

SITTING ON TOP OF THE WORLD!

"A TRIUMPH OF SPIRIT!"

—THE AUSTRALIAN

**"SPECTACULAR
ON EVERY
COUNT!"**

—NEWSWEEK

"OVERFLOWING!

BIG,

**WARM-HEARTED AND
FUNNY!"**

—NEW YORK POST

**"GREAT
IS THE
WORD!"**

—ABC-TV

**"ONE OF THE
BEST
FAMILY
MUSICALS
EVER
PENNE"**

—CHICAGO TRIBUNE

**"LOVABLE...
CHARMING...
GUTSY"**

—NEW YORK TIMES

**AN INCREDIBLY
RICH
AND AFFECTING STORY"**

—THE GUARDIAN (UK)

Annie®

THE TONY AWARD®-WINNING PRODUCTION

STUDY GUIDE

“HER NAME IS ANNIE”:

GETTING TO KNOW THE SHOW

ANNIE: PAGE TO STAGE

Annie, the red-headed orphan full of optimism and charm, has delighted audiences for nearly 100 years! Long before she was singing and dancing on Broadway or lighting up the silver screen, Little Orphan Annie appeared in another one of the nation’s major institutions- the pages of the Daily News.

ON THE PAGE

Created by cartoonist Harold Gray, the Little Orphan Annie comic strip first appeared in August of 1924. Capturing the political and economic spirit of the time, the strip and its leading lady swept the nation. Featuring the adventures of a young girl without any family to call her own, Annie connected to the American public at a time when people needed hope and an independent spirit. Gray used the comic strip to comment on the state of the country. He was influenced by the stock market crash, the Great Depression, and World War II.

Q: Can you name any current examples of entertainment that also reflect the current political and economic issues facing the country?

Q: How does popular entertainment allow us to think about the world through the use of a fictional character?

LEAPIN’ LIZARDS! :

According to Harold Gray, Annie was inspired by meeting a young girl on the streets of Chicago while looking for cartoon ideas. “I talked to this little kid and liked her right away,” Gray said, “She had common sense, knew how to take care of herself. She had to. Her name was Annie. At the time some 40 strips were using boys as the main characters; only three were using girls. I chose Annie for mine, and made her an orphan, so she’d have no family, no tangling alliances, but freedom to go where she pleased.”

ON THE AIRWAVES

In 1930, Little Orphan Annie became one of the first comic strips adapted for radio. As one of the first radio shows to appeal to young people, the show ran for nearly ten years and gained nearly six million listeners!

ON THE SCREEN

Annie has found her way to the movie screen several times, appearing for the first time in 1932 starting Mitzi Green. Perhaps the most well-known film version, an adaptation of the stage musical, premiered in 1982 and featured a star-studded cast that included Carol Burnett, Tim Curry, Bernadette Peters, Albert Finney, Ann Reinking and Aileen Quinn as Annie.

ON STAGE

ANNIE became a Broadway musical in 1977. Adapted for the stage by Charles Strouse, Martin Charnin and Thomas Meehan, Annie’s story came to life in song. Chronicling her journey from the orphanage to the home of Oliver Warbucks, the musical is perhaps the most lasting and beloved incarnation of this classic character. Now on stage again, the musical’s message of resilience in the face of adversity, and “the sun will come out” idealism will inspire a new generation of audiences.

A decorative border consisting of a continuous line of musical notes, resembling a treble clef staff, surrounds the entire page. The notes are black and vary in height, creating a rhythmic pattern.

SYNOPSIS

Act 1:

The year is 1933, and New York City is in the midst of the Great Depression. An eleven year old girl named Annie lives in an orphanage downtown hoping for a better life. Miss Hannigan, who runs the orphanage with a cruel and unforgiving hand, catches Annie when she tries to run away to find her long-lost parents. Because of Annie's disobedience, she and the rest of the children in the house are forced to clean the whole orphanage. Annie uses this chore as a diversion, and successfully escapes in a laundry basket covered with blankets. On her own in the city, she runs into a stray dog that she names Sandy. Annie and her new friend are caught by a policeman and once again sent back to Miss Hannigan. When it seems like all hope is lost, a woman named Grace Farrell, assistant to the wealthy Oliver Warbucks, invites an orphan to spend the Christmas holiday at the Warbucks mansion, and much to Miss Hannigan's dismay, she chooses Annie! Grace and the servants make her feel at home when she arrives, but Oliver Warbucks is initially disappointed with Annie, hoping that Grace had chosen a boy. He quickly changes his mind and grows fond of the girl after an exciting night out in "N.Y.C." In time, Warbucks decides to adopt Annie, and tries to give Annie a new locket to replace the one her parents left her, but she refuses. He realizes that Annie still hopes to find her family. He says he will find Annie's parents no matter what it takes.

Act 2:

Annie goes on the radio, broadcasting a plea to find her parents and a reward of 50,000 dollars from Warbucks for anyone who can find them. Along with her con-artist brother Rooster and his girlfriend Lily, Miss Hannigan creates a plan to trick Annie into believing that she has found her long lost parents by disguising Rooster and Lily. Even though hundreds of couples show up to Warbucks' house to claim the 50,000 dollars, Grace confirms them all to be fake. Rooster and Lily (in disguise as Ralph and Shirley Mudge) successfully trick everyone by offering information about the locket, and providing the missing other half of it. Just in time, with the help of President Roosevelt himself, it is revealed that Annie's parents died when she was born and that the Mudges are not really Annie's parents! Miss Hannigan, Lily, and Rooster are all arrested. Even though she doesn't find her parents, Annie realizes that Warbucks and Grace have become family to her, and she is officially adopted by "Daddy" Warbucks!

“UP THERE IN LIGHTS I’LL BE”: THE BROADWAY MUSICAL



The production of ANNIE you see on stage takes the form of a classic musical. The genre of musical comedy first became popular in the beginning of the 20th century, and is one of America’s greatest artistic legacies. There are basic elements that can be found in nearly every musical, and ANNIE is no exception.

While you watch the show, look for these key features, and think about what role they play in telling the story of ANNIE.

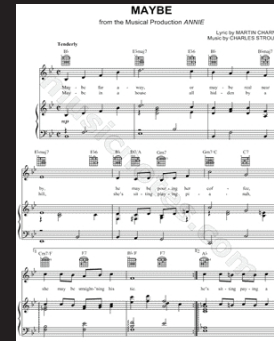


OVERTURE: The music that the orchestra plays when the lights first dim at the start of the show, usually before the story has begun. This piece of music will introduce musical motifs and melodies of songs that you will hear later in the show.

Q: What songs or sounds do you recognize in the Overture? How does it make you feel?

OPENING NUMBER: This is the song that starts the show, and will usually introduce the audience to the main characters, launch the story and set the tone for the rest of the show.

Q: Who sings the opening number in ANNIE? What is it about? What do you think it tells us about the story we are about to see? Why do you think a musical begins in song instead of a scene?



“I WANT” SONG: Most musicals have an “I WANT” song that happens early on in the show. In this song, the main character(s) or hero sings about the most important thing that they want, the goal they will spend the show trying to achieve.

Q: What is the “I Want” song in ANNIE? How does this song communicate the main idea of the show?

INTRODUCTION OF THE VILLIAN: Every musical has a villain, or a main obstacle, that stands in the way of the main character from achieving their goal. The villain allows the story to have an exciting conflict that needs to be resolved.

Q: Who is the villain in ANNIE? Does this character also have a mission that he or she is trying to accomplish? How does this character stand in the way of the hero?

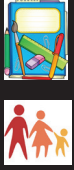


THE CLIFFHANGER / END OF ACT I: Many musicals are told in two parts: a first and second act separated by an intermission. At the end of Act I, the audience is left with an unresolved conflict that they will be left to think about during the intermission. This cliffhanger builds suspense and launches the audience into the second half of the show waiting for the resolution.

Q: How does the first act of ANNIE end? What do you think will happen in the second half? How do you think the conflict will be resolved?

YOU WON'T BE AN ORPHAN FOR LONG
 Lyrics by MARTIN CHARNIN
 Music by CHARLES STROUSE
 With a little something martial retirement

This image shows a page of musical notation for the song "You Won't Be an Orphan for Long". It includes the title, lyrics by Martin Charnin, and music by Charles Strouse. The score is written for voice and piano, with a key signature of one flat and a 4/4 time signature. The lyrics are: "With a little something martial retirement / I know the de-pression's de- / snow-flakes are fright-ened of / press-ing, the ca-rols are stilled, the stores are-n't filled... And / fall-ing, and oh, what a fix, no pep-per-mint sticks... And / win-dows are mi-nus their dress-ing, the chil-dren don't grin... the / all through the land folks are bowl-ing, and filled with de-spair... 'cause".



IT'S THE HARD-KNOCK LIFE
 Lyrics by MARTIN CHARNIN
 Music by CHARLES STROUSE
 Medley with a regular

This image shows a page of musical notation for the song "It's the Hard-Knock Life". It includes the title, lyrics by Martin Charnin, and music by Charles Strouse. The score is written for voice and piano, with a key signature of one flat and a 4/4 time signature. The lyrics are: "It's the hard-knock life / It's the hard-knock life / It's the hard-knock life / It's the hard-knock life / It's the hard-knock life / It's the hard-knock life / It's the hard-knock life / It's the hard-knock life / It's the hard-knock life / It's the hard-knock life".

THE "ELEVEN O'CLOCK NUMBER": This song appears in the latter half of the second act, and it is often the most energizing of the songs in the show. It is intended to excite the audience and lead them into the final chapter of the story. It gets its name from the time in the night when it was usually sung (when musicals started at 8:30 at night, this song would be sung around 11 o'clock!).

Q: What do you think the eleven o'clock number is in ANNIE? Who sings it? What is its function in the overall story?

THE FINALE: This moment comes at the very end of the show, and is usually an exciting song that happens after the plot has been resolved. The song is often catchy so the audience hums it on the way out of the theater.

Q: How is the plot of ANNIE resolved? What is the finale number? How did it make you feel?

from the Broadway musical "ANNIE"
A NEW DEAL FOR CHRISTMAS
 Lyrics by MARTIN CHARNIN
 Music by CHARLES STROUSE
 Verses 1 & 2: Bb Bbmaj7

With a lotta joy

I know the de-pression's de-
 snow-flakes are fright-ened of

press-ing, the ca-rols are stilled, the stores are-n't filled... And
 fall-ing, and oh, what a fix, no pep-per-mint sticks... And

win-dows are mi-nus their dress-ing, the chil-dren don't grin... the
 all through the land folks are bowl-ing, and filled with de-spair... 'cause

This image shows a page of musical notation for the song "A New Deal for Christmas". It includes the title, lyrics by Martin Charnin, and music by Charles Strouse. The score is written for voice and piano, with a key signature of one flat and a 4/4 time signature. The lyrics are: "With a lotta joy / I know the de-pression's de- / snow-flakes are fright-ened of / press-ing, the ca-rols are stilled, the stores are-n't filled... And / fall-ing, and oh, what a fix, no pep-per-mint sticks... And / win-dows are mi-nus their dress-ing, the chil-dren don't grin... the / all through the land folks are bowl-ing, and filled with de-spair... 'cause".

ANNIE THE MUSICAL



In-Class Activity: Making it Musical

AIM: To apply musical theater concepts to other areas of study in an effort to understand classic musical theater structure.

To understand the art form of *adaptation*.

STANDARDS ADDRESSED: COMMON CORE Speaking and Listening Standards 1, 4, 5
Writing Standards 3, 4, 5

1. Select an area of study in literature or history that you are currently studying in your classroom.

2. Ask your students to think about the academic unit you are studying through the lens of a Broadway musical.

3. In groups, ask students to design the structure of a musical using the content of your current unit (i.e. if you are studying early American history, ask your students to design a musical around the American Revolution).

4. First, ask your students to determine the name of the musical, and where they imagine the beginning and end of the story to be (i.e. from the Boston Tea Party to the Signing of the Constitution).

5. Ask the students to create a main character

7. Ask students to decide which moments in the plot they feel would be better told through song than spoken dialogue.

8. In outline format, ask the students to decide the main ideas and titles of the OPENING NUMBER, the "I WANT" SONG, the "ELEVEN O'CLOCK NUMBER", and the FINALE. Decide on the plot points.

6. Ask the students to write out the 10 major plot points of the story, broken up into a first half (ACT I) and a second half (ACT II). Remember that the end of Act I should include a cliffhanger to leave the audience wondering what will happen!

REFLECTION QUESTIONS:

Q: What did this structure illuminate about the area of study or story you chose?

Q: Why do you think stories are told in the format of a musical? What is different about singing from just telling the story through spoken scenes?

Q: What was it like to adapt a story you were studying into a musical concept?

LEAPIN LIZARDS:

The creators of the musical ANNIE undertook a similar process when they adapted the musical from the Annie comic strip! The majority of musicals are based on other stories, either from books, poems, movies, or folktales. Why do you think theatrical adaptations are so popular?



“I DON’T NEED ANYONE BUT YOU”: THE MEANING OF FAMILY



Tiffany & Co.

When the play begins, Annie is an orphan with no parents to call her own. She lives in an orphanage, with several other girls who also don't have any families to take care of them. During the course of the musical, Annie finds that she is able to build her own strong family. Her family members come in all shapes and sizes, and each one fills a different role in her life, from Sandy the dog to “Daddy” Warbucks. Annie wrestles with her wish to find her biological parents but finds a love of and attachment to other caregivers.

This section will explore the meaning of family through the lens of the production.





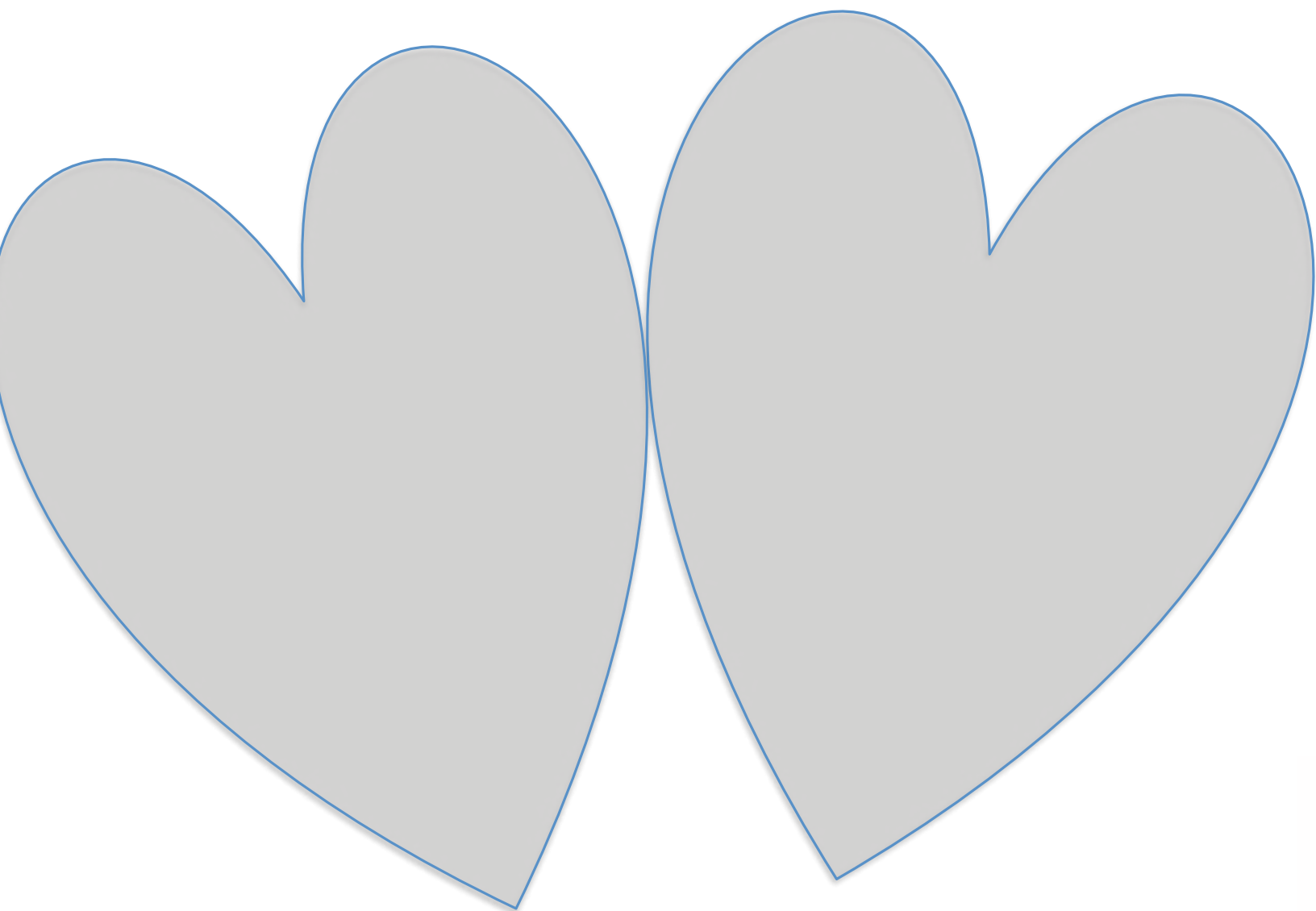
STUDENT HANDOUT

ACTIVITY: Who is in your locket?

Annie's parents gave her half of a locket when she was born, and it represents her connection to them.

In the locket below, draw and/or write about the people in your life who are most important to you. Who is in your family? Who takes care of you when you need help?

Q: What is your most prized possession? Is there an object or gift that you have received that represents the connection you have with your family?



In-Class Activity:

“MAYBE” LIVING SCRAPBOOK



AIM: To analyze a piece of text; To explore the themes of an ideal future and family unit represented by the lyrics of “Maybe”; To dramatically represent text

STANDARDS ADDRESSED: COMMON CORE Speaking and Listening Standards 1, 4, 5
Reading: Literature Standards 2, 3, 4, 6, 7

1. Divide the students into four groups. Assign each group one of the following sections of the lyrics from MAYBE below.
2. Explain that these are lyrics from a song describing Annie’s ideal picture of what her parents might be like.
3. Ask each group to read their section of text aloud. What images do they see? What are the sights, sounds and smells associated to those images?
4. Ask each group to create a physical photograph from a scrapbook using their bodies and objects in the room to represent their lyric.
5. Play the song MAYBE. As the verse for each group begins, have them create their image for the rest of the class to see as the lyrics play. Move through the entire song, with each group setting up and freezing in their image when their lyrics come up. In this way, the class will create a living scrapbook of Annie’s imagination.

GROUP 1
MAYBE FAR AWAY,
OR MAYBE REAL NEARBY
HE MAY BE POURIN’ HER COFFEE
SHE MAY BE STRAIGHT’NIN’ HIS TIE!

GROUP 2
MAYBE IN A HOUSE
ALL HIDDEN BY A HILL
SHE’S SITTIN’ PLAYIN’ PIANO
HE’S SITTIN’ PAYIN’ A BILL.

GROUP 3
BETCHA THEY’RE YOUNG, BETCHA THEY’RE SMART
BET THEY COLLECT THINGS LIKE ASHTRAYS AND ART!
BETCHA THEY’RE GOOD - (WHY SHOULDN’T THEY BE?)
THEIR ONE MISTAKE WAS GIVING UP ME!

GROUP 4
BETCHA HE READS, BETCHA SHE SEWS
MAYBE SHE’S MADE ME, A CLOSET OF CLOTHES!
MAYBE THEY’RE STRICT, AS STRAIGHT AS A LINE...
DON’T REALLY CARE, AS LONG AS THEY’RE MINE!

REFLECTION QUESTIONS

Q: What do you think of Annie’s picture of her parents?

Q: How does Annie’s picture differ from or relate to your ideal image of family life?

Q: What was it like to create a frozen image set to music?

Q: Did your impression of the lyrics change when you heard it in song, or saw the images your classmates created?



"UNTIL NEXT WEEK...SAME TIME, SAME STATION!": MEDIA AND COMMUNICATION



Radio? Comic Strip? Newspaper Ads?

Annie's New York is filled with modes of communication that are no longer as popular as they once were. In this section, you will be able to investigate a variety of art forms and media that were popular in the 1930s. What are equivalent forms of communication today?

The Comic Strip:

The character of Little Orphan Annie first appeared on the drawn frames of a comic strip.

Comic strips became a popular art form around the 1890s, when they were introduced to increase readership of American newspapers. Consisting of several drawn frames that would go across the page, these short pieces of storytelling included funny or suspenseful stories that followed recurring characters.

While there was some text delivered through thought balloons or around the frame, much of the storytelling was told through drawn image and perspective. Comic Books, which were longer versions of the classic newspaper comic strip, became popular in the mid-1930s.

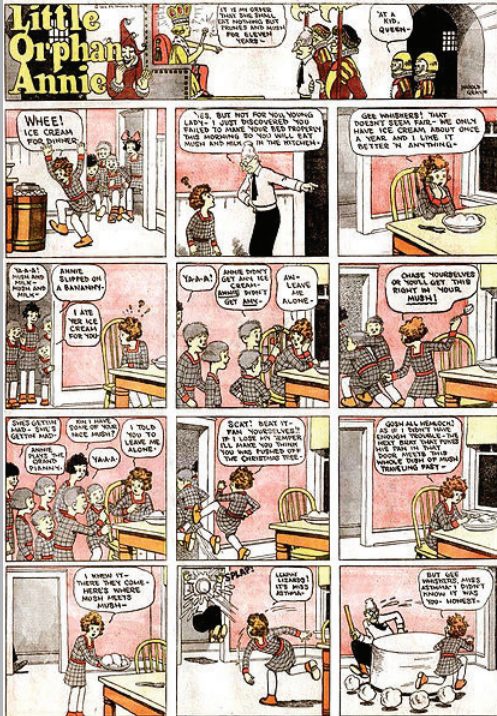
Q: Why do you think that people enjoy stories told in comic form? What is unique to the experience of reading a story in drawn format?

In-Class Activity: COMIC CREATION!

AIM: To explore ways of telling a story visually
STANDARDS ADDRESSED: COMMON CORE Speaking and Listening Standards 1, 4, 5

Writing Standard 3

1. Provide students with a short piece of fiction, ideally a piece of text you are already studying in class (*Alternatively, you can use this activity as a way to reflect on the play after seeing it by using a piece of the plot from ANNIE).
2. Give students a piece of paper with four empty comic panels (equal sized squares) across the page.
3. Tell the students to read the assigned piece of text, and decide how they will convey the story in four frames. With only four images, what will they need to depict in order to tell the entire story?
4. Instruct the students to storyboard their ideas on a piece of scrap paper.
5. When they have decided on the four images, ask them to think about perspective: Whose viewpoint will the story follow? How close or far from the scene will the image represented be? Allow students time to explore the options for perspective and storytelling.
6. Ask students to create their four-panel comic strip, telling the story of the assigned piece of text.
7. When it is complete, have the students share their comic strips with each other.



REFLECTION QUESTIONS:

- Q: How did you decide what images to create?
- Q: What did you leave in, and what did you omit in order to tell the story in four frames?
- Q: How were your choices the same or different from your peers?
- Q: How is the comic version different from the written version of the story?

EXTENSION ACTIVITY: MODERN-DAY ANNIE

STANDARDS ADDRESSED: Writing Standards 3, 4, 5; History/Social Studies Standards 1, 2, 3

Ask your students to recall the plot of ANNIE through the lens of communication and technology. What plot points relied on older forms of communication (i.e. Annie's radio announcement)? How would the story change if it were told in modern-day New York City, with the use of smart phones, television, and the internet? Using the synopsis provided, and their memory of the play, ask students to rewrite the story in today's world, keeping the same dramatic arc of the story. What changes, and what stays the same? What does this say about the modern world compared to the 1930s?

“IT’S THE HARD-KNOCK LIFE”: ECONOMICS AND ANNIE

ANNIE takes place during a dark time in American history, and the character of Annie is a symbol of hope in the midst of adversity. This section will explore the history of the Great Depression through the lens of this production, as well as provide ways to understand status and its role in society in a theatrical way.

The Great Depression and A New Deal

Against the backdrop of economic distress, the people of Annie's New York are in the midst of the Great Depression, a period of worldwide economic crisis during the 1930s.

During the 1920s, the country experienced an era of prosperity, with many investing in the stock market and stock prices soaring to a record high. In 1929, the stock market suddenly crashed as confidence in the market disappeared and many rapidly sold their stocks. The market fell between \$8 billion and \$9 billion in value. Consumers lost buying power, countless banks and businesses failed, millions lost their jobs, and industry severely suffered. The world seemed to change drastically overnight, and the fear of the public only led to further economic decline. President Hoover didn't act quickly, and he opposed government intervention in the face of economic failing. When Franklin Delano Roosevelt was elected President in 1933 he said, "...the only thing we have to fear is fear itself," ringing in a new era of hope for the nation. He implemented "A New Deal," a series of economic programs that focused on relief, recovery and reform.

A NEW DEAL FOR MY COMMUNITY

Inspired by the show, work with your students to create a project that will better their school community in some way. Building from the idea that everyone can make a difference, create "A New Deal" for your class or school, envisioning a goal that will make a brighter tomorrow. This project could be a fundraiser to help improve the physical space of the school, choosing a community project (such as a shelter) to volunteer at as a class, or hosting a community arts day. Your students can create this project, and plan it as an ensemble, fueled by the ideas offered by the song "You're Never Fully Dressed without a Smile"- what can your class do to increase the number of smiles across the school community?

Document your projects, and share them through the ANNIE social media platforms - we want to hear from you! In this way, your students can join a national movement to create a better tomorrow across our school communities!

@ANNIEonTour

www.facebook.com/AnnieTheMusical

STUDENT HANDOUT/ AFTER THE SHOW

“THERE’LL BE SUN”: MAKING A NEW TOMORROW

STANDARDS ADDRESSED: COMMON CORE Reading: Literature Standards 2, 3, 4, 5, 6, 7;
Writing Standards 1, 2, 3, 4, 5

Read the following excerpt from the script with your students:

MAN

Hey kid, what’re ya doing out alone this time of night?

ANNIE

I’m looking for my Mom and Dad. They’re lost.

MAN

Lost? How long have you been looking for them?

ANNIE

Eleven years.

MAN

Now, THAT’S lost.

SOPHIE

Hey kid, it’s time to give up.

ANNIE

No, I’m gonna find them.

MAN

Hey, there’s something I haven’t heard since 1928.

WOMAN

What?

MAN

Optimism.

SOPHIE

Optimism? Whatta we got to be optimistic about? Look at us. Life’s a nightmare.

ANNIE

Well, you gotta have a dream.

Q: What is optimism? How does Annie embody this quality?

Writing Prompt:

Ask your students to write about a moment when they had to exercise optimism in the face of a challenge. How were they able to remain positive? What was the outcome of their optimism?

Writing Prompt:

Ask your students to write a wish they have for their community, a hope for making the world a better place.



