It later went on to manufacture television sets.

¹⁰² Radio was at the height of its popularity in the 1930s and 1940s, before the advent of television. During the Depression, radio programs provided listeners with a temporary escape from their worries. Radio programming consisted of live music, comedy shows (featuring the likes of Jack Benny, Burns and Allen, Ed Wynn and Amos 'n' Andy) and dramas. Soap operas like "The Romance of Helen Trent" (so called because they were primarily sponsored by soap companies) saw an explosion of popularity in 1933, the year they burst onto the national radio broadcasting scene.

GRACE

Because Mr. Warbucks is so taken with Annie that he wants to adopt her.

MISS HANNIGAN

Annie? The daughter of a millionaire?

GRACE

The daughter of a billionaire.

MISS HANNIGAN

Would you excuse me for a moment, please?

(Goes out into the hallway, lets out a long, loud scream of fury and frustration, then returns to the office)

Got any more wonderful news?

GRACE

Merry Christmas, Miss Hannigan.

(As GRACE EXITS, she bumps into ROOSTER)

ROOSTER

Oops, pardon me, blondie.¹⁰³

(GRACE gives ROOSTER a disdainful look and EXITS; ROOSTER ENTERS)

Hi ya, Sis. Long time no see.

MISS HANNIGAN

Rooster? They finally let you outta prison? What were you in for this time?

ROOSTER

Some old geezer¹⁰⁴ said I swindled¹⁰⁵ him outta eleven hundred bucks.

MISS HANNIGAN

Why'd he say that?

¹⁰³ **blondie**: slang for a person with blonde hair (such as GRACE)

¹⁰⁴ **geezer**: slang for an eccentric old man

¹⁰⁵ **swindle**: to cheat out of money or property

BLOCKING NOTE

SL as ROOSTER and LILY ENTER SL. It w the audience's attention to the n ROOSTER bumps into GRACE, as the g moment in scene ten will lead to his

DIRECTOR'S NOTE

a shady yet flashy character. His move- ne of voice have an air of overconfi- bould set him apart from the other ILY follows ROOSTER wherever he goes self-absorbed. ROOSTER makes the ILY uses her purse mirror to fix her ly lipstick.

Scene 6

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LILY

(ENTERING)

Because the Rooster swindled him outta eleven hundred bucks.

ROOSTER

Sis, I'd like you to meet a friend of mine from...

LILY

Jersey City!¹⁰⁶

MISS HANNIGAN

Rooster, do me a favor. Get outta here.

ROOSTER

So who was the blondie I bumped into when I come in? Looked like she had a couple of dollars.

MISS HANNIGAN

She works for Oliver Warbucks.

LILY

The Oliver Warbucks?

MISS HANNIGAN

Annie, one of the orphans from here, is gettin' adopted by him.

LILY

Crummy orphan!

ROOSTER

Yeah, livin' in the lap of luxury¹⁰⁷ while the two Hannigan kids ended up on the skids!¹⁰⁸

#15 Easy Street (Rooster, Miss Hannigan, Lily)

(See p. 124 for music)

IT AIN'T FAIR

HOW WE SCROUNGE¹⁰⁹

¹⁰⁶ **Jersey City:** a city in northeast New Jersey, across the Hudson River from lower Manhattan

¹⁰⁷ **the lap of luxury:** an expression meaning a state of great wealth and material comfort

¹⁰⁸ **on the skids:** bankrupt, in financial distress

¹⁰⁹ **scrounge:** to beg; also, to rummage around for food and supplies



BLOCKING NOTE

MISS HANNIGAN gets up from her chair and moves DOWNSTAGE or CENTERSTAGE into place for the beginning of "Easy Street".



MUSIC NOTE

CD Track #15 "Easy Street"

See p. 65 in Piano/Vocal Book for music



LIGHTING NOTE

LIGHTS brighter on ROOSTER, MISS HANNIGAN and LILY during the song.

FOR THREE OR FOUR BUCKS,
WHILE SHE GETS WARBUCKS.

MISS HANNIGAN

THE LITTLE BRAT!
IT AIN'T FAIR. THIS HERE LIFE
IS DRIVIN' ME NUTS!
WHILE WE GET PEANUTS,
SHE'S LIVIN' FAT!

LILY

MAYBE SHE HOLDS THE KEY,
THAT LITTLE LADY...

MISS HANNIGAN

TO GETTIN' MORE BUCKS

ROOSTER

INSTEAD OF LESS!
MAYBE WE FIX THE GAME
WITH SOMETHING SHADY...

LILY

WHERE DOES THAT PUT US?

ROOSTER

GIVE YOU ONE GUESS!

ROOSTER, MISS HANNIGAN, LILY

YES!
EASY STREET!¹⁰
EASY STREET!
ANNIE IS THE KEY,
YES SIRREE,
YES SIRREE,
YES SIRREE,
YEAH!
EASY STREET!

¹⁰ **easy street**: an expression meaning a state of financial security, wealth and independence

Scene 6

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EASY STREET!

THAT'S WHERE WE'RE GONNA
BE!

(BLACKOUT)

END OF SCENE SIX

#16

Scene Change

(Orchestra)

**LIGHTING NOTE**

Blackout at the end of "Easy Street".

**MUSIC NOTE**

CD track #16 "Scene Change"

Play this track as scene change music, repeating as necessary. The track is short enough you should not need to fade it out when the next scene begins. Simply let it finish and begin the dialogue over it.

See p. 69 in Piano/Vocal Book for music.

**SCENE CHANGE NOTE**

The curtain closes at the end of scene six. The mansion drop is lowered. WARBUCKS' desk (with phone) and chair should be set DOWNSTAGE CENTER. (If the curtain remained closed during "Easy Street", the mansion set should be prepared during the previous scene.) When the curtain reopens at the beginning of scene seven, SERVANTS can be setting the "mansion props" as in scene 1. The passage of time could be accentuated by the addition of a Christmas wreath to the front door.