Hello cast of Annie jr!!

I am pleased to announce that Bethel Summer Drama is on its way! We have a full cast and I am certainly looking forward to meeting you all in August!

Please mark the dates below on your calendars!

Monday, August 10th: Start of the Bethel Summer Drama Program. Please arrive promptly at 8:30 AM in room 216 at Bethel Lutheran Church.

Tuesday, August 11th: Auditions (you will get all the details on the 10th)

Friday, August 21st: This rehearsal is at the normal time (8:30-12) but takes place at the Oakwood Village-West Auditorium. This rehearsal will give the actors a chance to get used to the stage/backstage area.

Saturday, August 22nd. Dress rehearsal is held at the Oakwood Auditorium from 8:30-12 (this is the regular time). In the evening, actors should arrive at the theatre at 6:00 PM with the performance starting at 7:00 PM.

Also note that...

- Our rehearsal space is a generous gift from Bethel and it is our responsibility to take care of it. Therefore, we ask you to please NOT bring food or beverages except a water bottle (which is strongly recommended!). Snacks will be provided each day.

- Wear clothing that you can move in (i.e. sweatpants, loose clothing) and shoes appropriate for dancing (i.e. NOT FLIP-FLOPS).

- Eat breakfast before you come and get plenty of sleep the night before. It is hard to teach dances to people that are half-asleep! I need you to stay healthy!!

- Each actor will provide her/his own costume (something simple, don’t worry). You will get a letter during the first week with more info.

All rehearsals are mandatory. However, if you need to miss a rehearsal, please notify me at the number below as soon as possible. Because of our short rehearsal period, every day is important! Please feel free to call or email with any questions you may have. I can’t wait until August!!!

Until then,

Laura

Laura Borgwardt
608-575-8296
lrborgwa@syr.edu
Dear parents/guardians/siblings/dogs and cats of the cast:

The Bethel Summer Drama program has taken off! I am having a great time getting to know the cast members, and I want to tell you that everyone did a wonderful job during auditions (seriously, it made Tuesday night very difficult for me)! I hope that everyone is having a good time and is ready for the hard work ahead!

First item of business: Each actor must provide his/her own costumes. Don’t worry—this will be fun! Costumes certainly don’t have to be elaborate, and simplicity is good. Old dress-up clothes and Goodwill are good places to start. Preplan what shoes your child will wear for the show and start bringing them to rehearsals to practice in. Flip-flops or clogs are not acceptable dancewear. For your child’s safety, we cannot allow kids to go with no shoes on the stage or in the backstage area. Note that some kids play multiple parts. If some items such as shoes, pants, or even shirts could work for both roles that would make costume changes a lot easier (i.e. putting on an apron to be a maid). I want your kids to be on stage as much as possible!

Remember that the rehearsals on Friday, August 21st, and Saturday, August 22nd, will be held at the Oakwood Village-West Auditorium. A map to the theatre is attached. Rehearsals will be held at the normal time. Actors should come ready in their costumes. Just another reminder, the actual show begins at 7:00 on Saturday. However, the cast should arrive by 6:00 pm to warm-up as a group and prepare for their début! Please encourage your child to invite family and friends to their show, it is always more fun to perform to a full house! NB: The residents of Oakwood like to attend the plays that are performed in their auditorium, so you might want to get there a little bit early to make sure you get seats.

Feel free to call me at 608-575-8296 or email laura.borgwardt@gmail.com, if you have any questions about costumes or otherwise. Thank you very much for your help and cooperation. I’m so excited to be working with this group and am expecting a wonderful show!!

Thanks,

[Signature]
Characters

ANNE
THE ORPHANS
MOLLY
PEPPER
DUFFY
KATE
TESSIE
JULY
MISS HANNIGAN
BUNDLES McCLOSKEY
APPLE SELLER
DOGCATCHER
SANDY
LT. WARD
GRACE FARRELL
DRAKE
CECILLE
ANNETTE
MRS. GREER
MRS. PUGH
OLIVER WARBUCKS
STAR-TO-BE
MAN IN BROWNSTONE WINDOW
USHERETTE
RADIO ANNOUNCER
ROOSTER HANNIGAN
LILY ST. REGIS
SOUND EFFECTS MAN
BERT HEALY
PRESIDENT FRANKLIN DELANO ROOSEVELT
LOUIS HOWE
POLICEMAN
ADDITIONAL ORPHANS
SERVANTS
Annie: Lydia/Renny
Molly: Lexie
Pepper: Whitney
Duffy: Francisca
Kate: Taylor Wilcox
Tessie: Meghan
July: Chandler
Trudy: Carson
Martha: Kelly
Holly: Brook
Miss Hannigan: Jana
Mr. Bundles: Sam
Apple Seller: Cristina
Dog catcher: Shannon
Sandy: Truely
Lt. Ward: Dylan
Grace: Grace
Drake: Sophia
Cecille: Cristina
Annette: Kelly
Mrs. Greer:
Mrs. Pugh: Brook
Warbucks: Benjamin
Star-to-Be: Sophia
Usherette: ______
Radio Announcer: Aaron
Rooster: Sarah
Lily: Taylor Wallhaus
Sound effect man: ______
Bert Healy: Shannon
President FDR: Truely
Louis Howe: Aaron

Taxis: Dylan
Kelly
Bus driver: Sam
Bus sleeper: Chandler
Buildings: Jana
Sarah
Taylor Wallhaus
Statue of Liberty: Cristina
Tourists: Lexie
Whitney
Taylor Wilcox
Shannon
Aisle R New Yorkers:
Renny
Francisca
Meghan
Sophia
Aisle L New Yorkers:
Carson
Truely
Aaron
Brook
Warm-up

1. Roll through the feet, squishing oranges (or grapefruit, if you have big feet)
2. Feet together, warm up the ankles, knees in circles, switching directions
3. Hip circles ➔ let the circles move into your shoulders, then into your head (side to side, not all the way around)
4. Let your head flop forwards. Let the weight of your head take you down your spine slowly until you are hanging over with your tailbone to the sky
5. Now slowly build back up, vertebrae by vertebrae, keeping your head heavy (if you need to, stop, shake your head from side to side, let it release & start again) so it is the last thing to come up
6. Let your elbows raise up to the sky, now your wrists, now your fingers until you re stretching as high towards the heavens as you can. Imagine that there is something you really want above you, reach for it. It's too high so you let your arms release to your sides. Now you see the thing you want (snack perhaps? A nap?) to your right, reach your right hand as far as you can, release. Left side. Across a big table in front of you, behind you
7. Let your arms float up to the sides, up to the sky (as you take in a big breath) and release them with the breath
8. Flop a hand onto your belly. When you breath in, your stomach should expand and press against your hand and when you breathe out, your belly button should press back towards your spine
   • Huh, huh-huh, huh-hum ➔ feel the buzzing on your lips, keep space in your mouth, don't clamp your jaw tight
   • Hummm... shake it out... uh
9. 8 count shake-out
10. Circle your tongue around the inside of your mouth
11. Lick peanut butter out of the roof of your mouth
12. Make kisses forward, to the corners
13. Stretch your face wide like a lion, scrunch up tight like you just sucked a lemon
14. Yawn into the back of the throat, feel that space
15. Sirens
16. Take your siren for a ride around the room—like matchbox cars
17. Articulation: PBTDKG
Vocal Warm-ups

1. Ming EEEEE
2. Minnie Louie
3. I love to sing
4. Ku Ku Ku Ku Ku Koh Ha
5. Me may moe ma moo
6. Be ay Bay
7. Many mumbling Mice
8. Moses Supposes
9. Red Leather yellow leather
10. Hep Hep Hep
11. Te ay Te ah Te yoh ho ho ho
12. Tip of the tongue the teeth the lips
13. Pa ba Ta da Ca ga
14. Ahhhhhhh...
15. Open Pit Barbeque Sauce
16. Hep Ho Hep Ha Hep Ho
17. Zing-a Zing-a zoo
18. I will go with you if you go with me to the dairy queen. I won't go to dairy queen 'cause Michael's has the best ice cream
19. Ce Ah 112334531
20. Lip trill 151 Slide
21. 8 Count Shake out
22. The Big Black Bug
   (the big black bug bit the big black bear and the big black bear bled badly)
23. Jumping La-las
24. Banana Wall Nut
25. Psyc Psyc
26. Bunny
27. Zip Zap Zop
28. Breath in through a straw and hiss out
Annie Jr: Week One Itinerary

Monday
✓  Brief Introduction—me, Natalie, Erin, basic schedule, day schedule
    -  Auditions on Tues, get parts on Wed, music mem. Thurs, lines mem. Mon, Oakwood on Fri and Sat
✓  Warm up (until A) & Vocal Warm-up (zing-A zoo, barbeque sauce)
✓  Name game (name & action)
✓  Sing through with plot summary
✓  Learn Dance: It’s a hard knock life
✓  Read through (snack halfway through)
✓  Exercise: Partner walk
✓  Sing through memorization assignment: Hard knock life/
✓  Explain audition process, character list/description
✓  Game: Tax
✓  Once more through “Hard knock” dance
✓  HW: Prepare 1 song & 1 scene for tomorrow, Memorize Hard knock life and the Finale/Tomorrow

Tuesday
✓  Warm-up (until B) & many mumbling mice, T A T ah T O ho ho ho
✓  Memory check “hard knock” and “finale”
✓  Audition pep talk
✓  Audition cards
✓  Individual Auditions
    -  Prepared song & scene
    -  1 extra song
      -  Range
✓  Snack
✓  Group scenes
    -  P. 27-29 (Molly, Pepper, Duffy, July, Tessie, Annie) until “it’s after three o’clock”
    -  P. 29-30 (Molly, Annie, Pepper, Kate, Tessie) starting with “Annie, read me your note”
    -  P. 52-55 (Hannigan, Grace, Annie) or p52-53 and 54-55
    -  P. 63-65 (Warbucks, Annie) “Well, Annie” → “Aw gee!”
    -  P. 86-88 (Hannigan, Rooster, Lily)
✓  Dance audition
    -  Review dance as a full group
    -  In groups of 5 or 6: once with me & Natalie, once alone
Exercise: Denial/Bluff
✓ Sing: NYC, Never fully dressed
✓ Dance: Never fully dressed
✓ Game: Hep
✓ Once more: Never fully dressed, Hard knock life dances
✓ HW: Mem. NYC & Never fully dressed

Wednesday
✓ Warm-up (until C) & moses supposes, dairy queen
✓ Post audition talk/give out roles
✓ Finish Hard Knock Life—spacing and blocking
✓ Sing: Maybe
✓ Block: scene 1
✓ Review: Never fully dressed dance
✓ Snack
✓ NYC Dance/blocking ➔
✓ Exercise: Walk the walk until the walk walks you
✓ Work on solos & write down the dance [work on set—small groups]
✓ Game: What are you doing?
✓ Run dances/songs (if time)
✓ Give out letter and talk about costumes
✓ HW: Mem. Maybe & Like it here, start working on lines and solos ➔
everything memorized by Monday...that's really soon!

Thursday
• Warm up (until D) & Minnie Louie, zing E
• Blocking: scenes 2-4 [those not in the scenes: run lines/scenes with
Natalie, work on set]
• Dance: Like it here
• Snack
• Dance: Easy Street [Natalie], Together at Last, Little Girls [others
make posters, write down dances/blocking]
• Review songs & scenes through scene 4
• Exercise: Rhythm Circle
• Games: Little Polly Walker & Hep
• Run all dances (if time)
• HW: Mem all music, work on your lines (memorize the scenes that
we did today)
Friday
- Warm-up (until E) & be ay bay, I love to sing
- Run: Like it here dance
- Blocking: scenes 5-9 [those not in the scenes run lines with Natalie]
- Snack
- Run scenes 5-9
- Run all songs and dances
- Exercise: Character interviews
- Game: Guess the leader
- HW: Memorize everything, think about your character and write down some thoughts to show me

Friday sing through: NYC, Like it here

√ Block scene 3: Orphans
    Hannigan    | Natalie
    Joanie    | Dance
    Grace

√ Block scene 4: All Dance: Like it Here

√ Scene 5: Learn NYC
    Kickline
    Run dance → end of scene

√ Snack

Run through dances: Hard Knock
    Little Birds
    Gonna Like it here
    NYC
    Easy Street
    Dressed up to amuse
    Easy St. reprise
    I Don't Need Anything but You
    Sing: Tomorrow Repose

Memorize Everything!! Practice the dances w/ your cam.
Exercise 1: Partner Walk

1. Pick a partner and decide who is A & B
2. Group A go to the sides of the room. You are going to observe your partner.
3. Group B start walking around the room. You don’t have to go in a circle, you can go in any direction you want. Don’t run, but walk with a purpose, you have somewhere important to go. Where is it?
   a. A: observe how your partner walks (Group B change nothing about your walk—you can notice the things I'm saying, but you want your walk to stay the same. Just concentrate on where you're going and keep walking there)
   b. What details can you notice about your partner’s walk?
      i. Do they put more weight on one foot or the other?
      ii. Do they have a long stride or short?
      iv. Do their arms swing or do they keep the rigid by their sides?
4. Now I am going to ask you to walk behind your partner and walk the walk that they have. If you need to stop to check something that’s fine, just check and then return to the walk
5. Group B: Now you can stop walking and go to the side (A keep going). Observe the interpretation your partner has of your walk. Notice if you see anything that strikes you as not being right. If you notice something you can go behind your partner and fix it, remembering that they might see things about your walk that you can’t see or feel
6. Switch roles & repeat

Follow-up:
1. What did you notice while you were doing the exercise?
2. Was it easy or hard to keep the same walk when you knew you were being observed?
3. Was it easy or hard to replicate your partner’s walk?
4. Did it feel different to walk as a different person?

When we are playing characters we have to transform ourselves into someone different than ourselves, including the way we walk, talk, and even think!

Game: Taxi

- Four seats. Each new passenger comes in with a new emotion/situation
  - Hot, cold, tired, having a baby, hiccup, hyper, sad, have to pee, etc
- The other people in the car have to adapt so that they are now doing the same emotion or are part of the situation
- Next person (or leader, if it goes on too long) calls taxi and then everyone moves over one spot to let them in
Exercise 2: Denial/Bluff

- Explain bluff/denial positions
- In bluff, walk around and avoid eye contact with anyone.
- Now you can greet people, physically & verbally
- Repeat in denial
- Now shift between bluff and denial

Follow-up
- What did each extreme make you feel?
- Did you feel more comfortable greeting people in denial or bluff?
- What did you notice about other people?

Game: Hep

- Stand in circle
- A good game is a fast game a fast game is a good game
- Please start again, please continue
- Hep, Ha, Bang

Exercise 3: Walk the walk until the walk walks you

1. Everyone walk around the room
2. Walk like:
   a. A high-powered lawyer
   b. A four-year old kid
   c. An 80 year old man
   d. Someone is following you
   e. You are about to meet someone that you really love at the airport
   f. The wind is blowing into your head on and you are trying to reach the door
3. Try leading with:
   a. Your nose, knees, chest, stomach, right ear, left elbow

Follow-up
- What kind of character does it make you feel like to lead with your nose? Your knees? Etc.
- What part of the body does your character lead with?

Game: What are you doing?

- Stand in circle. Ask the person next to you what they are doing. Whatever they say, you have to start doing. Nothing disgusting please.
Exercise 4: Rhythm circle

- Standing in a circle, put on a metronome, a steady 4/4 beat
- Pass around a single clap—each person claps once to the beat
- Pass around the beat with a movement (and/or noise)
- Now each person gets 4 beats. Clap a steady rhythm
- Now each person gets 4 beats to make a pattern within
- 4 beats to clap the rhythm, 4 to do the pattern with movement

Game: Little Polly Walker

- “Little Polly Walker walking down the street. She didn’t know what to do so she stopped in front of me and said: hey girl do your thing, do your thing, switch”

Game: Hep

- Same rules: shlack it’s mine & weee AHH

Exercise 5: Interviews

1. Each person gets a chance to be interviewed as their character
2. Approx. 5 questions per person (1 minute)
   - Where are you from?
   - What was your childhood like?
   - How old are you?
   - What is your favorite hobby?
   - Etc

Follow-up
- Did you learn anything new about your character?
- Now use those questions as a starting off point and over the weekend ask yourself more questions about your character and write down the answers. Bring in the responses on Monday. It is not for a grade or anything like that. I just want to see what you think.

Game: Guess the leader

- Sitting in chairs in a circle, one person goes out into the hall while the teacher chooses someone to be the leader
- The leader starts a motion and everyone else does it simultaneously
- The person comes back into the center of the circle and tries to guess who the leader is
- The leader changes the movement throughout the game and everyone follows
- 3 guesses. Pick someone else to go out in the hall. Rinse and repeat.
Lindy R ball change  Lindy L ball change
Jazz hands up (V) in R hand down ( \ ) in Switch (\)
moves to 2 lines
follow the leader (*SING!) \\

Walk 2 3 4 point  point  point back  back  back  back, then
turn to face audience
(Bus/taxis \ Bounce  honk horns, back off (put bus/taxis along the side))

2 jazz squares, step touch step touch
3 step turn right, left
step hands up & shake, down

Lindy R ball change, left ball change
Circle around to face Stage R
Step together step touch (towards me), away
Wavel circle hand) 1  2  3  4

3 step turn right, left
make a "V", shrug your shoulders
hands come down slowly

Kickline  R foot back front back Kick   R  L  R  L  R  L  R  step
back step
Kick L Bounce R  L  R  L  R  L  R  step 3 Kneel
clap, arms down, arms up (stand up)
arms come down slowly ½ you exit Stage left
Brisk Tempo ($j = 150$)

(WARBUCKS & GRACE)

C. -Pick up

Instrumental Cues

The shimmer of Times Square, Up down

(WARBUCKS)

(GRACE)

(WARBUCKS & GRACE)

The pulse, the beat, Shy the drive! Hips bump bumbum.

Brass
Pesante \( (J = 128) \)
(ALL)

So Senator, so janitor, I so long for a while. Remember, you're

(Kicks)

never fully dressed. Though you may wear your best.

You're never fully dressed without a smile.

Clapburst! Turn!

smile! smile!!

Smile, darn ya, smile!

(Script resumes on p. 115 in Director's Boo
Character Interview

What is your name? Lily
How old are you? 20
Tell me a little bit about your childhood. Lily is not well educated and probably didn’t have a lot of money.
What is your occupation? What do you do in your free time? Lily is probably lazy and probably can’t hold a job.
How do you feel about Annie? She is a good actor.
How do you feel about Mr. Warbucks? Umm, he’s nice.

How does your character contribute to the plot of this play? I will be taking Annie away and get 50,000 dollars.

Tell me about the ideas you have for your costumes. I have a purple dress and a red hat for Lily. I have a white lace dress for Shirley.
Character Interview

What is your name? Blake
How old are you? 17
Tell me a little bit about your childhood. Organized, proper, sweet, pretty

What is your occupation? (Job?) Butler, sky diving

How do you feel about Annie? I like and respect her
How do you feel about Mr. Warbucks? I like and respect him

How does your character contribute to the plot of this play? She helps Mr. Warbucks.

Tell me about the ideas you have for your costumes. I will wear a white top and skirt and a black sweater.
Character Interview

What is your name? Annie
How old are you? 11
Tell me a little bit about your childhood.
I grew up in the orphanage for all my life. I have made lots of friends over the years.

What is your occupation? What do you do in your free time? I clean, clean, and clean all the time for Miss Hannigan and I break the rules all the time!

How do you feel about Annie? I LOVE her! I AM her!
How do you feel about Mr. Warbucks? Ummm I like him.

How does your character contribute to the plot of this play?
It’s very important because there wouldn’t be an Annie play if she wasn’t in the play.

Tell me about the ideas you have for your costumes.
For Annie I have an old dress that my great grandma wore and a brown sweater to put over the dress.
For Rosalind I will have a faux jacquard and a towel or a blanket for my legs.
Character Interview

What is your name? Molly
How old are you? 10
Tell me a little bit about your childhood.
Molly's mom and dad got divorced so she lived with her dad then a couple years later her dad died so she went to the orphanage.

What is your occupation? What do you do in your free time? Molly's job at the orphanage is sweeping the floor and Molly loves to pretend to be Miss Hannigan.

How do you feel about Annie? She is like Molly's best.
How do you feel about Mr. Warbucks?
He's OK

How does your character contribute to the plot of this play? I have no idea.

Tell me about the ideas you have for your costumes. Real old fashioned stuff that my great-grandmas wore.
Character Interview

What is your name? Mary
How old are you?
Tell me a little bit about your childhood.
Love dogs.

What is your occupation? (Job)
What do you do in your free time? Thinking

How do you feel about Annie? Good, she is nice
How do you feel about Mr. Warbucks? Good and weird

How does your character contribute to the plot of this play? Roarle and

Tell me about the ideas you have for your costumes. Old, not too old like in 109
Character Interview

What is your name? Grace
How old are you? 30
Tell me a little bit about your childhood. I did well in school and was serious about school and her life.

What is your occupation? What do you do in your free time? My job is a secretary to a man involved in bombs for war. In my free time I

How do you feel about Annie? I see Annie as a sweet little girl.
How do you feel about Mr. Warbucks? I see Mr. Warbucks as a serious business man.

How does your character contribute to the plot of this play? She is a secretary and helps take care of Annie. She also talks to Mrs. Hannigan about adopting Annie.

Tell me about the ideas you have for your costumes. For Grace, I should have a "lady suit jacket" and a dress underneath for an opportunity. I will wear a dress with a t-shirt over.
Character Interview  Actors name: Jana

What is your name? Aggie Hannigan.
How old are you? 40
Tell me a little bit about your childhood. I was older than my brother and was very poor. I hated other kids when I was in school.

What is your occupation? What do you do in your free time? I run the orphanage and have no free time.

How do you feel about Annie?
I think she is a little brat.

How do you feel about Mr. Warbucks?
I feel he has a lot of connections so I shouldn’t get too close.

How does your character contribute to the plot of this play? I help with trying to get rid of Annie and getting the $50,000.

Tell me about the ideas you have for your costumes. I have a long skirt and top but on top I have a really big raggity sweater over my shirt and maybe my hair in a bun.
Character Interview

What is your name? Tessie
How old are you? 8
Tell me a little bit about your childhood. Tessie is
wants a lot. Tessie is a ofin.

What is your occupation? (Job)
What do you do in your free time? sometime I clean the house.

How do you feel about Annie?
I think Annie is Sptaulen because I

How do you feel about Mr. Warbucks? I like the man and the play.
Shade be my dad.

How does your character contribute to the plot of this play? I help Annie get away in the longry hamper.

Tell me about the ideas you have for your costumes.
A Sweater and a dress and know this.
Character Interview

What is your name? Pepper
How old are you? 15
Tell me a little bit about your childhood. Abandoned at age 2 & had a tough life that made me tough. I've been raised by the evil Ms. Hanigan along with my best friend Kate.
What is your occupation? What do you do in your free time? I'm an orphan that loves to pick fights & in my free time I love to hang with my friend Kate.

How do you feel about Annie? She's cool, I guess. Just wish she'd stop readin' that angryin' note.
How do you feel about Mr. Warbucks? He's cool, he's gotta huge house & all the servants are really nice.

How does your character contribute to the plot of this play? My character contributes laughter & action (her fight with July).

Tell me about the ideas you have for your costumes. (Orphan) A hat (older), no fingered gloves, brown shirt, jeans.
(Servant) White shirt, jeans, wristbands
Character Interview

What is your name? July
How old are you? 13
Tell me a little bit about your childhood. July's parents were poor when July was born.

What is your occupation? What do you do in your free time? July helps and comforts the youngest orphans.

How do you feel about Annie? I think Annie is great and kind.
How do you feel about Mr. Warbucks? I think Warbucks is kind and to take care of this play? I help Annie escape from the laundry hamper.

Tell me about the ideas you have for your costumes.
July - A t-shirt and jean with a giant hole or dress I used as a witch dress.
Character Interview

What is your name? Kate
How old are you? 11
Tell me a little bit about your childhood.

I'm an orphan who grew up in an orphanage with pepper as my family.

What is your occupation? What do you do in your free time? I listen to the radio and play with my friends at the orphanage.

How do you feel about Annie? She is one of my best friends at the orphanage.

How do you feel about Mr. Warbucks? He is really nice and rich.

How does your character contribute to the plot of this play? She's one of the orphans and is kinda funny. She adds to the plot by making fun of Annie but also encouraging her.

Tell me about the ideas you have for your costumes. A brown dress with a white t-shirt, or something with shorts but I'm not sure what kind they wore.
Character Interview

What is your name? Oliver Warbucks
How old are you? 57
Tell me a little bit about your childhood. I was born in Liverpool. Both of my parents died before I was 10, so I decided to become very rich.

What is your occupation? What do you do in your free time? I am a Republican tycoon who makes angry faces in the mirror in my free time.

How do you feel about Annie? I want her as my daughter.

How do you feel about Mr. Warbucks? Proud.

How does your character contribute to the plot of this play? He is a good guy that at first is all about business and money, and is charmed by a little orphan girl and turns from selfish to selfless.

Tell me about the ideas you have for your costumes. A suit and tie, makeup, fancy stuff.
Character Interview

What is your name? Word
How old are you? 2
Tell me a little bit about your childhood.
Mean Nee,

What is your occupation? What do you do in your free time?
Eat donuts

How do you feel about Annie? Good

How do you feel about Mr. Warbucks?
Good

How does your character contribute to the plot of this play?
With lots of orphans

Tell me about the ideas you have for your costumes.
I will look like
Character Interview

What is your name? Martha
How old are you? 10
Tell me a little bit about your childhood.
When I was 2 my mom and dad left me at the door, and even since I was an orphan.
What is your occupation? What do you do in your free time?

How do you feel about Annie? I'm glad that I'm not Annie
How do you feel about Mr. Warbucks? I'm glad
I'm not him either.

How does your character contribute to the plot of this play?

Tell me about the ideas you have for your costumes.

back
Stage Layout

Oakwood Village West Auditorium

6.5 ft (pulled out)

Door to back room

Stage Curtains

Lighting Controls
Auditorium Policy Statement and Guidelines for Use

The following information contains the policy statement and procedures for use of the Auditorium.

The facility is for the primary use of the residents of Oakwood Village. Any function held in the Auditorium is free of charge to the Oakwood residents.

Use of the Auditorium will be determined by the date of reservation. If conflict arises in times of location, the following order of priority will be used:
1) First priority – Oakwood resident event
2) Second priority – Oakwood resident/pastoral care program
3) Third priority – Oakwood staff meetings/program
4) Fourth priority – Qualifying secular and community groups

The Auditorium is available for rental to non-profit groups upon approval of the Events & Activity Coordinator. Groups are asked to provide a copy of their tax exemption letter prior to using the facility.

Reservations, scheduling, arrangements, fees, and use-agreements shall be made with the Events & Activity Coordinator of Oakwood Village Apartments, telephone number (608)230-4250.

While general housekeeping and maintenance are the responsibility of Oakwood, guidelines for those renting the facility are as follows:
1) The Events & Activity Coordinator will arrange for doors to be open.
2) Please keep all costumes, props, etc in the back stage area near stage doors (away from staff break area). When the public is involved, the lower lobby entrance will be opened. We ask that only the lower lobby entrance be used. NOTE: OAKWOOD IS NOT RESPONSIBLE FOR ANY PERSONAL VALUABLES.
3) Exterior doors shall never be propped open.
4) There will be no soliciting or vending of any type. Also, there will be no “free-will” donations or offerings as it violates Oakwood’s “No Solicitation” Policy.
5) If there is any public advertising, Oakwood must preview a copy of the advertisement before publication of the event.
6) The performing group will be responsible for all check list items on attached list.
7) Houselights – dimmer switch must be operated according to precise instructions.
8) Stage lights – Stage lights are to be used only during a performance. They are not to be moved or disconnected without prior authorization.
9) Do not take down any curtains, lights, ropes or stage fixtures without prior permission. Anything that is moved MUST be returned to its original location. NOTE: The grand piano does not get moved off stage; it will remain in designated spot behind black curtain.
10) Oakwood has provided access to and use of the Auditorium, lobby, backstage and dressing room. Use of any tools, equipment and/or material without authorization from Oakwood Administration is strictly prohibited.
11) No smoking, eating or drinking inside the Auditorium. This includes the balcony area.
12) Lobby bathrooms are for public use only and should not be used as a dressing room. There is a dressing room backstage available upon the group’s request. Bathrooms backstage may also be used. Any other special arrangements should be discussed with the Events Coordinator.
13) Fire regulations prohibit the tying or blocking open of fire doors. Fire codes also prohibit the use of chairs in the aisles or along the back wall of the Auditorium. Fire regulations stipulate only 30 seats are available on the balcony area (left).
14) The Events & Activity Coordinator will meet with the manager of the group prior to any performances. The Event & Activity Coordinator will review policy and procedures and leave information as to how he/she or a designated staff may be reached if not in the facility.
15) No furniture is to be moved without the permission of the owners.
16) The balcony shall be made available for all functions of the Auditorium. Please keep in mind that this area should be free of clutter as this is for persons in wheelchairs.
17) A telephone is available in the lobby (near rest rooms) for use by groups using the Auditorium. To dial to an outside number, dial “9” before the number. The phone does not allow for long distance calls. If a question arises regarding the Auditorium, a receptionist in the Apartment can be reached between 8:00am and 7:30pm daily by dialing “0”. After 7:30pm, your call will be answered by a staff in the nursing home (Hebron). Identify yourself and ask the person to page the maintenance person on call.
18) There is an emergency exit in the Auditorium along the back corner wall, both on the main seating area and in the balcony. All groups will familiarize themselves with these exits prior to any performances.

The upstairs dining area or “Village Inn” is off limits unless reserved in advance with the Director of Dining Services. Group members are asked to move quietly and orderly in the hallways during residents’ dining time which is 4:00-7:00pm. This is our residents’ home.
POLICY AGREEMENT FORM

Please complete this portion of the policies information and return it along with a copy of your tax exemption letter to:

EVENTS AND ACTIVITY COORDINATOR
OAKWOOD VILLAGE APARTMENTS, INC.
6209 MINERAL POINT ROAD
MADISON, WI 53705

WE MUST HAVE THESE TWO ITEMS ON FILE PRIOR TO YOUR USE OF AUDITORIUM.

1) 

Bethel Lutheran Church / Jacqui Shanda

agrees to adhere to the policy for rental of Oakwood Village Auditorium; and

Bethel Lutheran Church agrees to submit in full for rental fees agreed upon by group and Events & Activities Coordinator.

Signature of Responsible Party

March 26, 2009

Date

2) Name of Organization: 

Bethel Lutheran Church

Address of Organization: 312 Wisconsin Ave

Street

Madison, WI 53703

City/State/Zip

Rental date/times

Fri, Aug 21, 8:00 am - 12:30 pm

Sat, Aug 22, 8:00 am - 12:30 pm

Sat, Aug 22, 5:00 pm - 10:00 pm

Special needs/equipment as discussed with Events & Activities Coordinator

3 microphone stands, 3 hand-held microphones, basic lighting. We will also be using the backstage and the room adjacent to the backstage.
OAKWOOD VILLAGE

RELEASE OF LIABILITY AGREEMENT

Bethel Lutheran Church / Jacqui Shanda agrees to release and discharge Oakwood Lutheran Homes Association, Inc., Oakwood Village Apartments, Inc., and Oakwood Foundation, Inc., and any co-sponsor from any and all claims, actions, suits and demands of any nature arising from any (accident, incident, collision, or other occurrence) during or in connection with the following (list the name and date of the event or class):

rehearsal for "Annie Jr" on Friday, Aug 21
dress rehearsal for "Annie Jr" on Saturday, Aug 22
performance of "Annie Jr" on Saturday, Aug 22

or in connection with the condition of the premises in which the above-described (event or class) takes place. I acknowledge that it is my responsibility to inspect the (premises, etc.) where the (event or class) is to take place, and that I rely upon my own inspection, skill, judgment, and ability in participating in this (event or class), not upon such safety precautions as may be taken by Oakwood Lutheran Homes Association, Inc., Oakwood Village Apartments, Inc., and Oakwood Foundation, Inc., and any co-sponsor. Further, I assume all risks of injury while upon the premises including, but not limited to,

rehearsals and performance of "Annie Jr."

while participating in the above-described (event or class.)

Bethel Lutheran Church
Name of Organization

Signature of Responsible Party

March 26, 2009
Date

RELEASE OF LIABILITY AGREEMENT
LGS/dt 11/13/99
All items in Sections A, B, and C must be filled out completely:

Use Tab key to navigate in document text boxes. Shift Tap will make you go back to the previous text box.

Section A:

Date of Request: 9/25/08
Requested by: Gary Lewis and Jacqui Shanda
Phone: (H) 257-3577

Project: Children's Summer Musical
Bethel Staff Sponsor: Gary Lewis and Jacqui Shanda
Amount Requested: $3,400

Estimated Project Budget*: $4,600

*Please Attach Itemized Budget or fill out Section C

Section B:

PROJECT NARRATIVE

Brief Description of Project:

Bethel provided rehearsal space for summer musical productions that Laura Borgwardt produced in 2002, 2003, 2004 and 2005 and sponsored a musical in 2006. To encourage Bethel's youth to come to Bethel in the summer and promote our music program, we would like to provide an opportunity for those who have completed grades 2 - 5 to perform in a musical.

How does this project enhance or support the ministry of Bethel Lutheran Church?

Sponsoring a children's musical experience during the summer is one of the goals that came from the children's music task force formed out of the worship and music goals from spring 2006. We are targeting students that are either in the 2008/2009 or 2009/1010 Sunday morning Children's Choir to build relationships with others in the Bethel family and expand their musical experiences.
Number of anticipated participants: 20 - 25

To what extent are Bethel members expected to be involved in the activity?

The musical will be promoted to Bethel’s Sunday School students in grades 2 - 5 for participation. The production will be advertised to Bethel members and advertised at Oakwood (where we anticipate the production will take place). Parents and older youth will be used to help with scenery, snacks, etc. We also hope to recruit one of Bethel’s youth choir directors to lead the production.

Describe any on-going activities associated with this project in subsequent years. Include any anticipated future funding requests resulting from approval of this project.

A children’s musical would enhance the school year music program and provide the participants with a fun, engaging project at Bethel.

Other sources of income that will support this project:

Participants will pay $60 for this experience.

When are funds needed?

spring and summer 2009

Which category best defines your request?
(double click on the box you want – choose one box only)

☐ 1. Emergency or unanticipated projects such as critical maintenance needs.

☐ 2. “Once and done” projects, such as special purchases or programs addressing unique circumstances, supporting activities and expenditures that are not expected to recur.

☐ 3. Seed grants to support recurring activities that will eventually be self-supporting, such as new ministries.

☐ 4. Ongoing projects not expected to be self-supporting. This includes projects outside regular church activities that meet ongoing needs of

Bethel Lutheran Church Grant Application Form
Page 3
Licensee:
BETHEL LUTHERAN CHURCH
C/O: JACQUI SHANDA
312 WISCONSIN AVENUE
MADISON, WI 53703

TELE#: 608-257-3577 FAX: 608-257-4044 E-MAIL: blceducation@bethel-madison.org

Production Contract for ANNIE JUNIOR

AMOUNT ENCLOSED

SHOWKIT™
Royalty A) For / number of performances @ $100.00 for each regular, benefit or other performance, for a total of: ................................................................. $ 100.00

Seating Limited to 125 per Performance

Non-Refundable Materials Fee (See Additional Materials Order Form for a list of ShowKit™ contents) ................................................................. $ 495.00

SHOWKIT SHIPPING (Rush Delivery available for $85.00 in U.S.): ................................................................. $ 40.00
Rush Delivery available in Canada for $115.00. Canadian shipments are by most efficient carrier, unless otherwise instructed.

SALES TAX (CA, CT, MN, NJ, NY): CT, MN & NY. Apply to all Material and Shipping fees. CA & NJ residents apply to Materials only

ADDITIONAL MATERIALS TOTAL (from Additional Materials Order Form - please attach): ................................................................. $

TOTAL AMOUNT ENCLOSED (Payable in U.S. Funds): ................................................................. $ 1035.00

Payment

☐ CHECK or MONEY ORDER [No personal checks accepted. Make payable to MUSIC THEATRE INTERNATIONAL]

☐ CREDIT CARD: (circle one) VISA MASTERCARD AMERICAN EXPRESS

Card Number: ________________________________ Expiration Date: ________________________________

Name on card: ________________________________

Signature: ________________________________ Amount: ________________________________

☐ PURCHASE ORDERS: For schools and government agencies only, a signed, authorized purchase order is acceptable payment.

Shipping Address: 312 Wisconsin Ave
(NO P.O. BOXES)

City: ________________________________ State/Province: ________________________________ Zip/Postal Code: ________________________________

Note: The ShowKit™ materials will be shipped upon receipt of a signed copy of the Production Contract and the full applicable fees. Please allow approximately ten (10) days for processing.

Acceptance

ShowKits™ are non-transferable and non-refundable.

By signing below, you agree to the terms and conditions set forth in the Dramatic Performing Rights License.

Print Your Name: ________________________________ Title: ________________________________

Authorized Signature: ________________________________ Date: ________________________________

Daytime Phone Number: ( ) E-mail: ________________________________

Please complete, sign and return one (1) copy of this Production Contract with full payment. Be sure to return the Additional Resources Order Form and/or Rider(s) if applicable.
DRAMATIC PERFORMING RIGHTS LICENSE

YOUR SIGNATURE IN THE ACCEPTANCE SECTION OF THE PRODUCTION CONTRACT WILL ACKNOWLEDGE THAT:
(a) you have read and understood the terms, conditions and provisions set forth below;
(b) you are authorized to enter into the Dramatic Performing Rights License on behalf of Licensee; and
(c) you agree to the terms, conditions and provisions contained herein on behalf of the Licensee.

1. You hereby agree to perform this musical show, and to pay the stated royalty for each regular, benefit or other performance, including matinees. You further agree to pay a materials fee for an authorized ShowKit™ from The Broadway Junior Collection® (the “ShowKit™”) purchased in conjunction with the issuance of this license and a fee for any additional materials ordered. Your authorized ShowKit™ will consist of the following:

1. CROSS-CURRICULAR GUIDE
2. PIANO VOCAL SCORE
2. DIRECTOR’S GUIDE
1. CHORUS BOOK TEN PACK
2. STUDENT BOOK
1. CHOREOGRAPHY VIDEO
2. PERFORMANCE ACCOMPANIMENT CD
1. BROADWAY JUNIOR PRODUCTION GUIDE

2. The performance rights granted by this license apply only to the organization named above through special arrangement with Music Theatre International, exclusive licensing agents for live stage performances of this play. Under no conditions can this License be assigned, sub-licensed or transferred without our written consent.

3. All performers in this play must be 18 years of age or under unless special permission has been granted in writing by MTI.

4. All advertising must include the show logo as provided in the ShowKit™. You may not make or sell merchandise bearing this logo, with the exception of t-shirts if purchased from MTI.

5. You understand that this play is fully protected by federal copyright laws, and therefore:

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- You must perform this show from The Broadway Junior Collection® exactly as it has been provided to you in the ShowKit™ materials, and you may not add or delete any music or lyrics, alter any music or lyrics or make changes of any kind in the text of the play, including deletions and changes to the period, characters and characterizations.
- You will not reproduce, post or electronically transmit on the Internet, rent or sell any of the materials contained in the ShowKit™. However, to aid in the rehearsal of your junior production, you do have permission to make limited individual practice tapes from the performance CD to provide some students as needed which may contain up to a maximum of three (3) songs per student. Such tapes may not be otherwise disseminated in any way.
- Recording: This license does not grant you the right** to make, use and/or distribute a mechanical recording (rehearsal, performance or otherwise) of the Play any portion of it by any means whatsoever, including, but not limited to, audiotape, videocassette, film, CD, DVD and other digital or analog recording. You agree to inform all parents, students and attendees of the above prohibitions against recording the show by means of both a program note and a pre-show announcement.

**except with Disney titles, where a limited video license is available for $75.00.

6. If any of the conditions of this License are changed in any way (including cancellation or addition of performances, ticket price adjustments or change of venue), you must notify MTI’s business office in writing immediately, and MTI must approve all changes before they may take effect. Such changes may alter the fees quoted in this License.

7. The granting of this Performance License and the fees quoted are subject to review and cancellation if MTI has not received a signed copy of the Production Contract, accompanied by payment in full, by the expiration date on the front of the contract.

8. Should you desire to present additional performances, you agree to enter into a new agreement with us and make additional royalty payments for any and all performances in addition to those already licensed by us. You agree not to announce, present or sell tickets for such additional performances without our prior written permission and payment of the additional royalty fees due.

9. You agree as a condition of this License to reserve two (2) complimentary tickets (if requested) for the use of MTI and the Copyright Owners for each performance and MTI agrees not to sell such tickets.

10. You shall forward to us at least one (1) copy of the program for your production not later than three (3) days following the opening performance licensed by us under the terms of this agreement. You shall submit to us, within five (5) days following demand by us, a sworn statement setting forth the total number of performances actually presented and the precise date and place of each such performance. You agree to keep and maintain full and regular books and records in which you shall record all items in connection with the production and presentation of the Play. Such books and records shall be open at all reasonable business hours for inspection by MTI or our representatives at your office, and MTI shall have the right to make copies of and take extracts from such books and records. MTI’s rights under this License shall continue for twelve (12) months following the date of the last performance licensed under the terms of this agreement.

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12. We warrant that, on behalf of the owners of the copyright in the Play, we are authorized to grant this License to you. We make no other warranties.

13. All rights in and to the Play other than those specifically licensed to you under the terms of this License agreement are reserved to us, with the unrestricted right on our part to use, exploit or dispose of any of them at any time, whether or not the exercise of such rights may be in competition with the rights granted to you in this License.

14. This License shall be governed by the Laws of the State of New York, and any dispute arising out of or under this License agreement shall be litigated only in the courts of the City of State of New York in the City of New York or the United States District Court in the Southern District of New York, and in no other forum.

15. You agree to indemnify us and the Copyright Owner(s) of the Play from any claim arising out of any of the provisions of this License agreement.

16. You shall pay transportation charges for materials that we supply to you, as well as all customs charges, duties and the like in connection with shipments of materials outside of the United States. Any expense that we incur with respect to the delivery of the materials shall be charged to you; you agree upon demand promptly to reimburse us for the full amount of such expense.

PLEASE KEEP THIS PAGE FOR YOUR RECORDS