

Annie

**ANNIE EDUCATION
RESOURCES**





ANNIE EDUCATION RESOURCES

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INTRODUCTION

Set in New York in 1933 during the Great Depression, *Annie* brings to life the adventures of an eleven-year-old red-haired orphan. Annie lives in an orphanage run by the ruthless Miss Hannigan. When Annie is invited to spend Christmas at Oliver Warbucks' mansion, a bond develops between them. The grumpy billionaire is ultimately transformed by the lovable and optimistic orphan as he attempts to help Annie find her real parents.

Turning Harold Gray's beloved comic strip "Little Orphan Annie" into a musical comedy was the inspiration of lyricist-director Martin Charnin, who convinced composer Charles Strouse and librettist Thomas Meehan to join the creative team. The show opened on Broadway on April 21, 1977 and went on to win seven Tony Awards, seven Drama Desk Awards and a Grammy. It became the third longest running musical of the 1970s with 2,377 performances. *Annie* has been capturing the hearts and imaginations of theatre goers around the globe for almost half a century. And now the legendary and inspiring production returns to Australia.

This musical provides students, in Years 2 to 10, with a unique opportunity to explore this timeless classic in detail and depth. The production is not only entertaining, but also serves as a powerful tool for

learning. This guide has been prepared in order to help you explore this musical with your students, tying in with the Australian Curriculum, including the subject areas of English, Humanities & Social Sciences - History, and the Arts, as well as the General Capabilities of Literacy, Critical and Creative Thinking, Personal and Social Capability, and Ethical Understanding.

This guide includes discussion prompts, information and activities that will allow you to gain greater insight into the show with your students. The activities provided have been divided into four sections. Each section explores one of the key central themes:

1. **Family and Friendship,**
2. **Resilience and Determination,**
3. **Hope and Optimism,**
4. **Triumph over Adversity.**

Teachers are encouraged to choose the activities that are appropriate for their students and contexts. The activities may be used prior to seeing *Annie* or after seeing the show.

We trust that this pack will serve as a guide to allow teachers and students to fully engage with and appreciate this marvellous production.

SCHOOL BOOKINGS

Book a group of 8 students or more with prices from \$65.00* per ticket.

For every 12 students booked, one teacher goes free.

*Fees apply. Please see the state-specific booking page for details.

For further booking information for Sydney and Melbourne visit

<https://anniemusical.com.au/education/>

SYNOPSIS

ACT 1

SCENE ONE: It is 3am on a chilly morning in early December, 1933. Six orphans are asleep in the dormitory. Molly is waking up from a dream and crying out for her mother. The other orphans awaken and begin arguing. Annie runs in and comforts Molly, who begs her to read the note that Annie's parents left when they abandoned her. Pepper reminds the group that they also left Annie one-half of a silver locket and kept the other half with a promise to reclaim her one day. Annie pulls Molly close and sings about the parents she imagines, but has never known ("Maybe").

Annie decides to run away from the orphanage to search for her parents but is discovered by Miss Hannigan. Miss Hannigan makes all the orphans get up to scrub floors and strip beds. As they clean, the orphans complain about their circumstances ("It's the Hard Knock Life").

In the morning, when Bundles McCloskey, the laundry man, comes to make a pick-up from the orphanage, the orphans help Annie sneak out of the building in a laundry bag. Realizing Annie has escaped, Miss Hannigan calls for the police as the orphans celebrate.

SCENE TWO: Annie is on a street lined with tenements when she encounters a mutt, who is being chased by dogcatchers. She names the mutt Sandy and expresses her feelings that both she and the dog will have a brighter future ("Tomorrow").

SCENE THREE: Annie comes upon a Hooverville (a Depression style shantytown of jerry-built shacks under a bridge on the East River). The residents of the makeshift town sing about their plight, which they blame on Herbert Hoover, the former president ("We'd Like to Thank You, Herbert Hoover"). The group befriends Annie who tries to cheer them up, insisting the future will be brighter. A policeman breaks up the crowd and Annie and Sandy run away.

SCENE FOUR: Back at the orphanage, Miss Hannigan expresses her disgust with the orphans ("Little Girls"). She has just settled down to enjoy a radio soap opera, when a policeman returns Annie.

As Miss Hannigan is threatening Annie, Grace Farrell enters. She is the private secretary of the billionaire Oliver Warbucks, who wants to invite an orphan to his mansion for Christmas. Grace is instantly drawn to Annie and demands that Miss Hannigan sign the required papers before escorting Annie to a limousine.

SCENE FIVE: Grace brings Annie to Mr. Warbucks' mansion and introduces her to the servants who make her feel very welcome ("I Think I'm Gonna Like It Here"). Oliver Warbucks arrives home. He is a powerful billionaire who rarely stops thinking about business, but almost immediately he feels a deep connection to Annie's spunk and personality. He decides to take the night off and escorts Annie to see a movie at the Roxy.

SCENE SIX: As she tours New York with Warbucks and Grace, Annie sees the city in a new way ("N.Y.C."). At the end of the evening, Annie is exhausted and Warbucks carries her home. As they leave Times Square, the faithful Sandy enters and then forlornly wanders off in search of Annie.

SCENE SEVEN: Grace arrives at the orphanage to tell Miss Hannigan that Oliver Warbucks wants to adopt Annie. She leaves just as Miss Hannigan's brother, Rooster, arrives with his girlfriend, Lily. Rooster has come to borrow money from his sister. When Miss Hannigan refuses, he reminds her of their mother's lullaby ("Easy Street"). As they lament their own misfortunes, Miss Hannigan shares the news of Annie's pending adoption by Warbucks.

SCENE EIGHT: Warbucks is talking on the telephone to the President of the United States, Franklin D. Roosevelt. A package from Tiffany & Co. arrives, which contains a silver locket for Annie. Warbucks tells Annie that he wants to adopt her and gives her the locket. Instead of the happy response he imagined, Annie begins to weep. When he learns about her dream of finding her real parents he orders an exhaustive search for Annie's parents ("You Won't be an Orphan for Long").

SYNOPSIS

ACT 2

SCENE ONE: Annie and Warbucks are guests on the popular Bert Healy radio show. 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 Boylan Sisters' catchy tune ("You're Never Fully Dressed Without a Smile").

SCENE TWO: The orphans are listening to Bert Healy's radio show and sing along with the Boylan Sisters ("Fully Dressed"). Miss Hannigan, furious about Annie's good fortune, sends them out of the room. Rooster and Lily arrive, disguised as Ralph and Shirley Mudge, claiming to be Annie's parents. They reveal who they are to Miss Hannigan and share their plot to claim the \$50,000 reward. Once they have the money, they plan to do away with Annie and live in the lap of luxury ("Easy Street (Reprise)").

SCENE THREE: President Roosevelt and members of his cabinet are listening to a radio commentator attack the President's policies. Warbucks and Annie arrive in the Oval Office. As Warbucks and the government officials discuss the depressing facts about the economic situation (strikes, riots, floods, dust storms and crime), Annie counters their pessimism ("Tomorrow (Reprise)"). Warbucks and Annie learn that hundreds of people have surrounded the Warbucks' mansion claiming to be Annie's parents, so they decide to return to New York. Inspired by Annie's optimism, the cabinet members and the President invent the New Deal.

SCENE FOUR: At the mansion, Annie and Warbucks discover that none of the people who claimed to be Annie's parents knew about the silver locket. Warbucks tries to console Annie by sharing his feelings about her ("Something Was Missing").

SCENE FIVE: Warbucks' plans to adopt Annie are set in motion and they share their delight with about becoming father and daughter ("I Don't Need Anything But You"). Everyone is excited about the preparations for the adoption festivities ("Maybe"). As Supreme Court Justice Brandeis is about to pronounce the adoption final, Rooster and Lily arrive,

disguised as Ralph and Shirley Mudge. They convince Warbucks that they are Annie's parents by showing him the other half of Annie's locket and Annie's birth certificate. Warbucks asks them to let Annie spend Christmas with him at the mansion. The Mudges leave and Grace remembers having seen Mr. Mudge before. Warbucks calls Roosevelt to ask a favour.

SCENE SIX: The next morning, Annie waits apprehensively for Ralph and Shirley to arrive. President Roosevelt enters with the news that the FBI have analysed the handwriting on the note Annie's parents left behind and have discovered that her real parents were named David and Margaret Bennett and they are now deceased. Annie and Warbucks realise that only Miss Hannigan could have given the Mudges the locket and birth certificate. Miss Hannigan appears with the orphans to celebrate Christmas. When Ralph and Shirley arrive to collect their reward their true identities are exposed. Miss Hannigan, Rooster and Lily are hauled off to jail and Annie introduces the orphans to Warbucks. She promises they will have a much better life in the future ("A New Deal For Christmas"). A huge package arrives for Annie; when she opens it Sandy jumps into her arms.

Annie

SONG LIST



ACT 1

Maybe
It's the Hard Knock Life
Tomorrow
We'd Like to Thank You, Herbert Hoover
Little Girls
I Think I'm Gonna Like It Here
N.Y.C.
Easy Street
You Won't Be an Orphan for Long
Maybe



ACT 2

You're Never Fully Dressed
Without a Smile
Fully Dressed (orphans)
Easy Street (Reprise)
Tomorrow (Reprise)
Something Was Missing
I Don't Need Anything But You
Maybe
A New Deal for Christmas

CHARACTER LIST

- ANNIE BENNETT** - An optimistic young orphan who believes her parents will return.
- OLIVER "DADDY" WARBUCKS** - A wealthy businessman who adopts Annie.
- GRACE FARRELL** - Warbucks' kind and loyal secretary who helps him adopt Annie.
- MISS AGGIE HANNIGAN** - The cruel matron of the orphanage who dislikes orphans.
- ROOSTER HANNIGAN** - Miss Hannigan's brother, a conman who plots to kidnap Annie.
- LILY ST. REGIS** - Rooster Hannigan's girlfriend, who plots to con Warbucks.
- DUFFY** - The oldest orphan and Pepper's best friend.
- JULY** - The quietest orphan who is a mother figure to the other orphans.
- KATE** - The shyest orphan who rarely speaks. She is mischievous and plays tricks on Miss Hannigan.
- MOLLY** - The youngest of the orphans and Annie's best friend.
- PEPPER** - The toughest orphan at the orphanage and Annie's rival.
- TESSIE** - Another orphan known for her frequent crying.
- BERT HEALY** - A radio announcer who gives Annie national exposure.
- FRED McCRACKEN & WACKY** - A ventriloquist and his dummy who appear on Bert Healy's radio show.
- BOYLAN SISTERS (BONNIE, CONNIE & RONNIE)** - Singers on Healy's show.
- JIMMY JOHNSON** - Radio's only masked announcer and regular guest on Healy's show.
- SFX MAN** - A member of Bert Healy's radio show, who controls the sound effects.
- PRESIDENT FRANKLIN D. ROOSEVELT** - The President of the United States, who helps Annie.
- HAROLD ICKES** - Roosevelt's Secretary of the Interior.
- CORDELL HULL** - Roosevelt's Secretary of State.
- FRANCES PERKINS** - Roosevelt's Secretary of Labour.
- HENRY MORGENTHAU** - Roosevelt's Secretary of the Treasury.
- LOUIS HOWE** - A close advisor to President Roosevelt.
- JUSTICE LOUIS BRANDEIS** - The Associate Justice of the U.S. Supreme Court.
- STAR TO BE** - A hopeful young performer in NYC.
- DRAKE** - Warbucks' butler.
- MRS. GREER** - Warbucks' head housekeeper.
- MRS. PUGH** - Warbucks' cook.
- CECILE** - Warbucks' French maid.
- ANNETTE** - Another servant in Warbucks' house.
- SOPHIE AND THE APPLE SELLER** - Child citizens of Hooverville.
- DOG CATCHER AND ASSISTANT DOG CATCHER** - Characters who try to catch Sandy.
- BUNDLES McCLOSKEY** - The laundry man who has a soft spot for Miss Hannigan.
- LT. WARD** - A police officer who returns Annie to the orphanage.
- SANDY** - An abandoned mixed breed dog that becomes Annie's loyal companion.
- ENSEMBLE** - Various characters including orphans, servants, and citizens.

THE CREATORS OF ANNIE

(The following section contains excerpts from the MTI Study Guide)

THOMAS MEEHAN (LIBRETTIST)

began his career as a writer of comic short stories and parodies for The New Yorker magazine. In 1977, he turned to writing for the Broadway theatre and won a Tony Award for the book of *Annie*. Following *Annie*, he wrote the book for Richard Rodgers' last Broadway musical, *I Remember Mama*. From Broadway he journeyed westward to Hollywood, where he co-wrote the screenplays of Mel Brooks' *To Be or Not to Be* and *Spaceballs*. Meehan went on to work with Brooks on other projects on Broadway, including *The Producers*, based on the 1967 film. The show became a Broadway hit that dominated the 2001 Tony Awards and ran for more than 2,500 performances. Meehan followed that with *Hairspray*, an adaptation based on John Waters' 1988 film of the same name. It opened in 2002 and ran for 2,642 performances. He co-wrote the book, with Bob Martin, for *Elf the Musical*. He co-wrote the book for the production of the musical *Limelight: The Story of Charlie Chaplin* which ran at the La Jolla Playhouse in 2010 and premiered on Broadway in 2012. In 2011 he revised the book originally written by Peter Stone for the Off-Broadway musical *Death Takes a Holiday* with music and lyrics by Maury Yeston. In 2012, Meehan wrote the book from the original screenplay by Sylvester Stallone for the musical *Rocky*. The show premiered in Hamburg in 2012, before transferring to Broadway in 2014. Meehan holds the distinction of being the only writer to have written three Broadway shows that ran for more than 2,000 performances.

CHARLES TROUSE (COMPOSER)

has written the music for numerous musicals including: *Bye Bye Birdie* (Tony Award), *All American*, *Golden Boy*, *A Broadway Musical*, *Applause* (Tony Award), *Charlie and Algernon* (Tony nomination), *Annie* (Tony Award), *Mayor*, *Dance a Little Closer*, *Rags* (Tony nomination), *Nick & Nora* (Tony nomination), *An American Tragedy*, *Marty*, *Real Men*, *Studio*, and *Minsky's*. Strouse's writing also extends into orchestral works, chamber music, piano concertos and opera. His film scores include; *Bonnie and Clyde*, *There Was a Crooked Man*, *The Night They Raided Minsky's* and *All Dogs Go To Heaven*. Strouse has won three Tony Awards and two Emmy Awards for music in television adaptations of *Bye Bye Birdie* and *Annie*. He is also the recipient of the 1999 ASCAP Foundation Richard Rodgers Award and the Oscar Hammerstein Award. He is a member of the American Theater Hall of Fame and the Songwriters Hall of Fame.

MARTIN CHARNIN (LYRICIST)

originated the role of Big Deal in the Broadway production of *West Side Story* in 1957. He has been a director, lyricist, composer, librettist for numerous productions including: *Fallout*, *Upstairs at the Downstairs*, *Hot Spot*, *Zenda*, *Put It in Writing*, *Kaleidoscope*, *Mata Hari*, *Two by Two*, *Ballad for a Firing Squad*, *La Strada*, *Nash at 9*, *The National Lampoon Show*, *Annie* (Broadway, London and five national companies), *Bar Mitzvah Boy* (London), *I Remember Mama*, *Lena Horne: The Lady and Her Music*, *The First*, *A Little Family Business*, *On the Swing Shift*, *Upstairs at O'Neal's*, *A Backer's Audition*, *Mike*, *The No-Frills Revue*, *Jokers*, *Cafe Crown*, *Laughing Matters*, *Sid Caesar*, *Company*, *Carnal Knowledge*, *Jeanne La Pucelle* and *Robin Hood: The Legend Continues*. He has four Tony Award nominations, a Tony Award, three Grammy nominations, two Grammy Awards, three Gold Records, two Platinum records, six Drama Desk Awards and the Peabody Award for Broadcasting.

THE PRINCIPAL CAST



ANTHONY WARLOW (OLIVER WARBUCKS)

Anthony has been thrilling audiences from the moment he arrived on the theatrical scene and has successfully inhabited a diversity of roles in opera and musical theatre, his versatility gaining him an honoured place on the international stage. He has been seen most recently as Billy Flynn, Chicago's 'silver tongued' defence lawyer in the national tour of *Chicago*.

From his debut with the Australian Opera in Benjamin Britten's *A Midsummer Night's Dream* in 1980, Anthony has left an indelible stamp on the industry both at home and abroad. His lengthy stage credits include the London National Theatre production of *Guys and Dolls*, making his music theatre debut with the role of Sky Masterson (1986), and creating the roles of Enjolras in the Australian production of *Les Misérables* (1988) and the title role of the Phantom in Sir Andrew Lloyd Webber's *The Phantom of the Opera* (1990 and 2007-2008). In 1995 he enjoyed a joyous season in Lucy Simon's *The Secret Garden* as Archie Craven, and collaborated with her again in 2010 creating the role of Dr Yuri Zhivago in the Australian premiere production of *Doctor Zhivago: The Musical*. He starred in Australian tours of *Annie* (2000 and 2012), seasons with Opera Australia and a critically acclaimed performance as Tevye in *Fiddler On The Roof* (2016).

Anthony made his Broadway debut in 2013 portraying the iconic role of Oliver "Daddy" Warbucks in the 35th Anniversary production of *Annie*, directed by James Lapine. His performance won him several Broadway nominations (Drama Desk, Drama League, People's Choice) and in 2015 he was invited to return to the US to perform the dual roles of Miguel De Cervantes/ Don Quixote in The Shakespeare Theatre Company of Washington production of *Man of La Mancha*. This portrayal won him the prestigious Helen Hayes award for Outstanding Actor in a Musical. Later that year he replaced Kelsey Grammer (Frasier) in the Broadway production of *Finding Neverland*, playing the roles of Charles Frohman/ Captain Hook.

Anthony made his Carnegie Hall debut in 2013 but is no stranger to the concert platform, performing around Australia with our Symphony Orchestras. His studio recordings have spanned more than 20 years and include solo albums, cast recordings and live performances in concert and with Opera Australia. His love of 'Flawed Anti-heroes' continued with his portrayal of Sweeney Todd, "The Demon Barber of Fleet Street". His performance was hailed by critics and was a welcome addition to his theatrical canon.

Anthony has been honoured by the nation receiving the title of Living National Treasure and his outstanding achievements acknowledged with his investiture as a Member of the Order of Australia (AM) for his services to the performing arts. He is married to Amanda and divides his time and career between Australia's capital cities and New York.



DEBORA KRIZAK (MISS HANNIGAN)

Debora is one of Australia's most critically acclaimed leading ladies of musical theatre. She has starred in shows such as Mel Brooks' *The Producers*, *A Chorus Line*, *Sweet Charity*, *Cabaret*, *Mamma Mia*, *We Will Rock You* and *Billy Elliot*. She has also starred in Opera Australia's productions of *Anything Goes* and *Cinderella*.

With a career spanning two decades, Debora has cemented her reputation as a multifaceted talent in musical theatre, with her magnetic stage presence and captivating character portrayals, earning her acclaim from audiences and critics alike. She has been nominated for numerous awards including the prestigious Helpmann and Green Room awards, and won the coveted Sydney Theatre Award for Best Supporting Actress for her performance in *Sweet Charity*. She was also awarded Broadway World's Most Popular Actress in a Musical for her role in *A Chorus Line*.

Debora has worked extensively in cabaret, as one half of the comic cabaret duo The Carpenters from Kempsey and has taken her one woman show on board cruise liners all around the world. Her corporate and concert engagements include the Paralympic Games, the Symphony Orchestra's James Bond concert series and Christmas Proms, the national anthem for both the men's and women's Ashes Cricket test (televised worldwide), the AAPT Tennis finals, the Australian Football League, NRL and Papua New Guinea's Susa Mama's Charity.

Debora's live television appearances include host of Channel Ten's *The Music Shop*, *Good Morning Australia* with Bert Newton, *Sunrise*, *Today* and as a product presenter on *Mornings*. She has also appeared in various television commercials including campaigns for New Idea, Movieland, Mitsubishi, Home Hardware as the comic 'know-how' girl Helga, Audible Books and most recently for RealEstate.com.au.

Debora is also an accomplished voice over artist and holds a Bachelor of Arts degree in Performing Arts.



MACKENZIE DUNN (LILY ST. REGIS)

Mackenzie Dunn most recently starred in the iconic role of Rizzo in the Australian production of *Grease* (Crossroads Live). Prior to this, she played the role of Penny Pingleton in *Hairspray* (Crossroads Live).

After graduating from the Western Australian Academy of Performing Arts, Mackenzie played the role of Bubba Ryan in Ray Lawler's *Summer of the Seventeenth Doll* and Squeaky Fromme in Stephen Sondheim's *Assassins* for Black Swan State Theatre Company. For these performances she won Best Newcomer in Theatre at the Performing Arts Awards Western Australia in 2018. Mackenzie then toured the country in *Jersey Boys* as Francine (New Theatricals)

and was fortunate enough to be cast in all three of The Production Company shows for 2019, *Lazarus*, *Thoroughly Modern Millie* and the Australian premiere of *Ragtime*, for which she played the role of Evelyn Nesbit. She was the recipient of the Bob Taylor Award in 2019. Mackenzie understudied and performed the role of Princess Fiona in the Australian tour of *Shrek The Musical* (Gordon Frost Organisation) and was seen as Judy in the Sydney Opera House season of Darlinghurst Theatre Company's production of *A Chorus Line*.

Mackenzie is a part of the creative team of an exciting new Australian musical centred around the world of the AFL. She has been a part of a variety of workshops and developments as a performer and a creative. She can be seen as Bobby in the ABC/Netflix comedy series *Why Are You Like This?*. Mackenzie is also a passionate songwriter and debuted her original music at The Paris Cat in Melbourne titled *Homemade Jam* in 2023.

She would like to dedicate her performance of Lily in *Annie* to her grandparents, Jill Perryman and Kevan Johnston, who were Australia's original Miss Hannigan and Rooster Hannigan in 1978.



KEANU GONZALEZ (ROOSTER HANNIGAN)

Keanu Gonzalez was cast in his first leading role at age 22, playing Bernardo in the 2019 Australian production of *West Side Story* working closely with two-time Tony-nominated Broadway choreographer Joey McKneely and highly accomplished musical director Donald Chan. Keanu's most recent work had him performing as Kenickie in *Grease the Musical* (Crossroads Live). Prior to that, he played Charles Lee in *Hamilton* (Michael Cassel Group), understudying the lead role of Alexander Hamilton.

Keanu was born in Sydney and grew up in Woolloomooloo's housing commission. His father immigrated to Australia from the Philippines in 1974, and his mother immigrated from Serbia in 1991. Keanu is proud to have been raised in a neighborhood that cherishes community fellowship and is forever grateful to his parents, Danijela and Juan, for instilling in him the importance of family values, honesty and respect.

Keanu's performing arts journey began at the age of seven when he started practicing Kung Fu. He was on track to be the youngest member of his school to receive a black belt when he was faced with the difficult decision of choosing between his passions for Kung Fu and dancing. Keanu chose to fully dedicate himself to dancing and trained at the world-renowned performing arts school Brent Street. During this time, he studied academics through distance education to allow more time for his training. At 19, he spent time in Los Angeles studying at the prestigious Stella Adler acting school, which further deepened his passion for a life on stage and screen. Shortly after, Keanu landed his first role in the independent feature film *The Siege of Robin Hood*, playing the role of Tuk. During Keanu's formative performing years, he was no stranger to acclaim, receiving several awards, prizes, and scholarships throughout his late teens.

At the age of 16, Keanu was cast in his first professional musical, understudying the starring role of Scott Hastings in Baz Luhrmann's *Strictly Ballroom the Musical*. Understudying Scott, Keanu was fortunate enough to work one-on-one with Baz, which had a significant impact on his passion for acting, a passion that still drives him to this day. Keanu's other theatre credits include Greg in *A Chorus Line*, Alonzo/Rumpus Cat and Rum Tum Tugger understudy in *Cats* (Australia and New Zealand) and Kassim understudy in Disney's *Aladdin*.

Keanu is very proud to have worked with a wide variety of incredible Australian and international theatre producers such as Global Creatures, Really Useful Group, Disney, Opera Australia, Michael Cassel Group, GWB, Darlinghurst Theatre Company, TEG and Crossroads Live Australia.

Keanu would like to take this moment to thank his late father Juan for instilling in him the belief that strength comes from perseverance and overcoming challenges, and to his mother Danijela for always being a guiding beacon of light who has never stopped supporting and believing in him since the day he was born.



AMANDA LEA LAVERGNE (GRACE FARRELL)

Amanda Lea LaVergne has lived and worked in New York City for the past 20 years and in that time has graced the stages of some of Broadway's finest theatres, performing in *Grease*, *The People in the Picture* and in the 35th Anniversary production of *Annie*. She made her Australian theatrical debut in 2019 as Lisa in *Jekyll & Hyde in Concert*.

Amanda was proud to be invited to perform the role of Billie Bendix in the first production of *Nice Work If You Can Get It* to be mounted outside of New York. She originated the role of Campbell in the World Premiere of *Bring it On: The Musical*, directed by Andy Blankenbuehler. Her other stage credits include Polly Baker in *Crazy for You*, Milo Davenport in *An American in Paris*, Ariel in Disney's *The Little*



Mermaid, ChaCha in *Grease*, Sarah Brown in *Guys and Dolls*, Maggie in *A Chorus Line* and Reno Sweeney in *Anything Goes*.

Her Off-Broadway credits include originating the roles of Molly in *Winesday: The Wine Tasting Musical* and Rosaline in *Loveless Texas*. She has starred in *Singin' in the Rain*, *Shout! The Mod Musical*, *Gypsy*, *All Shook Up* and *Beehive* in regional theatres across America and was seen most recently as Judy Bernly in *9 to 5*. Radio City Music Hall has been a seasonal home away from home for Amanda for nearly ten years where she appeared as Mrs Claus in the *Radio City Christmas Spectacular*. Amanda travels the US frequently with *America's Sweethearts*, evoking the musical stylings of The Andrews Sisters.

She is represented by The Hybrid Agency in NYC and is thrilled to be returning to the Australian stage.

@amandalealavergne or **www.amandalealavergne.com**

AUSTRALIAN CREATIVES

KAREN JOHNSON MORTIMER (DIRECTOR)

Karen began her professional career at the age of 15 in *Anything Goes* starring Toni Lamond. Karen is currently overseeing the Australian tours of *Wicked* and *Chicago* as Australian Associate Director, a position she has held with both shows since 2009. She also re-mounted the Korean Language Production of *Wicked* in Seoul in 2015. Karen directed *Annie* in 2012 and *Saturday Night Fever* in 2018 for the Gordon Frost Organisation. In 2016 she enjoyed the great honour of working with Dame Julie Andrews as her Associate Director for the 60th anniversary production of *My Fair Lady*. Karen has been the Associate Director for Andrew Lloyd Webber's *The Wizard Of Oz*, *Dirty Dancing* and two Arena productions of *Grease* for the Gordon Frost Organisation. She has directed three annual Rob Guest Endowment Finalists Concerts and was an Artistic Director for the World Youth Day Festival in Sydney in 2008.

As a performer, Karen played Cassie in the original Australian production of *A Chorus Line* and appeared in *Company*, *Conquest of Carmen Miranda*, *Dames at Sea*, *Kiss Me Kate*, *No No Nanette*, *Irene*, *Cabaret* and *Footloose*. Throughout the 1980's Karen was a regular solo guest artist on *The Don Lane Show* and *The Mike Walsh Show*.

Her choreographic credits include *Turns*, *Grease*, *The Mega Musical*, *Stones In His Pockets*, *Leader of The Pack- The Ellie Greenwich Musical*, *Anzac Military Tattoo*, Opening Ceremonies for numerous Bledisloe Cups, Commonwealth Heads of Government Meeting Opening Ceremony, Opening Ceremony of Fina World Swimming Championships, Helpmann Awards, Tin Symphony (2000 Sydney Olympics), Gold Medallists Gymnastic Gala-2000 Sydney Olympics, *Kelly's Republic*, *Oscar's Turn To Sing*, *Wonder Woman*, *Sacred Cow*, *The Norman Gunston Show* and *Farnham & Byrne*.

DAVID PIPER (MUSIC DIRECTOR)

David Piper is a graduate of the University of Sydney (Bachelor of Music). As a musical director, pianist, composer and educator, David has been at the forefront of the industry in Australia for over 30 years. A classically trained pianist, he achieved early success as a national finalist in the ABC Young Performers Award performing with the Queensland Symphony Orchestra, until he found a home in musical theatre.

David has been Musical Director for *Charlie and the Chocolate Factory* (GFO/Crossroads), *Beautiful*, *Priscilla Queen of the Desert The Musical* (Matt Ward Entertainment) and for the acclaimed national tour of *Chess* (Storeyboard). He was also Musical Director for The Production Company on *Chess* (Green Room Award nomination) and *The Boyfriend*. He was MD for the original Australian tour of *The Boy From Oz*, for the Gold Coast Arts Centre on *Jesus Christ Superstar*, *Miss Saigon* and *Mary Poppins*, and for Playking and National Theatre of China on *Cho Cho*. He worked for VCA as Music Director for *Company* and *A Chorus Line*.

He has been Associate Musical Director for *Fiddler On The Roof* (Lawson), *Once* (MTC/GFO), *Legally Blonde The Musical* (Ambassador), *Mary Poppins* (Disney/Cameron Mackintosh), *Wicked* (GFO) and *Annie* (GFO). He has been Assistant Musical Director for Hugh Jackman's *The Boy From Oz* Arena tour (Gannon/Fox), *Mamma Mia* (Dainty), *We Will Rock You* (Michael Koppel), *Miss Saigon* (Louise Withers and Assoc), *Crazy For You* (GFO) and *Into The Woods*. As a repetiteur, vocal coach and pianist he has worked on *Carousel in Concert* (Enda Markey), *Titanic* (Marollo), *Priscilla Queen of the Desert* (Michael Cassel), *My Fair Lady* (Opera Australia), *Aladdin* (Disney), *Strictly Ballroom* (Bazmark), *Sunset Boulevard*, *Oklahoma!*, *Call Me Madam* (The Production Company), *Aspects of Love* (Really Useful Group), *West Side Story* (VSO), *Scrooge the Musical*, *The Pirates of Penzance* (EssGee), *Carmen Jones*, *Chicago* (IMG), *Show Boat* and for the ABC with the Tasmanian Symphony Orchestra. He worked as vocal coach to *The Croc Men* (Australia Zoo) DVD release. He has also worked as

Musical Director for Magnormos Productions and for Federation University Performing Arts Faculty on *Spring Awakening* and *A Bunch Of Ratbags*. He has written music for *P.E. The Musical* (Malthouse) and *Alice Through A Looking Glass Darkly* (Phoenix Theatre). He has been a faculty member of the Bachelor of Music Theatre Course at AIM and works casually at VCA, APO Arts Academy and Associated Studios Australia.

MITCHELL WOODCOCK (CHOREOGRAPHER)

Helpmann award winning choreographer, Mitchell Woodcock has established himself as one of Australia's most sought after creatives with an expansive career across all facets of the entertainment industry. Mitchell has made significant contributions as a choreographer, most notably in the exciting new series *Paper Dolls* for Paramount+ and Channel 10. His talent has also shone through his work directing and choreographing television commercials for esteemed Australian touring productions *Charlie And The Chocolate Factory*, *Saturday Night Fever* and *Chicago*. Additionally, his expertise as a Creative Director has been showcased on popular TV shows such as *The Voice* and *Australian Idol*. Mitchell's prowess extends to the realm of live performances, as he has successfully choreographed and creatively directed artist tours and large scale ceremony performances, including the prestigious ICC T20 Cricket World Cup Opening Ceremony and the FIFA World Cup Closing Ceremony. With an impressive range of accomplishments across various domains, Mitchell has proven himself as a multifaceted and highly skilled creative professional.

Mitchell's choreography has been featured in various high-profile projects, including the world movie premiere of *Les Misérables*, James Arthur's hit music video *You Deserve Better*, Toyota's global video campaign in 2018, and as the youngest-ever choreographer on *So You Think You Can Dance Australia*. Coming from a musical theatre foundation and merging this with his unique style lead to Mitchell being awarded the Helpmann Award for Best Choreography in a musical for his work on *Saturday Night Fever*.

Since establishing his production company New Ground Collective, Mitch has had the pleasure of creative directing and choreographing live performances for over forty national and international music acts. Some notable artists include Kylie Minogue, Rita Ora, Meghan Trainor, Khalid, George Ezra, Tones And I, Guy Sebastian and Jessica Mauboy, featuring in prestigious events such as The Aria Awards, TV Week Logie Awards, NRL Grand Final, The Australian Open, Splendour In The Grass, NYC Pride, Lost Paradise, The State Of Origin and World Pride.

Whilst working with music acts, Mitchell has had the pleasure of creative directing and choreographing UK and US tours for Tones And I, the Riding With You & T.R.U.T.H tours for multi-platinum artist Guy Sebastian and choreographing Client Liaison's 2017 and 2018 Australian and UK tours. Mitchell's impressive resume extends to his creative direction and choreography work in various TV programs, including *Dancing With The Stars*, *Sunday Night Takeaway*, *Australia's Got Talent*, *The Voice*, *Australian Idol* and *Come Dance With Me*. His talents have also been featured in the fashion industry as he has collaborated with top brands, capturing magical moments on film and print. Notable collaborations include serving as the movement director on Naomi Campbell's The Face TV series, choreographing the Prix de Marie Claire Fashion Awards, the Karl Lagerfeld X Model Co campaign, Runaway The Label and directing fashion shows for Van Cleef & Arpels, Tiffany & Co and Common Hours.

As a performer, Mitchell made his professional debut in the role of A-Rab at the age of 17 in the Australian touring production of *West Side Story*. He toured Australia in the hit musical *Wicked* in 2011/2012 and joined the international tour of *West Side Story* in the role of Dance Captain at age 20. He performed to audiences all across Europe and resided at the famous Sadlers Wells Theatre in London. His performance career includes appearances in *Guys and Dolls*, *Dirty Dancing* and as dance captain in *Kinky Boots* and *Chicago*, as well as resident choreographer on *Pippin*. Mitchell has also been featured as a dancer in Baz Luhrmann's *The Great Gatsby*, ABC's *Dance Academy*, The Disney Channel and numerous video and print campaigns.

Throughout his journey, Mitchell has had the privilege of backup dancing for numerous artists including Kelly Rowland, Ricky Martin, Kylie Minogue, Will.i.am, Geri Halliwell and Olivia Newton-John for various performances in Australia. With a track record of success in various creative roles, Mitchell continues to leave an indelible mark on the industry.

THEATRE STYLES

Annie incorporates a blend of musical theatre and several additional theatrical and performance styles, including **comedy**, **drama**, and elements of **melodrama**. Each of these styles plays a crucial role in the storytelling and adds layers to the performance. Here's a detailed breakdown of each style and examples from the show:

1. MUSICAL THEATRE

Musical theatre is a rich, multi-faceted genre that combines songs, spoken dialogue, acting, and dance to convey a story. In a musical like *Annie*, the songs and choreography are not just performance numbers, but essential storytelling tools that reveal character emotions, advance the plot, and create dynamic shifts in tone and atmosphere. This genre is inherently presentational, often breaking the fourth wall to allow the audience to experience the character's inner worlds through music and movement.

EXAMPLES OF MUSICAL THEATRE ELEMENTS IN ANNIE

SOLO NUMBERS: STORYTELLING THROUGH SONG

Solo songs in *Annie* often act as emotional turning points for characters, where they reflect on their personal desires and struggles, giving the audience insight into their thoughts and feelings. This is a common trait in musical theatre, where individual songs allow characters to pause the action and express inner conflicts or longings.

"Tomorrow" (Annie):

Arguably the most iconic song in *Annie*, "Tomorrow" is a soaring solo where Annie reflects on her hope for a better future. The song uses a catchy, memorable melody to emphasise her unwavering optimism despite the harsh reality she faces as an orphan. This song is a classic example of how musical theatre uses melody to amplify emotional stakes. The high energy of the refrain mirrors Annie's emotional resilience, allowing the audience to feel her positivity and determination. The simplicity of the staging during this solo often spotlights the performer, putting Annie's voice and emotional state at the forefront. This song provides Annie with a strong sense of agency as she dreams about her future, giving voice to her hopes in a highly theatrical manner.

"Maybe" (Annie):

This solo is performed early in the show, when Annie is reflecting on her dream of finding her parents. It's a poignant moment, using a softer, more introspective melody to convey Annie's vulnerability and the yearning in her heart. The solo format here is crucial, allowing the audience to empathise deeply with Annie's isolation and innocence.

DUETS: CHARACTER RELATIONSHIPS THROUGH SONG

Duets in musical theatre serve to build relationships between characters and often provide the opportunity for emotional growth or revelation. In *Annie*, duets are used to explore the connections between key characters, deepening both the emotional complexity of the plot and the bonds on stage.

"I Don't Need Anything But You" (Annie & Warbucks):

This celebratory duet between Annie and Warbucks happens toward the end of the show when their bond is solidified. The upbeat tempo and playful, joyous choreography reflect their newfound

father-daughter connection. The song conveys Warbucks' transformation from a hardened businessman to a loving father figure. The musical arrangement, where the two characters harmonise and echo each other's lines, symbolises their emotional alignment and mutual affection. Choreographically, the number often features playful physical interactions like handshakes and spins, further visualising the joy and familial connection. This duet is a hallmark of musical theatre as it combines singing, acting, and dance to represent the culmination of their relationship.

ENSEMBLE NUMBERS: ENERGY AND SPECTACLE

Ensemble numbers are a core feature of musical theatre, allowing the entire cast to participate in large, high-energy performances that often provide spectacle, humour, or social commentary. In *Annie*, ensemble songs capture the essence of group dynamics, whether it's the orphans in the orphanage or the staff at Warbucks' mansion.

"It's the Hard Knock Life" (Annie & Orphans):

This is one of the standout ensemble numbers, where the orphans express their frustration with their tough living conditions through a rhythmic, punchy song. The choreography is integral to this number, featuring synchronised movements like scrubbing floors, making beds, and stomping feet in time with the music, turning mundane orphanage chores into dynamic, musical expressions of rebellion and camaraderie. The song uses repetitive, almost chant-like phrasing to emphasise the monotony and hardship of the orphans' daily lives, while the high-energy choreography underscores their resilience. This is a clear example of how musical theatre tells a story through movement and group dynamics.

"I Think I'm Gonna Like It Here" (Grace, Annie, & Ensemble):

In this joyful ensemble number, Grace and the staff of Warbucks' mansion welcome Annie to her new home. The song features layered vocal harmonies from the ensemble, creating a sense of grandeur and excitement. The choreography is formal and elegant, with the staff moving gracefully across the stage as they prepare the mansion for Annie's stay. The interaction between Annie and the ensemble helps to convey her awe and wonder at the luxury around her, while the ensemble's synchronised movements reflect the well-oiled, refined nature of Warbucks' household. The number culminates in an uplifting crescendo, embodying the lavishness and warmth that contrasts with Annie's orphanage life.

PRESENTATIONAL PERFORMANCE: BREAKING THE FOURTH WALL

Musical theatre often features a presentational performance style, where characters perform directly to the audience, inviting them into the narrative. This is evident in *Annie* during certain comedic and more self-aware moments.

"You're Never Fully Dressed Without a Smile" (Bert Healy & Orphans):

This number is presented as a radio broadcast within the world of the play, with Bert Healy performing directly to an audience (both within the story and to the actual theatre audience). The song is light-hearted and comedic, offering a moment of respite from the drama. The orphans join in, mirroring the radio performance with their own upbeat rendition, providing a joyful and somewhat presentational interaction. The number's energy lies in its simplicity and its ability to break from the narrative and celebrate performance for performance's sake.

DANCE AS STORYTELLING: CHOREOGRAPHY IN MUSICAL THEATRE

Choreography in musical theatre is not just movement for spectacle; it is a crucial part of the narrative, often conveying emotions, character development, and story progression through dance.

“Easy Street” (Rooster, Miss Hannigan, Lily):

This is a key example of choreography used to enhance characterisation. Rooster, Miss Hannigan, and Lily use exaggerated, vaudevillian dance moves in this number, reflecting their scheming and opportunistic personalities. The song’s slow, sneaky rhythm is mirrored in the slinky, coordinated dance moves, with the trio often weaving around each other or performing sly, calculated gestures. The choreography reflects the characters’ greed and ambition, allowing the audience to visually grasp their devious intentions even as they perform an upbeat and seemingly fun number.

ENSEMBLE DANCING AND SINGING: A THEATRICAL SPECTACLE

Musical theatre frequently uses large ensemble numbers to create visually stunning moments that combine dancing, singing, and storytelling. *Annie* contains several such numbers that feature dynamic group choreography and intricate vocal harmonies.

“N.Y.C” (Warbucks, Annie, Grace & Ensemble):

This number is a love letter to New York City, blending solo lines from Warbucks and Grace with a full ensemble performance that embodies the bustling, vibrant nature of the city. The ensemble here represents the diverse citizens of New York, with choreography that reflects the constant motion and energy of city life. Dancers weave through each other, mimicking street vendors, performers, and pedestrians, creating a busy tableau that mirrors the chaotic beauty of New York. The layered vocals and harmonies from the ensemble further add to the sense of grandeur and excitement that this iconic city inspires. Through dance and song, the performance becomes a visual and auditory spectacle that immerses the audience in the excitement of New York.

In *Annie*, **musical theatre** is more than just a genre; it’s the heartbeat of the show, weaving together character development, plot progression, and emotional expression through a seamless blend of song, dance, and performance. From the intimate, emotional solos that expose a character’s inner world to the grand ensemble numbers that create theatrical spectacle, *Annie* exemplifies the core elements of musical theatre in a way that is both entertaining and deeply moving. The choreography, vocal performances, and presentational style all work together to tell the story in a heightened, engaging way, making the musical a true celebration of the art form.

2. COMEDY

Comedy in *Annie* comes in the form of both physical humour and witty dialogue, which lightens the darker undertones of the story. The humour often arises from exaggerated characters or situations, particularly those involving Miss Hannigan and Rooster. Comedy in the show offers relief from the more emotional or dramatic scenes.

EXAMPLES FROM ANNIE

MISS HANNIGAN: Her drunken antics and exaggerated cruelty are played for laughs, especially in numbers like “Little Girls,” where her frustration with the orphans becomes a humorous monologue about her disdain for children.

ROOSTER AND LILY: As scheming villains, they bring a comedic lightness to the darker plot of trying to con Warbucks. Their song “Easy Street” is filled with exaggerated physical movements and gleeful wickedness that injects humour into their roles as antagonists.

THE ORPHANS: The interactions between the orphans, particularly characters like Tessie and Pepper, include humorous banter and physical playfulness that lightens their grim situation. The various tricks that the orphans play on Miss Hannigan are also a great source of amusement.

3. DRAMA

Drama in *Annie* involves the exploration of serious themes such as abandonment, hope, and resilience. The dramatic elements ground the musical in emotional reality, highlighting the struggles of characters like Annie and Warbucks. These moments allow the audience to connect deeply with the emotional journeys of the characters.

EXAMPLES FROM ANNIE

ANNIE'S LONGING FOR HER PARENTS:

Scenes where Annie expresses her belief that her parents will come for her, especially during the song “Maybe,” reveal the deep emotional weight of her situation and bring a sense of dramatic intensity to the show.

WARBUCKS' TRANSFORMATION:

As a character initially focused on wealth and power, Warbucks' emotional journey is a key dramatic arc. His growing affection for Annie, culminating in his desire to adopt her, adds a heartfelt dramatic dimension, particularly in the song “Something Was Missing.”

ANNIE'S CONFRONTATION WITH MISS HANNIGAN:

The tension between Annie and Miss Hannigan adds a layer of drama, especially when the villainy of Miss Hannigan becomes apparent. This is emphasised in scenes where Miss Hannigan threatens Annie or uses her authority over the orphans.

ANNIE'S REALISATION THAT HER PARENTS HAVE DIED:

In the final scene Annie learns that her birth parents, David and Margaret Bennett, have died. This provides a significant moment of pathos and provides a counterbalance with the happy ending of the show.

4. MELODRAMA

Melodrama is characterised by exaggerated emotions, stereotypical characters, and clear moral divisions between good and evil. In *Annie*, melodramatic elements are particularly evident in the characterisation of the villains, Miss Hannigan, Rooster, and Lily, who are portrayed with broad strokes, making their nefarious intentions and behaviours larger-than-life.

EXAMPLES FROM ANNIE

MISS HANNIGAN'S VILLAINY:

Her over-the-top cruelty toward the orphans and her selfish motivations make her an almost

caricatured villain, typical of the melodramatic style. Her exaggerated performance in “Little Girls” is a classic example.

ROOSTER AND LILY’S SCHEME:

The plot involving Rooster and Lily trying to kidnap Annie and claim the reward is rooted in melodramatic tradition, where evil characters devise outlandish schemes for personal gain. Their performances in “Easy Street” exemplify melodrama’s use of clear-cut villainy.

THE RESOLUTION:

The clear victory of good (Annie’s adoption) over evil (Miss Hannigan and Rooster’s comeuppance) is a hallmark of melodramatic storytelling, offering a satisfying and morally clear conclusion.

5. VAUDEVILLE

Vaudeville is a theatrical style that blends song, dance, and comedy, often featuring light, humorous acts and sketches. In *Annie*, elements of vaudeville appear particularly in the more playful and comedic musical numbers.

EXAMPLES FROM ANNIE

“EASY STREET”:

Rooster, Miss Hannigan, and Lily’s performance in this number is vaudevillian in style, using exaggerated physical comedy and slapstick movements to create a lively, humorous atmosphere.

BERT HEALY AND THE RADIO SHOW:

The scenes involving Bert Healy, the radio announcer, and the Boylan Sisters have a vaudevillian flair, with catchy jingles and playful interactions that feel like a performance within a performance.

6. SENTIMENTALISM

Sentimentalism focuses on evoking emotional responses from the audience, often through themes of family, love, and personal triumph. In *Annie*, this style is used to draw out the emotional resonance of the story, particularly in moments that centre around hope, love, and belonging.

EXAMPLES FROM ANNIE

ANNIE’S RELATIONSHIP WITH WARBUCKS:

The growing father-daughter bond between Annie and Warbucks is steeped in sentimentalism. Their duet in “I Don’t Need Anything But You” captures the emotional core of the show, focusing on love and belonging.

THE ORPHANS’ DREAMS:

The longing of the orphans for a better life, especially in numbers like “Maybe” and “It’s the Hard Knock Life,” tugs at the audience’s heartstrings, drawing on themes of hope and resilience.

THE FINAL SCENE:

Annie’s adoption by Warbucks and the joyful celebration that follows is the ultimate display of sentimentalism, offering a heartwarming and emotionally satisfying conclusion.

7. SOCIAL COMMENTARY

Although *Annie* is often viewed as a light-hearted musical, it contains elements of social commentary, especially related to the Great Depression, wealth inequality, and the treatment of children and orphans. While these themes are not always explored deeply, they provide a backdrop for the story's more whimsical elements.

EXAMPLES FROM ANNIE

THE ORPHANAGE:

The depiction of the orphanage under Miss Hannigan highlights the mistreatment of children in institutional settings, serving as a subtle critique of the lack of care and support for vulnerable members of society during the Depression.

THE CONTRAST BETWEEN RICH AND POOR:

The stark differences between Annie's life at the orphanage and her life in Warbucks' mansion comment on wealth disparity. This is particularly evident in the songs "It's the Hard Knock Life" versus "I Think I'm Gonna Like It Here."

In summary, *Annie* successfully blends **musical theatre, comedy, drama, melodrama, vaudeville, sentimentalism**, and subtle **social commentary**, creating a rich and varied theatrical experience. Each style serves a specific purpose in advancing the narrative, deepening character relationships, or enhancing the overall mood of the production.



2012 Australian Production. Photo by Jeff Busby

SECTION ONE

FAMILY AND FRIENDSHIP

In *Annie*, the themes of family and friendship are central to the emotional core of the story. These themes are explored through the relationships Annie builds throughout the musical, particularly her connection with the other orphans, the staff at Warbucks' mansion, and Warbucks himself. The show emphasises that family isn't always defined by blood, but by love, care, and support. Annie's journey from a lonely orphan to becoming part of a loving family underscores the importance of creating meaningful connections with those around us.

FAMILY IN ANNIE

ANNIE'S LONGING FOR HER BIOLOGICAL FAMILY:

From the very beginning, Annie holds onto the hope that her biological parents will return to claim her. This desire for familial love is expressed in her song "Maybe," where she imagines a life with her parents who love her and care for her. Though she starts the story with an idealised image of her parents, Annie learns over time that family isn't limited to biological ties. The absence of her real family is a key driver of her emotional journey.

WARBUCKS' TRANSFORMATION INTO A FATHER FIGURE:

Warbucks starts the musical as a wealthy, isolated businessman with little need for personal relationships. However, his bond with Annie evolves from a sense of duty to genuine love, and he eventually decides to adopt her. This transformation highlights the idea that family can be chosen and that love and responsibility can lead to the formation of a strong familial bond, even between those who aren't related by blood.

THE ORPHANS AS A FAMILY:

Annie and the other girls at the orphanage form a kind of surrogate family, taking care of one another in the absence of parental figures. In songs like "It's the Hard Knock Life," the orphans bond over their shared struggles and provide support to one another, creating a sense of belonging and familial love, despite the harsh conditions of the orphanage.

FRIENDSHIP IN ANNIE

ANNIE AND THE ORPHANS:

Annie's friendship with the other orphans, particularly Molly, July, and Pepper, is built on shared experiences of hardship. They rely on one another for emotional and physical support, even when facing adversity. Despite their tough lives, the orphans' friendship allows them to maintain hope and solidarity.

GRACE FARRELL'S KINDNESS:

Grace Farrell, Warbucks' secretary, becomes a pivotal figure in Annie's life, serving as a bridge between Annie's world and Warbucks'. Grace's kindness and warmth create a nurturing friendship that makes Annie feel welcome in Warbucks' mansion. Grace, in a sense, represents a maternal figure to Annie, demonstrating how friendship can blossom into a familial-like bond.

SANDY THE DOG:

Sandy, Annie's loyal dog, is another representation of friendship in the musical. Sandy provides companionship to Annie in her loneliest moments, and their bond underscores the importance of loyalty and unconditional love in friendships.

In *Annie*, both family and friendship are portrayed as essential to personal happiness and fulfilment. Annie's journey reflects the idea that true family can be found in unexpected places and that friendship can help overcome even the harshest circumstances.



2012 Australian Production. Photo by Jeff Busby

CLASSROOM ACTIVITIES FOR EXPLORING FAMILY AND FRIENDSHIP

These activities use the themes of family and friendship to help students engage with the concepts in both personal and theatrical contexts. Each activity is linked to a key song, dialogue, or concept from the musical and can be adapted to different age groups and class sizes.

ACTIVITY

"Family is..." Poetry Writing

(Inspired by Annie's Journey)

OBJECTIVE:

To encourage students to reflect on the meaning of family through creative writing.

MATERIALS:

Paper, pens.

INSTRUCTIONS:

1. Begin by reviewing Annie's journey throughout the musical, from being an orphan searching for her biological parents to being adopted by Warbucks. Discuss how her understanding of family evolves and broadens.
2. Ask students to write a poem starting with the phrase "Family is..." They can write about what family means to them, how family can be found in unexpected places, or how friendship can become family. Encourage students to use vivid imagery and personal experiences to define family.
3. After the poems are written, have a few students share their poems with the class.
4. Discuss as a group how family can mean different things to different people, just as Annie's concept of family changes by the end of the musical.

ACTIVITY

Orphan Chores Miming Game

(Inspired by “It’s the Hard Knock Life”)

OBJECTIVE:

To explore the teamwork and daily challenges of orphans in *Annie* by miming activities from the orphanage and working together in pairs.

MATERIALS:

None required.

INSTRUCTIONS:

1. BRAINSTORM AS A CLASS:

Begin with a class discussion, asking students to brainstorm the different chores and activities that the orphans might have to do at the orphanage. Use examples from the song “It’s the Hard Knock Life” to help them get started. Mention activities like:

- Scrubbing the floors
- Mopping the hallways
- Dusting the windows
- Making beds
- Washing clothes
- Cleaning dishes
- Hiding from Miss Hannigan

2. CREATE A LIST:

As a class, compile a list of possible orphan chores that could be mimed. Here’s a sample list to begin:

- Scrubbing floors
- Mopping the hallways
- Dusting the windows
- Washing clothes
- Cleaning dishes
- Making beds
- Sweeping
- Polishing shoes
- Folding laundry
- Hiding from Miss Hannigan
- Tidying the bunk beds
- Emptying trash bins

3. MIMING INDIVIDUAL TASKS:

Ask students to take turns coming to the front of the class to mime one activity from the list. The rest of the class has to guess which chore they are miming. This helps students practice using expressive body language to convey the activity.

4. PAIR UP FOR CHORES:

After everyone has had a chance to mime solo, divide the class into pairs. Each pair selects four activities from the list to mime together. They will perform their selected tasks as a team, showing cooperation just like the orphans do in *Annie*.

5. PERFORMANCE AND GUESSING:

Once each pair has practiced their activities, they will perform them for the rest of the class. The audience will guess which chores are being performed. This step reinforces teamwork and creativity, as pairs will need to coordinate their movements to accurately represent each chore.

ALTERNATE VERSION

“Orphanage Drill”

(Inspired by the “Pirate’s Ship” Game)

For a more fast-paced and competitive version of the activity, turn it into a game similar to “Pirate’s Ship,” where the teacher calls out activities, and students must quickly mime the task.

INSTRUCTIONS:

1. CALL OUT CHORES:

The teacher calls out different chores from the list one by one, and students must quickly react and mime the activity. For example, when the teacher says “Scrub the floors!” the students must get down and mime scrubbing motions. When the teacher says “Hide from Miss Hannigan!” the students mime hiding or cowering in fear.

2. ADD NEW CHORES:

The teacher can add creative chores beyond the list to challenge the students. For example, “Run from Miss Hannigan,” “Wash dishes faster,” or “Sing while cleaning.”

3. CREATE RULES:

You can introduce additional rules to make the game more competitive. For example:

- The last student to start miming the task is “out.”
- Certain activities (like “Hide from Miss Hannigan”) could require students to freeze in place.
- Add speed rounds where students have to do multiple tasks in a row (e.g., “Scrub the floors, then hide from Miss Hannigan!”).

4. REFLECTION:

After the game, have a class discussion about how teamwork is important in both games and in the orphanage. Ask students how working together on chores or tasks can build friendship and trust.

ACTIVITY

Lyric Exploration

(Inspired by "Maybe")

OBJECTIVE:

To analyse song lyrics and reflect on the importance of family and chosen family, exploring feelings of hope and belonging.

MATERIALS:

Copies of the lyrics to "Maybe" (partial lyrics), paper, and pens.

INSTRUCTIONS:

1. Begin by reading through a selected portion of the song "Maybe," where Annie dreams of finding her real parents and imagines the love they might share. Discuss how the song expresses Annie's desire for family and her hope to belong to something greater.
2. Ask students to highlight or circle lines in the song that stand out to them. Then, have them write a short reflection on what those lines mean in terms of family, hope, and belonging. Some may interpret family as the one you are born into, while others might focus on the family you create through friendships or life experiences.
3. Encourage students to relate the lyrics to their own experiences. They can write about a time when they felt a sense of longing for a connection or a family-like bond, much like Annie does in the song.
4. As a class, discuss how *Annie* shows that family can take many forms, and that hope and friendship can help people find their own sense of belonging.

*Maybe far away
Or maybe real nearby
He may be pouring her coffee
She may be straightening his tie
Maybe in a house
All hidden by a hill
She's sitting playing piano
He's sitting paying a bill*

*Betcha they're good
Why shouldn't they be?
Their one mistake
Was giving up me
Maybe they're strict
As straight as a line
Don't really care
As long as they're mine*

ACTIVITY

Role-Playing Making Friends (Inspired by Welcoming New People)

OBJECTIVE:

To explore how we invite new people into our lives, learning to introduce ourselves, offer friendship, and create connections through improvisation and role-playing.

MATERIALS:

None required.

INSTRUCTIONS:

1. BRAINSTORM:

Begin by brainstorming as a class ways we can make new friends in various situations. Use examples like:

- Meeting a new kid at school.
- Welcoming a new teammate on a sports team.
- Introducing yourself to a new sibling.
- Visiting family members you haven't seen in a while.

2. DISCUSSION:

Discuss how Warbucks in *Annie* was initially closed off but learned to open his heart to Annie (and Grace), discovering the joys of letting new people into his life. Ask students: What can we gain when we welcome new people or opportunities? How can we overcome the fear of being protective or closed off?

3. ROLE-PLAY SCENARIOS:

Divide the class into pairs or small groups. Each pair or group will role-play a scenario where someone is meeting a new person or inviting someone to join them. Provide them with different scenarios, such as:

- A new student joins the class, and one student invites them to sit with them at lunch.
- A new sibling is brought home, and the older sibling introduces themselves and offers to play together.
- A new player joins a netball team, and another player introduces themselves and offers to practice together.
- A family reunion, where cousins who haven't seen each other in a long time reintroduce themselves and find common interests.

4. OPENING LINES:

Offer some sample opening lines to help students get started:

- "Hi, I'm [name]. Do you want to join us?"
- "We're just about to start a game, would you like to play with us?"
- "I noticed you're new here, do you want to sit with me at lunch?"
- "Hey, I haven't seen you in a while! How have you been? Want to hang out?"

ACTIVITY ...cont

Ask students to use their own words too, but these can serve as a helpful starting point for those who need it.

5. PERFORMANCE AND REFLECTION:

After the pairs or groups have practiced their scenarios, have each group perform their role-play for the class. As the class watches, they can reflect on the different strategies used to invite someone new into their life and offer suggestions on how to be more open or inclusive.

6. DISCUSSION:

End with a class discussion: What are some common fears or barriers we might have when meeting new people? How can we learn to overcome them, and how do small gestures of kindness, like Warbucks inviting Annie into his life, lead to deeper relationships?

ACTIVITY

New York City Tour Guide Drama Game

(Inspired by *Annie*)

OBJECTIVE:

To research and explore famous landmarks in New York City, then use improvisation to act as tour guides, imagining a class “tour bus” trip through the city.

MATERIALS:

Access to the internet or printed resources for research, space to move around

INSTRUCTIONS:

1. RESEARCH:

Begin by having students research famous landmarks in New York City, such as:

- The Empire State Building
- Central Park
- Broadway
- Times Square
- The Statue of Liberty
- The Brooklyn Bridge
- Rockefeller Centre

Encourage them to look up interesting facts, activities you can do there, and any historical or fun details that might help with their tour guide persona.

2. SET THE SCENE:

Arrange the class in a bus formation with chairs in rows, where one student acts as the bus driver or guide and the rest of the students are passengers. You can rotate guides after each stop.

3. PLAY THE TOUR BUS GAME:

The student acting as the tour guide will stand in front of the “bus” and start narrating what they see out of the window as they “drive” through New York City. The guide can say things like:

- “See the Empire State Building! We can go to the top and look at the view”
- “See Central Park! Let’s stop here and climb the rocks or rent bicycles.”
- “There’s Broadway! Maybe we can catch a musical!”
- “Look over there, it’s the Statue of Liberty! You can take a ferry to visit.”

4. ACT IT OUT:

After the guide points out a landmark, the students on the bus can either act out what they might do at each stop or verbally discuss it. For example:

- They can pretend to climb the rocks at Central Park.
- Act out looking through binoculars from the top of the Empire State Building.
- Perform a small skit about attending a Broadway show.

Rotate guides to allow each student to lead the tour. Add new landmarks & activities.

ACTIVITY ...cont

5. POSTCARD:

Write a short postcard to a family member or friend explaining the places you visited and what you loved about them. Create your own postcard by drawing a picture of your favourite NYC destination.

SECTION TWO

RESILIENCE AND DETERMINATION

In *Annie*, the themes of resilience and determination are central to the central characters' survival and hope in the face of adversity. Set during the Great Depression, a time of extreme poverty and uncertainty, the musical highlights how characters like Annie, the orphans, and even Franklin D. Roosevelt maintain optimism and push forward despite the odds. These themes show that resilience is not just about physical survival but also about holding on to hope and determination for a better future, no matter how difficult life becomes.

RESILIENCE IN ANNIE

ANNIE'S UNWAVERING HOPE:

Throughout the story, Annie remains hopeful that her parents will one day return for her, even though the reality is that they may never come back. Her resilience is captured in songs like "Tomorrow," where she expresses her belief that things will get better. This hope is a defining aspect of her character and inspires those around her, from the other orphans to Mr. Warbucks and even President Roosevelt.

THE ORPHANS' STRUGGLE:

Living in the orphanage, under Miss Hannigan's harsh rule, the orphans endure a life filled with chores, punishment, and deprivation. Despite these hardships, they find ways to support one another, forming a family-like bond that helps them cope. In "It's the Hard Knock Life," their resilience shines through as they face their daily challenges with a mix of frustration and determination, showing that they refuse to be completely beaten down by their circumstances.

WARBUCKS' TRANSFORMATION:

Initially a wealthy, detached businessman, Oliver Warbucks demonstrates resilience in his own way by opening his heart to Annie. His transformation from a man obsessed with his work to a loving father figure represents his determination to change his life and adopt a more fulfilling role by caring for someone other than himself.

DETERMINATION IN ANNIE

OVERCOMING ECONOMIC HARDSHIP:

Set against the backdrop of the Great Depression, many characters in *Annie* face economic difficulties, particularly those living in Hooverville. These characters, although struggling with homelessness and unemployment, show their determination to survive and hold on to what little they have, even if it means mocking the very system that put them in such dire situations. The song "We'd Like to Thank You, Herbert Hoover" serves as a satirical expression of their anger and determination to survive, despite the government's failure to protect them.

THE NEW DEAL AND ROOSEVELT'S OPTIMISM:

The inclusion of Franklin D. Roosevelt and his New Deal in the musical serves as a historical reminder of determination on a national level. Roosevelt's character in *Annie* embodies the idea that collective action and determination can lead to societal change. His interactions with Annie, and her message of optimism, inspire him to take decisive steps to help the nation recover from the Great Depression.

ANNIE'S QUEST FOR FAMILY:

Despite the odds, Annie is determined to find her real parents and never gives up on the idea of being reunited with them. Her journey is one of emotional resilience, and her unwavering belief that she will eventually find happiness drives the narrative. Even when faced with disappointment, Annie remains determined to make the best of her situation, whether through her relationship with Warbucks or the other orphans.

In *Annie*, resilience and determination are portrayed as essential qualities that help people overcome even the harshest circumstances. From Annie's unshakable hope to Roosevelt's political determination, the musical teaches us that no matter how difficult life becomes, holding onto hope and fighting for a better future can lead to meaningful change.

Set against the backdrop of the Great Depression in 1933, the musical portrays characters who must endure and rise above difficult circumstances. Through its depiction of historical events and figures, *Annie* explores how hope, hard work, and resilience can help people persevere, even when faced with seemingly insurmountable challenges.

THE GREAT DEPRESSION

The Great Depression was a worldwide economic downturn that began in 1929 and lasted through much of the 1930s. In the United States, it was marked by widespread unemployment, poverty, and a dramatic decline in industrial output. Millions of Americans lost their jobs and homes, leading to the rise of shantytowns, or "Hoovervilles," named sarcastically after President Herbert Hoover, who was blamed for not doing enough to alleviate the crisis.

In *Annie*, the struggles of those living through the Great Depression are vividly illustrated, particularly in scenes where Annie encounters the residents of Hooverville. The song "We'd Like to Thank You, Herbert Hoover" encapsulates the frustrations of a generation forced to live in poverty. Despite these hardships, Annie's character embodies a hopeful resilience, showing that even in the darkest of times, there is room for optimism and perseverance.

AMERICA IN 1933

The year 1933 was a turning point in American history. It marked the inauguration of Franklin Delano Roosevelt (FDR) as the 32nd President of the United States, who promised to lead the country out of the economic turmoil of the Great Depression with a program of government reform and public works known as the 'New Deal'. This era saw widespread reforms aimed at providing relief to the unemployed, recovering the economy, and reforming financial systems to prevent future depressions.

In *Annie*, Roosevelt is portrayed as a beacon of hope, representing the possibility of renewal and recovery. His appearance in the musical is not just a nod to history, but also a symbolic representation of how resilience and determination can lead to real, tangible change. Roosevelt's character embodies the message that the future can be brighter if people work together and refuse to give up, much like Annie herself.

EMPLOYMENT, JOB SECURITY, AND SOCIAL SECURITY

During the Great Depression, unemployment rates soared, leaving many Americans struggling to survive. Job security became almost non-existent, and those who were employed often faced precarious working conditions. In response, Roosevelt's 'New Deal' introduced landmark social welfare programs, such as Social Security, which aimed to provide financial assistance to the elderly

and unemployed. These programs laid the foundation for the modern welfare state and provided a safety net for millions of Americans.

Warbucks' circumstances contrast sharply with the struggles of the average American during this time. His character underscores the stark divide between rich and poor in 1930s America. However, as the story progresses, Warbucks' growing connection with Annie represents a shift in his character - from a man who was initially focused solely on wealth to someone who becomes more compassionate to those less fortunate.

HOMELESSNESS

Homelessness was a widespread issue during the Great Depression, as millions lost their homes due to unemployment and financial instability. As depicted in *Annie*, "Hoovervilles" were makeshift shantytowns built during the Great Depression. They were built by the homeless, often near cities, and the residents lived in extreme poverty, often without proper shelter, food, or basic amenities. These communities were formed out of necessity and showcased the resilience of those who had little to nothing, but still found ways to survive. These "Hooverville" communities were named after President Herbert Hoover, who was blamed for not doing enough to help struggling Americans during the economic crisis.

The song "We'd Like to Thank You, Herbert Hoover" is a form of satire. In the song, the residents of the Hooverville sarcastically "thank" President Hoover for their desperate situation. While the lyrics appear to express gratitude, they are actually mocking Hoover, criticising his policies for failing to prevent or improve the economic hardships people faced during the Great Depression. The song uses humour and irony to highlight the frustration and anger of the American people towards the government's lack of effective action during this time. In this way, the song serves as a light-hearted but pointed critique of the political leadership during the Depression.

Annie's interaction with the residents of Hooverville highlights not only their struggles but also their strength and resourcefulness. Her song "Tomorrow" serves as a reminder of the optimism that persists even in the harshest conditions. The resilience of the characters in Hooverville, like Annie herself, is a testament to the human spirit's capacity to endure and strive for a better future.

ORPHANS AND ORPHANAGES

During the time *Annie* is set—1933, during the Great Depression—the reality of life for orphans was much harsher than what is depicted in the bright, hopeful musical.

- Due to widespread poverty, many families could no longer afford to care for their children. As a result, many children were either abandoned or placed in orphanages because their parents couldn't provide for them.
- In the early 1900s, there were approximately 100,000 children living in orphanages across the United States. Many children lived in orphanages or similar institutions due to poverty, abandonment, or family crises.
- While some children were adopted or placed in foster care, many lived in large institutional orphanages that were often overcrowded and understaffed. Conditions in these facilities were poor, with limited resources and care.
- Orphanages in the 1930s often provided minimal education. Older children were often expected to work, either within the orphanage or as child labourers, to support the facility financially. This was particularly true in rural areas where children might be sent to work on farms.

- Many orphanages struggled with maintaining proper health and hygiene due to a lack of funding and overcrowding. Illnesses were common, and access to medical care was often limited.
- While adoption was an option for some children, it was less common during this time, particularly for older children. The preference for younger children often meant that older orphans would stay in institutions until they aged out, leaving them to fend for themselves.

In contrast to Annie's cheerful outlook and the ultimate happy ending of being adopted by a wealthy father figure, most orphans in the 1930s did not have such fortunate outcomes. Many children remained in institutions until they were old enough to leave—often at age 16 or 18—at which point they would have to find work or make their way in the world, often without family support or a safety net.

The Great Depression intensified these struggles, as charitable donations and government funding dwindled, leaving orphanages more desperate than ever for resources. While Annie's story is one of optimism and hope, the reality for most children in orphanages was far bleaker, with limited opportunities and a constant struggle for survival.

Orphanages were common during the Great Depression as many families were unable to care for their children due to extreme poverty. Children like Annie, left without parents, faced uncertain futures in overcrowded and underfunded institutions. These orphans had to rely on their own resilience and determination to survive and hold onto hope for a better life.

In *Annie*, the orphans are portrayed as scrappy, resourceful, and optimistic, despite the harsh treatment they receive from Miss Hannigan. The song "It's the Hard Knock Life" is a powerful representation of their resilience in the face of adversity. Annie's escape from the orphanage and eventual adoption by Warbucks symbolises the idea that through determination and persistence, even the most disadvantaged can find happiness and success.

HERBERT HOOVER

Herbert Hoover, the 31st President of the United States, served during the early years of the Great Depression. His policies were widely criticised for being ineffective in dealing with the economic crisis, and he was blamed for much of the suffering experienced by ordinary Americans. In *Annie*, the residents of Hooverville sarcastically sing, "We'd Like to Thank You, Herbert Hoover," blaming him for their dire circumstances.

Hoover's lack of government intervention is often contrasted with Roosevelt's proactive approach through the New Deal. This shift in leadership is central to the theme of resilience in the musical, as Roosevelt's optimism and determination mirror the hope that Annie brings to those around her.

FRANKLIN DELANO ROOSEVELT - A NEW DEAL

Franklin Delano Roosevelt's 'New Deal' was a series of programs, public work projects, and financial reforms that aimed to revive the American economy and provide relief to the unemployed. The New Deal was built on principles of social justice and government responsibility, laying the groundwork for many modern welfare systems.

In *Annie*, FDR plays a pivotal role in Warbucks' efforts to help Annie find her parents, symbolising hope and renewal. The song "Tomorrow" is reprised during Roosevelt's meeting with Warbucks and his cabinet, where Annie's optimism inspires the President and his team to continue fighting for a better future. Roosevelt's inclusion in the musical reinforces the idea that resilience and determination, both at an individual and national level, can lead to positive change.

CLASSROOM ACTIVITIES FOR EXPLORING RESILIENCE AND DETERMINATION

These activities explore the themes of resilience and determination to help students engage with these concepts. Each activity can be adapted to different age groups and class sizes.

ACTIVITY

Role-Play - Resilience in Action

OBJECTIVE:

To explore how resilience is shown in tough situations, inspired by characters in *Annie*.

1. Divide the class into small groups. Each group will be given a challenging scenario inspired by *Annie* (but with fictional characters), where their character must demonstrate resilience.
2. Examples of Scenarios:
 - A child is trying to find hope after being separated from their family.
 - A group of kids are living in a harsh, restrictive environment and must work together to stay positive.
 - A leader of a struggling group must inspire hope in others when all seems lost.Detailed scenarios are listed below.
3. After the role-play, groups will share their performances, and the class will discuss the different ways resilience was demonstrated.

SCENARIO 1: FINDING HOPE AFTER SEPARATION FROM FAMILY

SCENE SETUP:

You are playing the role of a child who has been separated from their family during a chaotic situation (like a natural disaster or a war). You find yourself alone, scared, and unsure of how you will ever see your family again. The scene begins with you sitting by yourself, thinking about the last time you were with your family. You feel a mixture of fear and sadness, but deep down, you still believe you will be reunited.

INSTRUCTIONS FOR ROLE-PLAY:

1. Start by showing your character's fear and sadness through facial expressions and body language (e.g., sitting hunched, wiping tears).
2. As the scene progresses, have your character begin to focus on something positive – perhaps a memory of your family or a hopeful thought (e.g., you remember your family's words of encouragement or a plan to meet up if you were ever separated).

ACTIVITY ...cont

3. Show your character's resilience as they shift from sadness to determination. Perhaps you stand up, look around, and make a decision to keep moving, find help, or stay strong while waiting for rescue.

4. End the scene with your character expressing hope, either through a spoken line or a positive action (e.g., smiling, walking forward, saying "I'll find them no matter what").

SCENARIO 2: STAYING POSITIVE IN A HARSH ENVIRONMENT

SCENE SETUP:

You and your group are kids living in a strict, harsh environment (like a workhouse or strict boarding school). The rules are strict, you have very little freedom, and the adults in charge are not kind. However, you and your friends have a strong bond, and together, you find ways to stay positive and keep each other's spirits up, even though life is tough.

INSTRUCTIONS FOR ROLE-PLAY:

- 1.** Begin by showing the tough environment through your actions (e.g., miming chores, looking tired, or showing frustration). Maybe you all have to do a difficult task, like scrubbing floors or cleaning something.
- 2.** One person in the group (or more) can show signs of giving up, feeling hopeless about the situation.
- 3.** As a group, come up with small ways to encourage each other. This might include telling jokes, sharing stories, singing together, or giving pep talks to boost each other's morale.
- 4.** Show how your group can stay determined, even in tough times, by focusing on the positives. End the scene with your group coming together in unity, ready to face the next challenge with a more positive attitude.

SCENARIO 3: A LEADER INSPIRING HOPE IN A STRUGGLING GROUP

SCENE SETUP:

You are the leader of a group of people (kids or adults) who have been facing tough challenges. Everyone around you is losing hope—they're tired, frustrated, and ready to give up. As the leader, it's up to you to inspire them, even when you are feeling the pressure yourself. The group looks to you for guidance, and you must find a way to keep everyone motivated.

INSTRUCTIONS FOR ROLE-PLAY:

- 1.** Start by showing the group's frustration. They might be sitting or standing with slumped posture, shaking their heads, or complaining.

ACTIVITY ...cont

2. As the leader, you should observe the group and think about how to approach them. You could start by acknowledging how tough things have been and showing that you understand their frustration.
3. Gradually, shift the tone by reminding the group of what they have achieved so far or why it's important to keep going. You might use a motivational speech, a story of your own struggles, or a group activity (e.g., gathering everyone together for a shared moment of unity, like a chant or team cheer).
4. End the scene with the group feeling uplifted, standing taller, and ready to continue despite the challenges.



CLASSROOM ACTIVITY: RESILIENCE AND DETERMINATION (CONTINUED)

ACTIVITY

Listening & Discussion - "It's the Hard Knock Life"

OBJECTIVE:

To connect the theme of determination to the song "It's the Hard Knock Life."

1. Play "It's the Hard Knock Life" from *Annie*.
2. After listening, discuss the following questions:
 - How do the lyrics of the song reflect the difficult conditions the orphans face?
 - What emotions are conveyed in the song, and how do they relate to resilience?
 - How does the song demonstrate determination despite hardship?
3. Ask students to reflect on how music can help express emotions tied to resilience and staying strong in tough times.

ACTIVITY

Research Task – Great Depression and Resilience

OBJECTIVE:

To explore how resilience was shown during the Great Depression, tying it to the historical backdrop of *Annie*.

1. Students will research a real-life example of resilience during the Great Depression.
Examples:
 - Families living in Hoovervilles.
 - Franklin D. Roosevelt's introduction of the New Deal.
 - Migrant workers finding ways to survive.
2. Each student or group will present a brief overview of their research, connecting it to the theme of resilience and how these historical figures or groups demonstrated determination.
3. Discussion: Compare how the characters in *Annie* and real people in the Great Depression showed resilience

ACTIVITY

Poetry/Short Story Writing – Personal Resilience

OBJECTIVE:

To encourage students to reflect on personal experiences of resilience and determination.

1. Ask students to write a short poem or story based on a time when they, or someone they know, showed resilience.
2. Provide guiding questions:
 - What challenge were you/they facing?
 - What emotions did you/they feel at the time?
 - How did you/they stay determined and keep going despite difficulties?
3. Students can share their writing with a partner or the whole class.

ACTIVITY

Humanities Focus - Life in Hoovervilles

OBJECTIVE:

To explore how homelessness and poverty affected families during the Great Depression, with a focus on resilience.

1. Read the section about Hoovervilles aloud (from the text).
2. Show photos or historical documents about life in Hoovervilles and discuss:
 - What hardships did people living in Hoovervilles face?
 - How did these communities form, and what role did determination play in their survival?
 - In what ways does the Hooverville scene in *Annie* reflect this historical reality?
3. As a class, reflect on how people maintained hope and resilience even when faced with poverty and homelessness.

ACTIVITY

Live Comic Strips

OBJECTIVE:

To have students engage with the themes of resilience and determination and explore how 'comic strips' can be presented in performance.

1. Show the students an example of a comic strip for reference.
2. Break the class into small groups and assign each group one of the following scenarios that explore resilience and determination:
 - Annie runs away from the orphanage to search for her parents
 - The orphans plan to play tricks on Miss Hannigan.
 - The 'Hoovervillians' decide to build a makeshift community despite their personal hardships.
 - Roosevelt decides to work with his cabinet to create a 'New Deal' in order to address the economic disaster of the Great Depression.
 - Warbucks transforms from a selfish businessman into a caring human.
3. Each group is to create five tableaux (frozen stage pictures) that communicate their given scenario. These tableaux will become the frames of their comic strip. Students should consider how they will use gesture and facial expression to bring to life their characters and narrative.
4. Once they have worked out their five stage pictures ask the students to add one word or line of dialogue or sound effect for each tableau.
5. Get the students to practice transforming from one tableau to the next by giving the students a five second count down. After each count down ask the students to hold their freeze before beginning the next countdown.
6. Get the students to present their rehearsed 'live comic strips' to the class for feedback and discussion:
 - Which 'live comic strips' were particularly effective in communicating the themes of resilience and determination? Why do you think this?
 - How did each group use facial expressions and gesture to communicate the above?
 - How did language and/or sound help to communicate these themes?

SECTION THREE

HOPE AND OPTIMISM

Hope and optimism are the driving forces behind the narrative of *Annie*. These themes are especially significant as the story takes place during the Great Depression, a period of immense hardship and despair. Despite the bleak circumstances of the time, *Annie* presents an uplifting message that highlights the power of remaining hopeful in the face of adversity.

HOPE IN ANNIE

Hope is central to Annie's character and her journey throughout the musical. Even though she is an orphan, Annie holds onto the hope that her parents will return for her. This hope fuels her perseverance, helping her maintain her optimistic outlook on life despite the many challenges that she faces.

"TOMORROW":

This song is the most iconic representation of hope in the musical. Annie's belief that "the sun will come out tomorrow" serves as a reminder that no matter how difficult today may be, better days are ahead. The song embodies the idea that hope is not about immediate change but about believing in the potential for a brighter future.

"MAYBE":

In this song, Annie imagines what it would be like if her parents returned for her. Although she acknowledges that her dreams may not come true, the song still represents her unwavering hope that she will one day find a family who loves her. This hope motivates her to remain strong and kind, despite the hardships she endures.

WARBUCKS' ADOPTION OF ANNIE:

Annie's hope for a family is realised when Warbucks, initially a cold and distant businessman, grows to love her and offers to adopt her. This transformation in Warbucks is also a symbol of hope—his character shifts from focusing on wealth and power to recognising the importance of love and human connection. His change represents the power of hope to soften even the hardest hearts.

OPTIMISM IN ANNIE

Optimism is not only reflected in Annie's outlook on life but also in how the musical frames even the toughest situations. While the orphans live in miserable conditions under Miss Hannigan's care, they still manage to find joy and camaraderie in their shared experience.

"IT'S THE HARD KNOCK LIFE":

While this song highlights the difficult lives the orphans endure, their spirited delivery and playful choreography show that they still find ways to cope with their situation. Rather than dwelling on their struggles, the orphans use humour and song to make the best of their circumstances, which reflects a sense of collective optimism.

"I THINK I'M GONNA LIKE IT HERE":

When Annie arrives at Warbucks' mansion, her optimism shines through as she eagerly imagines all the wonderful things she will experience in her new home. Despite coming from the orphanage, she



is quick to embrace the possibility of a better life, showcasing her natural optimism and ability to look forward with excitement.

WARBUCKS' CHANGE OF HEART:

Warbucks' journey also demonstrates the power of optimism. Initially focused on his business and wealth, Warbucks is transformed by his relationship with Annie. Her optimism and hope influence him to reconsider what truly matters in life, leading him to realise that love and family are more important than material success.

THE ROLE OF HOPE AND OPTIMISM IN OVERCOMING ADVERSITY

Both hope and optimism are vital in helping the characters in *Annie* overcome the various obstacles they face. Annie's belief in a better tomorrow not only sustains her but also inspires those around her. From the orphans at the orphanage to Warbucks and Grace Farrell, Annie's hope and optimism are contagious, creating a ripple effect that leads to positive change. In a larger sense, the musical suggests that even in the darkest times, hope and optimism are essential for survival and growth.

CLASSROOM ACTIVITIES FOR EXPLORING HOPE AND OPTIMISM

These activities will help students connect with the themes of hope and optimism through creative expression, discussion, and personal reflection.

ACTIVITY

“The Sun Will Come Out” Journal Reflection

OBJECTIVE:

To reflect on the personal importance of hope and optimism in everyday life.

MATERIALS:

Paper, pens or pencils.

INSTRUCTIONS:

1. Begin by playing and discussing the song “Tomorrow” and how it represents the theme of hope in *Annie*. Ask students: What does the phrase “the sun will come out tomorrow” mean to you?
2. Have students write a journal entry reflecting on a time when they experienced a difficult situation but maintained hope or optimism. Encourage them to write about how that hope helped them through the challenge, or how it might have influenced others around them.
3. After students have written their entries, invite a few to share their reflections with the class. This sharing can foster a sense of connection and reinforce the importance of hope in overcoming adversity.

SENTENCE STARTERS FOR JOURNAL REFLECTION:

1. “To me hope means...”
2. “When I think about optimism, I remember a time when...”
3. “Just like Annie believes ‘the sun will come out tomorrow,’ I stayed positive by...”
4. “One challenge I faced was... but I stayed hopeful because...”
5. “I learned that having hope can help you to...”
6. “When things aren’t going well, I remind myself that...”
7. “Like Annie, I try to stay optimistic by thinking about...”
8. “An important person in my life who gives me hope is...”
9. “A small action that makes me feel more optimistic is...”

ACTIVITY

Optimism Role-Play Scenarios

OBJECTIVE:

To practise maintaining optimism in challenging situations through role-play.

INSTRUCTIONS:

1. Divide students into small groups and give each group a scenario where they must demonstrate optimism. Example scenarios could include:
 - Struggling to learn a new musical instrument or art skill but you stay optimistic that with practice, you'll improve.
 - Moving to a new school and trying to make new friends.
 - Facing a difficult sports game but staying positive about the outcome.
2. Each group will act out their scenario, focusing on how to remain optimistic and find the silver lining in each situation.
3. After each group performs, discuss as a class how optimism influenced their reaction and how it might have changed the outcome of the situation.

ACTIVITY

“Tomorrow’s Promise” Group Poetry

OBJECTIVE:

To collaboratively create a poem that captures the essence of hope and optimism.

MATERIALS:

Large paper or whiteboard, markers.

INSTRUCTIONS:

1. Begin by discussing the theme of hope in *Annie* and how it manifests in the characters’ lives. Focus on the lyrics of “Tomorrow” and how the song expresses the idea of believing in a better future.
2. Divide the class into small groups and ask each group to come up with one or two lines of poetry that express hope and optimism. Encourage them to use imagery and metaphors related to the sun, new beginnings, or overcoming challenges.
3. Once each group has written their lines, come together as a class and compile all the lines into one collective poem. Write the poem on a large sheet of paper or the whiteboard so the whole class can see it.
4. Reflect on the final poem and discuss how hope and optimism are important in both personal and collective experiences.

ACTIVITY

Optimism in Action: The “Tomorrow” Movement Game

OBJECTIVE:

To express hope and optimism through movement and improvisation.

INSTRUCTIONS:

1. Start by discussing how hope and optimism are expressed through action in *Annie*, particularly in the way Annie’s energy and outlook affect the people around her.
2. Play a movement-based improvisation game where students act out scenarios of hope and optimism. For example, students can act out reaching for the sun, walking through difficult terrain but staying determined, or pulling a friend up who has fallen. Use prompts like:
 - “You’re climbing a steep hill, but you’re determined to reach the top because you know it will be worth it.”
 - “You’re searching for something important, and getting closer to finding it.”
 - “After being lost in a dark forest, you suddenly see a clearing ahead, full of light and fresh air.”
3. After each round of movement, discuss how the physical actions reflected the ideas of hope and optimism.

ACTIVITY

Letters of Hope

OBJECTIVE:

To encourage students to reflect on challenging situations and express hope and optimism through letter writing, focusing on how difficult circumstances can lead to positive outcomes.

MATERIALS:

Paper, pens, or computers for typing the letters.

INSTRUCTIONS:**1. Discussion:**

Begin with a class discussion about the power of hope, even in tough situations. Discuss how Annie, despite being an orphan in a challenging environment, continues to believe that things will get better. Emphasise that hope allows people to imagine a brighter future, even when things are difficult.

2. Introduce Scenarios:

Present different challenging scenarios and ask students to imagine themselves in one of these situations. You can use the following examples:

- An orphan in an orphanage: A child who dreams of finding a loving family, just like Annie.
- A soldier during wartime: Someone away from home, writing about their hope for peace and reuniting with loved ones.
- A puppy in a pound: A puppy waiting for adoption, imagining a future with a kind family and a warm home.
- A president who has lost an election: A former leader who is hopeful for the future of their country and dreams of finding new ways to help others.
- A kid moving to a new school: A child who is nervous but hopeful about making new friends and fitting into their new environment.

3. Writing the Letter:

Have students choose one of the scenarios (or they can create their own) and write a letter from the perspective of the person or character in that situation. The letter should focus on:

- Describing the current difficult situation.
- Expressing hope and optimism for the future.
- Sharing dreams or positive changes they hope will happen (e.g., finding a family, making new friends, or helping their community).

Encourage students to use descriptive language to create a vivid picture of their hopes and dreams, even when facing adversity.

ACTIVITY...cont

4. Sharing:

After the letters are written, students can either share their letters with the class or display them around the room in a “Gallery of Hope.” This allows the class to see the variety of hopeful perspectives across different challenging situations.

5. Reflection:

End with a class reflection on how hope can help people cope with difficult times. Ask students to consider how writing about hopes and dreams can change the way we feel about tough situations and how it relates to *Annie's* story of staying positive in the face of adversity.

SECTION FOUR

TRIUMPH OVER ADVERSITY

In *Annie*, the theme of triumph over adversity is woven into the very fabric of the story, reflecting the determination and resilience that allows the characters to overcome their struggles. Set in a time of deep economic depression and personal hardship, the characters in *Annie* show that adversity can be conquered with hope, hard work, and a positive outlook. This theme speaks to the heart of the musical's message: no matter how difficult the circumstances, one can still rise above and find success and happiness.

TRIUMPH OVER PERSONAL STRUGGLES

Hope is central to Annie's character and her journey throughout the musical. Even though she is an orphan, Annie holds onto the hope that her parents will return for her. This hope fuels her perseverance, helping her maintain her optimistic outlook on life despite the many challenges that she faces.

ANNIE'S JOURNEY:

From the outset, Annie is faced with daunting challenges—abandoned by her parents and raised in a harsh orphanage under the cruel Miss Hannigan. Yet, despite her difficult upbringing, Annie remains hopeful and determined. Her journey from a life of loneliness to being adopted by the wealthy Oliver Warbucks is a testament to her inner strength. Annie's unwavering belief that her circumstances will improve is captured in her iconic song, "Tomorrow," which has become an anthem of optimism and resilience. Her triumph is not just her escape from the orphanage, but also the emotional victory of finding a family and a place where she belongs.

THE ORPHANS' SOLIDARITY:

The orphans in Miss Hannigan's orphanage face their own daily adversities. Despite their poor treatment and grueling conditions, they manage to support and care for one another, forming a surrogate family. Their collective strength is shown in "It's the Hard Knock Life," where they express their frustrations but also demonstrate their ability to endure hardship. In the end, their friendship and loyalty help them cope, showing that even in the worst situations, support from others can help people triumph over adversity.

TRIUMPH OVER SOCIAL AND ECONOMIC HARDSHIP

OLIVER WARBUCKS' TRANSFORMATION:

Oliver Warbucks represents a different kind of adversity—emotional isolation despite his wealth. His initial focus on money and business has distanced him from the emotional richness of life. However, through his growing bond with Annie, Warbucks experiences a personal transformation, learning to open his heart and embrace love. His decision to adopt Annie is more than a gesture of kindness; it symbolizes his triumph over his own emotional detachment. Warbucks' story shows that adversity isn't always about poverty or external struggles; sometimes the greatest battles are internal.

THE HOOVERVILLE RESIDENTS:

Those living in "Hoovervilles"—the shantytowns created during the Great Depression—represent a larger social struggle. Despite their poverty, homelessness, and lack of opportunities, the residents of Hooverville remain resilient. Their satirical song, "We'd Like to Thank You, Herbert Hoover," is a

way of confronting their hardships through humour and sarcasm. While their material conditions are dire, they continue to fight for survival, demonstrating that triumph over adversity isn't always about achieving wealth or success, but about maintaining dignity and spirit in difficult times.

NATIONAL TRIUMPH THROUGH LEADERSHIP

FRANKLIN D. ROOSEVELT AND THE 'NEW DEAL':

In the musical, President Franklin Delano Roosevelt represents the larger political and economic struggles of the Great Depression. His introduction of the 'New Deal' programs was an attempt to revive the American economy and offer relief to millions of suffering citizens. In *Annie*, Roosevelt's character is inspired by Annie's optimism, particularly through her song "Tomorrow," which is reprised during a pivotal moment in his office. This moment symbolises the idea that triumph over adversity can happen not just on a personal level, but on a national scale, when people work together and hold onto hope. Roosevelt's leadership provides a vision of triumph over the economic crisis, illustrating that determination and collaboration can overcome even the most daunting societal challenges.

TRIUMPH OF GOOD OVER EVIL

DEFEATING MISS HANNIGAN, ROOSTER, AND LILY:

The ultimate adversaries in *Annie* are Miss Hannigan, Rooster, and Lily, whose greed and scheming threaten to undermine Annie's happiness. Their plot to claim the \$50,000 reward, by pretending to be Annie's parents, represents the final obstacle that Annie must overcome. However, with the help of Warbucks and the authorities, the villains' plan is foiled, and Annie is freed from their grasp. This victory represents the triumph of good over evil, reinforcing the idea that persistence and doing the right thing can lead to success, even when faced with malicious opposition.



CLASSROOM ACTIVITIES FOR EXPLORING TRIUMPH OVER ADVERSITY

These activities help students engage with the theme of triumph over adversity, encouraging them to reflect on both personal and historical examples of overcoming obstacles.

ACTIVITY

Character Resilience Role-Play

OBJECTIVE:

To explore resilience and problem-solving through role-play, using traits inspired by *Annie*. Students will embody characters facing adversity and work together to overcome challenges.

INSTRUCTIONS:

1. Divide the class into small groups and assign each group a scenario inspired by character traits from *Annie*.
2. Give each group a scenario where their character faces an obstacle. They must role-play how they would overcome the adversity by using problem-solving, creativity, or support from others.

ROLE-PLAY SCENARIOS INSPIRED BY ANNIE CHARACTERS:

A. THE OPTIMIST

SCENARIO: You've lost something important but believe you'll find it again. How do you keep yourself motivated while you search, even when others lose hope?

POSSIBLE SOLUTIONS: Stay positive, offer encouragement to others, keep trying different places to look, remind everyone to take breaks and continue later with fresh energy.

B. THE LEADER

SCENARIO: Your team is facing a big challenge, and they've all given up. How can you encourage and inspire them to keep going and finish the task?

POSSIBLE SOLUTIONS: Motivate the team with a clear goal, break the task into smaller steps, praise effort and small wins, offer to work alongside them to show support.

C. THE PROBLEM-SOLVER

SCENARIO: You and a friend are stuck somewhere unfamiliar with no obvious solution. How do you work together and use what you have to find your way out?

ACTIVITY...cont

POSSIBLE SOLUTIONS: List available resources, brainstorm creative uses for them, divide tasks between you and your friend, stay calm and focus on one problem at a time.

D. THE SURVIVOR

SCENARIO: You and your group don't have enough supplies, and it's getting colder. How do you share what little you have and make sure everyone gets through the night?

POSSIBLE SOLUTIONS: Ration the supplies evenly, use teamwork to gather more materials (like finding blankets or building shelter), take turns keeping watch or sharing body heat.

E. THE ADVOCATE

SCENARIO: Your community is being treated unfairly, and no one is taking action. How do you gather support and create a plan to demand change?

POSSIBLE SOLUTIONS: Organise a meeting, explain the problem clearly, listen to others' concerns, gather signatures or petitions, develop a step-by-step plan, approach those in power with a united voice.

ACTIVITY

Overcoming Obstacles

OBJECTIVE:

To reflect on personal examples of overcoming adversity and identify key traits that lead to triumph.

1. Begin by discussing examples of adversity from *Annie* (e.g., Annie's search for her parents, the orphans' survival in the orphanage, Roosevelt's leadership during the Great Depression).
2. Ask students to create a chart with three columns: "Adversity Faced," "Actions Taken," and "Outcome Achieved."
3. In small groups, students will fill in the chart with examples from the musical, then add personal examples of people they know who have overcome adversity.
4. Conclude with a class discussion on the traits (e.g., perseverance, optimism, collaboration) that help individuals and societies overcome challenges.

Extension - Students reflect with their peers about adversity they have experienced in their own lives.

ACTIVITY

"Tomorrow" Song Analysis

OBJECTIVE:

To explore the message of hope and resilience in *Annie's* iconic song "Tomorrow."

1. Play a recording of "Tomorrow" and provide the lyrics to the students.
2. Ask students to highlight words and phrases that emphasise hope and perseverance.
3. Have students write a short reflection on how the song's message relates to the theme of triumph over adversity, both in the musical and in their own lives.
4. Use those highlighted words to write a short story of hope and optimism.

ACTIVITY

Resilience in Hardship

OBJECTIVE:

To explore the orphans' struggles to overcome their adversity

1. The orphans endure a life filled with chores, punishment, and deprivation under Miss Hannigan. Despite these hardships, they form a family-like bond to support one another, and in "It's the Hard Knock Life," their resilience shines through as they face their challenges with a mix of frustration and determination.
2. Discussion Questions:
 - How do the orphans show resilience despite their tough living conditions?
 - Why is it important that they form a supportive bond?
 - Can you think of a time when friendship or teamwork helped you get through a challenging situation?
3. Wrap-up by summarising key points from the discussion on how resilience and teamwork can help people face adversity together.

ACTIVITY

Historical Triumphs Over Adversity

OBJECTIVE:

To explore real-life examples of individuals or groups who have triumphed over adversity, connecting them to the themes of resilience and determination in *Annie*.

INSTRUCTIONS:

1. Introduction:

Begin by discussing the theme of triumph over adversity as it appears in *Annie*. Characters like Annie, the orphans, and President Roosevelt overcome challenges through resilience and determination. Now, students will research historical examples of individuals or groups who have faced and overcome significant adversity.

2. Research Task:

Students will work individually or in small groups to research a historical figure or event where people triumphed over hardship. They should focus on the obstacles faced, how they were overcome, and the lasting impact of their success.

3. Examples of Historical Triumphs

(students may choose from these or find their own):

- **Nelson Mandela:** Overcoming apartheid and 27 years in prison to become the president of South Africa and a symbol of peace and resilience.
- **Helen Keller:** Despite being blind and deaf, Keller became a renowned author and advocate for people with disabilities.
- **The Suffragettes:** Women's rights activists who fought tirelessly for the right to vote, overcoming discrimination and legal barriers.
- **The Civil Rights Movement:** The struggle led by figures like Martin Luther King Jr. to end racial segregation and inequality in the United States.
- **Malala Yousafzai:** A Pakistani activist who overcame being shot by the Taliban to become an advocate for girls' education and the youngest-ever Nobel Prize laureate.

4. Key Points to Research:

- What adversity or challenges did this person/group face?
- What strategies or actions did they use to overcome these challenges?
- What was the outcome or impact of their triumph?
- How did their resilience inspire others?

5. Presentation:

Each student or group will present their findings to the class, explaining how the individual or group showed resilience and determination in the face of adversity, and drawing connections to the themes of *Annie*.

RESOURCES

THE HISTORY OF ANNIE THE MUSICAL

(The following section is from the MTI Study Guide)

Shortly before Christmas, 1971, Martin Charnin, a lyricist and director, bought a collection of "Little Orphan Annie" comic strips and began imagining a musical comedy based on the main character. After convincing librettist Thomas Meehan and composer Charles Strouse to join him in writing the show, Charnin and his collaborators created the musical in fourteen months. However, it took four and a half years to get to Broadway because no producer thought it stood a chance.

Annie tried out at the Goodspeed Opera House in Connecticut where Andrea McArdle began in the role of Annie shortly before the opening. At Goodspeed, the show won the approval of Mike Nichols, who offered to produce it on Broadway. After a highly successful run at the Kennedy Centre in Washington, D.C., the show opened on Broadway on April 21, 1977, and was quickly adopted by theatregoers. There were four road companies of *Annie*, which toured for three and a half years. In 1982, the movie version (starring Albert Finney, Aileen Quinn, Ann Reinking and Carol Burnett) was released. The show, which had cost \$800,000 to produce, made a profit of \$20 million, including a \$9.5-million movie sale.

There have been 27 major foreign productions of *Annie* and it has been revived yearly in Tokyo for the past 16 years. An *Annie* newsletter is sent out bi-monthly and the score is known world-wide. The sequel to *Annie*, *Annie 2: Miss Hannigan's Revenge*, went into rehearsal on November 6, 1989, and opened at the Kennedy Centre in Washington, D.C. The show was revised and renamed *Annie 2* before re-opening at the Goodspeed Opera House and subsequently touring the country. It was renamed *Annie Warbucks* prior to opening to enthusiastic reviews at the Variety Arts Theatre in New York on August 9, 1993.



RESOURCES

(The following section contains excerpts from the MTI Study Guide)

“ANNIE-VERSARIES”

NOVEMBER 15, 1885: “The Elf Child”, written by James Whitcomb Riley, is first published by the Bobbs-Merrill Company in the Indianapolis Journal. The name of the poem is later changed to “Little Orphant Allie” at its third printing; however, a typesetting error renamed the poem “Little Orphant Annie”. The poem served as the inspiration for the comic strip *Little Orphan Annie*, which was the inspiration for the Broadway musical.

AUGUST 5, 1924: “Little Orphan Annie” is born! A new cartoon strip appears in the pages of The New York Daily News depicting the life and hard times of a little red haired orphan girl with curiously blank eyes. Soon this comic will become one of the most popular newspaper strips in America. September 27, 1924: A moment in comic strip history: Annie meets Oliver Warbucks, who tells her, “Listen here, don’t you ever dare to call me Mister Warbucks again... you call me Daddy-see?”; With that, a great partnership was formed that has survived bankruptcy, separations, accidents and even a faked death (Warbucks, in 1944).

JANUARY 5, 1925: Another moment in comic strip history: Annie rescues a puppy from some bullies and names him Sandy. Another lifelong bond is made as Sandy accompanies Annie on almost all her adventures. Drawn so he resembles an Airedale, Sandy was the only character to actually grow up in the strip.

NOVEMBER 16, 1927: Annie is living with kindly Mrs. Pewter, who decides that Annie needs a new dress. The dress she makes for Annie is red with a white collar and cuffs; a trademark thereafter.

DECEMBER 24, 1932: The first movie called *Little Orphan Annie* is released by RKO and stars Mitzi Green. November 30, 1938 - The second movie called *Little Orphan Annie* is released by Paramount and stars Ann Gillis.

MAY 9, 1968: Harold Gray dies in California at age 74, after an illness of several months. The last strip drawn by him runs on July 21 but Annie’s adventures continue.

AUGUST 10, 1976: A brand-new musical comedy called *Annie* opens at the Goodspeed Opera House in East Haddam, Connecticut. Hurricane Belle, cast changes and terrible reviews plague this early stage of production.

JANUARY 22, 1977: Rehearsals begin for the pre-Broadway tryout of the musical. An exciting journey in the development of the show takes place over the next three months.

MARCH 1, 1977: The musical begins previews in the Eisenhower Theatre at the Kennedy Center in Washington, D.C. It is reworked almost constantly at this stage. On March 5, the pre-Broadway tryout opens officially. Soon after, the cast performs for President Carter at the White House.

APRIL 6, 1977: Previews begin at the Alvin (now Neil Simon) Theatre in New York City.

APRIL 21, 1977: Opening night on Broadway. Over the course of this production and its tours, some performers involved include Reid Shelton and Harve Presnell (Daddy Warbucks); Andrea McArdle, Sarah Jessica Parker, Allison Smith and Alyssa Milano (Annie); Dorothy Loudon, Alice Ghostly, Betty Hutton, Jane Connell and June Havoc (Miss Hannigan); Rita Rudner (Lily); Mary Bracken Phillips (Grace); and Molly Ringwald (Kate).

JUNE 5, 1977: The accolades for the Broadway musical continue as the show wins seven Tony Awards: Costume Designer (Theoni V. Aldredge), Scenic Design (David Mitchell), Choreographer (Peter Gennaro), Actress in a Musical (Dorothy Loudon), Score (Charles Strouse & Martin Charnin), Book (Thomas Meehan) and Best Musical. Excerpts from the show ("Tomorrow", "You're Never Fully Dressed Without a Smile" and "Easy Street") are performed for the telecast.

DECEMBER 4, 1977: "The Annie Christmas Show" is broadcast on NBC. This hour long special weaves carols and show tunes into a story of the original cast planning their Christmas party. Excerpts from the show are performed.

MARCH 23, 1978: The First National Company of *Annie* opens in Toronto and goes on to tour mainly the eastern half of the United States for two and a half years.

MAY 3, 1978: The show opens in London. Andrea McArdle plays Annie for the first month, then retires from the role.

JUNE 23, 1978: The Second National Company of *Annie* opens in San Francisco and goes on to tour mostly the western half of the United States for over three years.

AUGUST 5, 1978: *Annie* opens in Japan.

OCTOBER 25, 1978: *Annie* opens in Australia.

OCTOBER 3, 1979: The Third National Company of *Annie* opens in Dallas and goes on to tour mostly the mid-west for three years. There are now three American companies playing simultaneously.

JANUARY 14, 1981: A champagne and Ovaltine (which sponsored the "Annie" radio show) press conference is held in Hollywood during which director John Huston announces his movie version of *Annie* starring Aileen Quinn (Annie), Albert Finney (Daddy Warbucks), Carol Burnett (Miss Hannigan), Ann Reinking (Grace) and Bernadette Peters (Lily). Columbia Pictures promises to make 1982 "the year of Annie".

SEPTEMBER 11, 1981: Just as the First National Tour is closing, the Fourth National Tour opens in West Point, New York. Known as the "bus and truck" company, it tours across America for about two years.

NOVEMBER 28, 1981: *Annie* closes in London after 1,485 performances.

MAY 21, 1982: The movie version of *Annie* opens with gala premieres in New York, Los Angeles and Toronto. It is sent into limited release at larger theatres, some with souvenirs on sale in their lobbies. The film goes into wide release on June 18 and plays through the summer. The videocassette is released in December.

JANUARY 2, 1983: The 2,377th and final performance of *Annie* on Broadway is performed, setting a record for the longest running show at the Alvin Theatre (now the Neil Simon Theatre). The plan for *Annie 2* is announced at the curtain call.

JULY 24, 1984: The 1984 National Tour opens in Atlanta.

JANUARY 3, 1986: The 1986 National Tour of *Annie* opens in Rochester, New York, and tours for six months.

SEPTEMBER 11, 1989: Open auditions are held in New York to find a girl to play Annie in *Annie 2: Miss Hannigan's Revenge*.

NOVEMBER 6, 1989: Rehearsals begin for *Annie 2* and its pre-Broadway tryout at the Kennedy Center in Washington, D.C., with plans to open the show at Broadway's Marquis Theatre on February 6, 1990.

JANUARY 4, 1990: Amid daily revisions, *Annie 2* opens at the Kennedy Center. It closes on January 20, cancelling its Broadway opening, to undergo major rewriting.

MAY 17, 1990: A rewritten *Annie 2* opens at Goodspeed-At-Chester, Connecticut in an informal, workshop setting. Revisions continue for eight weeks.

AUGUST 9, 1993: After a selective nationwide tour, *Annie Warbucks*, a totally new version of *Annie 2*, opens at the 499-seat Variety Arts Theatre in New York City. It runs for seven months.

1997: A 20th anniversary Broadway revival opens at the Martin Beck Theatre (now called the Al Hirschfeld Theatre), entitled *Annie, the 20th Anniversary*. The revival closed on October 19, 1997, after 14 previews and 239 performances.

SEPTEMBER 30, 1998: The show was revived for the West End London at the Victoria Palace Theatre, running until February 28, 1999.

AUGUST 1999: The post Broadway national tour begins

2000 TO 2001: *Annie* returns to Australia touring to Sydney, Melbourne, and Brisbane. Anthony Warlow stars as Warbucks. A new song, "Why Should I Change a Thing", is written especially for Warlow.

2001 TO 2007 AND 2008 TO 2011: UK tours of the show are staged, including a one-month run at The Theatre Royal in Lincoln.

AUGUST 2005 TO 2010: A 30th anniversary traveling production of *Annie* embarks on a multi-city tour across America. In December 2006, the tour briefly returns to New York City to play at the Theatre at Madison Square Garden for Christmas, where it breaks box office records during its five week stay.

2012: *Annie* returns to Australia with Anthony Warlow reprising his role as Warbucks.

2012 TO 2014: A 35th Anniversary production opens on Broadway with Anthony Warlow continuing his role as Warbucks

2014 TO 2017: A 40th anniversary traveling production of *Annie* tours the United States.

JULY 2015 TO 2023: A new UK and Ireland tour has a very successful run after opening at the Theatre Royal, Newcastle.

JULY 27, 2018: The Hollywood Bowl produces a limited run of *Annie*

2022 TO 2024: Another United States tour opens in October. The tour ends on May 19, 2024, before moving on to Macau, China

MARCH AND JULY 2025: *Annie* returns to Australia with Anthony Warlow reprising his role as Warbucks.

RESOURCES

CRITICAL RESPONSE

(The following section is from the MTI Study Guide)

"To dislike the new musical *Annie*, which opened last night at the Alvin Theatre, would be tantamount to disliking motherhood, peanut butter, friendly mongrel dogs and nostalgia. It also would be unnecessary, for *Annie* is an intensely likeable musical. You might even call it lovable; it seduces one and should settle down to being a sizeable hit.

The show which originated, like so many other Broadway musicals, at Michael Price's Goodspeed Opera House in East Haddam, Connecticut, has a rare kind of gutsy charm. It takes what could be the pure dross of sentimentality and turns it into a musical of sensibility.

The Broadway musical was once celebrated all over the world for its sheer efficiency. In recent years this reputation has been somewhat tarnished, despite occasional inspirations. The musical has become very much a director's theatre in recent seasons, with the machinations of the staging being expected to triumph over any flaws in the material. *Annie* really works on all levels. It is that now rare animal - the properly built, handsomely groomed Broadway musical. And leapin' lizards (Sorry, one had to say it somewhere!), you're welcome."

CLIVE BARNES, THE NEW YORK TIMES

"If there is such a thing as a kiddie show for adults, then I suppose, *Annie* must be it. The big, splashy, sentimental, old-fashioned musical that opened last night at the Alvin, had the previous night's preview audience, which I joined, applauding vociferously when it wasn't rapt in the tale of the 11-year-old orphan, or, as in the case of a lone female voice breaking the silence, gasping with pleasure when Daddy Warbucks tells Annie, "I love you".

Annie goes down as easily as an Orange Julius and would, indeed, make an ideal Christmas show (especially with Miss Loudon as a Wicked Witch of the East Side) for children, say, from 7 to 11. But as I have remarked, Wednesday's audience ate it up, so perhaps it's for kiddies of all ages, who may very well keep it humming for months to come."

DOUGLAS WATT, DAILY NEWS

"*Annie* is at the heart of musical comedy; big, warmhearted, funny and overflowing with spirit. Innovative? It's practically reactionary - a book show thoroughly, even brazenly conventional, from structure to style. Yet the damned thing works, God knows it works and working is the theatre's absolute excuse.

Annie is a delightful new old-fashioned show and on a Broadway that's gone so long without musicals till this week, it couldn't be more welcome. Indeed, for all its unabashed corniness and disregard of theatrical progress, *Annie* presents the kind of show we've missed. It hardly advances musical theatre but history must step aside for any production that simply works, and *Annie* works. It has hit stamped all over it."

MARTIN GOTTFRIED, THE NEW YORK POST

"This will be what is called a rave review, which is what you write when you love a show so much it makes you reckless with adjectives. The show doesn't necessarily have to be a milestone, an artistic advance - it just has to be so expert at what it does that you give your heart to it almost as soon as the curtain goes up, which is what I did to *Annie*, at the Alvin.

Annie makes Broadway seem like Broadway again."

HOWARD KISSEL, WOMEN'S WEAR DAILY

"All season Broadway had gone without a major musical and things were desperate. The dog days were coming and so were the Tony Awards, with their national TV exposure and the Tonys without a musical would be like Howard Cosell with lockjaw. And then last week, Daddy Warbucks and Little Orphan *Annie* came to the rescue.

Make no mistake about it, this *Annie* is an incredible achievement. In that mixture of luck, instinct and doggedness that is the mad genius of popular culture, director-lyricist Martin Charnin (who conceived the idea), writer Thomas Meehan, composer Charles Strouse and producer Mike Nichols have tapped a sensitive nerve in their audience like a bunch of wildcatters hitting a pool of oil. *Annie* bids fair to be a theatrical gusher, drenching its creators in black gold and its audiences in tears of sentimental ecstasy as they flee from a confused reality to a warm fantasy of love and succor."

JACK KROLL, NEWSWEEK

RESOURCES

ABOUT THE GREAT DEPRESSION

America enjoyed a boom of economic prosperity during the 1920s. There were high profits in a few industries due, in part, to greatly expanded credit buying by low-paid workers. Prices on the American stock market rose dramatically between 1924 and 1929. However, the health of the stock market proved deceptive. Lurking beneath the boom were dangerous economic weak spots, including a depressed agricultural sector and weaknesses in coal mining, railroads and textiles. By 1928, the construction boom had peaked.

The beginning of the collapse of the market was dramatically sudden. Thirteen million shares of stock were sold on October 24, 1929. The following Tuesday, October 29th, saw 16 million shares of stock sold and has since been referred to as Black Tuesday. The panic had begun. Hundreds of banks failed; thousands of businesses failed; millions of workers found themselves unemployed without warning. Even those fortunate enough to hold on to their jobs had their pay dramatically reduced. With no income, the unemployed were unable to pay their bills or meet other financial obligations, worsening the overall financial health of the country. There was a glut of products which very few people could afford to buy. As a result, prices fell. The agricultural segment of the economy almost failed completely. At the same time, the country suffered a serious drought which created the “Dust Bowl” of the 1930s and led to the displacement of vast numbers of the Great Plains farmers.

Unfortunately for Herbert Hoover, the Great Depression coincided with his term as president of the country. Hoover was in office from 1929 to 1933 and during this time industrial stocks in the U.S. lost approximately 80 percent of their value; approximately 11,000 banks failed (thereby causing the loss of \$2 billion in depositors’ money); farm prices fell by more than 50 percent; and the gross national product declined at a rate of more than 10 percent per year. In addition, one fourth of the labour force was out of work and more than 90,000 businesses failed completely.

As overwhelming as these statistics are, they can only begin to communicate the extent of the nation’s suffering. Hundreds of ramshackle shantytowns sprang up all over the nation 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 “Hooverilles” in ironic reference to President Herbert Hoover. The “Hoover Blankets” under which thousands of the homeless slept on public park benches outside, were old newspapers. “Hoover Flags” were empty pants and jacket pockets turned inside out. In the countryside, jackrabbits caught for food were known as “Hoover Hogs” and “Hoover Wagons” were the bodies of broken-down vehicles pulled by mules.

For the fortunate few who had jobs, typical annual earnings averaged: public school teacher, \$1,227; registered nurse, \$936; secretary, \$1,040; textile worker, \$435. Since only a relative few had any income for discretionary spending, it hardly mattered that a new home could be bought for less than \$3,000, a man’s suit sold for about \$10, shirts were offered for less than 50 cents, a pound of steak cost 29 cents and a loaf of bread cost a nickel.

The Depression caused not only deflated income and economic conditions but deflated hope as well. People waited, often by the hundreds, in bread lines and soup lines in every American city hoping for a bit of food. More than 20,000 Americans committed suicide in 1931. “Brother, Can You Spare A Dime?” by Jay Gorney and Yip Harburg, became the theme song of the period. At this time there were no federal programs to help keep working people from slipping into economic disaster. In addition, the ability of government to help relieve the country’s economic distress was severely hampered by the limited flow of tax revenue to the government. President Hoover also opposed government intervention in the economic distress. In 1932, he took only one major action: the creation of the Reconstruction Finance Corporation to lend money to failing corporations. This measure was seen by most voters as too limited a response to the situation and in the 1932 election Hoover was defeated by Franklin D. Roosevelt.

Roosevelt’s first inaugural address, in March, 1933, will be best remembered for his statement that “the only thing we have to fear is fear itself”. During his first year in office, the new president was primarily concerned with the creation of the National Recovery Administration. This effort was abandoned after the Supreme Court, in 1935, declared the NRA unconstitutional.

During his second term Roosevelt shifted his focus to public works. By 1939 the government spent about \$4 billion constructing highways and public buildings. The Civilian Conservation Corps recruited young men from the streets and employed them planting forests and draining swamps. During Roosevelt’s presidency, an average of more than 2 million people were employed in occupations ranging from musician and playwright to labourer by the Works Progress Administration. In addition, through the Farm Credit Administration, the government refinanced about 20 percent of the country’s farm mortgages.

The Depression also was marked by increased labour union recruiting activity. The efforts of such men as Walter Reuther, John L. Lewis and Philip Murray resulted in the creation of new industrial labour organizations and the growth in union membership from 3 million in 1932 to more than 10 million in 1941. This activity was made possible in large measure by the enactment of the National Labour Relations Act of 1935.

While the Depression in the United States was severe, most of the countries of Europe, who were also struggling to recover from the extensive damage wrought by World War I, were suffering through even worse economic conditions. The international structure of world trade collapsed and each nation sought to protect itself by imposing high tariffs on imported goods, making matters worse. By the fall of 1931, the international gold standard had collapsed, further damaging hope for the recovery of trade.

As trade declined, countries tended to become more nationalistic in their economic policies. This exacerbated the difficulties. Economic hardship strengthened the political extremists of both the right and the left. One result of this was Adolf Hitler seizing power in Germany. The Great Depression contributed much to the rising tensions that culminated in World War II.

FRANKLIN DELANO ROOSEVELT

(The following section is from the MTI Study Guide)

Franklin Roosevelt was born to a wealthy family and had every advantage money, education and social position can buy. But he also knew great suffering as a result of a bout of polio which left him paralysed for half of his life. He is best remembered for the many social programs instituted by his administration to alleviate the impact of the Depression.

Just prior to Roosevelt's inauguration, millions of depositors in attempting to withdraw their savings from banks all over the country, severely threatened the banking system. On the day of his inauguration, FDR closed the banks by proclamation and summoned a special session of Congress to consider emergency legislation to address the problems of the banks. In less than a week, means were provided to give the banks the liquidity necessary to permit them to reopen. Unemployment insurance was created. The Social Security program was enacted and helped provide income for retired Americans. Laws were enacted that dramatically reduced the exploitation of child labour. The credit of the federal government saved millions of home and farm mortgages from foreclosure. The Tennessee Valley Authority was a major creation of Roosevelt's New Deal and allowed for public development of affordable electrical power.

ORPHANS IN AMERICA

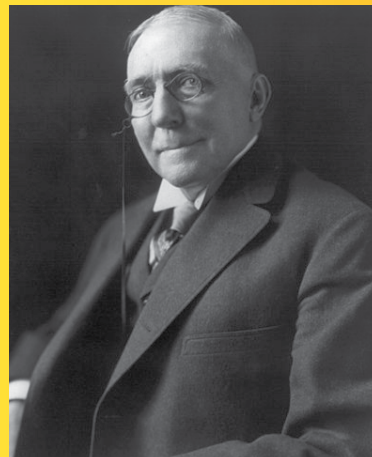
In the 1800s, orphaned children were kept in almshouses with adults who were diseased, mentally ill and often abusive of the children. In some states, this practice continued as late as 1910. Children were indentured and more emphasis was placed on the amount of work they could do rather than the care provided for them.

By 1933, children were no longer kept with adults, but the emphasis was still on their labour. Life in these orphanages was often deplorable. These conditions slowly changed as professionally trained and licensed caretakers took over from the unskilled caretakers of the past. Progress was not rapid until World War II when mothers went to work and day centres became popular. These women were often from well-to-do families and they were able to exert pressure to the government to regulate these care centres.

Child labor laws existed in some states as early as 1912, but were aimed at mining and factory work. In 1933, there was no minimum wage and children were commonly used for all other types of work, including the domestic work described in *Annie*. The Fair Labour Standards Act, passed in 1938, created a minimum age (16) and established a minimum wage that must be paid.

JAMES WHITCOMB RILEY (1849 - 1916)

James Whitcomb Riley was a poet who achieved national fame in the United States during the late 19th and early 20th century. "Little Orphant Annie" is one of Whitcomb's most well known poems. Originally published in the *Indianapolis Journal* on November 15, 1885, under the title "The Elf Child", the poem was inspired by a girl named Mary Alice "Allie" Smith.



Mary Alice Smith was born near Liberty, Union County, Indiana, 25 September 1850. She lived on a small farm with her parents until (as one story goes) both parents died when she was about nine years old. Some stories say that Mary's mother died when she was very young and her father, Peter Smith, died when she was ten. Other evidence points to her father being incarcerated at the time. Whatever the cause, she was considered an orphan. Mary's uncle, John Rittenhouse, came to Union County and took the young orphan to his home in Greenfield where he "dressed her in black" and "bound her out to earn her board and keep". Mary Alice was taken in by Captain Reuben Riley as a "bound" servant to help his wife Elizabeth Riley with the housework and her four children: John, James, Elva May and Alex. As was customary at that time, she worked alongside the family to earn her board. In the evening hours, she often told stories to the younger children, including James Whitcomb Riley. The family called her a "guest" not a servant and treated her like she was part of their family. Smith did not learn she was the inspiration for the character until the 1910s when she visited with Riley.

Riley had previously presented a fictionalized version of Mary Alice Smith in his short story "Where Is Mary Alice Smith?" published in *The Indianapolis Journal* of 30 September 1882. In it, Mary Alice arrives at her benefactor family's home and wastes no time before telling the children a grisly story of murder by decapitation and then later introduces them to her soldier friend Dave who is soon killed upon going off to war. The plot of this short story was heavily incorporated into the 1918 movie adaptation as well as Johnny Gruelle's 1921 storybook.

During the 1910s and 1920s, the title became the inspiration for the names of "Little Orphan Annie", created by Howard Gray, and the Raggedy Ann doll, created by fellow Indiana native Johnny Gruelle. The rhyme's popularity led it to be reprinted many times. It was later compiled with a number of other children's poems in an illustrated book and sold.

The verses of the poem detail the scary stories told by Annie when her housework was done, repeating the phrase "An' the Gobble-uns 'at gits you ef you don't watch out!". It was popular among children, and many of the letters Riley received from children commented on the poem. It remains a favourite among children in Indiana and is often associated with Halloween celebrations.

[Read about "Little Orphant Annie"](#)

[Read about James Whitcomb Riley](#)

"THE ELF CHILD"

"Little Orphant Annie" is an 1885 poem written by James Whitcomb Riley and published by the Bobbs-Merrill Company.

First titled "The Elf Child", the name was changed by Riley to "Little Orphant Allie" at its third printing; however, a typesetting error during printing renamed the poem to its current form. Known as the "Hoosier poet", Riley wrote the rhymes in 19th-century Hoosier dialect. As one of his most well-known poems, it served as the inspiration for the comic strip "Little Orphan Annie", which itself inspired a Broadway musical, several films, and many radio and television programs.

The subject was inspired by Mary Alice "Allie" Smith, an orphan living in the Riley home during her childhood. The poem contains four stanzas; the first introduces Annie and the second and third are stories she is telling to young children. Each story tells of a bad child who is snatched away by goblins as a result of his or her misbehaviour. The underlying moral and warning is announced in the final stanza, telling children that they should obey their parents and be kind to the unfortunate, lest they suffer the same fate.



Both "The Elf Child" and "Where Is Mary Alice Smith?" were printed in book form for the first time in 1885 in *The Boss Girl*. "The Elf Child" kept its original title in its first two printings, but Riley decided to change its title to "Little Orphant Allie" in an 1889 printing. The printing house incorrectly cast the typeset during the printing, unintentionally renaming the poem to "Little Orphant Annie". Riley at first contacted the printing house to have the error corrected, but decided to keep the misprint because of the poem's growing popularity.

Riley achieved fame not just for writing poetry, but also from his readings. Like most of his poetry, "Little Orphant Annie" is best read aloud as the words can be difficult to read in modern times. Riley recorded readings of several of his poems for the phonograph during the early twentieth century but only four of the readings were ever released to the public; one was "Little Orphant Annie".

*A virtual movie of James Whitcomb Riley
"The Hoosier poet" presenting "Little Orphant Annie"*

“LITTLE ORPHANT ANNIE”

Little 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 childern, 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!

Onc't they was a little boy wouldn't say his prayers,—
 So when he went to bed at night, away up stairs,
 His Mammy heerd him holler, an' his Daddy heerd him bawl,
 An' when they turn't the kivvers down, he wasn't there at all!
 An' they seeked him in the rafter-room, an' cubby-hole, an' press,
 An' seeked him up the chimbly-flue, an' ever'wheres, I guess;
 But all they ever found was thist his pants an' roundabout--
 An' the Gobble-uns'll git you
 Ef you Don't Watch Out!

An' one time a little girl 'ud allus laugh an' grin,
 An' make fun of ever'one, an' all her blood an' kin;
 An' onc't, when they was “company,” an' ole folks was there,
 She mocked 'em an' shocked 'em, an' said she didn't care!
 An' thist as she kicked her heels, an' turn't to run an' hide,
 They was two great big Black Things a-standin' by her side,
 An' they snatched her through the ceilin' 'fore she knowed what she's about!
 An' the Gobble-uns'll git you
 Ef you Don't Watch Out!

An' little Orphant Annie says when the blaze is blue,
 An' the lamp-wick sputters, an' the wind goes woo-oo!
 An' you hear the crickets quit, an' the moon is gray,
 An' the lightnin'-bugs in dew is all squenched away,--
 You better mind yer parents, an' yer teachers fond an' dear,
 An' churish them 'at loves you, an' dry the orphan's tear,
 An' he'p the pore an' needy ones 'at clusters all about,
 Er the Gobble-uns'll git you
 Ef you Don't Watch Out!

HAROLD LINCOLN GRAY (1894 - 1968)

(The following section is from the
MTI Study Guide)

Harold Gray, the creator of “Little Orphan Annie”, was born on a farm in Kankakee, Illinois, on January 20, 1894. He graduated from Purdue University and then went to Chicago to work at The Chicago Tribune.



Gray died in May 1968. An assistant took over the strip after his death, but Gray never revealed the true origins of Annie. One widely accepted legend based the name from a poem by James Whitcomb Riley written in 1885 and called “Little Orphan Annie”. Another story is that Gray drew some sample strips featuring Little Orphan Otto. When shown to the Tribune’s editor, he remarked that Gray’s depiction of Otto looked too girlish and said, “Put a skirt on him and we’ll call it Little Orphan Annie”.

The strip debuted in The New York Daily News on August 5, 1924. Annie was taken home from the orphanage “on approval” by Mrs. Warbucks, who mysteriously disappeared from a yachting trip shortly after the appearance of “Daddy” Warbucks in the strip.

When Annie was first taken in by Oliver Warbucks, the Tribune cancelled the strip. Who wanted to read about a rich orphan? Reader displeasure was so swift that the strip reappeared on the front page the next day with an apology and two episodes: that day’s strip and the cancelled one.

Sandy entered the strip in early 1925 as a small puppy and was allowed to grow to become a big dog; Annie on the other hand remained eleven years old forever. Sandy was lost in 1933 and Henry Ford promptly sent a telegram urging that the poor canine be found as quickly as possible. “Little Orphan Annie” is one of the most popular and longest-lasting comic strips in history, spawning a decade-long radio show, three movies and two New York stage musicals, *Annie* and *Annie Warbucks*.

COMIC STRIPS IN AMERICA

Comic strips are a popular art form dating from the 1890s, when they were introduced into the Sunday colour supplements of American newspapers as a means of promoting readership. A strip usually consists of a series of drawings depicting humorous or adventurous incidents involving a recurring cast of characters. The cartoons are continued in frames, or panels, that follow in sequence across the page. Dialogue appears in speech balloons, although some text may occur between frames or within the panel.



ANNIE COMIC STRIP



ADDITIONAL RESOURCES

COMIC STRIPS

- Barrier, M. and Williams, Martin, eds., *A Smithsonian Book of Comic Book Comics*, (1982).
- Becker, S.D., *Comic Art in America*, (1959).
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- Herdeg, W. and Pascal, D., eds., *The Art of the Comic Strip*, (1972).
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THE GREAT DEPRESSION

- Bernstein, Irving, *A Caring Society: The New Deal, The Worker and the Great Depression*, (1985).
- Boardman, Fon W., Jr., *The Thirties: America and the Great Depression*, (1967).
- Davis, Joseph S., *The World Between the Wars, 1919-39: An Economist's View*, (1974).
- Galbraith, John K., *The Great Crash*, 3rd ed., (1972; repr. 1980).
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- Kindleberger, Charles P., *The World in Depression, 1929-1939*, (1975; repr. 1983).
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- Rothbard, Murray N., *America's Great Depression*, (1975; repr. 1983).
- Schlesinger, Arthur M., Jr., *The Age of Roosevelt*, 2 vols., (1959).
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FRANKLIN D. ROOSEVELT

- Burns, James M., *Roosevelt: The Lion and the Fox*, (1956).
- Davis, Kenneth S., *FDR: The Beckoning of Destiny, 1882-1928*, (1973).
- Davis, Kenneth S., *FDR: The New York Years: 1928-1933*, (1985).
- Davis, Kenneth S., *FDR: The New Deal Years: 1933-1937*, (1986).
- Jones, Alfred H., *Roosevelt's Image Brokers*, (1974).
- Lash, Joseph P., *Dealers and Dreamers: A New Look at the New Deal*, (1988).
- Leuchtenburg, William E., *Franklin D. Roosevelt and the New Deal*, (1963).
- Schlesinger, Arthur, *The Age of Roosevelt*, 3 vols., (1957-60).
- Thompson, K. W., ed., *The Roosevelt Presidency*, (1983).
- Tugwell, Rexford G., *Roosevelt's Revolution*, (1977).
- Ward, G. C., *The First Class Temperament: The Emergence of Franklin Roosevelt*, (1989).

LINKS

<https://www.youtube.com/watch?v=xHt6KxkTYaQ>

Life After Tomorrow - 2006 Documentary about the kids who starred in Annie on Broadway and National Tours

<https://www.flicks.com.au/movie/annie-1982/>

The classic movie version of the beloved musical. The story of a plucky, red-haired girl who dreams of life outside her dreary orphanage.

<https://www.flicks.com.au/movie/annie-2014/>

Annie (2014) is available to stream in Australia now on YouTube and Stan and Google TV and Apple TV Store and Prime Video Store

https://en.m.wikipedia.org/wiki/Herbert_Hoover

Information about Herbert Clark Hoover who was the 31st president of the United States, serving from 1929 to 1933

https://en.m.wikipedia.org/wiki/Franklin_D._Roosevelt

Information about Franklin Delano Roosevelt who was the 32nd president of the United States, serving from 1933 to 1945

https://en.wikipedia.org/wiki/Henry_Morgenthau_Jr.

https://en.wikipedia.org/wiki/Cordell_Hull

https://en.wikipedia.org/wiki/Harold_L._Ickes

https://en.wikipedia.org/wiki/Frances_Perkins

https://en.wikipedia.org/wiki/Louis_Howe

Links to information about Roosevelt's cabinet members

https://en.m.wikipedia.org/wiki/New_Deal

Information about the New Deal - a series of programs, public work projects, financial reforms, and regulations enacted by President Franklin D. Roosevelt between 1933 and 1938 to rescue the U.S. from the Great Depression.

https://en.m.wikipedia.org/wiki/Hell's_Kitchen,_Manhattan

Information about Hell's Kitchen, a neighbourhood on the West Side of Midtown Manhattan in New York City.

https://en.m.wikipedia.org/wiki/Little_Orphan_Annie

Information about *Little Orphan Annie*, the comic strip created by Harold Gray

<https://www.womenshistory.org/articles/little-orphan-annie-rescue>

A link to the 1936 *Little Orphan Annie*, radio broadcast

CREDITS

This education resource has utilised excerpts from the Annie Music Theatre International Study Guide created by Sarah Schlesinger and Fred Carl and edited by John W. Lowell. We acknowledge the authors of these resources for allowing us to use and adapt some of their education materials for Australian students.

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ELI EREZ is the Head of Performing Arts and Senior Productions at King David School and has over 25 years' experience as a Drama educator. He is a recipient of the Drama Victoria Life Member award for his contributions to Drama Education. He has worked in various roles for the Victorian Curriculum and Assessment Authority and has facilitated workshops for various organisations including Drama Victoria, Melbourne Theatre Company and Malthouse Theatre. He has developed education resources for the Melbourne International Arts Festival, the Victorian Arts Centre and various independent productions, including *Noises Off*, *Jersey Boys* and *Come From Away*. Eli has also worked professionally as a director, writer, set designer, performer and puppeteer.

These materials were overseen and proofed by Jane Ross and Sydney Bruzek from The Culture Farm.

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Harold Prince-Denver Theatre Centre Musical Theatre Program. She is the co-librettist and lyricist for *Love Comics*, a new musical which has been optioned for Off-Broadway. She is also the author of recent non-fiction works published by Villard/Random House and William Morrow. She is also the author of recent non-fiction works published by Random House/Villard, William Morrow, Avon Books and the Princeton Book Company.

FRED CARL, co-author, is the archivist of the Harburg Foundation. He has worked as a researcher for the following book: *Who Put the Rainbow in The Wizard of Oz?* Yip Harburg, Lyricist by Harold Meyerson and Ernie Harburg; *The Broadway Musical: Collaboration in Commerce and Art* by Bernard Rosenberg and Ernie Harburg; *Fascinating Rhythm: The Collaboration of George and Ira Gershwin* by Deena Rosenberg. He has taught classes in the history of popular music in America at Ramapo College and New York University. He has composed the score for the short film *Over*, by Carl Capotorto; music for the jazz theatre piece *...in the waiting room of the 21st century*, text by Hattie Gossett; and a number of art songs for voice and piano. He is a graduate of the New York University's Musical Theatre Program.

The Music Theatre International Study Guide was edited by **JOHN W. LOWELL**.



2012 Australian Production. Photo by Jeff Busby

CONNECTIONS TO THE AUSTRALIAN CURRICULUM

This education guide has been designed with ties to the Australian Curriculum (Version 9.0). Below, you will find the rationale for the relevant subject areas and general capabilities (with the rationale in bold) that tie in with these resources.

For more information, please see: <https://www.australiancurriculum.edu.au/>

ENGLISH

Through the study of English, individuals learn to analyse, understand, communicate and build relationships with others and with the world around them. It helps them become ethical, thoughtful, informed and active members of society:

The themes explored in the musical *Annie* enable students to explore the learning skills outlined above. In particular, students gain knowledge of, and have opportunities to explore, key themes including: friendship and family, hope and optimism and triumph over adversity.

English also helps students to engage imaginatively and critically with literature to expand the scope of their experience.

***Annie* provides multiple opportunities for students to engage imaginatively and critically with the musical's content and characters. The experiences of the characters in *Annie* encourage thoughtful discussion around how we interact with people, family and friends, and the importance of resilience and determination.**

English aims to ensure that students:

- Learn to listen to, read, view, speak, write, create and reflect on increasingly complex and sophisticated spoken, written and multimodal texts across a growing range of contexts with accuracy, fluency and purpose.

***Annie* offers students exciting prospects to investigate a range of characters and contexts through written and multimodal texts.**

- Appreciate, enjoy and use the English language in all its variations and develop a sense of its richness and power to evoke feelings, convey information, form ideas, facilitate interaction with others, entertain, persuade and argue.

The education resources provide multiple opportunities for students to explore how comedy and pathos are developed and presented in this musical work. Through these resources students are given opportunities to form ideas and interact with their peers.

- Understand how Standard Australian English works in its spoken and written forms and in combination with non-linguistic forms of communication to create meaning.

The live performance of *Annie* will offer students the ability to learn how the written script is interpreted by the creative artists and how the actor's use of their expressive skills (such as gesture and facial expression) can communicate intended meanings that enhance the language of the script.

HUMANITIES AND SOCIAL SCIENCES – HISTORY

History is a disciplined process of inquiry into the past that develops students' curiosity and imagination. Awareness of history is an essential characteristic of any society, and historical knowledge is fundamental to understanding ourselves and others.

History promotes the understanding of societies, events, movements and developments that have shaped humanity from earliest times. It helps students appreciate how the world and its people have changed, as well as the significant continuities that exist to the present day.

This educational resource provides students with opportunities to develop transferable skills.

History aims to ensure that students develop:

- Understanding and appreciation of the past and the forces that shape societies.
***Annie* provides opportunity for students to explore specific cultural, political, economic and historical contexts through examination of the Roosevelt era and the growing divide between upper and lower classes in America during the Great Depression.**
- Understanding and use of historical concepts such as evidence, continuity and change, cause and effect, significance, perspectives, empathy and contestability
Through this resource students will gain opportunities to critically analyse evidence relating to Hoover and Roosevelt's policies during the Great Depression, continuity and change as a result of these policies, and the cause and effect of these policies on the American citizens.
- Capacity to undertake historical inquiry, including skills in the analysis and use of sources, and in explanation and communication.
This resource provides opportunities for students to undertake historical inquiry, examine evidence, interpret different sources and perspectives, consider multiple contexts, and develop and substantiate and communicate their interpretations

THE ARTS

The arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential.

In The Arts, students learn as artists and audience through the intellectual, emotional and sensory experiences of the arts. They acquire knowledge, skills and understanding specific to

The Arts subjects and develop critical understanding that informs decision making and aesthetic choices.

This educational resource includes opportunities for students to gain valuable learning and practice in the Arts, as well as to further develop their skills in these areas.

The Arts entertain, challenge, provoke responses and enrich our knowledge of self, communities, world cultures and histories.

Annie provides excellent opportunities for students to engage with world cultures and histories and develop knowledge of self and communities through exploration of pertinent themes.

The Arts aims to develop students':

- Creativity, critical thinking, aesthetic knowledge and understanding about arts practices, through making and responding to artworks with increasing self-confidence
This educational resource provides activities that draw on several areas, including kinaesthetic activities, aiming to promote creative exploration of the musical.
- Use of innovative arts practices with available and emerging technologies, to express and represent ideas, while displaying empathy for multiple viewpoints.
The activities in this guide provide students with the opportunity to not only reflect critically on the innovative theatre practices and emerging theatre technologies presented in *Annie*, but to also creatively express their interpretations of the various viewpoints of the various characters.
- Understanding of local, regional and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, artworks, audiences and arts professions.
This production provides teachers with an opportunity to expose their students to a live, professional production, which offers many benefits to students to engage with the professional world of theatre and those who work within this world.

GENERAL CAPABILITIES

The activities in this guide also make important links with the General Capabilities in the Australian Curriculum.

LITERACY

- Speaking and listening
- Reading and viewing
- Writing

CRITICAL AND CREATIVE THINKING

- Inquiring
- Generating
- Analysing
- Reflecting

PERSONAL AND SOCIAL CAPABILITY

- Self-awareness
- Self-management
- Social awareness
- Social management

ETHICAL UNDERSTANDING

- Understanding ethical concepts and perspectives
- Responding to ethical issues