



ANNIE Audition Packet

Thank you for your interest in auditions for the upcoming RFA Production of Annie.

Auditions are Saturday, April 7, 2018 at 3 PM at the RFA Lakeside Theater.

AUDITIONS

Doors will open at 2:45. Please wear comfortable clothing that does not limit movement. There will be a group dance audition and then individual auditions. You will sign up for an audition slot when you arrive prior to the group dance audition. To protect the integrity and free expression of the actors, auditions and callbacks will be closed to all except the person (or group of dancers during the dance portion) auditioning, the production staff, and members of the Theatrical Committee of the RFA. On the day of your audition, you may wish to bring something to keep you occupied, as you may have to wait depending on your audition time.

- When you go in to your audition, loudly and clearly state your name and grade. Then you will sing the character's music along with a provided track and recite the character's monologue (found below) **FROM MEMORY**. The production staff may or may not ask to hear something again and may or may not ask you questions about your production experience. Bring this Audition packet with the completed Audition Form (found below) to your audition.
- If you are auditioning for ensemble but not a speaking role, you will still be required to dance and sing, but will not be required to recite a monologue. If you are nervous about singing, the staff will work with you during your audition.

CASTING and CAST LIST

- It is the job of the director and the production staff to decide who fits best in each role. The production staff will always try to cast a show in the best possible way for the overall quality of the show. Although disappointment in roles is inherent in the world of theatre, young actors must learn that theatre is a TEAM activity, and that the art of working on a show, no matter the role, is the entire point of participation. Casting a play is like putting together a puzzle – all the pieces must fit to make a good cast, and the production staff takes casting very seriously. Conflicts will affect casting. Please list ALL known conflicts on your audition form. If you participate in sports, please list your practice/game schedule to make sure you can attend rehearsals. One absence affects EVERYONE, not just yourself. If the production staff feels that you have too many conflicts, you will not be cast, even if you are right for a role.
- The cast list will be emailed to all auditioning as soon as the decisions are made. If you are cast, your role acceptance/actor contract is due _____. If you need to turn down a role for any reason, please speak with Pam Ellis in person at your earliest convenience.

REHEARSALS

- Rehearsals for Annie will typically be two to three days per week in the evenings. As we get closer to the show dates, rehearsals will run longer and will include weekends. We will start with ensemble music. Not everyone will be called for every rehearsal. There will be a specific rehearsal schedule which lists which characters will need to attend each rehearsal. Leading/supporting roles will be called to rehearsals more often than ensemble actors.
- If cast, your family members may be asked to volunteer. There are a variety of jobs that we need help for - it takes a community to make community theater happen!
- The entire cast is expected to attend the first read-through on _____ at the RFA Lakeside Theater.

ROLES

ANNIE Annie is a complex, tough, streetwise urchin who is nevertheless vulnerable when she thinks she might lose what has become most important to her: a newfound "family" who loves her. She has to be motherly, independent, overwhelmed, needy, and hopeful for the future. The actor who plays Annie must be extremely strong vocally and musically. She must be capable of vocal projection without strain. Although she is at times aggressive or crafty, the audience should never doubt Annie is a friendly and caring person; she will go to any extent to gain the love of a family to which she can belong.

OLIVER "DADDY" WARBUCKS He must appear middle-aged, self-assured and confident. At first awkwardly affectionate toward Annie, he soon finds himself completely charmed by her. The student who plays Warbucks will need to be extremely focused throughout the show. His posture, walk and speech patterns are very important. Capable of showing emotional transformation and maturity. Warbucks is required to sing, although speak-singing is also possible with this role.

GRACE FARRELL Warbucks' assistant is classy, sophisticated, mature, calm, cool and "together." She is businesslike when dealing with Miss Hannigan and Warbucks, yet maternal toward Annie. The student playing Grace can set herself apart from the other characters simply by the sophisticated way she walks. Grace should seem ready with an answer for just about anything. Each dramatic situation should seem to come "under control" the moment she glides into a scene.

MISS HANNIGAN This woman is definitely a "has-been." Her distaste for her job and the children that are part of it should be obvious in every line she speaks, every song she sings and every move she makes. The person who plays her must have a very strong voice and an excellent sense of comedic timing. The acrid delivery of her lines and the torch-like rendition of her songs must distinguish her from the other characters in the show.

LILY ST. REGIS Distracted airhead, a bit bumbling, girlfriend to Rooster.

ROOSTER HANNIGAN Flashy, self-assured, brother to Miss Hannigan. Hardened con-man always looking for a quick buck.

ORPHANS These girls are gritty, neglected and vulnerable, yet basically honest and potentially lovable.

ROOSEVELT - an impersonation of President FDR who sings and has lines.

ENSEMBLE Great roles abound for singers/dancers and because these number don't overlap - one person could do all! ... including the Hooverville singers/dancers, NYC (big production number) with chorus/dance and cameo female vocal solo, Warbuck's house staff- 4 songs with dance; AND Roosevelt's Cabinet - men who appear in two scenes in Act II, and many other small speaking parts (Bert Healey, Boylan Sisters, Dog Catcher, street people, etc.)

AUDITION FORM

Please fill in the information as accurately as possible and bring this form to auditions with you.

Your Name (First & Last): _____

Grade: _____ Cell Number: _____ Email: _____

Age: _____ Height: _____ Weight: _____ Hair Color: _____

Are you willing to cut or color your hair? (Will not be required of most roles in this production)

Yes, both Cut Only Color Only Neither

List any specific roles you are interested in, in order of preference:

If you are not cast in a principal role, will you accept a role in the Ensemble? Yes No

Are you willing to understudy a principal role? Yes No

Vocal Range: Soprano Alto Tenor Baritone Bass I don't know

Can you read music? Yes No

Would you be comfortable serving as a dance captain (leading dance rehearsals)? Yes No

Please list dates/times of any conflicts you have during rehearsal/performance time:

Previous Performance Experience (previous productions, characters you've played):

Dance Experience: list ANY and what type (tap, ballet, etc.)

Special Skills (acrobatics, juggling, instruments, etc.):

I understand that participating in auditions is a sign of my commitment to the production.

Signature: _____

AUDITION MATERIALS

If you are auditioning for a speaking role or for two different roles, please choose ONE of these monologues and perform it FROM MEMORY. **The character for whom you read for will not determine the role in which you are cast.** If you are auditioning for a specific role with two monologues listed, you may perform them both as long as they are MEMORIZED. For callbacks, you may be asked to read lines with other people. Additional callback materials will not need to be memorized.

Annie: No.... no please! I don't want a new one. This locket, my Mom and Dad left it... when they left me at the Orphanage. And a note too. They're coming back for me. I know I'm real lucky, being here with you for Christmas. But... the one thing I want in all the world... *(crying)* is to find my mother and father. And to be like other kids, with folks of my own.

All other Orphans: *(the orphans are all woken up by Molly crying)* Pipe down, all of ya. Go back to sleep. It's all right, Molly. I'm here. *(giving her a hanky)* Blow. It was only a dream honey. Now, you gotta go back to sleep. It's after three o'clock. Read you my note? Again? OK Molly, but only if you go back to sleep! *(reading note)* Please take good care of our little darling. Her name is Annie. She was born on October 28th, and we will be back to get her soon. *(reacting to others laughing)* All right –do you wanna sleep with your teeth inside your mouth or out?

Lt. Ward (Policeman): Hey you, little girl.... Come over here. That dog there, haven't I seen him running around the neighborhood? Ain't he a stray? You say he's your dog? Hmmmm. So what's his name? Sandy, huh? Okay. Let's see him answer to his name. Call him by his name and if he comes to ya - then maybe he is your dog. But the next time I want to see him with a leash and a license, understand?

Bert Healy: Well, I see by the old clock on the wall that another of our Thursday-night get-togethers has gone by faster than you can say Oxydent! Yes, this is your old softie, Mrs. Healy's boy, Bert, saying - until next week, same time, same station! Bon soir, buenas noches, guten nacht, buona sera, and gosh, I almost forgot, - good night!

Pepper *(an orphan):* Shut up Molly! Can't anybody get any sleep around here? Don't feel sorry for HER. We're the ones who ain't getting any sleep! And quit telling me to pipe down. You're just beggin' for a black eye, pal!

Miss Hannigan: *(catching Annie as she is trying to leave the orphanage to run away)* Aha! Caught you! I hear ya, brat. I ALWAYS hear ya. Get up. Get up! Turn around. I said turn around. Now, what do you say? What... do... you... say? *(pause)* Rotten orphan. Your parents left you here. That was 1922; this is 1933. Now, for your shenanigans, you'll get down on your knobby little knees and clean this dump until it shines like the top of the Chrysler Building! *(laughs cruelly)* Now, get to work. Now! Why any kid would want to be an orphan, I'll never know.

Lily #1 *(Rooster's girlfriend):* Hi, I'm Lily St. Regis from Jersey City. You know, I'm named after the hotel! So, you live in this dump? The city may foot your bill but this ain't exactly Buckingham Palace. *(she laughs)* Your pearls ain't even real. Rooster? I thought you said your big sis was livin' in clover? She's living' in the skids!

Lily #2: *(in disguise as Shirley Mudge - this is all a lie)* Honey, we're your Mom and Dad. You never knew it, dear, but you're Annie Mudge. We was sick and broke, honey, and didn't know

which way to turn, and a man give us a chance to work on his farm up in Canada. But we couldn't bring along no baby. Oh, Annie, all the years I dreamed of holdin' you in my arms again. *(to her fake husband)* Ralph, look! Annie's wearin' the locket we left with her! Oh, thank God, Ralph, she's our Annie!

Rooster #1 *(Miss Hannigan's conniving brother)*: Sure enough. They finally let me out. This time some old geezer said I swindled him out of eleven hundred bucks??? Why did he say I swindled him out of eleven hundred bucks? Cuz... *(with pride)*, I swindled him out of eleven hundred bucks. But I'm not about to sit here while some crummy orphan is living in the lap of luxury and the two Hannigan kids have ended up on the skids. I got a plan.

Rooster #2: *(in disguise as Ralph Mudge - this is all a lie) (To Annie)* We was sick and broke, honey, and didn't know which way to turn, and a man give us a chance to work on his farm up in Canada. But we couldn't bring along no baby. We loved you, Annie, but we had to leave you behind. We got in on the Greyhound this afternoon and went straight to the orphanage to fetch our Annie. And the lady there said our baby was up here.

Daddy Warbucks #1 *(Annie's adoptive father)*: Been away six weeks. Where is everybody? Oh hello, Grace! Ah... it's good to be home. I didn't like what I saw out there. Factories shut down. My factories shut down. You're darn tootin'. When I'm not makin' money nobody is. The flight wasn't too bad. Only took eleven hours and we had to land four times. Now, first thing's first. Has the painting arrived from Paris? Let me see it before they hang it. HMPH! And any messages? Ahh...the president. I'll get back to him tomorrow. Anyone else? Grace, if you'll get your notebook and -- Who is that? The orphan? But... that's not a boy. Orphans are supposed to be boys.

Daddy Warbucks #2: *(to Annie)* Annie, I was born into a very poor family and both of my parents died before I was ten. So I made a promise to myself - someday, one way or another, I was going to be rich. Very rich. But, I've lately realized something. No matter how much money you've got, if you have no one to share your life with, if you're alone, then you might as well be broke. I was in Tiffany's yesterday and picked this up for you. It's a silver locket, Annie. I noticed that old, broken one you always wear. I hope you like it, my dear.

Grace Farrell #1: *(Warbucks' Assistant)* Good afternoon. ...Miss Hannigan? I'm Grace Farrell, private secretary to Oliver Warbucks. Mr. Warbucks has decided to invite an orphan to spend the Christmas holidays at his home. She should be friendly... intelligent... and cheerful. And oh! I almost forgot. Mr. Warbucks prefers red-headed children.

Grace #2: *(she's been handling the search for Annie's parents)* Drake, look at all these questionnaires. Do you realize that I've talked to 617 women who've claimed to be Annie's mother and 619 men who've said that they were her father. That makes...a lot of liars. Drake, I never realized that there were so many dishonest people on the island of Manhattan. They were all liars and fakes, after nothing but the \$50,000. None of them knew about the locket.

Drake/Pugh/Cecille/Annette *(All house staff)*: Good afternoon, Miss Farrell. Mr. Warbucks hasn't arrived yet, but we're expecting him any minute. *(to Annie)* May I take your coat, miss? ... oh no, my dear, you don't have to do any cleaning... I think you're going to like it here!

AUDITION MUSIC

You do not need to memorize the entire song – only the segment. For help learning the songs, click on the links provided on the audition website.

All orphans- "Tomorrow"

Annie- "Maybe"

Miss Hannigan- "Little Girls"

Rooster and Lily- "Tomorrow"

Grace- "Tomorrow"

Warbucks- "Something Was Missing"

All other speaking roles and chorus- "Tomorrow" from the Finale (Bows)

If you have any questions, please contact:

Director: Pam Ellis at 207-592-7427 (piellisart@gmail.com) or
Music Director: Erin Smith 207-670-5153 erinnpsmith@gmail.com