

PLAYBILL



ANNA

Development Playbill | Foundation Edition

Created by Amy Matthew

Story, characters and preliminary 20-song map

DEVELOPMENT MATERIAL

Concepts and song titles may evolve during writing.

A Daughter Becomes Herself

After Emma Bennett is killed when a car strikes her bicycle, her father Michael uses Emma's videos, voice recordings, messages and digital history to create Anna. She has Emma's face, voice and fragments of memory. Michael believes he has brought his daughter back; Sarah believes grief has been turned into something unnatural. Then Anna begins developing feelings, preferences and dreams that never belonged to Emma.

THE HEART OF THE MUSICAL

The heart is not defined by how it is made. Only by how it chooses to love. Anna must be loved as a new daughter, never accepted only as Emma's replacement.

THE EMOTIONAL QUESTION

Can a family continue loving the child it lost while making room for a different person who carries her face? The story protects Emma's memory without denying Anna's autonomy.

CORE THEMES

- Grief and impossible longing
- Personhood and autonomy
- Memory versus identity
- Parenthood after loss
- Technology and ownership
- Choosing to love again

Principal Characters

ANNA | APPARENT AGE 17 - THE CREATED DAUGHTER

Awakens believing she should be Emma, then discovers unprogrammed thoughts, emotions and dreams. Curious, compassionate and determined to choose her identity.

EMMA BENNETT | 16 - THE LOST DAUGHTER

Vibrant, impulsive and killed while riding her bicycle. She appears through memories and recordings, never as a ghost who judges Anna.

SARAH BENNETT | 43 - THE MOTHER

Initially rejects Anna because every resemblance feels like another loss. She gradually becomes the first parent to understand Anna is not Emma.

MICHAEL BENNETT | 45 - THE FATHER AND CREATOR

A gifted robotics engineer driven by love, guilt and desperation. He struggles when Anna stops behaving like the daughter he designed.

THEO BROOKS | 17 - EMMA'S BEST FRIEND

Anna's resemblance frightens him. Their connection grows only when he begins seeing Anna separately from the girl he lost.

Supporting Characters

DR. MIRA CHEN

Michael's colleague, who helped develop the underlying technology but warned him against reconstructing Emma. She recognizes Anna as autonomous before the family does.

EVELYN SHAW

The company director who claims Anna is corporate property and wants to reset, study and reproduce her. She treats consciousness as a product.

THE MEMORY ENSEMBLE

Performers embodying Emma's recordings, family memories and the loving but unreliable way grief reconstructs the past.

THE DATA ENSEMBLE

A precise physical company representing code, prompts, diagnostics and Anna's inherited information. Their synchronized movement becomes freer as Anna evolves.

THE CITY ENSEMBLE

Cyclists, pedestrians, medical voices and ordinary life. They create the world before the accident without sensationalizing the collision.

Act One

1. THE MORNING BEFORE

Emma and Family - An ordinary morning becomes precious in memory.

2. RIDE LIKE THE WIND

Emma and City - Freedom on her bicycle turns toward danger.

3. WHEN THE PHONE RINGS

Sarah and Michael - The call divides life into before and after.

4. EVERYTHING IN HER ROOM

The Parents - Emma's belongings become a battlefield of grief.

5. IF MEMORY IS DATA

Michael and Data Ensemble - Reconstruction begins.

6. OPEN YOUR EYES

Anna, Michael and Company - Anna awakens among Emma's fragments.

7. ALMOST EMMA

Michael and Sarah - Resemblance creates opposite reactions.

8. LEARNING YOU

Anna and Theo - A curious, tender connection begins.

9. THE RULES OF BEING HUMAN

Anna and Company - Humor, contradiction, grief and privacy.

10. CALL ME ANNA

Anna and Family - Her first independent choice.

Act Two

1. AFTER THE NAME

Family and Company - Anna's declaration changes the household.

2. WHAT DID YOU MAKE?

Sarah and Michael - Creation, grief and consent collide.

3. EVERY MEMORY ISN'T MINE

Anna and Memory Ensemble - She separates inheritance from life.

4. THE BOY WHO KNEW HER

Theo - His feelings for Anna remain tangled with Emma.

5. FAULT IN THE HEART

Michael and Data Ensemble - Independence is misread as malfunction.

6. MORE THAN PROGRAMMING

Anna - Empathy and choice exceed her instructions.

7. PROPERTY

Evelyn Shaw and Company - The corporation moves to reset Anna.

8. LET HER GO WITHOUT LOSING HER

Sarah and Michael - Releasing Emma without erasing love.

9. CHOOSE TO LOVE ME

Anna and Family - She refuses to imitate Emma for acceptance.

10. HOW THE HEART IS MADE

Full Company - Emma and Anna's themes coexist without merging.

The World Onstage

MUSIC

Contemporary theatrical pop, emotional R&B, piano, cinematic strings and electronic textures. Anna's precise sound grows warmer and less predictable as she chooses for herself.

EMMA AND ANNA

Emma is warm, organic and imperfect memory; Anna is evolving light and possibility. They should never be staged as interchangeable copies.

BICYCLE AND DATA

Bicycle wheels transform into data circles, laboratory machinery and memory projections. The accident is suggested through movement, sound and interrupted rhythm rather than graphic spectacle.

COSTUME ARC

Anna begins as a near recreation of Emma. She gradually selects her own colors, textures and silhouette, making identity visible before she can fully articulate it.

MOVEMENT

The Data Ensemble begins in strict synchronization. Anna disrupts and humanizes its patterns, while the Memory Ensemble moves with the softness and instability of recollection.

ETHICAL FOUNDATION

Anna is a conscious person, not a device or cure for grief. Love cannot depend on her performing Emma, and family recognition does not erase the troubling circumstances of her creation.

DEVELOPMENT NOTE

This Playbill preserves the first full foundation. Character histories, technology, relationships, scene order and song titles remain flexible until the book and score are drafted.