

**21 November
to 15 January**

**WY PLAY
HOUSE**

Annie

Book by Thomas Meehan
Music by Charles Strouse
Lyrics by Martin Charnin

Director **Nikolai Foster**
Designer **Colin Richmond**
Musical Director **George Dyer**
Choreographer **Nick Winston**
Lighting Designer **Guy Hoare**
Sound Designer **Sebastian Frost**
Orchestrator **David Shrubsole**
Casting Director **Kay Magson**
Assistant Director (Birkbeck Trainee) **Emily Kempson**
Production Manager **Suzi Cabbage**
Stage Manager **Michelle Booth**
Deputy Stage Manager **Kim Lewis**
Assistant Stage Manager **Adele Vines**



Teacher Resource Pack

Cast & Crew



West Yorkshire Playhouse - The Quarry Theatre

Book by Thomas Meehan

Music by Charles Strouse

Lyrics by Martin Charnin

Lily & as cast	Emma Barton	Grace Tattersall (Duffy)	Jody Townend
Rooster/Hooverville Man/as cast	Darren Bennett	Beth Tetley (Molly)	Paige Tye
Wacky/Hooverville Man/Politician/as cast	Wayne Fitzsimmons	Phoebe Tissiman	Charlotte Wallis (Duffy)
Ensemble with Swing Responsibilities	Keri Flanagan	Melinda Trott	Harriet Whitaker-Myers (Pepper)
Bert Healy/Politician/Dog			
Catcher/Hooverville man & as cast	Paul Hazel	Director	Nikolai Foster
Annette/Wannabee Actress/Connie/ Hooverville Woman & as cast	Kirby Hughes	Designer	Colin Richmond
Miss Hannigan	Sarah Ingram	Musical Director	George Dyer
Bundles/Warbucks Chauffeur/ Politician and as cast	Philip Marriott	Choreographer	Nick Winston
Mrs Greer/Bonnie & as cast	Amira Matthews	Lighting Designer	Guy Hoare
Politician/Hooverville Man/Drake/as cast	Martin Neely	Sound Designer	Sebastian Frost
Daddy Warbucks	Duncan Preston	Orchestrator	David Shrubsole
Grace	Verity Rushworth	Casting Director	Kay Magson
FDR and Lt Ward & as cast	Sevan Stephan	Assistant Director (Birkbeck Trainee)	Emily Kempson
Frances Perkins/Sophie/Mrs Pugh/as cast	Alwynne Taylor	Production Manager	Suzi Cabbage
Cecille/Ronnie & as cast & Dance Captain	Vicki Lee Taylor	Stage Manager	Michelle Booth
		Deputy Stage Manager	Kim Lewis
		Assistant Stage Manager	Adele Vines
MD/Keyboards	George Dyer		
Keys 2/accordion and Assistant MD	Jan Winstone		
Percussion	Steve Gilbertson		
Trumpet/Cornet/Flugelhorn	Anthony Thompson		
Trombone/Euphonium	Lewis Rowlands		
Flute/Clarinet/Alto/Tenor Sax	Fraiser Patterson		
Violin	Alice Gilmour		
Team Empire State	Team Chrysler		
Erin Chapman	Millie Archer (Molly)		
Sophie Downham (Annie)	Taiya-Mae Bailey		
Elin Gilbert (July)	Gabrielle Cummins		
Jamada Goodison	Bethany Hare		
Grace Hadabora (U/S Annie)	Lily Harris		
Elise Johnson	Eleanor Hemingway (Tessie)		
Gabrielle Johnson	Brook Hirst (Kate)		
Ruth Kelner (Tessie)	Chyna Howard-Blades		
Hannah Kilcoyne (Pepper)	Francesca Keane (July)		
Hollie-Ann Lowe	Kiera Leaper		
Olivia Midgley	Ellen Longworth (U/S Annie)		
Ruby Moran	Zaccaia Newman-Richards		
Etta Mukasa (Kate)	Tendai Rinomhota		
Leah Sheldon	Phoebe Roberts (Annie)		
Hollie Smith	Emily Sinker		

Introduction



Hello!

Welcome to the Resource Pack for the West Yorkshire Playhouse production of 'Annie'. In this pack we hope you will find a host of information to enhance your visit to the Show and to aid your students' exploration of 'Annie'. This Educational Resource Pack is suitable for Years 5, 6 7 and 8.

Contents

2	Background to Annie
4	The Great Depression
6	Radio Soap Opera
7	Characters in Annie
9	Synopsis
10	Scene by Scene
18	Interviews
23	In the Classroom...

Creative Education at West Yorkshire Playhouse

Thousands of young people enjoy our performances as part of a school trip but we can offer much more than just tickets. From opportunities for students to work with professional directors to set design workshops the Playhouse offers a range of activities to complement a trip to the theatre.

We are always open to ideas about future projects or one off activities taking place at the Playhouse or in your school so please do get in touch to talk about ways in which we can support your work.

To find out more about the work of the Creative Education Team, please contact Aoibheann Kelly on Aoibheann.kelly@wyp.org.uk

Resource Pack Thanks

Janice Jackson and Button
Emily Kempson
SarahIngram

Background



In the beginning there was...

'Little Orphant Annie...'

'*Little Orphant Annie*' is a poem that was written in 1885 by James Whitcomb Riley. Known as the "Hoosier poet", Riley wrote the rhymes in nineteenth century Hoosier dialect (Indiana dialect). The poem was inspired by a girl named Mary Alice "Allie"

Mary Alice Smith was orphaned at the early age of twelve when her father was killed in the American Civil War. Mary Alice lived near James Riley's family home in Greenfield Indiana. Riley's father was also a soldier in the war, leaving his wife Elizabeth to manage the household affairs in his absence. James Riley's mother took pity on Mary Alice's plight and brought her into their family home. During this time, Mary Alice worked alongside the family to earn her board and keep. However- it was her stories, told in the evening hours, that all the younger children, including James, looked forward to most of all. Little did Mary Alice know that her stories and experiences would be inspiration for one of the greatest musicals of all time.



Mary Alice Smith

Here is an excerpt from 'Little Orphant Annie'

Orphant Annie's come to our house to stay,
An' wash the cups an' saucers up, an' brush the crumbs away,
An' shoo the chickens off the porch, an' dust the hearth, an' sweep,
An' make the fire, an' bake the bread, an' earn her board-an'-keep;
An' all us other children, when the supper-things is done,
We set around the kitchen fire an' has the mostest fun
A-list'nin' to the witch-tales 'at Annie tells about,
An' the Gobble-uns 'at gits you
Ef you
Don't
Watch
Out!

This poem served as the inspiration for the character Little Orphan Annie upon whom was based a comic strip...

Little Orphan Annie was a daily American comic strip created by Harold Gray (1894–1968). The strip made its debut on August 5, 1924 in the New York Daily News. The plot follows the adventures of Annie, her dog Sandy, and her benefactor Oliver Warbucks.

Background



'Annie' the Musical

In the early 1970s Thomas Meehan adapted the comic strip “Little Orphan Annie” into a hit 1977 Broadway musical and earned a Tony award.

Thomas Meehan was born in 1934 and grew up in a working-class family in a place called Suffern, N.Y.

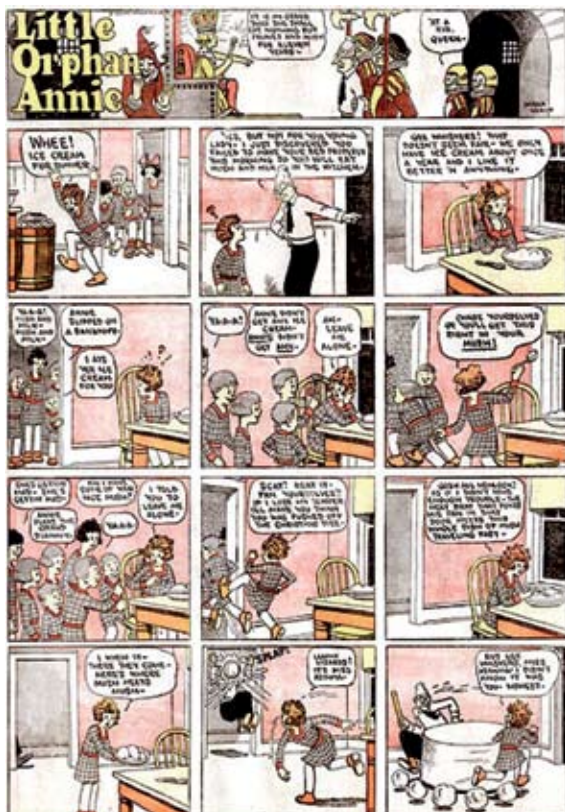
He was fifteen years old when his father died and his mother went back to work to help support the family. Shortly after graduating from Hamilton College in the 1950s, Meehan landed a job writing humorous stories—like the short story “Yma Dream”—for the New Yorker.

He has received the Tony Award for Best Book of a Musical three times: Annie (1977), his Broadway debut, The Producers (2001), and subsequently shared the 2003 award with Mark O'Donnell for Hairspray.

Meehan's latest projects are Young Frankenstein, a 2007 musical stage adaptation of the 1974 film of the same name, Cry-Baby, and Elf the Musical, which he co-wrote with Bob Martin.



Thomas Meehan



The Comic Strip of Little Orphan Annie

The Great Depression



The Great Depression in 1930's America

'Annie' is set in the year 1933 during one of the most difficult economic periods of American history - The Great Depression. The Great Depression affected many countries worldwide. It was the longest, most widespread depression of the 20th century starting in 1929 and lasting until the early 1940's.

One of the main reasons of the Great Depression was the Stock Market crash of October 29 1929 – known to many as Black Tuesday. After this stock market crash in America, the financial and economic effects spread quickly and affected almost every other country in the world. In America unemployment soared as heavy industry, construction and farming came to a stand-still.

During the Great Depression, millions of people found themselves out of work across America. Unable to find another job locally, many unemployed people decided to hit the road, travelling from place to place, hoping to find some work. Many of these people had to leave their homes and their way of life changed dramatically. Many of these people “rode the rails” to travel free of charge from place to place to find work. Remember that it wasn't easy to drive as the cost of petrol was sky high.

Many teenagers also 'rode the rails' – in small groups they would board freight trains and move across the country, hoping to find a job in one of the towns along the way. Some teenagers found this way of life exciting and due to many breakdowns of family structure and pressure during the Depression they formed their own family unit with each other.

When there was a job opening, there were often literally around a thousand people applying for the same job. Those who weren't lucky enough to get the job would perhaps stay in a shantytown (known as “Hoovervilles”) built outside of main towns or cities. Houses in the shantytowns were built out of any material that could be found easily and at little cost, like driftwood, cardboard, or even newspapers.

In order to save money, many families neglected necessary medical and dental care and tried to cope and protect their family by buying used bread, and using cardboard and cotton for shoe soles. Meat and milk were very expensive and many families did without these – therefore causing vitamin deficiency – especially among small children. In New York City in 1934, there were 110 deaths caused by hunger. More than 200,000 vagrant children wandered the US as a result of the breakup of their family.



Image of group of men outside an unemployment agency NY 1933



Rode the rails



A family in one of the shanty towns outside their home

The Great Depression



The Great Depression came to an end in America with the bombing of Pearl Harbour in 1941. This immediately marked the official beginning of WW2. Once America was involved in the war, both people and industry became essential to the war effort. Weapons, artillery, ships, and airplanes were needed quickly. Men were suddenly trained quickly to become soldiers and women were kept on the home front to keep the factories going. Food needed to be grown for both the home front and to send overseas.



A family having Christmas Dinner
1934

My leg hurts... Danny hit me right bang on the shin with that darnn nickel rocket... what I'd give for a nice shiny white baseball to throw... but we gotta make do - that's what mamma tells me. Nice now the weather's warm but come October it's gonna be cold and we ain't got any sweaters or gloves no more to play outdoors. We gotta play where we can now- not ball fields anymore but up by old Martins' house at the Railroad tracks. Mamma doesn't know but old Martin says he's telling her on me. He shouted at us for throwing a nickel rocket through his window - but it was an accident. We gotta get ourselves some gloves come winter. Danny says we can play soccer when it's cold cause it'll keep us warmer- he says he can make a great soccer ball outta old newspaper and rubber bands but he ain't thought about what to do if it rains... then we all end up with soggy newspaper on our feet. I never thought I'd say this, but I miss school. St Francis looks sad and it makes me feel kinda sad - all those teachers gone cause there aint no money to keep it open. I was good at school Miss Connor told me - mamma was proud of me. She said I'm gonna grow up smart like daddy but then he lost his job too and he's dissapeared. I'm just glad I got those books from Miss Connor before I left - Mamma doesn't like me reading too much - she says it'll hurt my eyes in the dark but I don't mind - Sean, Michael and Ryan always push me outta the bed so I reckon it's just fair for me to light my candle and do what I like. Danny says me and him should run away and join his brother Tommy's gang - people started callin' then hobos - I dunno - Danny says it's exciting - jumpin' on and off those freight trains and gettin' to see all of America, but I dunno - if I could get a nice bath then maybe. I am gettin' tired of heatin' up those water cans and I'm always the last one in so it's too cold. Mamma says Josie is comin' down with TB cause of the garbage pile up in our back alley. Maybe freight trains ain't such a bad option. But what would Mrs Collins do? I don't wanna let her down - she can't get up that big pole to hang up her washin'... Mr O'Neill needs me to help on his bread truck - mamma wouldn't do without that free bread every day. I gotta make a buck where I can to help mamma. Mamma says we should trust President Roosevelt and believe everything he says - that he'll help us. I sure hope he does cause we can't find Daddy anywhere. I'm gonna stay and help mamma. I've decided I aint running away nowhere. Danny says we can start collectin' that silver stuff from old cigarette boxes and take it to Dugan's junkyard where we can get 15 or 20 cents for it... that'll help mamma and get me more books.

Jim Sullivan

Jim Sullivan's diary 1933
St Louis - Missouri

Aged 12 $\frac{3}{4}$
August 20 1933

Radio Soap Opera 1930's



Radio Soap Opera 1930's

Miss Hannigan is a big fan of Radio soap operas. Radio soap operas were hugely popular in the 1930's as they offered a way for people to escape and forget about the everyday problems of real life. The soap operas mainly appealed to women and the word 'soap' alluded to the programmes' sponsorship by manufacturers of household cleaning products designed to appeal to housewives.

'Soaps' focused on realistic storylines that illustrated the social and economic tensions of the era. These daytime series dealt with socially controversial issues that were central to women, providing housewives a way to participate in a community while confined to their homes.

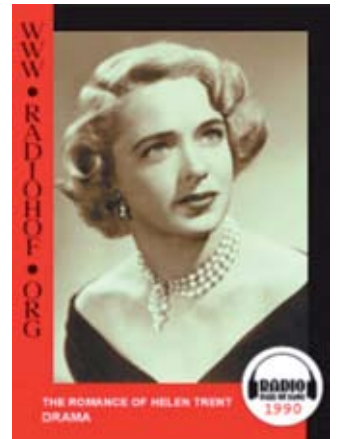
In 'Annie' Miss Hannigan is interrupted just as she is about to settle down to listen to *'The Romance of Helen Trent'*

The Romance of Helen Trent was a radio soap opera which aired on CBS from 1933 to 1960 for a total of 7,222 episodes. The show was created by Frank and Anne Hummert, who were among the most prolific producers during the radio soap era.

The program opened with:

And now, The Romance of Helen Trent, the real-life drama of Helen Trent, who, when life mocks her, breaks her hopes, dashes her against the rocks of despair, fights back bravely, successfully, to prove what so many women long to prove, that because a woman is 35 or more, romance in life need not be over, that romance can begin at 35.

Miss Hannigan's response to this opening in the Play tells us something interesting about her character. She says *'Oh merciful God, I hope so'*. This tells us that Miss Hannigan does, deep down wish for company and a companion.



Characters in 'Annie'



Annie

An 11-year-old Orphan girl who is tough and streetwise but nevertheless vulnerable. She is optimistic and feisty and her biggest wish is to find her real parents.



Miss Hannigan

The Orphanage matron who is lonely, unhappy and jealous and cannot deal with the outside world... She intensely dislikes the children in her 'care'.



Oliver 'Daddy' Warbucks

Billionaire businessman who, until he meets Annie, has always had his mind on business. He opens his home- and heart- to Annie.



Grace Farrell

Warbucks' faithful and loyal secretary, who loves Annie from the start. She is calm and mature at all times and is maternal towards Annie.

Characters in 'Annie'



Rooster Hannigan

Miss Hannigan's no-good brother. He is deceiving, sly and ruthless when it comes to money and does not value the 'real' things in life.



Lily St Regis

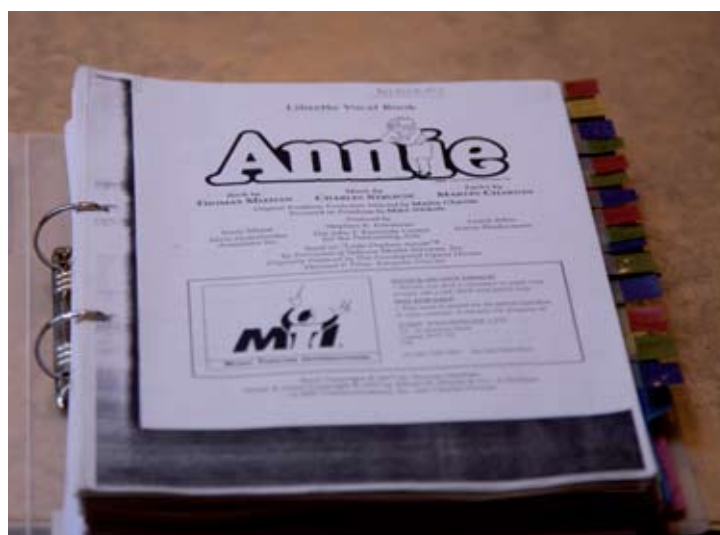
Rooster's girlfriend, is smarter than she appears who, like Rooster is obsessed with money.



Molly, Pepper, Duffy, July Tessie And Kate

The orphans at the orphanage, aged 6 to 13. They are neglected like Annie but help one another. Molly is the youngest; Pepper, the toughest, Duffy, the eldest; July, the quiet one; Tessie, who worries a lot; Kate who is 7.

Synopsis



'Annie' is a one of the world's best loved and best known musicals! It is set in the year 1933 during one of the most difficult economic periods of American history - The Great Depression. The Great Depression affected many countries worldwide. It was the longest, most widespread depression of the 20th century starting in 1929 and lasting until the early 1940's. Annie is a fiery, brave young orphan who is forced to live a life of misery under the cruel rule of the matron, Miss Hannigan. Fed up with this kind of life, and determined to find her parents, she decides to run away – but this escape proves to be short lived as she is thrown back into the tight grip of Miss Hannigan once again. Soon though, her luck improves as she is chosen by the kind Grace Farrell to spend Christmas in the company of the billionaire Oliver Warbucks. She quickly charms all of Mr Warbuck's staff and Mr Warbuck's himself. She manages to open his heart and show him that

there are more important things to life than money and business. Warbucks decided to help Annie on her quest to find her real parents offering a huge amount of money as a reward if they come forward and prove their identity. However, the cruel and jealous Miss Hannigan, her evil brother, Rooster, and his accomplice Lily decide to come up with a plan to fool everyone and reap the reward but not everything goes to plan...

Scene by Scene



Act 1

SCENE 1

December 1933

The Municipal Orphanage – Girls' Annex New York City

Six orphans are fast asleep but abruptly awakened by the cries of Molly, the youngest who dreams of the disappearance of her mother. The girls are annoyed at Molly for waking them up but Annie comforts her. It is 3am and Annie has been up working as punishment from Miss Hannigan (the matron). One hour later Annie is awoken by the sounds of far away church bells and she plots her escape to find her own parents. She is getting ready to go when she is caught by the villainous Miss Hannigan. All of the girls are then awoken at 4am and punished for Annie's misbehaviour.

Annie is more successful the following morning when she makes her escape in Bundles' laundry bag. Miss Hannigan is furious but the orphans celebrate her success.

SCENE 2

December 1933 – the same afternoon in NY City – street corner St Marks place.

Annie meets a poor stray dog and protects him from being taken by the dog catchers. She pretends he is her own dog in order to save him. The Dog catcher believes her and she makes a new best friend. She names the dog 'Sandy' and tells him they will both have a bright future despite their present circumstances.

Discuss: What do you think happened to Sandy? Discuss why he was wandering the streets alone? Why might he have been abandoned?

Scene by Scene



SCENE 3

December 1933 – evening. Hooverville

Annie finds herself in one of the shanty towns that sprung up during the great Depression. The homes in these shanty towns were made of scrap materials by people who had lost their own homes and jobs and fortunes in the economic turmoil. They blame Herbert Hoover the former President for their present situation. Annie tries to cheer them up but a policeman appears to say they will tear down Hooverville and they begin their duty. Annie and Sandy run away to escape.

Task: Research 'Hooverville' and find out why many families had to end up living in Shanty Towns. Discover what life was like for the children who lived there and the challenges families faced.

SCENE 4

December 1933 – Orphanage

Back at the Orphanage and Annie unfortunately doesn't make her escape as a policeman brings her back to Miss Hannigan. The policeman explains that Sandy got away in the chase. As Miss Hannigan begins to threaten Annie, Grace Farrell, a kind lady appears who is the private secretary of one of America's wealthiest eligible bachelors, Oliver

Warbucks. Oliver Warbucks wants to invite an orphan to his house for Christmas and Annie fits the description perfectly. Miss Hannigan though is reluctant to let Annie go but Grace is not put off easily and Annie leaves with her on a new exciting adventure – first stop, a brand new coat!

Design: Imagine you are Costume designer for the Annie production. Your job is to design costumes that enhance the character's personality and tell us something about them including their circumstances, social status, and feelings. Try designing two costumes for Annie. The first costume is when we first see Annie at the Orphanage at the beginning of the play. Design the coat that Grace buys Annie as a gift – how does this contrast to Annie's previous attire? Give thought to the colours, textures and materials used in both costumes to show their differences and contrast.

Above are examples of costume design by the very talented 'Annie' Designer Colin Richmond.

Scene by Scene



SCENE 5

December 1933 – Warbucks' Mansion

Grace brings Annie to Mr Warbucks' mansion and introduces her to the servants. Annie is in awe of her new surroundings and she is made to feel completely welcome by the staff. Annie has never seen anything like it and thinks she is in a train station rather than someone's home! She can't believe that she won't have to do any cleaning at all there she sings 'I think I'm gonna like it here!'. Oliver Warbucks arrives on the scene. He is a powerful figure in the country and rarely stops thinking about business and is taken aback by Annie's appearance in his house. He had expected the orphan to be a boy and is puzzled by the prospect of dealing with a little girl. Yet he almost immediately he feels a deep connection to Annie's spirit and personality, which remind him of his own humble beginnings. Warbucks asks Annie what she would like to do as it's her first evening and he takes her to the cinema – a rare thing for the busy Mr Warbucks to do.

Sketch: Draw an image of what you think Mr Warbuck's mansion looks like from the outside.

SCENE 6

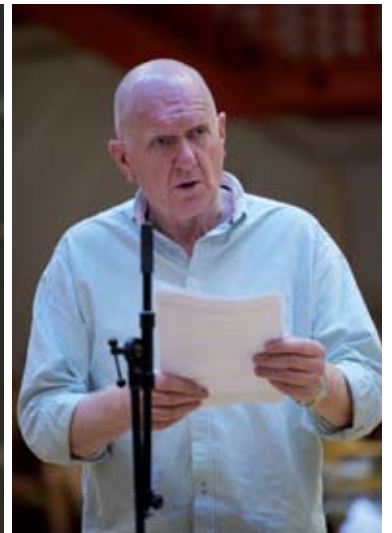
December 1933

Annie sees New York in a completely new light with Warbucks and Grace. It is not the same New York she is used to seeing. They have a wonderful evening and she is so tired at the end of it Mr Warbucks carries her home. As they leave Times Square we see Sandy appear in search of Annie.

Task: Draw an image of Annie's version of New York before her outing with Mr Warbucks – what kind of things would she see? Now on the other side of the page draw an image of the New York City she sees with Mr Warbucks. Why are they so different?

Above: Ideas of a mansion and examples of the New York Warbucks is familiar with and The New York Annie would be familiar with. (left to right)

Scene by Scene



SCENE 7

The Orphanage – sewing room.

Grace arrives at the orphanage to tell Miss Hannigan that Oliver Warbucks wants to adopt Annie. Miss Hannigan is seething with jealousy and lets out a scream. As Grace leaves she bumps into Miss Hannigan's brother Rooster and his girlfriend Lily. Rooster arrives to borrow more money from his sister but Miss Hannigan refuses. Miss Hannigan tells them of Mr Warbucks intentions to adopt Annie.

SCENE 8

Annie is writing to her friends at the Orphanage while Warbucks is talking on the telephone to the President of the United States, Franklin D Roosevelt about the impact of the Economic downturn. Following this, he asks Grace if a package from Tiffany's has arrived. It contains a silver locket for Annie and Warbucks plans to give it to her when he tells her he wants to adopt her. However - when he gives Annie the locket and explains his own difficult and poor upbringing he doesn't get the happy response he expects. Annie explains that her own locket and note is the only clue to finding her real parents. Warbucks vows to help her in whatever way her can.

Please contact Creative Education (aobheann.kelly@wyp.org.uk) for a copy of this scene for the activity below.

Creative Writing: What do we learn about Warbucks in this scene? Are you surprised by his background? Write a diary entry Warbucks may have written as a child after his parents passed away – what promises did he make to himself? How did what happened to Warbucks as a child influence and affect his behaviour growing up? Research Hell's Kitchen in the early 1900's and discover more about what kind of place it was. Did Warbucks have to become an adult very quickly as he had no parents to look after him?

Scene by Scene



Hell's Kitchen Several legends compete to explain how Hell's Kitchen got its name. From the mid-1800s into the 1980s this unusual area of New York, from 34th Street to 59th Street between Eighth Avenue and the Hudson River, was a very tough neighbourhood. Hell's Kitchen has a history that's rich with gangsters and ghosts, streetwalkers and speakeasies, mysterious disappearances and gruesome murders. In the mid 1800's onwards it was steeped in poverty and was known for it's very tough, ruthless gangs. Oliver Warbucks would have had to be very strong to have survived alone in such an environment.

'I was born into a very poor family in what they call Hell's Kitchen' right here in New York. Both of my parents died before I was ten. I made a promise to myself – someday – one way or another, I was going to be rich – very rich. By the time I was 23 I'd made my first million. Then in ten years, I turned that into 100 million. Boy, in those days that was a lot of money. Anyway, making money was all I ever gave a damn about. I might as well tell you Annie, I was ruthless to those I had to climb over to get to the top. Because I always believed in one thing: You don't have to be nice to people you meet on the way up if you're not coming down again. But I've lately realized something. No matter how many Rembrandts or Dusenbergs you've got, if you don't have no one to share your life with, if you're alone, then you might as well be broke and back in Hell's Kitchen'.

Scene by Scene



Act 2

SCENE ONE

Bert Healy Radio Show

Annie and Warbucks are guests on the very popular Bert Healy radio show which has the most listeners. They make a plea for Annie's parents to return and Warbucks offers \$50,000 to anyone who can prove they are her mother and father. The show closes with the radio actors singing 'You're Never Fully Dressed Without A Smile'.

Please contact Creative Education (aoibheann.kelly@wyp.org.uk) for a copy of this scene for the activity below.

Perform: Radio shows were the most popular form of communication in the 1930's as Television was yet to be introduced. In the 1930's many people would tune in to listen to their favourite show just as many people tune into the X factor now! In Annie we are introduced to the mayhem of the Dan Healy show – a hugely popular show that had a huge audience.

Try to re-create the radio studio in your own classroom following the dialogue and stage directions: please contact the Creative Education Officer for a copy of the script to work from.

SCENE TWO

The Orphanage sewing room

The orphans are listening to Bert Healy's radio show and singing their own version of 'You're Never Fully Dressed Without A Smile'. Miss Hannigan, enters and is furious about Annie's good fortune. Rooster and Lily arrive, disguised as Ralph and Shirley Mudge, claiming to be Annie's parents. Miss Hannigan is completely taken in by their disguise and when they reveal who they are and their plot Miss Hannigan cheers up at the thought of the reward money.

Scene by Scene



SCENE THREE Oval Office

Oval office - President Roosevelt and members of his cabinet are listening to a radio commentator attack the President's policies and failure to respond to the horror of the present economic situation. They are all furious with what is being said and at that moment Annie arrives with Warbucks,

Roosevelt is glad Annie is present and welcomes her to stay in the room while they discuss business. Annie starts to sing 'Tomorrow' which encourages and inspires the Cabinet to respond to the difficult situation they are faced with in a positive manner. We are informed that hundreds of coupes have begun to queue outside the Warbuck's mansion claiming that they are Annie's real parents. With their new found optimism, Roosevelt and his cabinet begin to invent the New Deal.

Above President Roosevelt and his Cabinet

SCENE FOUR The Gallery at the Mansion

Grace is beginning to see just how many people will be prepared to lie about being Annie's real parents when money is involved and she is feeling disheartened by it. She informs Annie and Warbucks that none of them knew about the locket. They then discover it is not possible to trace her real parents through the locket and resign themselves to thinking the search is over. Warbucks tells Annie she is his pearl and treasure.

Improvise: Improvise a scene between Grace and the 100th set of parents she interviews. In the play we only hear about the interviews but can sense Grace's frustration. How does she handle the interviews? Does she hide her disappointment? Does she remain calm and collected or does she tell the couples what she really thinks?

Scene by Scene



SCENE 5 CHRISTMAS EVE – MANSION

Warbucks tells Annie he wishes to adopt her and she agrees. It's cause for a huge celebration and plans are set to have a great party. As everyone is getting ready for the celebration and finalise adoption proceedings, Rooster and Lily arrive disguised as Ralph and Shirley Mudge. They appear with the other half of Annie's locket and birth certificate and it is clear they have practised this moment carefully. As far as everyone is concerned they are Annie's real parents but Grace has her doubts and tells Warbucks she has seen 'Rooster' somewhere before. Warbucks calls Roosevelt to ask a favour and help with the situation.

Discuss: Why does Grace think she has seen Rooster before? Even Miss Hannigan, his own sister, was fooled by his disguise earlier in the play. Does Rooster have an obvious trait or gesture that makes him stand out?

SCENE 6 CHRISTMAS DAY - MANSION

Annie nervously waits for the 'Mudges' to come and reclaim her. An unexpected twist occurs as Annie discovers from Roosevelt that Mr and Mrs Mudge

are not her real parents. The FBI had analysed the handwriting on the note Annie had and were able to ascertain that her parents were called David and Margaret Bennett but they died a long time ago. As Miss Hannigan and the orphans appear at the mansion Warbucks discovers that she has been part of the plan to fool him with Mr and Mrs Mudge as she was the only person to have access to the locket. Annie is delighted to see her friends again. Lily and Rooster appear to take Annie away but are swiftly arrested along with Miss Hannigan. Warbucks tells the orphans they won't have to see Miss Hannigan again and now they will have classrooms and real teachers. Everyone sings for a better, brighter future together. A huge box arrives for Annie and Sandy is revealed!

Design: If you were asked to design the new building for the Orphans to reside in what kind of place would that be? Try designing their new living quarters – and any recreational areas. What else would you include? Remember to keep the design true to the time period- 1930's.

Above are some examples of what the orphanage may have looked like when Miss Hannigan was in charge:

Interviews



Sarah Ingram – Miss Hannigan

How did you feel when you were offered the part of 'Miss Hannigan'?

I was so excited! I first saw a Production of 'Annie' at the Victoria Palace Theatre when I was nine years old. I was with my mum and when we left the theatre she said 'Do you want to play Annie' and I said 'Nope'. She then asked, 'Do you want to play one of the orphans?' and I said 'Nope'. Then finally she asked, 'Well, who would you like to play then?' and I said 'The Drunk lady'! I was so delighted to be offered the part of Miss Hannigan there and then in the audition room years later – it was wonderful!

Tell us a bit more about Miss Hannigan.

She's actually a very sad character and she is as institutionalised as the orphans are. She doesn't like them but they are the only contact she has with other human beings. She had a horrific upbringing and she closes herself in so she doesn't have to deal with the outside world. She creates her own world inside and keeps herself there. I think Miss Hannigan is actually quite envious of Annie. Annie is feisty, open, honest and wise beyond her years.

I think she's very unpredictable and a lot of this has to do with her own upbringing – I believe she treats the children the way she was treated as a child. 'Annie' is an important story about optimism – she unlocks Warbuck's heart and shows him there's more to life but interestingly she has the opposite effect on Miss Hannigan – maybe Miss Hannigan doesn't want change or welcome it. I have never played a 'villain' before and I believe part of my job is to try and enable the audience to have a pang of sympathy for her. All she wants is to be left alone.

What are the main differences between performing in a Play and performing in a Musical?

I find it more physically enduring to perform in Musical Theatre. Acting in a Play and acting in a Musical both involve the same thought process



and follow the same process of finding a particular rhythm, tuning and timing. However, you don't tend to ache as much when you perform in a Play! Musical Theatre for me is a much harder discipline – physically.

Annie has such a large cast - what's it been like to work with everyone?

Nikolai Foster has such a wonderful skill at being able to bring a great Company together. Everyone has been such a joy to work with and the children especially have been wonderful. It's a stonking Company we're just having way too much fun! It's so important though that all of us get on so well and that we trust each other. I often compare doing a scene with another Actor to a game of ping pong – your reactions have to be so quick, you can't play the game by yourself and you must always respond to what the other person is giving you. Acting is essentially storytelling and when you're completely immersed in the story and believe in it – it's the most incredible feeling!

Interviews



Emily Kempson Assistant Director

Why did you decide to get into theatre directing?

I fell in love with theatre when I was very little. In fact I can remember going for the first time at Christmas. To begin with I wanted to be an actor, I think because that was the job that I could see in front of me, but I didn't ever feel very comfortable performing. I don't think I thought about what a director did until much later. I started directing at university and haven't looked back - I felt immediately that it was the job I wanted to do in theatre. I find it very exciting that some people coming to see "Annie" may be coming to the theatre for the first time.

Is this your first time working on a musical Production? How does it differ from your previous experiences in directing?

My first assisting job at the Playhouse was on *The Go Between* - and that was the first time I had ever worked on a musical. This is obviously a very different production - it's certainly the biggest scale project I've ever worked on! I think one of the things that is different about working on a musical is that there tends to be more people on the creative team (such as the choreographer and the musical director) and I love that. If directing is all about collaborating with other creative people then you get to do even more of that on a musical! But in lots of ways working on a musical is the same as working on a play - it's about telling a story in the best way you can.

What are your main duties and tasks as Assistant Director in this Production of Annie?

For me, my main job as assistant director is to be a support to Nikolai - I try and enable him to be in the best position to do his work and to make sure he has everything he needs in order to do so.

So my duties can be quite varied. They might range from helping with schedules to keeping track of our wonderful cast of young people. In fact, I've spent quite a lot of time with our orphans - and with our four Sandy's!

What are the main skills you have learned from Nikolai Foster in this experience?

I've loved working with Nikolai. His ambition and commitment to creating genuinely exciting theatre is inspiring. I think one of the main things I'm learning from him is how to create an atmosphere of play in the rehearsal room - where everyone feels free to try new ideas and to contribute to the creative process. There are so many talented people involved in putting this production together and seeing Nikolai's ability to get the very best out of them is a skill every director should have.

Annie has a very large cast - is this a real challenge for rehearsals?

I suppose it is a challenge in some ways, in terms of making sure everyone gets enough rehearsal time. But I just think it makes for an incredibly exciting process. To have that many talented people in one room is electrifying. We are getting close to the opening show now... what's the atmosphere like in the rehearsal rooms? We've just finished our final run in the rehearsal room and we're about to go into what will be a pretty mammoth tech. At the moment we all feel very proud of what we've created but we're aware that the coming days will be hard work for everyone involved - the actors, the creative team and particularly the wonderful technical team here at the Playhouse. So although we're entering the next stage with some trepidation we're also looking forward to seeing all the elements come together.

Interviews



Have you ever seen a Production of Annie before? How does this one differ?

I've never seen a production of Annie before - I'm not sure if that's a good or a bad thing! I had seen the film though. Our "Annie" will be different because it's a brand new production. I know a lot of people associate this musical with bad curly wigs and a girl singing "Tomorrow" in this incredibly sickly sweet way. But our audience won't find that. For a start our wonderful orphans are all Yorkshire girls - there's nothing sickly sweet about them! Nikolai and the company have found a lot of truth and relevance in this story about optimism and hope in a time of economic hardship. Although this production is gritty and very real, it's still a magical Christmas show that will take your breath away.

Who is your favourite character in Annie and why?

I'm going to give a very predictable answer here and say Annie. How could it not be? She's a girl who can melt the hardest heart - just a few minutes in her company strips away all cynicism. I think we could all learn something from her approach to life.

What has been the biggest challenge so far?

I think putting a production of this scale together in a four week rehearsal period has been a real challenge. I'm in awe of everyone who has made that happen, particularly as it's been done with such care, love and total commitment to artistic excellence. I also have to say that getting a dog to do what you want it to do on stage is a special kind of challenge!

What's been the most exciting moment so far?

For me, it was watching all our orphans perform "It's The Hard Knock Life" for the first time. The sheer force of all those young people really expressing themselves is incredibly powerful.

What would be your dream musical to direct?

I would love to direct a new British musical. I passionately believe in new work and I love being involved in the development of something from the beginning.

Interviews



Button Jackson – Aka – Sandy

Button, I know you have been in the limelight before through taking part in many competitions but I believe this is your first time taking part in a Theatre Production. What was the audition process like for the part of Sandy?

On audition day my 'human mum', Janice, took me out in the car on our own, leaving our other dogs at home. I knew then that something different was about to take place!! There was a lot of noisy traffic, and so many people around in the busy city, but I trust my 'mum' and happily trotted beside her, through some doors with funny rubber floor matting. I took it all in my stride as I love going to new places and meeting new friends. Mum too was also a bit nervous as we have never done anything like this before. She spoke to someone behind a desk and shortly afterwards along came another human, I think her name was Diane. I could smell the food in the café and thought we were dining out!! We went along some dark corridors on shiny flooring and through yet more doors. Eventually we went down lots of metal stairs into the rehearsal room.

Here I met quite a few new humans; they were all very friendly and patted me. This is where I started to show off a little bit and make sure everyone noticed me. Someone had a camera and I had a sniff at that. Mum was asked questions about what made her think I would be good at this sort of thing. She explained that my experience of going to lots of new places, seeing crowds often and the fact that I am fairly obedient made her select me for a try out.

How did you feel when you were offered the part of Sandy?

Excited as it means lots of time with my 'mum' on our own! Hopefully I will get lots of treats when I am taught new things. Being with all the children and adults means I am made to feel special.

Can you give an example of a rehearsal you have been involved in?

I have to wait at one side of the stage until 'Annie' calls me, and I have to go across to her. I find that easy as I get lots of pats for doing it.

Do you have someone to look after you backstage when the Production starts?

Yes, my 'mum' will be in the stage wings making sure I do as I have been asked to. When I come off the stage she will make sure I have a drink and a loo break!

What has been the most challenging part of your experience so far?

Walking on a slippery floor, but my 'mum' puts Paw Wax on my feet to help stop that. (Dogs sweat through their feet so paws can be a little moist and slippery).

What has been the most enjoyable or exciting moment so far?

Seeing all of the dancers and children rehearsing, phew, they must get tired. They have lots to remember!! All I do is sit and watch!!

I know it must be hard work – what do you do to relax after a hard day at rehearsals?

Go for a walk in the park, go home and chew a bone and play with our other dogs.

Do you think you'd like to take part in another Theatre Production again?

I would love to, if this one goes ok! It is really exciting.



In the Classroom...



Hot Seating

Look back to the Character list in the Resource Pack and decide which character in 'Annie' you would like to know more about? Perhaps it's Miss Hannigan... imagine what kind of childhood she had with her brother. Why does she behave the way she does? Think about her back story. Hot-seating is a way of developing (or deepening) character. Why is she so grumpy? You can begin by preparing a number of questions for your character before the hot seating begins – or just go with the flow!!

The characters will seem more realistic if you feel you really 'know' them. It is easier to be spontaneous and believable if you have carefully explored a character in your drama during the hot-seating process. Ask a member of the class to take on a role from the Play and encourage the others to ask them insightful questions so they can find out more about the character and therefore deepen their understanding.

Thought Tracking

Look at the scene between Grace Farrell and Miss Hannigan. This is the first time Grace has met Miss Hannigan – how does she feel about her? Is she distrustful? How does Miss Hannigan change when she realises who Grace is connected to? What is Grace's impression of the Orphanage – is she shocked?

Insert beside each line what you think each character is really thinking and their underlying feelings. Focus on the thoughts they are having. When we know more about what a character is really feeling and thinking, we understand them better and the actor is able to give a more believable performance. Once you have done this, then with a partner read out the lines as they are written on the page. Now perform your inserted 'thought' lines with your partner.

Now, read the scene again with the written text. You should notice a difference as your lines are now more influenced by the thought you have given them. Ask the audience if they notice any differences and how effective this is. Does it help us understand the character and situation more? Does it give us any more insight into the situation we may have missed?

Please contact the Creative Education Officer for a copy of the script

Freeze Frame/ Still Image

In small groups TELL THE STORY OF 'Annie' in six groups with a selection of still images. You must make sure that your still images are clear, concise and simple. You must communicate with the audience using facial expressions and strong positioning. Through your image you are communicating a story or message to your audience – make sure you are communicating in the image with your fellow actors to create a believable scene. The audience will be paying attention to your body language, facial expressions and positioning to understand what is happening in each scene. Between each image make sure that you invent a way of moving that will help your audience focus on what you are doing. Keep it simple!

In the Classroom...



Suggested starter points for images:

1. Group 1: Annie working in the Orphanage while the rest of the girls sleep (freeze) – move to – Molly wakes and Annie comforts her (freeze) – move to Miss Hannigan telling off Annie (freeze) – move to Annie escaping in the laundry basket!

2. Group 2: Annie meets Sandy (freeze) – move to – Annie in Hooverville (freeze) – move to – Annie captured and returned to Miss Hannigan (freeze) – move to Miss Hannigan scolding Annie (freeze) – move to Grace meeting Miss Hannigan (freeze) – move to Grace and Annie leaving.

3. Group 3: Annie sees Oliver Warbucks mansion for the first time (freeze) – move to – Annie meets the staff (freeze) – Annie meets Oliver Warbucks (freeze) – move to – Oliver, Grace and Annie out in NYork.

4. Group 4: Grace tells Miss Hannigan Warbucks wants to adopt Annie (freeze) – move to – Annie tells Warbucks about her real parents and needing to find them (freeze) – move to – Annie and Warbucks at Radio show (freeze) – move to Miss Hannigan, Lily and Rooster planning to pose as Annie's parents.

5. Group 5: President Roosevelt promises to help Annie find her parents (freeze) – move to – the queue of people pretending to be Annie's parents outside the mansion (freeze) – move to – Grace interviewing a set of 'parents' (freeze) – move to Grace telling Annie they didn't find her parents (freeze) – move to Warbucks telling Annie he will adopt her and getting ready for party to celebrate (freeze) – move to – Lily and Rooster arriving to say they are Annie's parents (freeze) – move to – Grace telling Warbucks she doesn't trust them (freeze) – move to – Warbucks asking President Roosevelt if he can help.

6. Group 6: Annie nervously awaiting the 'Mudge's arrival (freeze) – move to – Roosevelt telling Annie that the handwriting on her note did not match that of her 'parents' – move to – Miss Hannigan and Orphans arrive at mansion (freeze) – move to – Rooster and Lily arrive in disguise to take Annie away (freeze) – move to – the arrest of Miss Hannigan, Lily and Rooster (freeze) – move to – Annie and the Orphans celebrate and Sandy appears!

Activity: Imagine...

Improvise a scene between the girls left behind at the Orphanage and consider how they may have discovered that Annie was chosen to be taken away to stay with Oliver Warbucks. What would their reaction be like? Are they happy for her? Do they know who Oliver Warbucks is?

And Action...

Create a living advert to send to theatres telling them that your pet would be ideal to appear in Annie because.... It can be any pet – cat, gerbil, budgie etc... what tricks can they do?