

Annie Junior Audition information

Audition date: **August 15, 2026 8:30-9:15 ANNIE ONLY**
9:30-12:20 Other 5 main characters

Show dates: **February 19 and 20 2027**

Rehearsals: Every **Wednesday** beginning **August 19 3:15-5:00**

We will be auditioning for these six main characters:

Annie (can be any girl grades 5th grade and up)

Miss Hannigan

Grace Ferrell

Oliver (Daddy) Warbucks

Rooster

Lily

These characters will be assigned based on auditions:

Orphans – Molly Kate, Tessie, Pepper, July and Duffy

Adult men – Bundles, Officer Ward, Drake, Bert Healy, President Roosevelt

Adult women – Cecile, Annette, Mrs. Greer, Mrs. Pugh

There are multiple other characters including – Apple seller, Dogcatcher, Officer, etc that will be assigned from the ensemble.

IF you want to only be in ensemble and don't come to auditions, please know that we will assign all parts from participants at auditions first.

WE NEED A DOG!

One student who loves to be funny and dress up will need to be our **Sandy**.

Annie the Sun'll Come Out

Act 1 Scene 4, Act 1 Scene 5 and Act 2 Scene 5

Miss Hannigan Little Girls

Act 1 Scene 4, Act 2 Scene 2

Grace I Think I'm Gonna Like it Here

Act 1 Scene 4, Act 1 Scene 5, Act 2 Scene 5

Warbucks You Won't Be an Orphan for Long

Act 1 Scene 5, Act 2 Scene 5

Rooster Easy Street

Act 2 Scene 2

Lilly Easy Street

Act 2 Scene 2

From The Broadway Musical "ANNIE"

Tomorrow

Music by
CHARLES STROUSE

ly
IN CHARNIN

Moderately slow

mf

F Fmaj7 Bb maj7 Am7

The sun-'ll come out to-mor-row, bet your bot-tom dol-lar that to-

Dm Dm (C bass) Bb maj7 C F Fmaj7

mor-row there'll be sun! Jus' think-ing a - bout to - mor-row

Bb maj7 Am7 Dm Dm (C bass) Bb maj7 C sus4 C

clears a-way the cob-webs and the sor-row till there's none. When I'm stuck with a

day that's gray and lone - ly, — I just stick out my chin and grin and

say: — Oh! The sun - 'll come out — to - mor - row,

f *(subito)* *mp*

{ So you } got to hang on till to mor - row — come what may! To -
 { Oh! I }

(small notes are optional harmony)

mor - row, to - mor - row, I love ya to - mor - row, you're { al - ways }
 { on - ly } a day a -

F Fmaj7 B♭maj7 C7sus4 2. F Fmaj7

way! _____ The mor-row, to - mor-row, I

F7 B♭ F C7sus4 C7 F C7sus4

love ya to - mor-row, you're { al - ways } a day a - way! To -

F Fmaj7 F7 B♭ F C7sus4 C7

mor-row, to - mor-row, I love ya to - mor-row, you're { al - ways } a day a -

F Fmaj7 B♭maj7 C7sus4 F

way! _____

Little Girls

Lyric by
MARTIN CHARNIN

Music by
CHARLES STROUSE

Plain Mean

Piano introduction in G major, 4/4 time. The right hand features a melodic line with triplets and slurs, starting with a forte (*f*) dynamic. The left hand provides a simple harmonic accompaniment with sustained notes.

Em9

Em6

Lit - tle girls, lit - tle girls, ev - 'ry-where I turn I can see them

Vocal line and piano accompaniment for the first line of lyrics. The piano part continues with a steady accompaniment, marked mezzo-forte (*mf*).

Em9

Dmaj7

Lit - tle girls, lit - tle girls, night and day I eat, sleep and breathe 'em. I'm an or - di - nar - y

Vocal line and piano accompaniment for the second line of lyrics.

Dm7

G#m

G#m7

A

D#7

wom - an with feel - ings. I'd like a man to nib - ble on my ear, but I ad -

Vocal line and piano accompaniment for the third line of lyrics.

G#m

Em

Bm

Gm

B

C#7

mit no man has bit, so how come I'm the moth-er of the

F#7+5

F#7

Am6
(B bass)

B7

Em9

year? Lit - tle cheeks, lit - tle teeth, ev - 'ry-thing a - round me is
 How I hate lit - tle shoes, lit - tle socks and each lit - tle

Em6

Am7

Am6

lit - tle, If I wring lit - tle necks
 bloom - er, I'd have cracked years a - go

Am7

Am6

Bb7

Sure - ly I will get an ac - quit - tal.
 If it weren't for my sense of hu - mor.

3

Some wom - en are drip - ping with dia - monds,
 { Some day I'll step on their freck - les,
 { Some day I'll land in the nut - house,

Some wom - en are drip - ping with
 Some night I'll straight - en their
 With all the nuts, and the

C#+ F#7 Am (B bass) B7 Em7

pearls
 curls
 squirr'ls

Luck - y me, luck - y me,
 Send a flood, send the flu,
 There I'll stay, tucked a - way,

look at what I'm drip - ping with
 an - y - thing that you can do to }
 till the pro - hi - bi - tion of

A B7 1. E tacet

lit - tle girls.

3

2. E tacet E

girls.

3

From The Broadway Musical "ANNIE"

I Think I'm Gonna Like It Here

Lyric by
MARTIN CHARNIN

Music by
CHARLES STROUSE

Happy and bright

mf

C C7 F Fm (G bass) G7 C

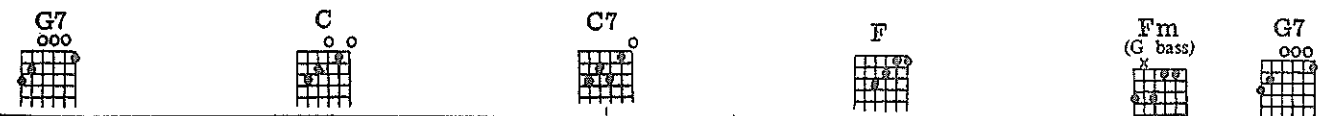
Ce - cile is will lay out all your clothes;
This is a ver - y friend - ly place;

Dm7 G7 Gm7 G7 C C7


Your bath is
It makes your

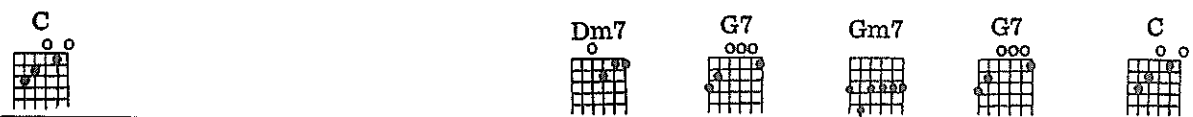
F G7sus4 C Cmaj7 Cm7

drawn by Mis - sus Greer.
wor - ries dis - ap - pear.




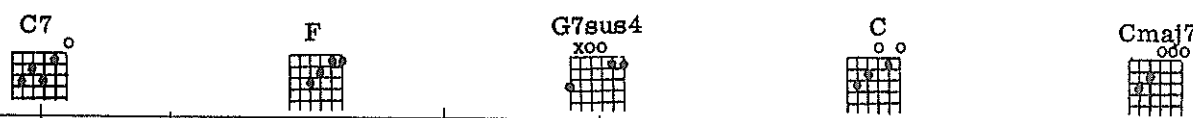
An nette comes in to make your
 I love the way it says "hel-



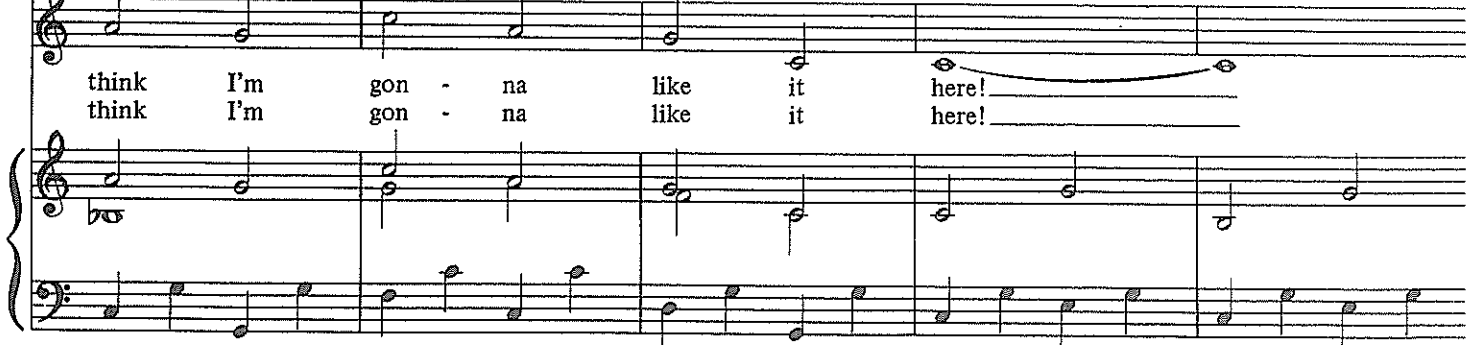


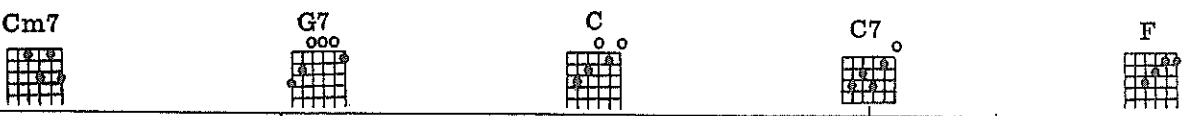
bed.
 lo." I I



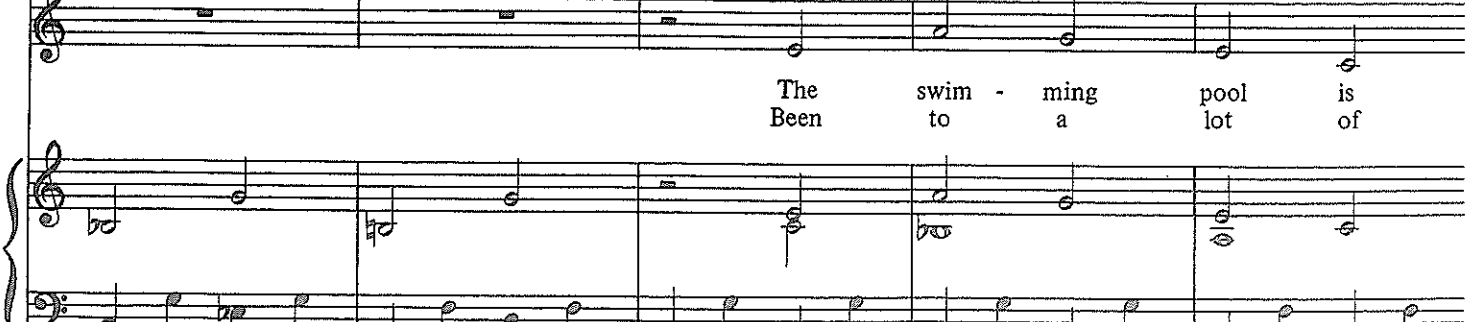



think I'm gon - na like it here!
 think I'm gon - na like it here!






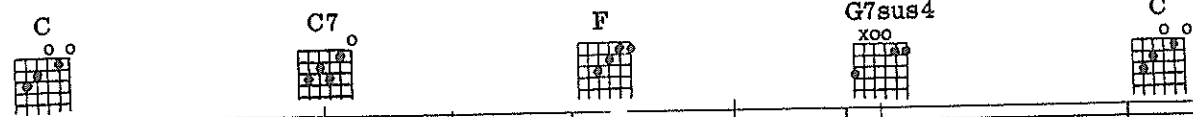
The swim - ming pool is
 Been to a lot of



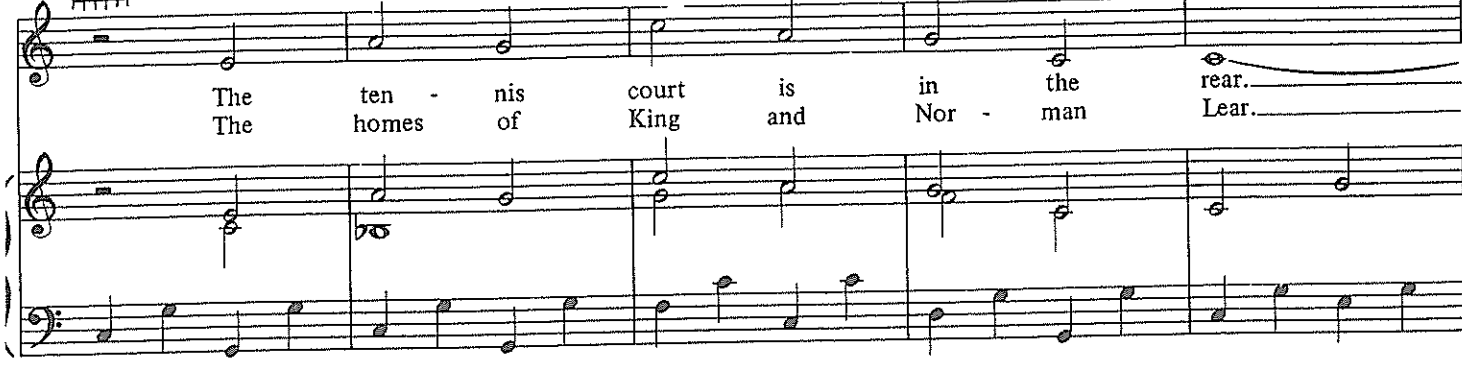
Fm (G bass) G7 C Dm7 G7 Gm7 G7


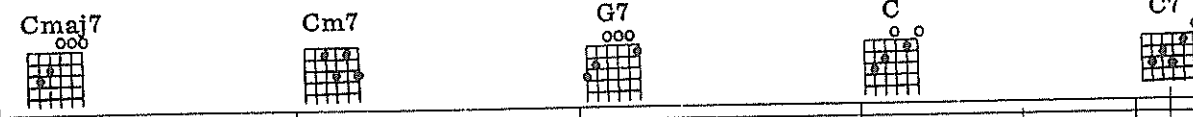
to the left;
fan - cy spots;



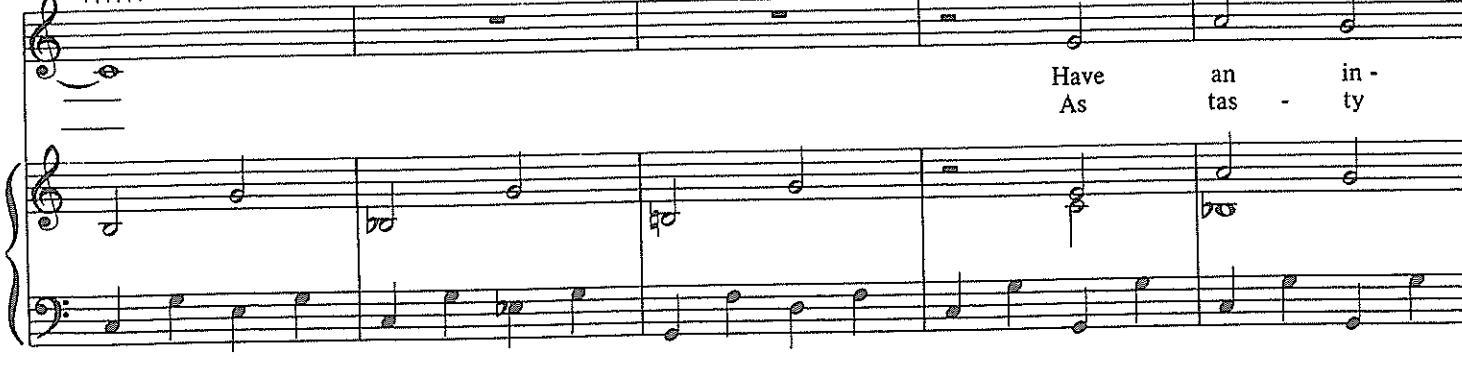
C C7 F G7sus4 C


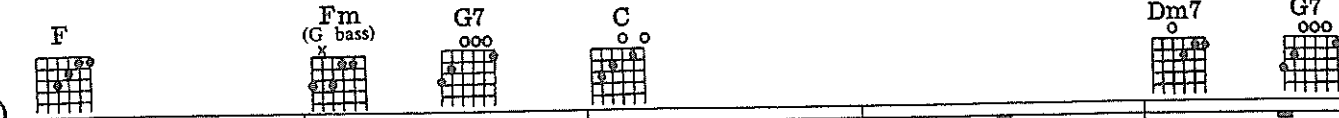
The ten - nis of court is and in the rear.
The homes of King and Nor - man Lear.



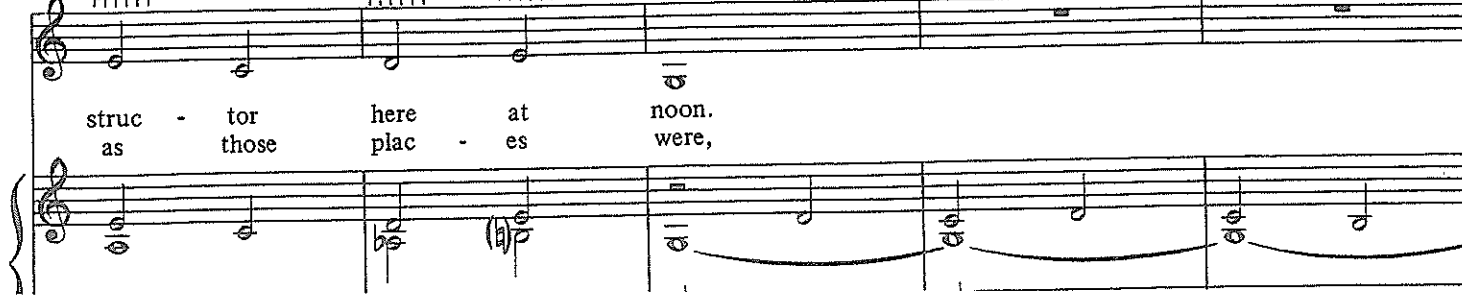
Cmaj7 Cm7 G7 C C7


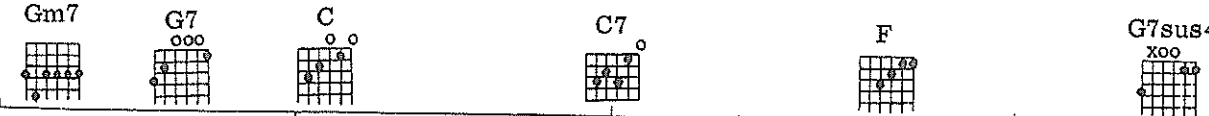
Have an in -
As tas - ty



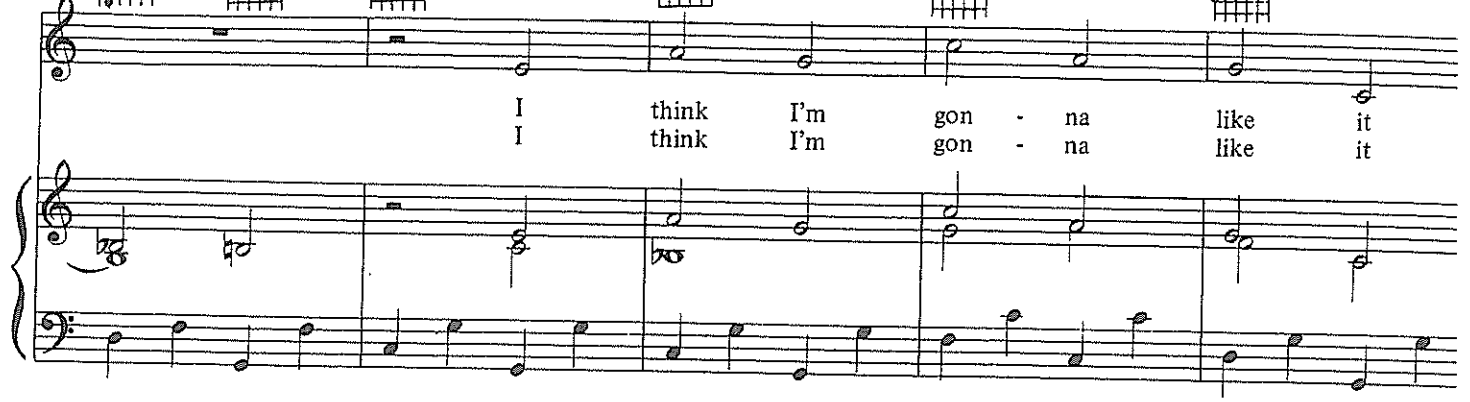
F Fm (G bass) G7 C Dm7 G7


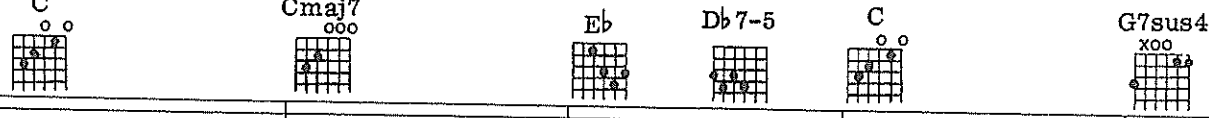
struc - tor here at noon.
as those plac - es were,



Gm7 G7 C C7 F G7sus4


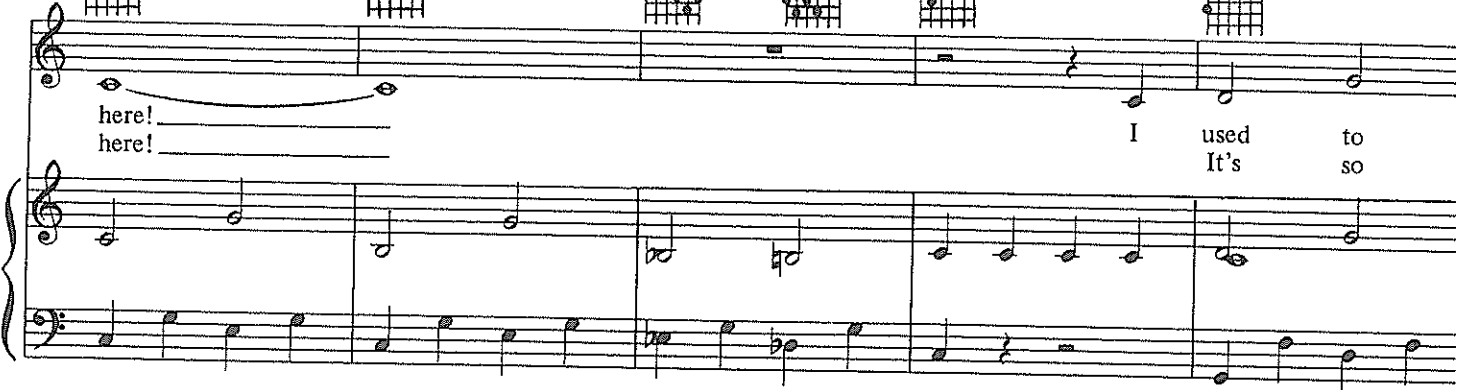
I think I'm gon - na like it
 I think I'm gon - na like it




C Cmaj7 Eb Db7-5 C G7sus4


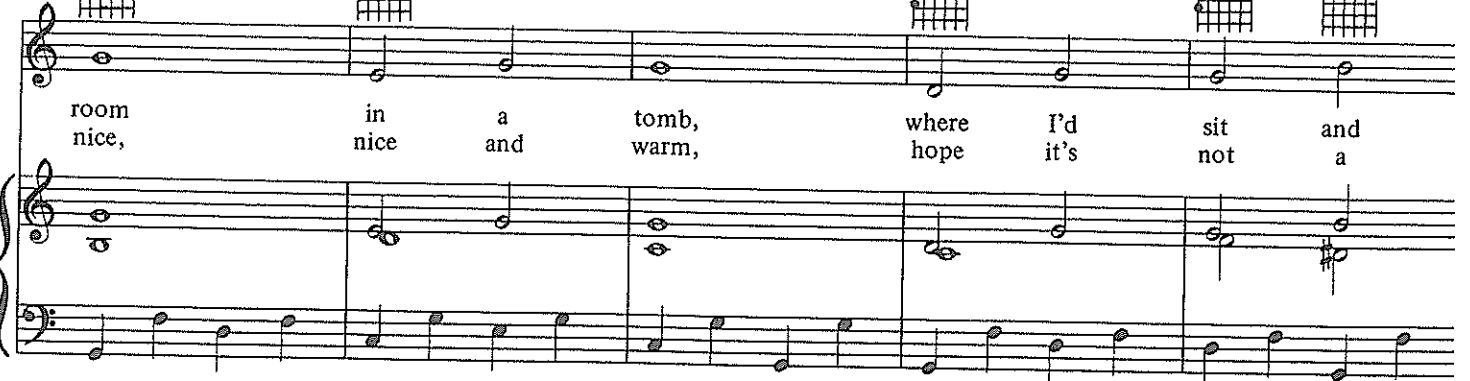
here! _____
 here! _____

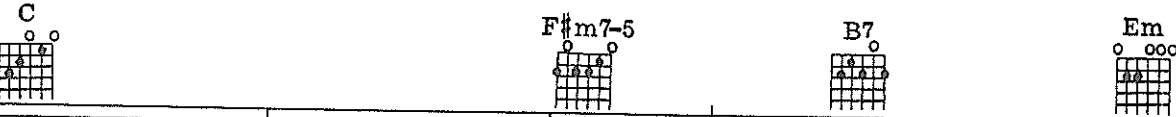
I used to
 It's so



G7 C G7sus4 G7 G7+5



room nice, in nice a and tomb, where I'd sit and
 nice, nice and warm, hope it's not a



C F#m7-5 B7 Em


freeze. _____
 dream. _____

Get me now, Ho - ly
 Hope it lasts, Hope ly it



You Won't Be An Orphan For Long

Lyric by
MARTIN CHARNIN

Music by
CHARLES STROUSE

With slowly mounting martial excitement

G7 (000) F (G bass) F# (G bass) G7 (000)

If he should need the F. B. I.,
need U. S. Ma - rines,

C G+ C G7-9 C F# G7

then he will have the F. B. I., With all the fa - vors
then he will have U. S. Ma - rines, And ev - 'ry cor - ner

in tempo

C G+ C G7-9 C C-5

that he's done, J. Ed - gar Hoo - ver owes him one, and
of the globe will be in - clud - ed in his probe. Where

poco

C C+ F7 Bb F+

then the mid - night oil gets burned, till not a stone is
oth - er men would call it quits, he'll use his for - tune

rall. molto *mf a tempo*

Bb Fm6 (A♭ bass) G7 Eb maj7 Eb m Bb (F bass) Fm (A♭ bass)

left un - turned! He will search ev - 'ry - where, and he'll find them I
and his wits! 'Cross the street or cross the sea, An - nie sweet, we guar - an -

G7 F7

1. Bb G7 F (G bass) F# (G bass)

swear, oh you won't be an or - phan for long. If he should
tee that you won't be an

2. F7 Bb

or - phan, no you won't be an or - phan for long!

From The Broadway Musical "ANNIE"

Easy Street

Lyric by
MARTIN CHARNIN

Music by
CHARLES STROUS

Nice and mean

Out of tempo

Am

G

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a *mf* dynamic and a *colla voce* instruction. Chord diagrams for Am and G are shown above the vocal line.

I re - mem - ber the way our saint - ed

Musical notation for the second system, including vocal line and piano accompaniment. The piano part features triplets. Chord diagrams for C, Fm, C, Fm, C, E7, Am, and G are shown above the vocal line.

moth - er would sit and croon us her lul - la - by, she'd say "Kids, there's a place that's like no

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features triplets. Chord diagrams for C, Fm, C, E, Am, E, Am, and G are shown above the vocal line.

oth - er, you got - ta get there be - fore you die. You don't get there by play - in' from the

C Fm C Fm C E7 Am G

rule book, you stack the a - ces you load the dice!" Moth-er dear, oh I know you're Down There

C Fm C E Am G7 C

lis - t'nin', we're gon - na fol - low your sweet ad - vice to 1. Eas - y
2. Eas - y

poco rit.
a tempo

C7 F Ab7 C E7

Street! Eas - y Street! Where you
Street! Eas - y Street! Street! Where the

Am D7 F (G bass) G7 C

sleep 'til noon, (Yeah yeah yeah!) She'd re -
rich folk play (Play all day!) Move them

C7 F Fm6

peat feet eas - y Street
 eas - y Street

C A7 1. D7 G7 C E7

bet - ter get there soon. You don't
 when_ you

2. D7 G7 C F7

get there, stay!

C F7 C F7 C9

p *f*

ANNIE

(laughs)

Yes, Miss Hannigan.

MISS HANNIGAN

Liar! What's the one thing I always taught you: Never tell a lie
Well, what's the one thing I always taught you?

ANNIE

(laughs)

Never tell a lie, Miss Hannigan.

MISS HANNIGAN

(Pacing, crazily)

For what you done I could get fired. Have the Board of Orphans stickin' their nose
in here. Well, you'll pay for it. I promise.

*(There is a knock at the door. HANNIGAN crosses to door and turns
back to ANNIE and talks to her as though she were a dog)*

Stay!

(Opening door)

Annie
Hannigan, Grace

Act 1 Scene 4

GRACE

(Entering)

Good afternoon, Miss Hannigan?

MISS HANNIGAN

Yeah?

GRACE

(Extends HER hand)

Oh, good. I'm Grace Farrell

MISS HANNIGAN

(looks at HER hand)

So?

GRACE

and the New York City Board of Orphans suggested that

MISS HANNIGAN

(Panic)

Wait! Hold it! I can explain everything!!! It wasn't my fault. It was Annie, you see, who got into Bundles' laundry bag and .

GRACE

Miss Hannigan, I

MISS HANNIGAN

... and, sure, I know I should of called Mr. Donatelli instead of the cops, but I ...

GRACE

Miss Hannigan, I'm sorry, but I haven't the slightest idea what you're talking about.

MISS HANNIGAN

Wait a minute, hold it, sister, I get it.

(Referring to Grace's briefcase)

If it's beauty products you're peddling, I don't need any. Get out.

GRACE

Miss Hannigan, I am not "peddling" anything. I'm private secretary to Oliver Warbucks.

MISS HANNIGAN

(interrupting)

Oliver Warbucks? *THE* Oliver Warbucks?

GRACE

THE Oliver Warbucks.

MISS HANNIGAN

(Crosses upstage of GRACE and offers her a seat)

Love the hat!

(Sitting)

I read in Winchell's column that Oliver Warbucks is the world's richest unmarried man.

(ANNIE positions herself behind HANNIGAN, sitting on the floor, able to make eye-contact with GRACE)

GRACE

(All business)

I wouldn't know, I don't read Mr. Winchell. Miss Hannigan, Mr. Warbucks has decided to invite an orphan to spend the Christmas holidays at his home.

MISS HANNIGAN

An orphan?

GRACE

Yes, an orphan.

MISS HANNIGAN

You sure he wouldn't rather have a lady? I got two weeks comin'.

(A long look from GRACE)

It's a joke. What sort of orphan did you have in mind?

GRACE

Well, she should be friendly.

(Unseen by Hannigan, 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 a big laugh)

MISS HANNIGAN

(To ANNIE)

You shut up. And how old?

GRACE

Oh, age doesn't really matter. Say, eight or nine.

(ANNIE gestures upward to indicate that SHE wants GRACE to say a higher age)

Tren

(ANNIE gestures still higher)

(GRACE)

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.

(ANNIE stands up, directly behind HANNIGAN)

MISS HANNIGAN

Eleven. A red-head. No, I'm afraid we don't have any orphans like that around here.

GRACE

What about this child right here?

(BOTH looking at ANNIE)

MISS HANNIGAN

(Grabbing ANNIE)

Annie? Oh, no, you wouldn't want her...

(Struggling for an excuse)

She's ... she's a drunk ... and a liar! A drunk and a liar.

(ANNIE struggles to get out from behind HANNIGAN)

GRACE

Yes. I'm sure she's a drunk and a liar. Annie. Come here. Annie, would you like to spend the next two weeks at Mr. Warbucks' house?

ANNIE

I would love to. I would *REALLY* love to.

MISS HANNIGAN

Hold it.

(Blows whistle. ORPHANS run on and stand looking at GRACE)

Now you can have any orphan in the Orphanage, but not Annie.

GRACE

Why?

MISS HANNIGAN

I just told you.

GRACE

(Deadly)

I assume, Miss Hannigan, that it has something to do with all that business about the laundry bag and the police. Perhaps I should call Mr. Donatelli at the Board of Orphans and...

(MISS HANNIGAN laughs)

GRACE

(Holding out an official-looking document)

Sign it.

MISS HANNIGAN

I'll sign it. I'm an easy gal to get along with.
If it's Annie you want, it's Annie you get.

GRACE

(sing-songy)

It's Annie I want.

MISS HANNIGAN

(Sing-songy as SHE signs the paper)

It's Annie you get.

ANNIE

Oh, boy!

GRACE

So, if you'll get her coat, I'll take her along right now.

MISS HANNIGAN

(Almost like a bratty little kid)

Coat? She don't have no coat.

GRACE

All right. Then we'll buy her one.

ANNIE

Oh, boy!

GRACE

We'll go to Bergdorf's and get you a warm winter coat.

ANNIE

(sing-song-y)

I'm getting a coat.

ORPHANS

(together, bratty)

She's getting a coat!

GRACE

Come along, dear. Mr. Warbucks' limousine is waiting outside.

(Crosses to door)

ANNIE

Oh boy, I can hardly believe it.

MISS HANNIGAN

SHE can hardly believe it?

Stop

10 — *Little Girls Reprise*

(Miss Hannigan)

ANNIE

Hey kids, I'm getting out for Christmas. I'll write to ya.

ORPHANS

'bye, Annie!

ANNIE

'bye, kids.

MISS HANNIGAN

'bye, Annie.

GRACE

(Sincerely)

Good afternoon, Miss Hannigan

(Murmuring)

And so as to greetings

MRS. PUGH

Kentucky fried chicken

WARBUCKS

Wonderful

MRS. PUGH

AND Baked.

WARBUCKS

(Nicely. He doesn't want to get on HER bad side)

I won't be having dinner tonight. I've got hours of paperwork to get through.

MRS. PUGH

(Crumpling the menu)

Wonderful.

WARBUCKS

And, Grace, I'll need you for dictation.

GRACE

Yes, sir.

WARBUCKS

All right, good to see you all again.

SERVANTS

(Bowing or curtsying)

Sir.

WARBUCKS

Drake, dismiss the staff.

DRAKE

Yes, sir.

WARBUCKS

(The SERVANTS, not including GRACE, exit. WARBUCKS turns to speak to GRACE and for the first time notices ANNIE)

Grace: you'll get your notebook and... Who is that?

Start

Amie, Grace, Warbucks
Act 1 Scene 5

WARBUCKS

(Not knowing what exactly to say)

I don't suppose you'd like to meet Babe Ruth?

ANNIE

(Lagerly, trying to please)

Oh, boy. Sure.

(ANNIE thinks about it for a second)

Who's Babe Ruth?

WARBUCKS

(Leaving HER, as SHE walks dejectedly downstage)

I couldn't be happier that you'll be spending Christmas with us. Grace, we'll start with the figures on the iron-ore shipments from ... Toledo to ...

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

What are we supposed to do with this child?

GRACE

(Whispers to WARBUCKS)

It is her first night here, sir.

WARBUCKS

It is? Oh. Hmm.

(To ANNIE)

Well, Annie, your first night here, I guess we ought to do something special for you.

(Ponders)

Why don't you sit down.

(ANNIE races to chair and sits. GRACE and WARBUCKS whisper behind chair about what to do with ANNIE. GRACE pantomimes a movie. WARBUCKS doesn't get it)

ANNIE

A movie!

WARBUCKS

Would you like to go to a movie?

ANNIE

Gosh, sure, Mr. Warbucks, I'd love to. I mean, I heard a lot about them, but I've never been to one.

WARBUCKS

Never?

ANNIE

No, sir.

WARBUCKS

Well, then we've got to do something about that right away. And nothing but the best for you, Annie.

(Remembering)

You'll go to the Roxy. Then an ice-cream soda at Rumpelmeyer's and a hansom cab ride around Central Park.

ANNIE

Golly.

WARBUCKS

Grace, forget about the dictation for tonight. We'll do it first thing in the morning.

GRACE

Yes, sir.

WARBUCKS

Instead, you take Annie to the movies.

GRACE

Yes, sir.

ANNIE

(Obviously disappointed about something)

Aw, gee.

WARBUCKS

Something the matter, Annie?

ANNIE

Nothing, sir. It's just aw, gee.

WARBUCKS

No, what is it, child? You don't want to go to the Roxv?

ANNIE

No, I want to. It's just that, well I thought you were going to take me

WARBUCKS

(Put off)

Me? Oh, no. I'm afraid that I'll be far too busy tonight to ...

ANNIE

(Turning on the charm)

Aw, gee.

WARBUCKS

You see, Annie, I've just been away for six weeks. Making an inspection tour of my factories. Or what's left of my factories with this damned Depression.

(Phone rings. GRACE picks it up)

And when a man is running a multi-billion-dollar corporation that has ...

ANNIE

Oh, sure. I know. That's okay, Mr. Warbucks. I understand.

GRACE

(To WARBUCKS, holding out the phone)

Excuse me, sir. Bernard Baruch calling.

WARBUCKS

Good.

(WARBUCKS crosses and talks into the phone while ANNIE wanders down center glancing over her shoulder at HIM from time to time, imploringly, with cocker-spaniel-like eyes, giving him the look that every father who has ever had a daughter who wanted something from him, knows all too well)

Hello, Barney. Yes, I got in an hour ago. No, Detroit and Chicago. Barney. I didn't like what I saw out there. Factories shut down. MY factories shut down ... You're damn...

(WARBUCKS realizes ANNIE is standing next to him and changes his tone)

(WARBUCKS)

YES SOMETHING WAS MISSING ...
BUT DREAMS CAN COME TRUE.
THAT SOMETHING,
IS NO ONE
BUT YOU

(WARBUCKS invites ANNIE to waltz. HE remembers how.)

Not bad for an old man, huh?

(THEY stop waltzing center stage.)

WHO WOULD NEED ME FOR ME,
NEED ME FOR ME ALONE?

THE WORLD WAS MY OYSTER
BUT WHERE WAS THE PEARL?
WHO'D DREAM I WOULD FIND IT
IN ONE LITTLE GIRL?

YES, SOMETHING WAS MISSING
BUT DREAMS DO COME TRUE,
THAT SOMETHING,
IS NO ONE ...
BUT YOU.

Scene 5

Act 2 Scene 5

(The gallery, as in Act 2, Scene 4) Annie, Grace, Warbucks

WARBUCKS

(He holds ANNIE close at end of song and calls offstage.)

Grace! GRACE!

GRACE

(Enters immediately, because she has been eavesdropping)

Yes sir?

WARBUCKS

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

GRACE

(Excited. SHE starts to go)

I'll get them right away!

WARBUCKS

No, wait, Grace, I want you to stay for a moment.

(WARBUCKS stops GRACE and clumsily dances with HER.)

I haven't waltzed since J.P. Morgan went bust. Annie, sit down.

(Pause. HE sits next to HER like a nervous bridegroom.)

Annie, I want to adopt you.

ANNIE

Adopt me?

WARBUCKS

Yes or no?

ANNIE

(After the tiniest beat)

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!

(Big hug)

WARBUCKS

Drake!

DRAKE

Yes, sir?

WARBUCKS

Call Justice Brandeis and ask him to come over to sign those adoption papers

DRAKE

Yes, sir.

(DRAKE crosses off stage. The first part of the cross HE is very stiff then suddenly he jumps with a whoop of joy and exits)

WARBUCKS

(Each line goes with excitement.)

Grace, tell Mrs. Pugh that there'll be a houseful of guests. We'll need flowers...

GRACE

Flowers

WARBUCKS

...caviar...

GRACE

Caviar.

WARBUCKS

...champagne.

GRACE

(As SHE exits stage right)

Champagne!

(SHE runs into the wings. Offstage SFX of her crashing into table and chairs. SHE calls from offstage)

I'm fine!

25 - I Don't Need Anything But You

(Warbucks, Annie, Grace, Drake, Company)

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? Babe Ruth? Johnny Rockefeller? Madame Chiang Kai-shek? She's a lot of fun.

ANNIE

Well, I guess I'd like Miss Farrell here. And Mr. Drake. And Mrs. Pugh and Cecile, Annette, Mrs. Greer. I guess I'd like everybody here.

WARBUCKS

(Setting her down)

Of course that's who I'd like too. Drake

Stop

(DUFFY stomps on HANNIGAN's foot. ORPHANS exit cheering.)

MISS HANNIGAN

(MISS HANNIGAN limps to a chair)

She never misses. A fifty-thousand-dollar reward. A fifty thousand dollar reward!
What I couldn't do with fifty thousand dollars. I hate that Annie so much you'd
think I was her mother

(ROOSTER and LILY, in disguise as RALPH and SHIRLEY MUDGE
enter.)

Hannigan, Rooster, Lilly

Start

ROOSTER

Act 2 Scene 2

(Trying not to reveal their faces)

Excuse us, ma'am, we knocked upstairs but nobody answered. Are you the lady
that runs this here orphanage?

MISS HANNIGAN

(Rubbing her foot)

Yeah.

LILY

Oh, Ralph, I'm scared. Somethin' coulda happened to her.

ROOSTER

Hush, Shirley. It's gonna be all right, Shirl. She's gonna be here and she's gonna be
ours again.

(To MISS HANNIGAN)

Ma'am?

MISS HANNIGAN

Whatta ya want?

ROOSTER

Well, we had terrible troubles back then. We had to head North to Canada.
Had to leave a baby here. On the front stoop.

LILY

Our little girl. Our Annie.

MISS HANNIGAN

(Stammer)

Annie. You're Annie's parents?

LILY

Please, nothin's happened to her?

MISS HANNIGAN

I can't believe it. Annie's parents. Where'd you say you come from again?

ROOSTER

We come from a little farm up in Canada...

LILY

Manitoba...

ROOSTER

... where they've got lots of chickens...

LILY

... little chickens...

ROOSTER

... and ducks...

LILY

...ducks...

ROOSTER

... and geese...

LILY

...Oh you should see all the geese...

ROOSTER

...and roosters.

(ROOSTER crows and whips off HIS disguise and scares HANNIGAN who crosses downstage right to get a bottle of liquor out of fabric basket.)

Gotcha, Sis!

MISS HANNIGAN

~~Oh~~ Rooster, I never would've knowed it if it was
you in a hundred years!

(MISS HANNIGAN takes a swig from her bottle)

ROOSTER

Fooled ya, Aggie. And we're gonna fool Warbucks, too.

(ROOSTER sits in chair left of desk)

LILY

Get ourselves fifty thousand big ones.

ROOSTER

(More excited than HE'S ever been)

This is gonna be the best bunco job ever, Aggie. I know a guy outta jail who can doctor up a fake birth certificate or any other papers you want. But we need your help, Sis, for details about Annie that can help us pull this thing off.

MISS HANNIGAN

(Thinks a beat)

Sure, I could help you. A lot. But what's in it for me...Ralph?

ROOSTER

Three way split, Aggie.

MISS HANNIGAN

(After a long beat)

Half.

LILY

(Outraged)

Half?

MISS HANNIGAN

(Darkly)

Half.

(Gets bolt of fabric and goes after LILY, but is stopped by ROOSTER)

ROOSTER

(Trying to stop a brawl from breaking out)

Half! Half! Half! Straight down the middle. Twenty-five grand each.

Half! Half! Half! Straight down the middle, Twenty-five grand each.

(ROOSTER)

But we gotta do it fast, Aggie. Give 'em some of the old Rooster razzle-dazzle. In and out. Two-three minutes at the most. Get the money, get the kid and get the hell outta town.

MISS HANNIGAN

Yeah, the kid, Annie. That's the problem. What would we do with her afterward?

ROOSTER

Aggie, that's no problem.

(ROOSTER flips open a long switchblade knife)

LILY

When the Rooster wants something to disappear, it disappears.

ROOSTER

(With sleight-of-hand, he makes the knife disappear)

For good.

HANNIGAN

(A little frightened by how far he'd go.)

Rooster!

ROOSTER

Come on, Aggie. We get the fifty grand, we blow this crummy town, and then Lil and me'll meetcha ...

MISS HANNIGAN

Where? ... Oh, yeah.

Stop

19 - Easy Street Reprise

(Rooster, Lily, Miss Hannigan)

ROOSTER, LILY & MISS HANNIGAN

EASY STREET, EASY STREET,

ANNIE IS THE KEY.

(YES SIRREE, YES SIRREE, YES SIRREE.)

(Spoken)

Yeah!

EASY STREET, EASY STREET

THAT'S WHERE WE'RE GONNA BE

FOR THE REST OF OUR LIVES!

