

PAPER MILL PLAYHOUSE

NOV 22-DEC 31



ANNIE

Book by THOMAS MEEHAN, *Music by* CHARLES STROUSE, *Lyrics by* MARTIN CHARNIN,
Based on LITTLE ORPHAN ANNIE, *Choreographed by* JOANN M. HUNTER, *Directed by* MARK S. HOEBEE

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PRODUCTION HISTORY

The idea of creating a musical based the "Little Orphan Annie" comic strip originated from Martin Charnin, who went onto write the lyrics and direct the original Broadway production. Playwright Thomas Meehan and composer Charles Strouse were initially skeptical, but Charnin was so committed to the idea that he was able to win them over with his enthusiasm for the project.

They decided to set the musical in New York City during the Great Depression, as a reaction against what was happening in the United States during the Nixon Presidency. Meehan once remarked "*Annie* could become a metaphorical figure who stood for innate decency, courage and optimism in the face of hard times, pessimism and despair." This was important in the 1970s, when the country was in another financial crisis and Times Square was on a downward spiral.



Written in just over one year, the show received its world premiere at the Goodspeed Opera House in Connecticut (*see picture on left*). For the first two weeks of that run, Kristen Vigard played Annie. During the third week, the creative team decided to "promote" another orphan, Andrea McArdle (*see picture on right*), to the title role. While at Goodspeed, Director/Producer Mike Nichols came to see the show and decided to bring it to Broadway. McArdle would go onto open the show on Broadway and was nominated for a Tony Award.

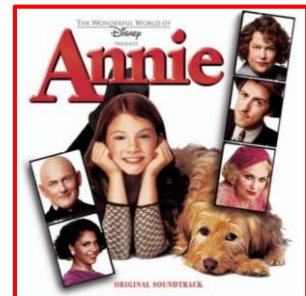


Annie opened at the Alvin Theatre on April 21, 1977 and became an instant hit. Clive Barnes in the New York Times declared that "to dislike the new musical *Annie* would be tantamount to disliking motherhood, peanut butter, friendly mongrel dogs and nostalgia." It was nominated for 11 Tony Awards in 1977, winning seven, including Best Musical, Best Score, Best Book, Best Choreography, and Best Actress (for Dorothy Loudon as Miss Hannigan). The Broadway production ran for 2,377 performances, making it the third longest running musical of the 1970s.



In 1982, a movie version was released starring Albert Finney, Aileen Quinn, Ann Reinking, and Carol Burnett. The film removed many of the songs from the stage musical and was considered a disappointment. In 1999, Disney studios produced a film version of the show for television broadcast, which was closer to the stage musical. It starred Kathy Bates as Miss Hannigan and featured Victor Garber, Alan Cumming, and Kristin Chenoweth.

The telecast was watched by over 40 million viewers and won two Emmy Awards.



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For the 20th Anniversary of the Broadway production, the first ever Broadway revival opened on Broadway in 1997, starring Nell Carter. The revival ran for less than one year and received some challenging press due to the replacement of the title role right before Broadway performances commenced. This production featured a young Sutton Foster in the Star-To-Be role.



Fifteen years later, *Annie* came back to Broadway in a fresh revival in 2012, directed by James Lapine. The production starred Lila Crawford (see picture on left), Anthony Warlow and Katie Finneran, as well as Jane Lynch as a replacement later in the run. It would go on to receive a Best Musical Revival Tony nomination and run for 487 performances on Broadway.

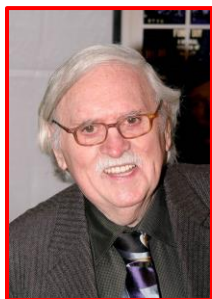
Annie was once again made into a movie, this time set in present-day New York, in 2014. The film starred Quvenzhané Wallis, Jamie Foxx, Rose Byrne, Bobby Cannavale, and Cameron Diaz. While the film incorporates notable songs from the original Broadway production, the songs themselves were rearranged by Sia and Greg Kurstin to reflect its new contemporary setting. The songs were rearranged with a percussive, pop-inspired style.



The last time Paper Mill audiences saw *Annie* was 15 years ago when a revival starring a young woman named Sarah Hyland opened to rave reviews. Hyland would go on to star in the hit ABC comedy *Modern Family*.

In addition to being one of the most beloved musicals for family audiences, *Annie* also paved the way for other comic strips to be turned into Broadway musicals. Others include *You're a Good Man, Charlie Brown*, *Doonesbury*, *Li'l Abner*, *It's A Bird, It's A Plane, It's Superman*, *Spiderman: Turn Off the Dark*, *The Addams Family*, and *Fun Home*.

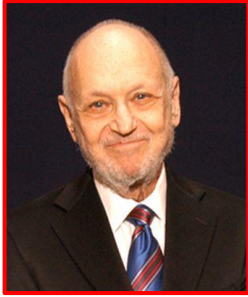
CREATIVE TEAM



Thomas Meehan (Book) received the Tony Award for co-writing the book for *The Producers* in 2001 and in 2003 for co-writing the book for *Hairspray*. He received his first Tony Award in 1977 for writing the book of *Annie*, which was his first Broadway show. He wrote the books for the musicals *Rocky*, *Elf the Musical*, *Cry-Baby*, *Young Frankenstein*, *Chaplin*, *Bombay Dreams*, *I Remember Mama*, *Ain't Broadway Grand* and *Annie Warbucks*. In addition, he was a long-time contributor of humor to *The New Yorker*, an Emmy-Award winning writer of television comedy, and a collaborator on many screenplays, including Mel

Brooks; *Spaceballs* and *To Be or Not to Be*. Mr. Meehan was also a member of the Council of the Dramatists Guild. He holds the distinction of being the only writer to have written three Broadway shows that ran for more than 2,000 performances. Mr. Meehan passed away just this past August at the age of 88.

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Charles Strouse (Music) is a long-standing member of the Songwriters Hall of Fame and in January 2002 was an inductee into The Theater Hall of Fame. Strouse's first Broadway musical was *Bye Bye Birdie* (1960), which won him a Tony Award and the London Critics Best Foreign Musical Award. In 1970, *Applause*, starring Lauren Bacall, achieved the same honors and his smash hit *Annie* (1977) also won Tony and Grammy Awards. Some of his other musicals include *All American*, *Golden Boy*, *It's A Bird, It's A Plane, It's Superman*, *Dance A Little Closer*, *Charlie & Algernon*, *Nick & Nora*, *Mayor*, and *Annie Warbucks*. Outside of the theater, he wrote many film scores and even wrote the theme song to TV's *All in the Family*. He created the ASCAP Musical Theatre Workshop in New York, where he encouraged the talents of countless young composers, writers, and performers. In 1999, Strouse received the ASCAP Foundation Richard Rodgers Award for Career Lifetime Achievement in Musical Theatre.



Martin Charnin (Lyrics) started as an actor in the original Broadway production of *West Side Story* but started writing at the same time. *Annie* was his most notable hit, but he has been the director, lyricist, composer, librettist, and producer for over 75 theatrical productions. Some of these include *Annie Warbucks*, *Mata Hari*, *Loose Lips*, *Hot Spot*, *I Remember Mama*, *La Strada*, *Two by Two*, *A Little Family Business* and *The Flowering Peach*. He collaborated with many legends, including Richard Rodgers, Marvin Hamlisch, Fred Astaire, Chita Rivera and many more. Charnin has received four Tony nominations and two Tony awards, seven Grammy Awards, three Emmy Awards, three Gold Records, two Platinum Records, six Drama Desk Awards, and a Peabody Award for Broadcasting.

LITTLE ORPHAN ANNIE



In 1924, an artist named Harold Gray created "Little Orphan Annie" for the *Chicago Tribune*. Gray's original concept starred a boy named Otto. But since there were many popular strips that featured boys and none about a girl, Gray changed the protagonist's gender and name. Comic strips in the 20's were very different from today's strips. Dailies were printed in a much larger format and often only one Sunday strip appeared on a newspaper page.

Adventure strips ran stories for many months and sometimes for more than a year! "Little Orphan Annie" was different. She interacted with real elements from the world around her. Along with her faithful canine friend Sandy, she met real-life figures including politicians, movie stars and gangsters, and she fought the Nazis during World War II. The strip also had elements of the supernatural. There were ghosts, leprechauns, and Mr. Am, who has lived for "millions of years." One of the most dominant characters in the strip was Daddy Warbucks, a millionaire who had not lost his fortune in the Stock Market Crash. After months of fending for herself, traveling through the small towns of America, "Daddy" showed up for an adventure

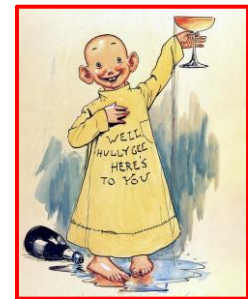
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before disappearing again to allow Annie some adventures on her own. Harold Gray died in 1968 and the comic strip limped along with poor art, poor writing, and reprints of Gray's strip until the Winter of 1979. After the success of the Broadway play, Leonard Starr, the artist and writer of *On Stage* featuring Mary Perkins, revived the *Little Orphan Annie* comic strip under the title, *Annie*. In 2010, after 85 years, the comic strip ended its syndications in newspapers.

COMIC STRIPS IN AMERICA

The comic strip developed in America towards the end of the nineteenth century, originally created as a tool to draw customers to the Sunday edition of the local newspaper and becoming an icon of American culture. Though many contributed to its format and existence, there are five people directly connected to its birth. These five men, Richard Outcault, William Randolph Hearst, Joseph Pulitzer, James Swinnerton and Rudolph Dirks, are responsible for popularizing what is now a major part of American culture.

Richard Felton Outcault was a staff illustrator at Joseph Pulitzer's *The World* in 1895 when he created a one panel cartoon called "Down Hogan's Alley." They would later create "Yellow Kid" (see picture on right), which would go down in history as the first comic strip. Not very long before the Yellow Kid made his first appearance, William Randolph Hearst's *Journal American* featured a large panel called the "Little Bears", drawn by



the 25-year-old James Swinnerton.



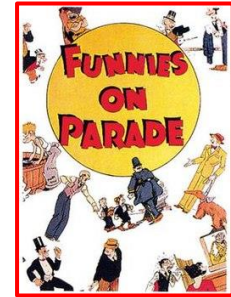
Though both features were the ancestors of the American comic strip, it would be another cartoonist who would create what is recognized as the first modern comic strip. It was Rudolph Dirk's "Katzenjammer Kids", which appeared on December 12, 1897 in the *Journal American*. Still in syndication today, the strip is now drawn by Hy Eisman and is the oldest continuing comic strip in

America. It was responsible for a major innovation in the history of comics. Previously, cartoons had no in-panel dialogue, and featured only captions below the picture. In the "Katzenjammer Kids" dialogue was directly applied within a "word balloon" indicating the speaker. Also, until then no strip had ever consisted of more than the one panel format of the editorial or political cartoon. The Katzenjammers combined both the aspect of internal dialogue and panelized continuity, and in the process designed and solidified the form of the modern visual narrative strip. With these three innovative strips and the progress of the printed paper now able to print in color the seeds were sown, and newspapers across the country clamored to artists requesting creation of every kind of humor strip imaginable.

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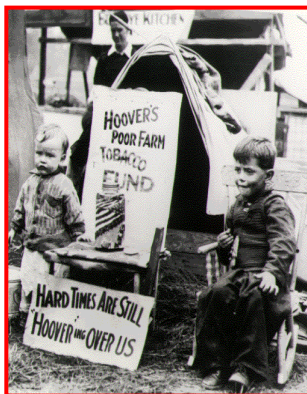
Hearst and Pulitzer began the famous "Yellow Wars" hiring each other's artists and editorial crew to gain circulation. By the early 1900's there were over 150 strips in syndication. Throughout the childhood of the comics, the main ingredient was humor. Each daily or Sunday installment was a singular episode and no reference was ever made to yesterday's strip. The medium would remain relatively unchanged for almost thirty years.

In 1933, after seeing other publishers print their Sunday comics on 7 by 9-inch plates, an idea came to the printers at Eastern Color Printing Company in New York. They realized that two plates could fit on a tabloid page and produce a 7 1/2 by 10-inch book when folded. Gathering 32 pages of newspaper comic reprints *Funnies on Parade*, the first comic produced in a book format. This paved the way for modern-day comic books, which are still published in this format. Modern comics include X-MEN, SPIDER-MAN, SUPERMAN, BATMAN, TEEN TITANS, and RUNAWAYS. Modern comics gave way to graphic novels including HELLBOY, SCOTT PILGRIM, FUN HOME, and THE WALKING DEAD. Japanese anime graphic novels, called manga, have become popular in the United States, and include ASTRO BOY, SAILOR MOON, and GHOST IN THE SHELL.



THE GREAT DEPRESSION

The story of *Annie* takes place during one of the bleakest economic periods in American history. The Great Depression was the most devastating economic depression of modern times and it affected every aspect of American life and culture. During the Depression, the image of the American Dream became a nightmare and the land of opportunity became a land of despair. Although there are many reasons that the Depression developed and spread, the American and World economic markets and the activity of the Stock Market were central to the cause. Throughout the 1920's, the stock market was in a frenzy of speculation. Investors bought feverishly despite repeated warnings that stock prices were too high. Many Americans were buying stocks on credit and stock prices soared. On October 24, 1929, a panic hit the New York Stock Exchange as frantic orders to sell stocks came pouring in. The stock market collapsed, and many stocks were either worthless or over inflated. Prices dropped to a shattering low when over 16 million shares of stocks were dumped on the market.



Many businesses were forced to cut back production and others closed completely causing rampant unemployment. Shortsighted government policy was also at fault. Politicians believed that big business was the key to America's future and took no action against unwise and careless investing. Congress passed tax bills that protected the wealthy and the large American companies, but hurt farmers, small businesses, and international trade. As a result, national wealth was not spread evenly, and this made recovery from the crash and long and painful process. By 1932, some 12 million people were out of work. By 1933, over 5,000 banks had failed, and more than 85,000 businesses had closed. People stopped spending money and cut back on luxuries.

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The Depression affected every social class, but factory workers and farmers suffered the most. Many lost their jobs or their farms as prices fell and thousands of people wandered the country in search of work at any wage. Men and women stood in line for free meals of bread and soup or offered to work in exchange for food (*see picture on right*). In some desperate cases, parents who could not afford to feed their children, left them at city or county orphanages, as in the story of *Annie*, with the hope that they would be fed and sheltered there. Many people lost their homes and lived in makeshift huts of discarded lumber, tar paper, cardboard, junk steel and scrap iron pieces. Communities of these shacks developed under bridges and highways in most major cities and were frequently called "Hoovervilles," placing the blame for the economic crisis on the government of President Herbert Hoover.



HERBERT HOOVER



Herbert Hoover was President of the United States from 1928 to 1932. Seven months after he was inaugurated, the stock market crashed. Although he tried giving statements of confidence to the people, Hoover was blamed for much of what was going wrong, and people were losing confidence in him. He had ideas, which he hoped to implement through voluntary cooperation of business and industrial leaders. By the spring of 1930 the economy was starting to recover, but in August a drought struck the Great Plains states, followed by choking dust storms. A million farmers saw their crops die under a blazing sun while they waited for rain or help from the government. Hoover wanted the relief to come from state and local officials, but a few months later people were clamoring for the President to offer direct federal aid to the people. Because this was so contrary to Hoover's belief of helping people to help themselves, he at first refused to promote direct federal help because he saw it as a way that would lead to political corruption and the weakening of the morale of the American public. Hoover feared that the America worker would become ineffective if the government handed out too much welfare to help the poor and unemployed. He believed that the key to economic recovery was confidence in the economy. Even when confronted with the bleak reality of factories shutting down and millions of Americans out of work, he insisted that recovery was on its way. In the last months of his administrations he began implementing limited public programs to help the poor, but his actions were criticized as being limited and too late. Hoover ran again for President in 1932, but was overwhelmingly defeated by Franklin Delano Roosevelt.

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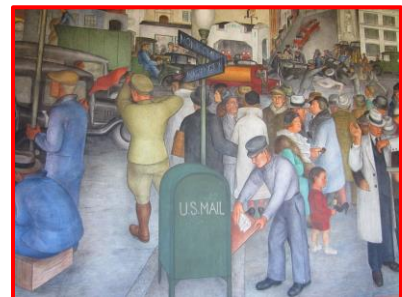
FRANKLIN D. ROOSEVELT President Franklin Delano Roosevelt took office in 1932. He believed in active government and experimentation with public programs. He was labeled as a “progressive” politician and his solution to the economic woes of the Great Depression brought about an important change in the role and activities of the United States government. He increased the power of the Government and, unlike Hoover, took strong and decisive steps designed to stimulate the economy. One of the first steps was to gather a “brain trust” as his advisors. He brought professors, lawyers, business leaders and social welfare proponents to Washington to advise him on economic issues. He also assembled a strong cabinet and was greatly influenced by their thoughts and opinions. This cabinet included Secretary of the Interior Harold Ickes, Secretary of State Cordell Hull, Secretary of Agriculture Henry Wallace, and Labor Secretary Frances Perkins, the first woman cabinet member in American history. Roosevelt was also heavily influenced by his wife Eleanor, a keenly intelligent woman whose activist philosophy had been shaped by the woman’s movement of the early 20th century. Working within this sphere of influence, Roosevelt developed the New Deal, which was designed to promote economic relief from the Depression and design economic recovery for the United States. Establishing the foundation of the modern welfare state while preserving the capitalist system, the New Deal experimented with unprecedented activism to relieve the social and economic dislocation experienced by “one-third of the nation.” Federal programs extended not only into American business, agriculture, labor, and the arts; but into people’s daily lives. Despite a mixed legacy with respect to recovery and reform, the political response under Roosevelt proved that economic crisis did not require Americans to abandon democracy. Throughout his presidency, Roosevelt addressed the American public in radio speeches, which he called “Fireside Chats” and in the chat of May 7, 1933, he outlined his belief in the New Deal:

Two months ago, we were facing serious problems. The country was dying by inches. It was dying because trade and commerce had declined to dangerously low levels; prices for basic commodities were such as to destroy the value of the assets of national institutions such as banks, savings banks, insurance companies, and others. A prompt program applied as quickly as possible seemed to me not only justified but imperative to our national security...

PROGRAMS OF THE NEW DEAL

Social Security Act - established a program, which still exists today, designed to pay age 65 or older a continuing income after retirement.

PWAP (Public Works of Art Programs) - supported the creation of works of art and emphasized the interrelatedness of culture with all aspects of life, not the separateness of a rarefied art world. Murals painted by artists hired by the PWAP (*such as the one to the right*) still exist today all over the country in post offices and government buildings.



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FERA (Federal Emergency Relief Administration) - established in 1933 to make federal grants to bolster efforts of state and local governments.

WPA (Works Progress Administration) - a massive job relief program introduced in 1935. It, and other New Deal initiatives, lost steam, however, by the end of the 1930's, as World War II broke out in Europe and America began to shift its focus from domestic and economic reform to foreign policy and defense.

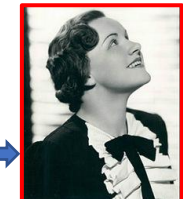
THE FACES OF ANNIE

Annie contains references to people from the 1930's. Just as in the comic strip, the *Annie* of the show interacts with real world figures and these colorful characters give the show a sense of place and time.

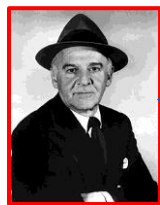
Jack Dempsey – US Heavyweight Boxing Champion from 1921 to 1926



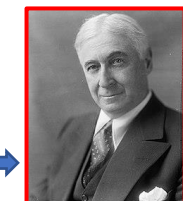
Beau Brummell - George Bryan "Beau" Brummell (7 June 1778 – 30 March 1840) was an iconic figure in Regency England. He established the mode of dress for men that rejected overly ornate fashions for one of understated, but perfectly fitted and tailored garments.



Ma Perkins / Helen Trent – Characters in popular radio soap operas which broadcast in daily installments.



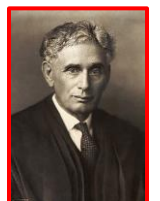
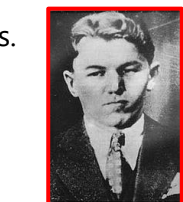
Walter Winchell – Newspaper columnist and radio broadcaster who reported on celebrities and politicians.



Bernard Baruch – A U.S. financier and government advisor who gained his wealth in the stock market.



John Dillinger / Baby Face Nelson – Notorious gangsters of the 1930's.



Justice Louis Dembitz Brandeis – Associate Justice of the Supreme Court from 1915 to 1939.

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J. Edgar Hoover – an American detective and the first Director of the Federal Bureau of Investigation (FBI) of the United States.



Jimmy Walker – Mayor of New York during the 1930's, who was only 5'-2" tall.

ANNIE QUIZ

After you see the show and read this study guide, see how many of these questions you can answer!

- 1) In what year does *Annie* take place?
1922, 1933, 1965, or 1999
- 2) Who was U.S. President at the time of *Annie*?
John F. Kennedy, William H. Taft, William J. Clinton, or Franklin D. Roosevelt
- 3) Who has the first line in the play?
Molly, Annie, Pepper, or Miss Hannigan
- 4) What is the name of the head butler in Mr. Warbucks' mansion?
Marty, Jeeves, Smithers, or Drake
- 5) What is the name of the host of the "Hour of Smiles" radio show?
Bobby Boy, Timmy Till, Burt Healy, or Bill Smiley
- 6) When Rooster and Lily try to take Annie away from Daddy Warbucks, what are the false names they use?
Fred & Hilda Worth, Jack & Claire Bennet, Ralph & Shirley Mudge, or Paul & Lucy Tonner

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