



Audition Instructions

- 1 Prepare for your audition: Pick one monologue and one song piece from the lists provided below. *Song will be sung with piano accompanist.*
- 2 Complete your audition form and sign up for an audition time slot through our website
Limited spots available. Walk ins are welcome, if time allows.
- 3 Attend your Audition
September 14th between 6pm – 8pm
The audition will be held at 112 Barrington Commons Ct, Barrington, during your specific time slot. You will perform your monologue and song for the Directors, Choreographer, Producer. The Vocal Director may also conduct a vocal range check at the conclusion of your audition.
- 4 Callback List will be emailed and posted by Wednesday, September 16th and held Thursday, September 17th from 6:15pm – 8:15pm at the same audition location, *by invitation only.*

Cast List will be posted by Friday, September 25th in the evening
Rehearsals start Monday, September 28th at 6:15pm at the same location.

**Please contact us if you would like to audition but cannot make the posted time slots,
or if you have any questions.**

moveproductions.theater@gmail.com

(224) 228 – 6504

www.moveproductions.theater



Dear Participants,

Thank you for your interest in auditioning for *Annie Jr.*! We are so excited to have you join MOVE Productions' eighth annual fall show! Here is some important information:

Callbacks will be held Thursday, September 17th, from 6:15pm – 8:15pm at 112 Barrington Commons Ct, Barrington, and are invitation only. The callback list will be emailed out Wednesday, September 16th.

General rehearsal schedule:

September 28th – November 18th

Mondays, Tuesdays & Thursdays all at *Kiddiewinks*, 112 Barrington Commons Ct, Barrington, from 6:15pm – 8:15pm

Tech Week Monday, November 16th from 5:30pm – 8:30pm at *Kiddiewinks* – *timing may change*

Tuesday, November 17th – Wednesday, November 18th from 5:30pm – 8:30pm at Cutting Hall Performing Arts Center, 150 E Wood St, Palatine, IL 60067

**Rehearsals between November 9th – 18th are mandatory for every cast member **

Performances Thurs. Nov. 19th at 7pm, Fri. Nov. 20th at 7pm, and Sat. Nov. 21st at 1pm at Cutting Hall

A detailed rehearsal calendar will be distributed during the first week of rehearsals. We will work as best as possible to accommodate conflicts provided on your audition form. Rehearsals for which you are scheduled are mandatory. However, we will allow up to two other absences. We understand that life happens and ask that you let us know as early as possible if you will be absent. Additional rehearsals may be called.

Costumes for every performer are included in your registration, though each cast member may need to provide basics for their costume. More info will go out after rehearsals start. All production materials, scripts, digital songs, videoed dances, professional cast headshots*, show shirt, cast party, etc, are also included in your registration. There are other additional costs, such as: tickets to the show, cast shoutouts, additional show shirts, production video, playbill advertisement, headshot re-takes, to keep in mind if you'd like those.

** Professional Headshot by Kiley Humbert Photography shot outside of rehearsal for new cast members & members who haven't had a shoot in over a year.*

Returning cast members, who have received a headshot less than a year ago, have the option to take new headshots at an additional cost.

Volunteering: We do ask that all cast members and/or parent/guardians volunteer at some point throughout the rehearsal process or during tech week/performances. There will be a signup genius sent out later in the rehearsal process.

Cast List will be posted and emailed by Friday, September 25th by 5pm

Rehearsals start Monday, September 28th at 6:15pm followed by the ***Parent/Guardian Meeting*** at 8pm

Registration fee of \$595 (\$585/additional sibling) is due by the Parent/Guardian Meeting

If you have any questions, please feel free to contact us.

Sincerely,

Mary Miller, *Producer*

Victoria Leckie, *Technical Director*

Olivia Geraci, *Director & Costume Designer*

Julie Boettcher, *Director & Vocal Director*

Erin Pappadopoli, *Choreographer*

The MOVE Team

224-228-6504

moveproductions.theater@gmail.com



ANNIE JR Audition Monologues

Please choose one monologue to prepare and perform during your audition on September 14th.

You will also be asked to perform one song from the list in the next section.

Annie

This locket, my mom and dad left it with me when...when they left me at an orphanage. And there was a note too. They're coming back for me. And oh, I know being here with you for Christmas, I'm real lucky. But I don't know how to say it. 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.

Molly

Mama! Mama! Mommy! I was dreamin' 'bout my Mama, Annie. We was on the merry-go-round and she was smiling and holding my hand. And then, she was gone. I couldn't stop the merry-go-round and I couldn't find her no more, nowhere. Annie, will you read me your note again, please? It always makes me feel better.

Warbucks

Hello Barney, yes I got in an hour ago. No Detroit and Chicago. Barney I didn't like what I saw out there. Factories shut down. My factories shut down. You're darn tootin. When I'm not making money nobody is. Barney, your pal Roosevelt has got to do something drastic. He's got to come up with a new approach, a new plan, a new something.

Miss Hannigan

Oh Thank you officer, Oh poor punkin out in that freezin cold with just that thin sweater. I hope you didn't catch influenza. Thanks so much again officer...Now I'm gonna have your head and the next time you'll walk out that door it will be 1953. What's the one thing I always taught you? Never tell a lie! For what you done I could get fired. You'll pay for it I promise.

Grace

I am the private secretary to Oliver Warbucks...The Oliver Warbucks and Mr. Warbucks has decided to invite an orphan to spend the Christmas holidays at his home. And I'm here to select one for him. She should be friendly and cheerful and age doesn't matter, say eight or nine. No eleven would be perfect oh and I almost forgot., Mr. Warbucks prefers red-headed children.

Bert Healy

Thank you, Annie, Thank you Annie! On America's favorite radio program. "The hour of smiles" starring your old softy Bert Healy. Well I see by that old clock on the wall our time has gone by faster than you can say... Oxydent the toothpaste of the stars that makes your teeth Hollywood bright!

Rooster

Excuse me ma'am are you the lady that runs this here orphanage? Ma'am was you workin here eleven years ago? Well we had terrible troubles back then. We had to head north to Canada. And we had to leave a baby here on the front stoop.... (Crows like Rooster) Gotcha sis! Fooled ya Aggie and now we're gonna fool Warbucks too.

Lily

Honey, we're your mom and dad! You never know it dear but you are Annie Mudge. We had to go away and we couldn't bring along any baby. Oh Annie, all the years I dreamed of holdin you in my arms again. Ralph, look Annie's wearin the locket! Oh thank God Ralph, she's our Annie.



ANNIE JR Audition Songs

Please choose one song below to prepare and perform with the piano accompanist during your audition on September 14th.

Each song has been cut to the section we would like performed.

There is sheet music below and links to accompaniment track cuts and guided vocal track cuts for practice

“Easy Street”

“Hard Knock Life”

“Little Girls”

“NYC”

“Tomorrow”

[Accompaniment Track Audition Cuts](#)

[Guide Vocals Audition Cuts](#)

These cuts are for practice before your audition.

On the day of your audition, you will perform your song with the pianist.

See you on stage!

MISS HANNIGAN

Annie, one of the orphans from here, is getting adopted by him.

LILY

Crummy orphan!

ROOSTER

Yeah, livin' in the lap of luxury while the two Hannigan kids ended up on the skids!

(#15 – EASY STREET begins.)

EASY STREET

(ROOSTER:) Freely



It ain't fair how we scrounge for three or



four bucks, while she gets War-bucks. The lit-tle



brat! It ain't fair. This here life is driv-in'



me nuts! While we get pea-nuts, she's liv-in'



fat! May-be she holds the key, that lit-tle

11 **MISS HANNIGAN:** **ROOSTER:**

la - dy... To get-tin' more bucks in-stead of

13

less! May-be we fix the game with some-thing

15 *rit.* **LILY:** **ROOSTER:**

shad - y... Where does that put us? Give you one

17 **Swing** **ALL THREE:** 18

guess! Yes! Eas - y Street!

20

Eas - y Street! An - nie is the

24

key, yes sir - ree, yes sir - ree, yes sir-ree, yeah!

26

Eas - y Street! Eas - y Street!

ANNIE, ORPHANS

Yes, Miss Hannigan.

MISS HANNIGAN

Now!

(The ORPHANS run for pails and return to front.)

Why any kid would want to be an orphan, I'll never know.

(#5 – IT'S THE HARD-KNOCK LIFE begins.)

IT'S THE HARD-KNOCK LIFE

(As MISS HANNIGAN exits slamming the door behind her, the ORPHANS throw down their scrub brushes.)

Moderato in 4

ALL ORPHANS:



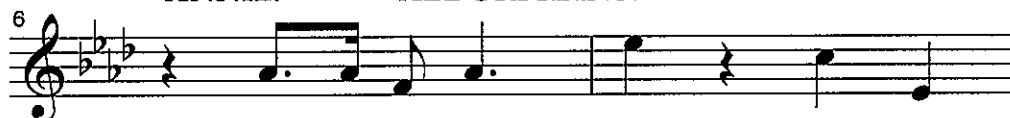
It's the hard-knock life for us!



It's the hard - knock life for us!

ANNIE:

ALL ORPHANS:



'Stead - a treat-ed, we get tricked!

ANNIE:

ALL ORPHANS:



'Stead - a kiss - es, we get kicked!



It's the hard-knock life!

Got no folks to

13

speak of, so, it's the hard-knock row we hoe!

16

ANNIE: **ALL ORPHANS:**

Cot - ton blan - kets, 'stead - a wool!

18

ANNIE: **ALL ORPHANS:**

Emp - ty bel - lies, 'stead - a full!

20

ANNIE:

It's the hard-knock life! Don't it

23

KATE, TESSIE:

feel like the wind is al-ways howl-in'? Don't it

25

DUFFY, JULY:

seem like there's nev-er an - y light? Once a

27

MOLLY, PEPPER:

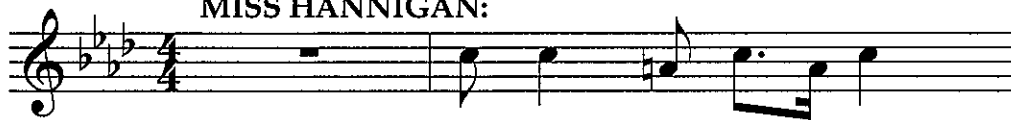
day, don't you wan-na throw the towel in? It's

LITTLE GIRLS (REPRISE)

(ANNIE and the ORPHANS say goodbye. As GRACE and ANNIE exit, the ORPHANS run past MISS HANNIGAN, screaming and cheering. The ORPHANS exit.)

Moderato in 4

MISS HANNIGAN:



Some-day I'll land in the



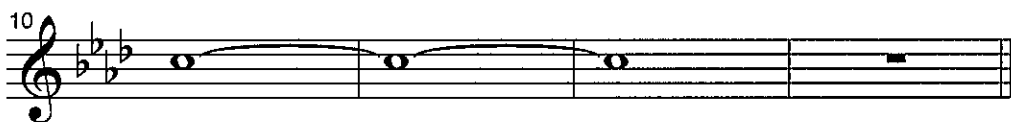
nut-house with all the nuts and the



squirrels. There I'll stay, tucked a-way



'til the pro-hib-i - tion of lit - tle



girls! _____

(Blackout.)

(#12 – SCENE CHANGE 3 begins.)



WARBUCKS

Ah, smell those bus fumes! There's no air like the air of New York. Come on, you slowpokes! We gotta get to the Roxy before the prices change.

(#14 – N.Y.C. begins. Scene Four blends into Scene Five.)

SCENE FIVE

N.Y.C.

(GRACE, ANNIE, and WARBUCKS begin strolling as various NEW YORKERS enter.)

Brisk Tempo 2 **WARBUCKS, GRACE:**

N. - Y. - C. -

WARBUCKS:

The shim-mer of Times Square, the pulse,

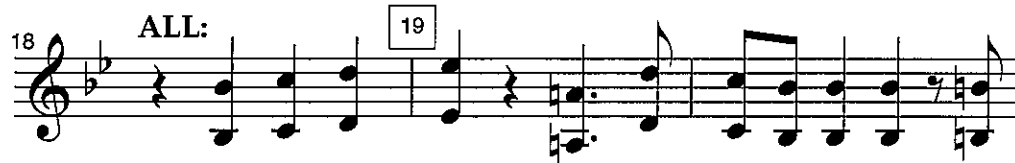
GRACE: **WARBUCKS, GRACE:**

the beat, the drive!

WARBUCKS:

N. - Y. - C. - You might say that

I'm square, but wow! I come a-live.



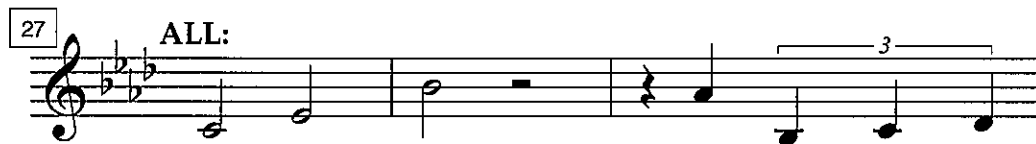
The ci - ty's bright as a pen - ny ar - cade. It



blinks, it tilts, it rings. To think that I've lived here



all of my life— and nev - er seen these things!



N. - Y. - C. - The whole world keeps



com - ing, by bus, by train; you can't



ex - plain their yen for...



N. - Y. - C. - Just got here this morn - ing:

TOMORROW

(ANNIE:) For the both of us.
If not today, well...

Slowly in 4 rit. (ANNIE:) a tempo

The sun-'ll come out— to-mor-row.

4

Bet your bot-tom dol-lar that to - mor-row,— there'll be

6

sun! Just think-in' a - bout— to - mor - row

8

clears a-way the cob-webs and the sor-row,— 'til there's

10

none! When I'm stuck with a day that's gray and

12

lone-ly, I just stick out my chin and grin and

A stylized, high-contrast graphic of the Statue of Liberty and the New York City skyline. The Statue of Liberty is depicted in white against a dark background, holding a torch. To its left, a simplified skyline of New York City buildings is shown in white. The overall style is graphic and minimalist.

14

The musical notation for measure 14 consists of five eighth notes: G4, A4, B4, C5, and B4. The first two notes are beamed together, as are the last three.

say, "Oh, the sun-'ll come out— to-mor-row,

17 

19  **SANDY:** **ANNIE:**
may." To - mor-row! To - mor-row! I

21 **SANDY:** **ANNIE:**



love ya, To - mor-row! You're al-ways a day a -

(A policeman,
OFFICER WARD,
enters.)

WARD: Hey, you! Little girl. Come here.

ANNIE: Yes, Officer?

WARD: That dog there. Ain't he a stray?

ANNIE: A stray? Oh, no, Officer. He's my dog.

WARD: Your dog, huh? So, what's his name?

23

WARD: Your dog, Nan! So, what's his name?

way!

7

ANNIE: His name? His name is... Sandy. Right, that's it. I call him Sandy because of his nice sandy color.

WARD: Okay, let's see him answer to his name.

ANNIE: Well, you see, Officer... I just got him and sometimes...

WARD: Call him!

31 