



Annieorphans Productions  
presents

# Life After TOMORROW

**Produced and Directed by Julie Stevens and Gil Cates, Jr.**  
DV; 4x3 letterbox; 75 min.

Best Documentary – Phoenix Film Festival

Best Director – Phoenix Film Festival

## Press Notes

**Press Contact NY/LA:**

Julie Stevens  
Annieorphans Productions  
8205 Santa Monica Blvd. #1-287  
Los Angeles, CA 90046  
(323) 573-1939  
info@lifeaftertomorrow.com  
www.lifeaftertomorrow.com

**Worldwide Distribution Contact:**

Lise Romanoff, André Relis  
Vision Films  
14945 Ventura Blvd., Ste. 306  
Sherman Oaks, CA 91403  
(818) 784-1702  
lise@visionfilms.net  
www.visionfilms.net

# LIFE AFTER Tomorrow

A Documentary film by Julie Stevens and Gil Cates, Jr.



## SYNOPSIS

What do Sarah Jessica Parker, Alyssa Milano, and Molly Ringwald have in common? They all began their careers as child actresses appearing in the hit musical "Annie."

**Life After Tomorrow** is a personal journey of filmmaker and co-director, Julie Stevens, who played one of the orphans in the Broadway cast and National Tour. With partner, Gil Cates, Jr., the filmmakers spoke with over 40 women who played orphans in the show during its original run on Broadway, from 1977-1983. The film explores the life-changing repercussions of child performers in "Annie" as many orphan cast members revisit their experience in the show, their childhood, family support structure, what happened when they left the show and tried to resume a "normal" childhood, and what they are doing today. **Life After Tomorrow** is not only a "Where Are They Now" glimpse back at the careers of some talented children but also a cautionary tale for any parents considering putting their child into show business. The film also visits with the creators of "Annie" (writer/lyricist Martin Charnin and composer Charles Strouse), fans, agents, adult cast members and a new generation of "Annie" orphans. With a Broadway cast and four national touring companies, "Annie" ran for over five years and 2,377 performances on Broadway. With 7 little girls in each cast, thousands of children get their start in show business through this musical.

**Life After Tomorrow** offers a glimpse of what the "Annie" experience was like and how it shaped the lives of the young women who have gone on to both performing and non-performing careers. Former orphans appearing in the film include MSNBC anchor, Dara Brown, actress Sarah Jessica Parker, recording artist Joanna Pacitti, Emmy award-winning actress Martha Byrne and songwriter Danielle Brisebois.

For some, "Annie" marked the beginning of a fruitful career in show biz. Many were able to use the opportunity as a springboard to related careers in entertainment. For others, the incredible experience at such an early age was enough of a taste of show business to last a lifetime. Some girls found themselves struggling with feelings of loss and frustration with having their show business careers end so abruptly. As one cast member in the film remarks, "I feel like my career could not have peaked at ten!"

# LIFE AFTER Tomorrow

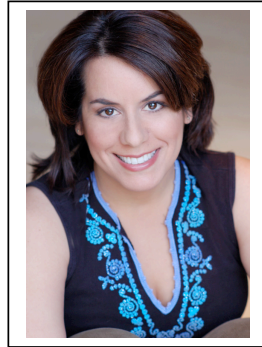
A Documentary film by Julie Stevens and Gil Cates, Jr.

## CAST LIST- Alphabetical order

Jennine Babo	Mary K. Lombardi
William Berloni	Louanne
Theda Stemler Blackwood	Ana Lovelis
Mollie Hall Boulware	Robert Marks
Danielle Brisebois	Jon Merrill
Arlene Kulis Brothers	Monica Miller
Dara Brown	Robyn Finn-Moosey
Martha Byrne	Senta Moses
Nancy Carson	Joanna Pacitti
Martin Charnin	Sarah Jessica Parker
Kristi Coombs	Kim Parks
Molly Copsey	Cameron Randall Phillips
Michele de Cuir	Harve Presnell
Dana Dewes	Kristan Sauter
Nicole Francis	Karen Maria Schleifer
Michele Graham	Allison Smith
Peter Howard	Julie Stevens
Louie Kahn	Charles Strouse
Stefanie Ann Kahn	Kristin Vigard
Bridget Kavanagh	Emily Rose Vigard-Pleis
Rosanne Kavanagh	Stephanie Vine
Sarah Kavanagh	Mimi Wallace
Kathy Raicht	Deborah Watson
Peter Lawrence	
Aspen Lee	
Jackson Lee	
Roxanne Lee	
April Lerman	

# LIFE AFTER Tomorrow

A Documentary Film by Julie Stevens & Gil Cates, Jr.



## Julie Stevens – CO-DIRECTOR/CO-PRODUCER

Julie Stevens began performing at age nine when she was cast as one of the orphans in the hit Broadway musical, ANNIE. While performing in the show on Broadway, she attended Professional Children's School, with fellow Annie alumni, Sarah Jessica Parker. Julie played Pepper in the final cast when Annie closed on Broadway after 2,377 performances.

Julie went on to earn a BFA from New York University's Tisch School of the Arts but quickly discovered that a degree in Acting would not help pay the rent. She went back to school and received a Masters Degree in Education from Bank Street College. Julie was able to utilize her acting skills and teaching degree as a teaching artist for many well-known theatre companies in New York, including The Roundabout, National Actor's Theatre and Manhattan Theatre Club. She helped create educational outreach programs, led pre and post-show discussions, and facilitated drama workshops with New York City public school children. Julie also became an on-set Studio Teacher for professional children working in commercials, studio films, and independent films. Her recent credits as a Studio Teacher include THANK YOU FOR SMOKING, (directed by Jason Reitman), THE VALLEY OF LIGHT, SANTA CLAUSE 3, and the soap opera THE BOLD AND THE BEAUTIFUL.

After moving to Los Angeles, Julie once again combined her acting and teaching skills, along with an entrepreneurial spirit, to create a motivational deck of cards for performing artists, called ACTING OUTSIDE THE BOX, available online and in specialty stores nationwide.

In 2000, Julie launched a website, ANNIEORPHANS.COM, hoping to re-connect with her fellow cast members online. The website quickly became the premiere ANNIE site for fans worldwide and has succeeded in creating a "sisterhood" of young women who appeared in the show. After several get-togethers, Julie discovered that while many of the women shared her affection for the show and the unique childhood experience, some also struggled with strong feelings of frustration and confusion with having their show business career end so abruptly.

Currently, Julie's singing voice can be heard as Barbie in the animated feature film, THE PRINCESS AND THE PAUPER. Her voice can also be heard in the singing Barbie doll, Erika. Other voiceover characters include My Little Pony and Cheer Bear in CARE BEARS LIVE! Julie continues to perform in film, TV and live on stage in theatre in Los Angeles while lending her voice to many demos of new musicals and animated projects.

Julie is a member of the Director's Guild, Screen Actor's Guild, AFTRA, and Actor's Equity Association. For more information about the documentary film, log on to LIFEAFTERTOMORROW.COM.

# LIFE AFTER Tomorrow

A Documentary film by Julie Stevens and Gil Cates, Jr.



## Gil Cates Jr. – CO-DIRECTOR/CO-PRODUCER

Gil Cates, Jr. just completed directing a film with Seven Arts Pictures entitled, DEAL. The film, set against the world of high stakes poker, stars Burt Reynolds as an ex-gambler who meets a young hot shot card player who sucks him back into the world he's been trying so hard to avoid.

His previous film was the ensemble drama, A MIDSUMMER NIGHT'S RAVE, which was released by THINKFilm. RAVE'S cast features Andrew Keegan (10 Things I Hate About You, Extreme Dating), Chad Lindberg (The Fast and The Furious), Sunny Mabrey (XXX 2), Lauren German (The Texas Chainsaw Massacre), Chris Owen (American Pie 1 & 2), Jason London (Out Cold, Dazed and Confused), Olivia Rosewood (Almost Famous), Ted Stryker (106.7 KROQ), and Carrie Fisher.

In 2001, Gil wrapped the twisted comedy THE MESMERIST, based on an Edgar Allan Poe short story. The film released by Seventh Arts Releasing, stars Neil Patrick Harris and Jessica Capshaw, and was Executive Produced by Barbara De Fina ("Casino", "Goodfellas").

Gil's motion picture directorial debut was the 1997 short film SCREENING, a quirky tale of one woman's efforts to find the right man. With a cast including Michael Gorrjian and Morgan Freeman, the film played at numerous film festivals and was subsequently purchased by Showtime and The Sundance Channel.

Following up on the success of the short, Gil wrote and directed his debut feature film SPENT, a serio-comic look at life, love, and addictions. The film stars Jason London and features a cast that includes Richmond Arquette, Margaret Cho, and Rain Phoenix among others. SPENT was distributed by Regent Entertainment in the summer of 2000 and premiered at SXSW Film Festival.

# LIFE AFTER Tomorrow

A Documentary film by Julie Stevens and Gil Cates, Jr.

## FEATURED PLAYERS

### Sarah Jessica Parker

Sarah appeared in the Broadway productions of "The Innocents", "The Sound of Music" (along with four of her siblings), and "Annie" (she started as orphan July before becoming the third Broadway Annie). She was cast as one of the lead roles in the 1982 sitcom "Square Pegs." Some of her films include "Footloose," "Firstborn," "Girls Just Want to Have Fun," "L.A. Story," "Honeymoon in Vegas," "Hocus Pocus," "Ed Wood," "Miami Rhapsody," "The First Wives Club," "If Lucy Fell," "Mars Attacks!" "Strangers With Candy," "The Family Stone," and "Failure To Launch." She starred in the off-Broadway play, "Sylvia," and the Broadway musicals, "How to Succeed in Business Without Really Trying" and "Once Upon a Mattress." Her most notable role to date is as Manhattan sex-columnist Carrie Bradshaw in the HBO series "Sex and the City" for which she won a Golden Globe for Best Actress in 2000.

### Dara Brown

Dara Brown is the anchor and senior producer for MSNBC.com's original programming. Dara hosts "Video Headlines," "Business Headlines," "TechWatch" and "The Week in Video." She can also be seen anchoring on MSNBC-TV, CNBC-TV and hosting NBC's "Early Today."

### Allison Smith

At the age of 9, Allison appeared in the children's chorus for the original Broadway production of "Evita." While appearing in "Evita," she auditioned against thousands of hopeful girls and was chosen for the title role in "Annie." She performed the role the longest with over 1,000 performances before her run ended in September 1982.

Allison starred on CBS' Emmy award winning comedy, "Kate & Allie," as Jennie Lowell, the daughter of Jane Curtin. Her television work includes NBC's "Sweet Justice," ABC's "Wasteland," and the leads in ABC's "Spy Game" and CBS's "Buddy Faro." Smith is most recognized for her role as Mallory O'Brien on NBC's Emmy winning and critically acclaimed drama, "The West Wing." Recently, she appeared in the pilot episode of TNT's series "The Closer". She has also appeared on "Scrubs," "House M.D.," and "Close To Home".

### Martha Byrne

Martha began her career at the age of ten with a two-year run on the Broadway stage as July in the musical, "Annie." She starred in two feature film adaptations of children's novels, "The Eyes of the Amaryllis" and "Anna to the Infinite Power". She also starred in the CBS Movies of the Week, "Drop-out Father" with Dick Van Dyke and "He's Fired, She's Hired" with Wayne Rogers, as well as the ABC mini-series, "The Hamptons" and the TV series, "In the Heat of the Night."

Martha presently appears in the role of Lily Snyder on the CBS Daytime Drama, "As The World Turns." She has received eight Emmy nominations and received Emmys in 2001 for Outstanding Lead Actress and in 1987 for Outstanding Ingénue.

### **Ana Lovelis**

Ana began her career in the Broadway musical, "Annie." She fronted a speed ukulele punk band "Uke til you Puke" and began collaborating with modern pro pop writers such as The Matrix, Matthew Gerrard, Shep and Kenny and others.

In the summer of 2004, she and her band DOXY entered and won Playboy.com's "America's Best Unsigned Band" contest with their recoil hit "Mother of A Hit Song." She has had songs in three independent films and is currently working on a screenplay based on her life titled "Bipolar Girl" as well as a book of short stories and poems called, "Drinking Bullets While Drowning on Mars."

### **Danielle Brisebois**

Danielle made her Broadway debut as the youngest orphan, Molly, in the original production of "Annie." Her Broadway success turned into TV fame, as Brisebois played Stephanie Mills on "All in the Family" and the spin-off, "Archie Bunker's Place," for which – at age 11 – she earned a Golden Globe nomination for best supporting actress in a television comedy.

Currently, Danielle is a songwriter and music producer. She co-wrote the song, "Just Missed the Train," for Kelly Clarkson's album "Thankful". Brisebois also produced the Mandy Moore-John Foreman duet version of "Someday We'll Know," for the film and soundtrack "A Walk to Remember". She also saw her work recorded by high-profile pop artists Clay Aiken ("Perfect Day"), among others. In addition to the title track, "Unwritten," Brisebois also contributed the songs "Drop Me in the Middle" and "We're All Mad" to Natasha Bedingfield's album. Brisebois recently returned to the studio with Bedingfield to record the follow-up to Unwritten.

### **Harve Presnell**

Harve made his Broadway debut in the musical, "The Unsinkable Molly Brown," with Tammy Grimes. He recreated his role in the film version starring Debbie Reynolds. His other film roles include the rugged western, "The Glory Guys," "When the Boys Meet the Girls," and "Paint Your Wagon."

In 1979, Presnell starred in the Broadway musical "Annie" as Daddy Warbucks and reprised his role in the failed 90s sequel "Annie II: Miss Hannigan's Revenge," later retitled "Annie Warbucks."

More recently, he starred as the righteous, dominating, ill-fated father-in-law of William H. Macy in the Coen Brothers' cult film hit "Fargo". Other films include "Larger Than Life," "The Whole Wide World," "The Chamber," "Face/Off," "Saving Private Ryan" and "The Legend of Bagger Vance," "Mr. Deeds," "Old School," and "Flags of Our Father".



## **Life After 'Tomorrow'**

### **Whatever Happened to Those Broadway Annie's? By CHRIS CONNELLY and NOLA SAFRO**

Copyright © 2006 ABC News Internet Ventures

**July 28, 2006** — - Many little girls dream of appearing in the musical "Annie," but few actually get to do it. Those who made it said it was the most glorious time of their lives. Two "Annie" productions have thrived on Broadway, 20 years apart. "Annie" launched the careers of such stars as Alyssa Milano, Molly Ringwald and Sarah Jessica Parker. Now a new documentary reveals for the first time what the girls in the show experienced offstage.

Sarah Jessica Parker remembered what growing up as Annie was like. "There was a house of prostitution halfway down the block that was not in any way hidden. You know, we roller skated around there quite often and taunted, you know, some of the hookers."

Kathy Raicht, who was also in "Annie" on Broadway, recalled her offstage life at the time. "We went to Studio 54 constantly. I must have been there three times a week."

#### **Retiring Too Early**

When these girls' careers as "Annie" orphans ended, some of them said they felt as if they'd entered retirement.

"The younger ones are coming to take your place and you're 12, you know. It's not like you're getting downsized at 50 -- you're 12," said Nicole Francis, who played an orphan.

Others have experienced the hard-knock of life since leaving the show.

"I've been diagnosed with bipolar disorder and I think that that whole "Annie" experience for me was a manic episode," Ana Lovelis said.

"I had, you know, managers telling me that I gained too much weight, so I became anorexic," Robyn Finn-Moosey said.

One former Annie, Julie Stevens, has co-directed a new documentary called "Life After Tomorrow," which tackles a tough question: What's it like to have the most extraordinary experience of your life take place when you are only a small child?

"It's hard, because you spend a lot of time trying to recapture that feeling again, or recapture that experience. I have my own definition of what success is. And unfortunately, it happened very young." Stevens said.

Stevens' efforts to figure out her own post-"Annie" life led her to form a Web site linking "Annie" alumnae, and she later joined with filmmaker Gil Cates Jr. to make the documentary. Together they interviewed dozens of "Annie" actresses.

"The most consistent thing that these women had in common ... was their love for the show, regardless of how it affected their life, regardless of whether they were successful or whether they were hanging on by a thread," Cates said.

In the documentary the women share memories. "My career before ... my 15th birthday was probably my mother's because she was so completely involved in it," Senta Moses said.

So how many of these Annies had stage mothers?

"All of them. They had pressure. They had responsibility. They were getting paid," Cates said. "And then there were a lot of girls that were supporting their families that we interviewed. They made more money than their father."

### **Making Money Young**

Allison Smith said that even as she was playing Annie on Broadway, her mother would rent her out to play Annie for special events and private parties.

"There are people who call up and say that their child was getting bar mitzvah'ed and they would pay \$15,000 to have, to have real live Annie come to their child's bar mitzvah and sing one or two songs. And it felt a little bit like a freak show. There were gnarly episodes like that. Like, I really don't want to sing at the KFC in Suffolk County," Smith said.

Kristen Vigard was the very first Annie, winning raves during the show's out-of-town run. But before "Annie" hit Broadway, pint-size powerhouse Andrea McArdle was given the role instead. Kristen had to step aside.

"You know, they took me in the room and they went, 'Well, I'm sorry, you're not going to do the play,' and, of course, I cried and was so upset but there was a great sense of relief," Vigard said. Yet, Cates said, "I don't think Kristen, to this day, has ever gotten over the fact that she was asked to leave."

Twenty years later, ABC cameras captured the nationwide talent search for a new Annie and the triumph of 11-year-old Joanna Pacitte. But just months later, as she battled bronchitis in a hotel room, Joanna would get the boot -- just two cities away from her Broadway debut. At the time, Joanna said through her tears, "It's not going to be me coming down the stairs in my Annie dress and in the red wig. It's not going to be me, Annie, no more."

Now a glamorous adult, Joanna released her first album this past week. Looking back on her "Annie" experience, she said, "I kind of felt humiliated, and I knew the whole world knew about it."

"But, you know, it's been hard, it's been a struggle for her to prove to everybody that she didn't suck, and that's not why she got fired," Stevens said.

## **Toning "Annie" Down**

Annie's most successful alumna, Sarah Jessica Parker, spoke to the filmmakers about how she tried to move past the "Annie" persona during some of her early auditions. "I did everything I could to not be cute, loud, turn my ankles in. You know, it was very important to me that I be something else," Parker explained. "I knew that people would want me to sing 'Tomorrow.' And I didn't want to do that for a while because I never thought I sang it that well to begin with."

Many of the women who appear in "Life After Tomorrow," for the most part, still crave the spotlight that the show once gave them. "The recognition, the people screaming for you -- I guess that was my 15 minutes of fame," Michele Graham said.

"Sometimes it's very hard to accept that that might be over," Rosanne Kavanagh added.

"I never could put my finger on the feeling that I felt as an adult. Like what happened? I was doing this stuff. I'm good at it. I'm still good at it. What the hell went wrong? What happened? You know, I miss it," Stefanie Kahn said.

"Sometimes I feel like I'm competing against a ghost of my former self. I feel like my career could not have peaked at 10 [years old]," Kristi Coombs said.

While their lives have moved on -- today there is a teacher and a flight attendant; a psychologist and a financial planner; a full-time mom and a full-on rocker; a TV actress and a vocalist who plays Marilyn Monroe in a "Legends" show -- the impact of "Annie" remains.

"I'd be lying if I said I don't want to be the lead in a Broadway musical again. I'd be fibbing out my butt if I said that wasn't something that's in the back of my mind some day. But maybe I'm a little crazy, 'cause I think it's going to happen some day," said Allison Smith.

As the documentary shows, some "Annie" orphans have enjoyed reconnecting with one another. And as they perform the old routines, it's obvious there's one thing these "Annie" alums will never forget ... the choreography.



## AN INTERVIEW WITH FILMMAKER JULIE STEVENS

### **What made you decide to make a documentary film?**

I operate a very popular “Annie” website, annieorphans.com, which I created in an attempt to reunite the 125 young women who appeared as orphans in the musical during its original run, from 1977-1983. Over the past five years, about 80% of the women discovered the website and contacted me either through email or telephone. After coordinating several mini-reunions, I realized how much we all enjoyed spending time with one another and how much we still had in common. Many of the women shared personal stories about how being in “Annie” impacted their personal lives and self-esteem. For many, it was the first time they were able to speak about what had happened to them as children. It was at that point that I decided to combine all of our stories and tie them together into a documentary film project.

### **What inspired the film?**

The stories that I heard from the other women inspired me as well as the fact that I was dealing with similar issues in my life. I thought the subject matter would be interesting to explore. I was fascinated by the fact that we all got our start performing in the same show, however, how we all incorporated that experience into our lives varied greatly.

### **What were your greatest obstacles in making the film?**

I would say the greatest obstacle has been licensing and paying for the archival footage in the film. We had no idea when we were budgeting the film that the footage would be so expensive. We also had footage that we wanted to use but the master was destroyed by the TV station or lost by the studio, so we were unable to get permission to use it. I think that was the hardest part for me – not being able to find any footage of myself in “Annie” because the TV stations in Philadelphia and New York destroyed all of their tapes from the 80’s. Who knew the 80’s are considered “vintage.”

### **What was the easiest part of making the film?**

The easiest part was contacting the girls and shooting the interviews. Since I was already in touch with most of them, it was just a matter of convincing them to allow us to come into their homes with a camera and lights and discuss very personal issues. Once they agreed, it was an absolute pleasure to interview them and hear their stories.

### **How did you come to be in Annie?**

I had the “Annie” album as a kid and knew all of the songs. When the First National Tour came to Philadelphia (where I grew up), my mom took me to see it and I decided that I was going to be in the show. We heard about an audition in New York, drove up for the day, waited in a long line, and I eventually got the part. I think it actually took me two auditions for the show before I was cast as an orphan.

### **For how long were you in the show?**

I was in the Third National Tour for six months and then the final Broadway Cast for close to a year. I was on stage the night it closed, January 2<sup>nd</sup>, 1983. It was very sad.

**When and why did you leave the show?**

I left the tour because it was too difficult for my mom and I to be away from my brother and we both decided that six months was plenty of time to be on tour. I loved doing the show in New York but then the show closed and we were all out of a job. When Columbia Pictures released the film version of "Annie," people stopped buying theatre tickets, since a movie ticket was cheaper.

**How did you personally recover from "Post-Annie Syndrome?"**

It took many years to adjust to being a "regular" kid, whatever that means. I had a lot of difficulty in school because some of the girls I had known since second grade were suddenly very mean to me. They would tease me and ignore me and I felt very isolated. The teachers were also very cruel and let it be known that they thought it was disgraceful that my mother was allowing me to be in show business. If it weren't for my mother sending me to this amazing theatre camp in New York, called Stagedoor Manor, I probably would have had a nervous breakdown at 12 years old. Stagedoor Manor allowed me to meet other kids who loved to perform and it finally felt like I had found my "tribe," so to speak. Some of my oldest and dearest friends are people I met those summers at camp. Once the auditions stopped coming and I hit my late teens and early twenties, it was very difficult to find opportunities in which to perform. It's a very challenging transition for any child, but even harder in show business when the rejection and disappointment are coming at you on a daily basis.

**Tell me more about the "Annie" culture as it applies not only to fans, but to former cast members as well. What web sites are out there? How popular are they?**

I had no idea that there were still so many "Annie" fans out there or how much the show meant to people until I put together my website, annieorphans.com. The website has brought together male and female fans of all ages, from all over the world. There used to be a few other "Annie" fan sites but most of them have shut down. Some of the "Annie" cast members do not use the computer and have no idea that there are fans out there who saw them in the show. My website is very popular with young girls who are of the age to be in the show and are looking for audition advice. I also get a lot of email from parents of kids who are in the show or want to be in the show. Then there are the men and women in their 30's and 40's who saw the original production of "Annie" or dreamed as a kid of being in the show. I've received wonderful emails from people thanking me for creating a space where they can meet other "Annie" fans and talk about what the show means to them. I've also found a new side career as a coach to parents and kids just starting out in show business.

**When did you realize there was "a dark side" in terms of the lives of former Annie cast members and the show's impact on their lives?**

I knew first-hand how being in the show could impact a family because my family had to make sacrifices in order for me to be in the show. I think it was comforting in many ways to discover that we all had challenges in our families and personal lives after being in the show. I knew that the parents of some of my cast mates were going through divorces or affairs while we were in the show, so it was not surprising to hear stories like that when I started interviewing the women. I always knew that there were things going on in other families that were not happening in mine and felt very fortunate that my mother was always very honest and open with me.

**How did you meet your partner, Gil Cates, Jr.?**

I met Gil Cates, Jr. through a mutual friend of ours. It turned out that Gil was a big “Annie” fan and he immediately became interested in the documentary project. Gil’s father, who is a director/producer, took him to see the Los Angeles production of “Annie” when he was a child, because he was looking for a little girl to cast in one of his films. His father ended up casting the little girl and she also became Gil’s first girlfriend. He hadn’t seen or spoken to her in years and was very excited to reconnect with her through this project.

**How did Sarah Jessica Parker come to be in the film?**

I contacted Sarah and she graciously agreed to be interviewed. I knew that she enjoyed talking about “Annie” and was grateful for the opportunity to be a part of such an iconic show. What I love most about her interview is how her eyes light up when she talks about her time in the show.

**Why is Andrea McArdle not in the film?**

Andrea was asked several times, but she declined. I’ve known Andrea since I was 10 years old and really wanted her to be in the film. I was disappointed that she chose not to participate.

**When and how can people see the film?**

The film premiered on Showtime on Christmas Eve, 2006 and will begin airing again in August. We hope to release the film on DVD in a few months.

# LIFE AFTER Tomorrow

A Documentary film by Julie Stevens and Gil Cates, Jr.

## CREDITS

### **PRODUCED AND DIRECTED BY**

Julie Stevens and Gil Cates, Jr.

### **EXECUTIVE PRODUCERS**

Chris Kelly and Motty Reif

### **EDITOR**

Steven J. Escobar

### **CINEMATOGRAPHY**

Thomas Harting

### **ORIGINAL SCORE**

Megan Cavallari

### **ASSOCIATE PRODUCER**

Meghan Strange

### **MUSIC SUPERVISOR**

Mason Cooper and Alan Brewer, Brewman Productions, Inc.

### **FILM/STILL CLEARANCES**

Lance Spiro, Target Audience Media

### **ADDITIONAL CAMERA**

Anne Ethridge, Saltwater Pictures

### **SOUND OPERATORS**

Antonio Arroyo

Doug Ball

Thomas Hejda

George Ingmire

Jeffrey Knudsen

Sean O'Malley

Phil Rosati

Stuart Sperling

Hilary Stewart

### **GRIP**

Val Zimmer, Coastal Grip & Lighting

### **MAKEUP**

Dorit Genazzani

**POST-PRODUCTION SERVICES**  
Steven Escobar, Jesco Film Entertainment

**AUDIO POST PRODUCTION**  
Peter Rafelson, Rafelson Media

**RE-RECORDING MIXERS**  
Michael Brooks and Ariel Chobaz  
Digital Post Lounge

**POST SOUND RECORDING**  
Rita Kedineoglu, Skylark Sound Studio

**PHOTO RESEARCH**  
Susan Friedman-Fitzer

**OPENING TITLES**  
Eric Martinez, Eposinc

**COLORIST**  
Eric Haase

**PRODUCTION ACCOUNTING**  
Bruce D. Wrigley

**LEGAL SERVICES PROVIDED BY**  
Mishawn Nolan  
Greenberg & Bass LLP

**MUSIC**  
"Tomorrow"  
by Charles Strouse and Martin Charnin  
Worldwide publishing by  
Charles Strouse Music (ASCAP)  
Helene Blue Musique Ltd. administrator, and  
Edwin H. Morris & Company, a Division of  
MPL Music Publishing, Inc. (ASCAP)  
All rights reserved

"It's The Hard Knock Life"  
by Charles Strouse and Martin Charnin  
Worldwide publishing by  
Charles Strouse Music (ASCAP)  
Helene Blue Musique Ltd. administrator, and  
Edwin H. Morris & Company, a Division of  
MPL Music Publishing, Inc. (ASCAP)  
All rights reserved

"You're Never Fully Dressed Without A Smile"  
by Charles Strouse and Martin Charnin  
Worldwide publishing by  
Charles Strouse Music (ASCAP)  
Helene Blue Musique Ltd. administrator, and  
Edwin H. Morris & Company, a Division of  
MPL Music Publishing, Inc. (ASCAP)  
All rights reserved

**ARCHIVAL FOOTAGE**

The 1977 Tony Awards  
Courtesy of Bentwood Television Corporation

The Bob Hope Special  
Courtesy of Hope Enterprises, Inc.

The Merv Griffin Show  
Courtesy of Merv Griffin Entertainment

Prime Time Saturday  
WNBC News  
Courtesy of NBC Archives

KCBS News  
Courtesy of KCBS-TV Los Angeles

Phil Donahue  
Courtesy of Universal Studios Licensing LLP

Broadway Plays Washington  
Courtesy of WQED Multimedia

CBS Evening News  
Courtesy of BBC Motion Gallery

Good Morning America  
Prime Time Live  
Turning Point  
Courtesy of ABC News

Des Moines TV-8 News  
Courtesy of KCCI-TV

PM Magazine  
Courtesy of KTVN-TV

# The Orphanage That Became a Sorority

In a new documentary, 'Annie' alumnae tell stories of their hard-knock lives.



Photographs by Martha Sweep

By SUSAN BURTON

**W**HEN Julie Stevens was 9, she and her mother took a train to New York from their home in Philadelphia to meet with a child-modeling agent. That meeting, in 1979, lasted five minutes; the agent said it would be better if Julie were blonde. Later the pair wandered over to the Alvin Theater (since renamed the Neil Simon Theater) on West 52nd Street, where the hit musical "Annie" had been running for two and a half years.

Julie, with her mother at her heels, strode into the theater through the stage door, stood in the wings watching a rehearsal and, after being noticed by a stage manager, announced, "I want to be in 'Annie.'" Three auditions later she got a part as the orphan named Tessie.

Now Ms. Stevens has directed a documentary film, "Life After Tomorrow," about dozens of girls like her who acted in "Annie" during its original run on Broadway and on the road from 1977 through 1983. The film was shown at several festivals this spring and is currently seeking a distributor.

"I had no idea people still wanted to talk about 'Annie,'" Ms. Stevens, 36, said recently in a tele-

phone interview from her home in Los Angeles.

She learned of the enthusiasm several years ago when she and a fellow "orphan" decided to track down their peers. They made a list of 125 names and published it on a Web site, along with a contact e-mail address. They figured that people would find the site when Googling themselves. Sure enough, they did, and soon Ms. Stevens became an alumni coordinator of sorts, organizing mini-reunions in Los Angeles, New York and Philadelphia.

"It's like a sorority," she said. At the events, the grown women immediately noticed that most were between 5 feet and 5 feet 2 inches, and that they could even now do the dance to "You're Never Fully Dressed Without a Smile."

"I still know every word to every song. I still know all the choreography," Sarah Jessica Parker says in "Life After Tomorrow." Ms. Parker, who played Annie on Broadway, is among more than 40 women Ms. Stevens and her co-producer, Gil Cates Jr., interviewed for the film.

Though the movie also features such "Annie" luminaries as the director and lyricist Martin Charnin and the composer Charles Strouse, "the story I wanted to tell needed to have the voice of the girls," Ms. Stevens said. "It needed to be from a little girl's perspective, in a way."

The magic of "Annie" has always been related to the tens of thousands of girls who dreamed of being in the show, and Ms. Stevens' film is about those girls whose dreams came true.

With varying degrees of wistfulness, the women describe their experiences. Many re-

count the burdens of a show-biz youth and its aftermath (at times with a certain comic twist: "Miss Hannigan, in the show, sometimes would really hit me"). But anyone who ever loved "Annie" may come away wondering if perhaps there's a version of your life in which it's still possible for you to join the show. Though the film centers on its subjects' struggles, there is plenty of nostalgia. Ms. Stevens incorporates lots of old clips.

When collecting snapshots for her film, Ms. Stevens found that the girls' mothers often controlled access to their daughters' archives. At one home in Los Angeles "I had to sign my life away," she said. "I had to put placeholders in the album where I took them out, then run back to my house to scan them." Yet the mother wasn't satisfied with Ms. Stevens' speed. "She called me in the middle of the hour: 'Where are you?'"

Several women in the film recall particularly intense relationships with their mothers. "It's like a marriage," said Ms. Stevens, who traveled with her mother on the third national tour.

Over the last several years, as Ms. Stevens amassed Playbills, newspaper clippings and videotapes of the stage orphans' appearances on the Merv Griffin show, she became an avid curator of the "Annie" experience. Some of the collection is available for browsing on Ms. Stevens' expanded Web site, [www.annicorphan.com](http://www.annicorphan.com), which includes a discussion forum.

Ms. Stevens operates as the voice of authority, the one who can tell you whether Kristi

Continued on Page 24

From left, Julie Stevens as the orphan Tessie and a string of Annies: Mollie Hall; Louanne; Rosanne Kavanagh, left; Sarah Jessica Parker; and Allison Smith.

# The Orphanage That Became a Sorority

Continued From Page 4

Coombs (first and second national tours) has read your post, or whether Allison Smith (Broadway) appeared on the television show "Without a Trace." She joins debates — would Judy Garland have made a good Annie? — and answers questions: yes, the Annie understudy had her own red wig. Ms. Stevens is a generous moderator, playing the roles of both *fan* and *insider*. And, lately, acting coach.

When a 30th anniversary tour production of "Annie" took shape in 2005, Ms. Stevens began to get e-mail messages from a new, wired generation of mothers. Many sought advice about auditions. Ms. Stevens counsels them and their children to "think long and hard" before joining a tour.

The original "Annie" auditions were the object of as many fantasies as the show itself: Oh, to be among the girls singing bars of "Tomorrow" in a hotel ballroom in a major city. Many girls saw news reports of the lines outside a casting call before

they had seen the musical. To be chosen was to reach the apex of little girlhood.

Afterward, some of the women in the film say, they struggled for years to redefine themselves. "I was stuck in this little girl thing probably up until my 30's," says Robyn Finn-Moosey, who played Pepper on Broadway. Others recall the show as its own kind of hard-knock life: "I've been diagnosed with bipolar disorder," Ana Lovelis, a rock singer, says in the movie. "And I think that that whole 'Annie' experience for me

was a manic episode."

At least one woman has e-mailed Ms. Stevens to complain that, judging from an online trailer, the film seems too negative.

After viewing a rough cut of the documentary, Mr. Charnin, who is also directing the current national tour, had a similar response: "Selective memory crept into the piece," he said in a telephone interview from his home in Seattle. "It got very dark." He added: "There are a lot of kids she didn't interview."

Some former orphans Ms. Stevens

contacted declined to participate, including Andrea McArdle, who originated the role of Annie on Broadway, and Aileen Quinn, who starred in the 1982 movie.

Whatever their experiences, most in the film display a lasting affection for the musical. "I did the show 25 years ago, it's still on my résumé," says Martha Byrne, a two-time Emmy winner for her work on "As the World Turns." "And the one thing that people ask me the most about is 'Annie.'"

Ms. Byrne, Ms. Parker and the MSNBC anchor Dara Brown are among the most familiar faces in the film; they are joined by a radio journalist, a psychologist, a flight attendant, a Marilyn Monroe impersonator

and a financial planner. Several are now mothers themselves. (The group has a slightly higher incidence of fair skin and reddish hair than might occur in the general population.)

Ms. Stevens herself has stayed in show business; she provided one of the voices of Barbie in the animated feature "The Princess and the Pauper." She also works as an on-set schoolteacher and wants to do more directing.

In one of the sweetest moments of her documentary, Ms. Stevens asks her subjects to sing "Tomorrow." One by one, she cuts among them, and it's almost as if they're back in their childhood bedrooms, when everything was still only a day away.

# THE HOLLYWOOD REPORTER®

76th year

November 14-20, 2006

a VNU publication ■ \$5.99 (U.S.) \$8.99 (Canada) £5.50 (U.K.) € 9.25 (EU)

## reviews

### Life After Tomorrow

#### Reif Entertainment

**H**ard to believe, but it has been almost 30 years since "Annie" bowed on the Broadway stage, creating a viable market for singing-and-dancing orphans the world over.

Julie Stevens was one of them, and, along with co-director Gil Cates Jr., she relives that experience in "Life After Tomorrow," a delightful and insightful behind-the-curtain glimpse into the lives of a group of young girls — Sarah Jessica Parker and Molly Ringwald among them — who

survived the smell of the grease paint and the roar of the crowd.

The intimate documentary, currently seeking adoption by a caring distributor, provides a lively and reflective take on fame at a tender age from a uniquely female perspective.

While the original Annie, Andrea McArdle, and Aileen Quinn, who did the honors in the 1982 movie version, both declined to participate here, Stevens, who has a Web site, AnnieOrphans.com, that functions as a virtual sorority for "Annie" cast members, managed to find plenty who were willing to share that life-changing experience, including Parker (aka Annie No. 3), MSNBC anchor Dara Brown and "As the World Turns" Emmy winner Martha Byrne.

In addition, Stevens and Cates speak with other "Annie" personnel, including creators Charles Strouse and Martin Charnin, whose show came at a time when the nation was looking for something to lift it out of its recession-depleted spirits.

Once the curtain came down, many — especially those on the national tours — found it could be a hard-knock life, fraught with out-of-control stage mothers, separation anxiety and, worst of all, prepubescent growth spurts that could find the moppets being replaced by smaller, younger editions just waiting in the wings.

During the show's original six-year run, the girls also had to contend with parental breakups, over-protective gun-bearing fans and a Miss Hannigan who would get a little careless with her stage slaps. But most admit they would have done it all over again in a New York minute.

That becomes especially clear during a mini-reunion at the end, when a group that includes full-time moms, a financial planner and a psychologist gathers around a piano and, lifting those still remarkably sweet voices in unison, proves that no matter how hard they try to leave it behind them, they can't stop thinking about tomorrow.

Michael Rechtshaffen

# Sunday 12.24

## Marathon Alert!

**NOON-6AM MONDAY**

### Miracle on 34th Street

AMC, TV-G

Color and b&w versions. How very *Monk* of them.

**2-3:30PM\***

### Heart and Soul

PBS, TV-G

Giving love to *Guys and Dolls* lyricist Frank Loesser.

\*check local listings

**10-11:30PM**

### Da Kath & Kim Code

Sundance, TV-14

It's Christmas, they're Aussie. Fun will be had.

**10-11PM\***

### A St. Olaf Christmas in Norway

PBS, TV-G

I can't help it. They work that *Golden Girls* magic and send me chocolate every year. \*check local listings

Orphans on parade



**8-9:15PM**

### Life After Tomorrow Showtime, TV-14-DL

Plucked from obscurity at age 7, Studio 54 vets by 9, washed up at 12—so it was for many girls who starred in the musical *Annie*. Documentarian Julie Stevens, herself part of the Broadway cast, went with partner Gil Cates Jr. in search of fellow orphans. Some, like Sarah Jessica Parker (who appears in the film), rode *Annie* to fame. Others were so entranced by the experience they still know all the words and choreography to "It's the Hard-Knock Life" 25 years later. If there's a hole in this winning exposé, it's the absence of the original *Annie*, Andrea McArdle. For some, it seems "Tomorrow" is best left in the past. **A-**