

MUSIC THEATRE INTERNATIONAL

MUSIC THEATRE INTERNATIONAL is one of the world's major dramatic licensing agencies, specializing in Broadway, Off-Broadway and West End musicals. Since its founding in 1952, MTI has been responsible for supplying scripts and musical materials to theatres worldwide and for protecting the rights and legacy of the authors whom it represents. It has been a driving force in cultivating new work and in extending the production life of some of the classics: *Guys and Dolls*, *West Side Story*, *Fiddler On The Roof*, *Les Misérables*, *Annie*, *Of Thee I Sing*, *Ain't Misbehavin'*, *Damn Yankees*, *The Music Man*, *Evita*, and the complete musical theatre works of composer/lyricist Stephen Sondheim, among others. Apart from the major Broadway and Off-Broadway shows, MTI is proud to represent youth shows, revues and musicals which began life in regional theatres and have since become worthy additions to the musical theatre canon. MTI shows have been performed by 30,000 amateur and professional theatrical organizations throughout the U.S. and Canada, and in over 60 countries around the world. Whether it's at a high school in Kansas, by an all-female troupe in Japan or the first production of *West Side Story* ever staged in Estonia, productions of MTI musicals involve over 10 million people each year.

Although we value all our clients, the twelve thousand high schools who perform our shows are of particular importance, for it is at these schools that music and drama educators work to keep theatre alive in their community. MTI shares with these educators the goal of raising the next generation of theatre artists and audiences. To help these educators, it has taken a leading role in theatre education by creating MTI THEATRICAL RESOURCES, a "theatrical tool box" designed to help not only ensure the success of each musical production, but also to establish the study of musical theatre as a permanent part of the school curriculum. These resources include: STUDY GUIDES designed to bring the study of specific shows into the classroom; MTI REHEARSCORES® which provide unlimited rehearsal accompaniment via an easy-to-use, fully interactive computer program on disk; professional TV SPOTS allowing companies to affordably advertise on television in local markets; LOGO PACKS to aide in poster and program design; TRANSPOSITIONS-ON-DEMAND to allow flexibility in casting and musical key changes; and VIDEO CONVERSATIONPIECES™ featuring video seminars with artists such as Martin Charnin, Stephen Sondheim and Scott Ellis discussing the creation of their shows from inception to production.

MTI is also a leader in providing materials to meet the increasing demand for symphonic arrangements of popular theatre music. The MTI CONCERT LIBRARY offers arrangements of selected songs, as well as full scores from Broadway shows.

Musicals are America's premiere contribution to the theatre and MTI is firmly committed to supporting and nurturing a musical theatre that will continue to develop and flourish into the next century.





Book by Music by Lyrics by
THOMAS MEEHAN CHARLES STROUSE MARTIN CHARNIN

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About Annie

Turning Harold Gray's "Little Orphan Annie" into a musical comedy was the inspiration of lyricist-director Martin Charnin, who convinced composer Charles Strouse and librettist Thomas Meehan to join in creating it. The show, which places Annie, Daddy Warbucks and Annie's mutt, Sandy, in New York City in the midst of the Depression, opened on Broadway on April 21, 1977. It went on to win seven Tony Awards and became the third longest running musical of the of the 1970s with 2,377 performances.

Librettist Thomas Meehan described *Annie* as "a metaphorical figure standing for innate decency, courage and optimism in the face of hard times, pessimism and despair." Writing in *The World of Musical Comedy*, author Stanley Green has said, "As a direct descendent of Dorothy in *The Wizard Of Oz* and *The Wiz*, *Carnival's* Lili and *Oliver!'s* Oliver, she has unquestionably taken her place as Broadway's most beloved waif of all times."

The immense, enduring popularity of *Annie* resulted in the creation of *Annie Warbucks*, a second musical starring the beloved red-haired moppet. It opened at the 499-seat Variety Arts Theatre on August 9, 1993. In the best comic strip tradition, *Annie Warbucks* begins exactly where *Annie* leaves off. As the curtain rises on *Annie Warbucks*, the sun has come out and Annie and Daddy Warbucks are together forever — until the authorities announce that Daddy has to find Annie a mother or return her to the orphanage. The adventure continues with new songs, new heroes, new villains and new problems to be solved.

Characters in *Annie*

THE ORPHANS (MOLLY, PEPPER, DUFFY, JULY, TESSIE and KATE)

ANNIE

MISS HANNIGAN

SANDY

PRESIDENT FRANKLIN DELANO ROOSEVELT

GRACE FARRELL

DRAKE

MRS. PUGH

OLIVER WARBUCKS

ROOSTER HANNIGAN

LILY

BONNIE BOYLAN

CONNIE BOYLAN

RONNIE BOYLAN

FRED MCCRACKEN

BERT HEALY

LOUIS HOWE

HAROLD ICKES

HANS MORGENTHAU

CORDELL HULL

BUNDLES MCCLOSKEY, SOUND EFFECTS MAN, DOG CATCHER, HONOR
GUARD, JIMMY JOHNSON, LT. WARD, SOPHIE, CECILLE, A STAR-TO-BE,
PERKINS, NBC PAGE, HOOVERVILLE-ITES, POLICEMEN, SERVANTS,
NEW YORKERS

Plot Synopsis

Act I

Scene One: It is 3 A.M. on a chilly morning in early December, 1933. Six orphans are asleep in the dormitory of the Girls' Annex of The New York City Municipal Orphanage. The orphans are Molly, who is 6; Kate, who is 7; Tessie, the cry-baby, who is 10; Pepper, the toughest, who is 12; July, the quietest, who is 13; and Duffy, the biggest, who is also 13. Molly is just waking up from a dream and crying out for her mother. The other orphans wake up and begin arguing. Annie, who is 11, runs in with a bucket. She has been cleaning because she is being punished by Miss Hannigan, the villainous director of the orphanage. Annie comforts Molly, who begs her to read the note that Annie's parents left when they abandoned her. Pepper reminds the group that they also left Annie one-half of a silver locket and kept the other half with a promise to reclaim her one day. Annie then pulls Molly close to her and sings about the parents she imagines, but has never known ("Maybe").

Thinking about her parents inspires Annie to run away from the orphanage to search for them. She packs a bag and is ready to leave when she is discovered by Miss Hannigan. Miss Hannigan makes all the orphans get up to scrub floors and strip beds to "pay" for Annie's misbehavior. Their complaints that it is four o'clock in the morning fall on deaf ears. As they clean, the orphans complain about their difficult circumstances ("It's A Hard Knock Life").

In the morning, when Bundles McCloskey, the laundry man, comes to make a pick-up from the orphanage, the orphans take advantage of the fact he is flirting with Miss Hannigan by sneaking Annie out of the building in a laundry bag. Realizing Annie has escaped, Miss Hannigan calls for the police as the orphans celebrate.

Scene Two: Annie is on a street lined with tenements when she encounters a mutt, who is being chased by dogcatchers. She rescues him and sings "Tomorrow," expressing her feelings that both she and the dog have to believe everything will be fine for them in the future. When a policeman makes her prove the mutt is her dog, she names it Sandy on the spot and then calls it to come to her. The dog miraculously responds and they become a team.

Scene Three: Annie comes upon a Hooverville (a Depression style shantytown of jerry-built shacks under a bridge on the East River). The residents of the makeshift town, who have lost their homes and their fortunes in the economic turmoil that is enveloping America, are cooking stew over an outdoor fire. They sing about their plight, for which they blame Herbert Hoover, the former president ("We'd Like to Thank You"). The group befriends Annie and Sandy, offering them stew. Annie tries to cheer them up,

insisting the future will be brighter. A policeman breaks up the crowd, driving the squatters away from their makeshift homes. Annie and Sandy run away.

Scene Four: Back at the orphanage, Miss Hannigan is being tormented by the orphans. She expresses her disgust with her lot in life as the keeper of "Little Girls." She has just settled down to enjoy a radio soap opera, when a policeman returns Annie. As Miss Hannigan is threatening Annie, Grace Farrell, an attractive, well-dressed young woman, enters carrying an attaché case. She is the private secretary of the billionaire Oliver Warbucks, who wants to invite an orphan to his mansion for Christmas. Annie campaigns for the opportunity but Miss Hannigan does everything in her power to discredit Annie, even claiming the child is a drunk and a liar. Grace is instantly drawn to Annie and is determined to bring her to the Warbucks mansion. She demands that Miss Hannigan sign the required papers and she escorts Annie to a waiting limousine.

Scene Five: Grace brings Annie to Mr. Warbucks's mansion and introduces her to the servants. Annie is in awe of her new surroundings and she is made to feel completely welcome by the staff ("I Think I'm Gonna Like It Here"). Oliver Warbucks arrives on the scene. He is a powerful figure in the country and a pivotal player in the current economic crisis. He rarely stops thinking about business and is taken aback by Annie's appearance in his house. He had expected the orphan to be a boy and is puzzled by the prospect of dealing with a little girl. Yet almost immediately he feels a deep connection to Annie's spunk and personality, which remind him of his own humble beginnings. Contrary to his usual behavior, he decides to take a night off. Warbucks escorts Annie to see a movie at the Roxy, treats her to an ice cream soda and a hansom cab ride around Central Park.

Scene Six: As she tours New York with Warbucks and Grace, Annie sees the city in a new way ("N.Y.C."). At the end of the evening, Annie is exhausted and Warbucks carries her home. As they leave Times Square, the faithful Sandy enters and then forlornly wanders off in search of Annie.

Scene Seven: Grace arrives at the orphanage to tell Miss Hannigan that Oliver Warbucks wants to adopt Annie. She leaves just as Miss Hannigan's brother, Rooster, arrives with his girlfriend, Lily. Rooster has come to borrow money from his sister. When Miss Hannigan refuses, he reminds her of their mother's lullaby ("Easy Street"). As they lament their own misfortunes, Miss Hannigan shares the news of Annie's pending adoption by Warbucks.

Scene Eight: Warbucks is talking on the telephone to the President of the United States, Franklin D. Roosevelt. A package from Tiffany & Co. arrives, which contains a silver locket for Annie. Warbucks tells Annie that he wants to adopt her and gives her the locket. Instead of the happy response he imagined, Annie begins to weep. When he learns about her dream of finding her parents and the secret of the half-locket she has treasured for so long, he sets his own feelings aside and orders an exhaustive

search for Annie's parents ("You Won't be an Orphan for Long"). The first act ends with Annie's optimistic reprise of "Tomorrow." Warbucks laments his loss, but is resolved to find her real parents.

Act II

Scene One: Annie and Warbucks are guests on the popular Bert Healy radio show. They make a plea for Annie's parents to return and Warbucks offers \$50,000 to anyone who can prove they are her mother and father. The show closes with the radio actors singing "You're Never Fully Dressed Without A Smile."

Scene Two: The orphans are listening to Bert Healy's radio show and singing their own version of "You're Never Fully Dressed Without A Smile." Miss Hannigan, furious about Annie's good fortune, sends them out of the room. Rooster and Lily arrive, disguised as Ralph and Shirley Mudge, claiming to be Annie's parents. They reveal who they are to Miss Hannigan and share their plot to claim Annie and the \$50,000 reward. Once they have the money, they plan to do away with Annie and live in the lap of luxury.

Scene Three: President Roosevelt and members of his cabinet are listening to a popular radio commentator attack the President's policies. Warbucks and Annie arrive in the Oval Office. As Warbucks and the government officials discuss the depressing facts about the economic situation (strikes, riots, floods, dust storms and crime), Annie counters by singing "Tomorrow." The president reacts to her viewpoint with enthusiasm and makes the cabinet members sing along. When Warbucks and Annie hear the news that hundreds of people claiming to be Annie's parents are surrounding the Warbucks mansion, they immediately return to New York. Inspired by Annie's optimism, the cabinet members and the President invent the New Deal.

Scene Four: At the mansion, Annie and Warbucks discover that Grace has already interviewed and dismissed the throng of people who claimed to be Annie's parents — no one mentioned anything about a locket. The maker of Annie's locket has also reported that the purchasers cannot be traced. It appears that Annie's quest cannot have a happy ending. Trying to console her, Warbucks declares his own feelings about Annie and her importance in his life ("Something Was Missing").

Scene Five: Warbucks's plans to adopt Annie are set in motion, as are the preparations for the party to celebrate the adoption. Annie and Warbucks express their delight with the idea of becoming father and daughter ("I Don't Need Anything But You"). Everyone at the mansion becomes involved in the preparations for the festivities. As they dress Annie and decorate the mansion, they sing the praises of "Annie." As Supreme Court Justice Brandeis is about to pronounce the the adoption final,

Rooster and Lily, disguised as Ralph and Shirley Mudge, appear with the other half of Annie's locket.

They also have Annie's birth certificate, which has been supplied by Miss Hannigan. They announce their intention to take Annie home to live with them in New Jersey on a pig farm. Warbucks convinces them to let Annie spend Christmas with him at the mansion. The Mudges can pick her up the next day. They agree and leave. Everyone toasts Annie Mudge. As Grace escorting Annie upstairs, she remembers having seen Mr. Mudge before. Warbucks calls President Roosevelt to ask a favor.

Scene Six: The next morning, Annie waits apprehensively for the Mudges to claim her. President Roosevelt arrives with the news that the FBI has analyzed the handwriting on the note Annie's parents left behind to trace their identity. The investigation revealed her real parents were named David and Margaret Bennett and that they are dead. The Mudges are impostors. Annie and Warbucks declare their love for each other. They realize only Miss Hannigan could have given the Mudges the locket and birth certificate. Miss Hannigan arrives with the orphans to celebrate Christmas. As the Mudges arrive to claim Annie, another communication from the FBI reveals their true identities as Rooster and Lily. Miss Hannigan tries to save herself by pretending to have no association with them and begins leading the orphans in Christmas carols. All three are hauled off to jail and Annie introduces the orphans to Warbucks. She promises they will have a much better life in the future and everyone sings about "A New Deal For Christmas." A huge package arrives for Annie; when she opens it Sandy jumps into her arms.

Themes and Topics to Explore

Questions and Assignments

Our study guide includes a wide-ranging list of themes and topics suggested by the style and content of *Annie*. Avenues for exploring each theme and topic are suggested in the form of:

QUESTIONS: Designed to prompt in-class discussion before and after viewing or reading the show.

ASSIGNMENTS: Designed to be researched and written out of class.

Annie as Drama

Questions and Discussion Prompts

- Tell the story of *Annie* in one sentence.
- Tell the story in one paragraph — include the main characters.
- Tell the story as it develops, action by action, through the play.
- Tell the story as a series of causes and effects. List each action taken by a character (cause) and what happens in the story as a result (effect).
- What is the theme of *Annie*? How are theme and plot different?
- When did the action of *Annie* first start to grab your attention? Where did you start to be interested, start to care, start to become excited or delighted?
- Turning points are key moments in our lives or in the lives of characters in dramas. A turning point changes the course of our lives forever. What are the key turning points in the plot of *Annie*?
- Trace the shifting moods of happiness and despair in *Annie*.
- If you had the chance to retitle *Annie*, would you keep the title or invent one of your own? What would you call it?

Assignments: Research and Writing Prompts

- Write an essay describing how one of the following emotions plays a role in the plot of *Annie*.
 - a. Love
 - b. Jealousy
 - c. Selfishness
 - d. Loneliness
 - e. Compassion
 - f. Optimism
- Retell the basic story of *Annie*, but set in a different period of history.

The Characters in Annie

Questions and Discussion Prompts

- What is the function of characters in a musical play? Could you create a musical play, story or film without characters?

- What is the difference between a major and minor character? Who are the major characters in *Annie*? Who are the minor characters?
- Who was your favorite character? Why?
- With which character did you sympathize most? Why?
- Did you recognize anything that reminded you of yourself in any of the characters?
- Annie is not a one-dimensional character. What are some of the character traits that give her more than one dimension? What draws Grace Farrell to Annie when she first visits the orphanage?
- Describe the occasions when Annie outsmarts an adult in the show.
- How do Annie and Oliver Warbucks change by the time the play ends? Try to identify the specific moments of change.
- What do you think is more important: the musical play as it is written down or the play as it brought to life by the performers? Which one is the “real” play?

Assignments: Research and Writing Prompts

- List the characteristics of Annie, Oliver Warbucks, Grace Farrell, Miss Hannigan, Rooster and Franklin Delano Roosevelt. Where did you learn this information? From dialogue, lyric, music or design elements such as costumes?
- When playwrights create characters, they often invent “character maps” before they begin to write. These “maps” list everything about characters; from their favorite color to their political beliefs. A character map tells us what is in that character’s pockets and that character’s heart. Write a character map for Annie, Miss Hannigan and Oliver Warbucks. Include details from *Annie* and add details of your own invention.
- “Back stories” are the histories of characters before we meet them. Tell the “back story” of a character from *Annie*.
- Create a character map for one of the minor characters (i.e. Pepper or Drake). Does your map suggest ways in which that character could be more important in the play?
- Create a character map for a character of your own invention. Write a short story about the character using the map as a departure point.
- During *Annie*, we follow Annie, Oliver Warbucks and Miss Hannigan on a journey. Tell the story of each character’s development in the show.
- Describe a typical day in Annie’s life at the orphanage and then describe a typical day in her life at the mansion.
- Describe a typical day in Oliver Warbucks’s life — before and after he meets Annie.

- Oliver Warbucks comes from Hell's Kitchen. Where and what is Hell's Kitchen? What is the source of his wealth? Which billionaire industrialists was Harold Gray possibly satirizing when he wrote about Warbucks? Why do you think Gray named him "Warbucks?"

Miss Hannigan as a Villain

Questions and Discussion Prompts

- Does Miss Hannigan show any genuine feeling for Annie and the other children?
- How did you feel about Miss Hannigan? Were you comfortable laughing at someone who was capable of such negative behavior? Did you think she had any redeeming characteristics? Why do you think the authors made her so reprehensible? What is gained and lost by making her so comic a character?
- How does Miss Hannigan feel life has treated her? Is this any excuse for her behavior?
- What did you find most disturbing about Miss Hannigan?
- How did you feel about Miss Hannigan making the other children work when Annie was being punished? Have you ever had to pay for someone else's mistake?
- Do you think Miss Hannigan would have attempted to claim the reward money without the influence of her brother Rooster?
- How do the orphans deal with Miss Hannigan and the trouble she brings into their lives?

Assignments: Research and Writing Prompts

- Create a scenario for a play that features a comic villain. Tell the story of the play in several paragraphs and write a full character description of the villain.
- When Miss Hannigan sings about herself in "Little Girls," she uses the phrase "lucky me" ironically. What is irony?
- Miss Hannigan listens to radio soap operas. Explore the history of radio soap opera. What soaps were popular in the 1930s? Listen to a radio soap on an audio cassette. Why are these programs so important to her?

Annie and the Concept of Family

Questions and Discussion Prompts

- What does Annie learn about “family” in the course of the show? How does she learn it?
- What is your definition of a family?
- Why does Oliver Warbucks feel so strongly about Annie from the start? What elements of his own history open him up to the possibility of making a home for her? What does she bring into his life?
- Why does Annie identify so strongly with Sandy?
- How important is Oliver Warbucks’s wealth to Annie?

Assignments: Research and Writing Prompts

- Interview someone who lives in an “unusual” family. What do all families have in common?
- Write about the kind of family you would like to have someday. Would you consider adopting children as part of this family structure?
- Annie has to let go of her dream of finding her real parents. Write about a cherished dream that you have had to give up.

Annie as a Comic Strip

Questions and Discussion Prompts

- “Little Orphan Annie” is one of the most popular and longest-running serial comic strips in history. What do you think explains its longevity and popularity?
- Why do people read comic strips? Do you? Do your parents?

Assignments: Research and Writing Prompts

- Research the history of the comic strip “Little Orphan Annie.” Learn about the life of Harold Gray. At what point in Annie’s life did the reading audience first meet her when the strip began in 1924?
- “Little Orphan Annie” inspired a decade-long radio show, three films and two musicals. Learn about the radio show and the films.
- Research the history of Daddy Warbucks and Sandy in the strip.
- Relate some of the adventures Annie had in the strip.

- Research the history of comic strips in America. Why were they originally introduced?
- Describe the early comic strips of the 1890s. How were strips such as “Little Nemo in Slumberland” and “The Katzenjammer Kids” different from strips we see today?
- How did the Depression effect the comic strip industry? What are some of the strips that were born during the Depression?

America in 1933

Questions and Discussion Prompts

Go to the library and read *The New York Times* for December 11-25, 1933, the period of time during which the action of *Annie* takes place. Answer the following questions based on your research:

- What major international and national events took place during this period?
- What major events took place in New York City during this period?
- Describe the advertisements you read. What was being sold? How much did these products cost? Compare these advertisements to those you might see for similar products today.
- What were some of the films and plays being advertised?
- Describe the radio listings you found.
- What do you notice about the clothing being worn by people in photographs? What other information about the period can you learn from looking at the photographs?

Assignments: Research and Writing Prompts

- Interview a group of relatives or others in your community who lived through the Great Depression. Tape record your interviews and combine them with those recorded by your classmates to create an oral history. Carefully prepare a list of questions before your interview that reflect the things you are most curious about and would also be important for your own children to hear about.
- Imagine you are taken by a time machine back to 1929. Write a series of diary entries describing events in your life from the day of the stock market crash until 1933.
- Imagine your parents lose their jobs and their savings disappear in a bank failure. Write about how you envision your family would survive.
- Research the stories of working Americans who lost their jobs and were made homeless in the 1930s.

- Oliver Warbucks had messages from John D. Rockefeller, Mahatma Ghandi and Harpo Marx, three important personalities of his era. Briefly identify each of these men.
- Oliver Warbucks describes an eleven-hour flight between Chicago and New York. Read about the history of aviation to learn how air travel has changed since 1933.
- What kinds of commercials are presented on the radio during *Annie*? Try to find some other commercials from the period. How did they differ in style and approach to commercials of our day?

The Great Depression

Questions and Discussion Prompts

- What is a “depression”?
- How would you describe the current state of the American economy?
- Are there similarities between the state of American economy during the depression and the state of the economy today?
- Do you see individuals in difficult economic straits in your own community?
- What kinds of people became “apple sellers” during the Great Depression?

Assignments: Research and Writing Prompts

- Describe the economic prosperity America enjoyed during the 1920s.
- Trace the history of “buying on credit” in America. How did credit buying affect the Depression?
- Research the American coal mining, railroad and textile industries. Trace their historical development and describe their economic health in 1929.
- Explore what actually happened on October 24, 1929, when the collapse of the American stock market began. Draw a chart showing how this event trickled down to affect the lives of an “average” American.
- Research the major depressions and economic panics in the history of the American economy. How do they compare in terms of social impact to the Great Depression of the 1930s described in *Annie*?
- Learn how the stock market works. Prepare a five-minute speech with visual aids in which you clearly explain the operation of the market. Call a local brokerage firm and arrange to interview a stockbroker. Learn how the market currently operates and what safeguards might prevent another severe depression from taking place.

- Imagine that all the banks in America failed tomorrow. Write a news report that would describe the aftermath of such an event.
- Explore the history of the National Industrial Recovery Act (popularly called “The New Deal”). The most visible part of the program was the Works Progress Administration (WPA), which hired unemployed Americans to build roads and public buildings. Many roads, bridges, libraries, city halls, auditoriums and other public buildings still used today were products of that program. Go to your local library or historical society to discover what WPA projects were constructed in your area and how many of them are still standing.
- In recent years, there have been a number of scandals related to the savings and loan industry and major reorganizations of American banks. Research the way in which our banking system works. Explore the health of our banking system and the checks and balances designed to prevent mass bank failures such as those that followed the Wall Street crash of 1929.
- How did the Wall Street crash of 1929 affect world trade? What effect did the collapse of the structure of international trade have on the individual?
- Write a story about a family who has its entire way of life changed by the Wall Street crash of 1929.

Employment, Job Security and Social Security

Questions and Discussion Prompts

- In 1932 there was no unemployment insurance, public welfare, AFDC or Social Security. If individuals lost their jobs and their savings disappeared as the result of a bank failure, what did they do?
- If one or both of your parents lost their jobs tomorrow, what might happen to your way of life?
- What is the status of job security and employment in your community? How does a changing economy affect jobs and job security?
- What are some of the ways individuals can prepare to better survive such cataclysmic events as depressions, bank failures or job loss?

Assignments: Research and Writing Prompts

- Research the history and current status of unemployment insurance in your state.
- Investigate the history of Social Security. When did the Social Security Act come into existence? Describe the public assistance and insurance programs it created.

- Speak with individuals who were alive before the existence of Social Security. Learn what its creation meant to individual Americans. How did older people who did not have private pensions survive economically prior to the existence of Social Security?
- What are some of the current problems with the Social Security system? What are some of the proposals for solving these problems? Which do you support?
- Imagine the Social Security system has gone bankrupt. Describe what might happen in America if this occurred.

Homelessness

Questions and Discussion Prompts

- Does homelessness exist in your community? What are its economic causes? What is your local government doing about it?
- How do you feel when you see a homeless person? How do you respond? Why?
- Have you volunteered to help others in your community? If there were an event of the magnitude of the Depression or a major natural disaster in your community, would you be inclined to help? Why or why not?
- If you suddenly found yourself without a home tonight, what would you do? Think through the daily routine of your life and list all the things you would be forced to change or not be able to do as a result of having no place to call home.

Assignments: Research and Writing Prompts

- Research the current level of homelessness in the United States.
- Create a character who is homeless. Write an essay about a day in the character's life. Consider your character's feelings about the situation.
- Interview a staff member at a local shelter to learn who the homeless in your community are.
- The characters living under the bridge in *Annie* are living in a groups of shanties called "Hooverville." Research the "Hoovervilles" which grew up around the country during the Depression. Why were they called "Hoovervilles"?
- Research the bread lines and soup lines of the Depression. Compare them to the soup kitchens that exist today.
- Listen to the song "Brother Can You Spare A Dime" by E.Y. "Yip" Harburg and Jay Gorney. What do you learn about the singer's state of mind from the song?

Franklin Delano Roosevelt and the Depression

Questions and Discussion Prompts

- How is Franklin Delano Roosevelt (FDR) portrayed in the show? Do you think this portrait is historically accurate?
- FDR is perhaps best known as the father of the New Deal. How are his presidency and his accomplishments regarded today? Do they still influence our lives?
- Investigate the role played by First Lady Eleanor Roosevelt and her influence in her husband's political life. Why was she considered a controversial figure?

Assignments: Research and Writing Prompts

- Research the presidency of Herbert Hoover, FDR's predecessor. Do you believe Hoover was in some ways responsible for the Depression? Why or why not?
- Research the life of FDR before he became president.
- Describe the election campaign of 1932.
- When he became president, what were some of the first actions Roosevelt took to calm the country and restore confidence?
- Describe some of the social programs introduced by Roosevelt.
- Find other works (films, books, plays, etc.) in which Roosevelt is portrayed. How do those portrayals of Roosevelt compare with his treatment by Meehan, Charnin and Strouse?
- Learn more about the members of the president's cabinet who are portrayed in *Annie* (Louis Howe, Francis Perkins, Cordell Hull, Harold Ickes and Henry Morgenthau).

Orphans and Orphanages

Questions and Discussion Prompts

- What is an orphan? What happens to orphans in your community?
- Have you ever worried about what would happen to you if you lost your parents or guardians?
- Are your natural parents the ones who raised you? Have you ever been to an orphanage or in a foster home? How did they differ from the orphanage in *Annie*?

Assignments: Research and Writing Prompts

- Research the almshouses in which children were kept during the 1800s.
- What were American orphanages like in the 1930s? Is the orphanage in the show an accurate portrayal of the kinds of institutions in which children without parents were placed? Miss Hannigan uses corporal punishment in *Annie*. Is this typical of the way children were treated in the orphanages of the 1930s?
- When did child care become government-regulated in the United States?
- Are there still orphanages? Are there orphanages in your community?

Adaptation and Musical Theatre**Questions and Discussion Prompts**

- *Annie* was adapted from a comic strip. Musical theatre works are frequently adapted from sources such as plays, novels, tales, short stories, films and television shows. How many examples of musical theatre works adapted from such source materials can you name?
- Name five musical theatre works that were original and not based on any other sources.
- What do writers add to a work from another medium in the process of adapting it for the musical stage?

Assignments: Writing and Research Prompts

- Go to your local library and read a series of “Little Orphan Annie” comic strips that were created during any year of the strip’s history. How does reading the strip differ from the experience of seeing the musical?
- What were the source works on which the following musicals were based?

Fiddler on the Roof

Hello, Dolly!

Sweet Charity

The King and I

Cabaret

Guys and Dolls

A Little Night Music

South Pacific

Annie as Musical Theatre

Questions and Discussion Prompts

- Would *Annie* have been as successful without music? Why or why not? How does the score heighten the basic storyline? How does it move the action of the show forward? What do we know because of the music that we might not know otherwise?
- Did the music and lyrics evoke time and place for you? Give specific examples.
- *Annie* features an overture which opens the show.
 - What is an overture?
 - What purpose does it serve?
 - To what convention can you compare an overture in other art forms?
- What is the meaning of the word “collaboration”? Why is the process of having more than one person create a musical called collaboration?
- How would you imagine a composer and a lyricist work together?

Assignments: Research and Writing Prompts

- Read a biography or autobiography of a famous musical theatre collaborator or collaborative team. Report on their creative collaborative process.
- Listen to other musical theatre scores by Martin Charnin and Charles Strouse to obtain a broader view of their approach to their craft and a deeper understanding of their artistic sensibilities. Since both of these artists have also collaborated with other lyricists and composers, compare their work when collaborating with each other and when collaborating with other artists. For example, listen to the score of *Bye Bye Birdie*, which Charles Strouse wrote with lyricist Lee Adams, and the score of *Two by Two*, which Martin Charnin wrote with composer Richard Rodgers. What similarities and differences do you notice in each collaboration?
- Why do theatre song lyrics rhyme? Write about something you wish would happen. First, write it free verse (un-rhymed and unmetred). Then write it in rhyme. How is the experience of writing in the two forms different?
- Select one of the following songs of *Annie*:
 - “Maybe”
 - “It’s The Hard-Knock Life”
 - “Tomorrow”
 - “We’d Like To Thank You”
 - “Little Girls”

"I Think I'm Gonna Like It Here"
"N.Y.C."
"Easy Street"
"You Won't Be An Orphan For Long"
"You're Never Fully Dressed Without A Smile"
"Tomorrow" (Reprise)
"Something Was Missing"
"I Don't Need Anything But You"
"Annie"
"A New Deal For Christmas"

1. Summarize the contents of the song. Discuss:
 - a. What do we learn about the character (or characters) who sing the segment?
 - b. What do we learn about the larger themes of the show from the song?
 - c. What makes the character or characters sing at this moment? Why do they sing instead of talk? What is the emotional energy of the moment that pushes them into song?
 - d. What does the song accomplish in terms of the plot? Where is the action when the song begins and when it ends?
 - e. Every dramatic scene has a "main beat" or central moment of importance. Does the song become the "main beat" of the scene in which it appears?
 - f. Does the song exist in real time (i.e., does each minute of stage time represent one minute of actual time in the world of the play)? Or does it take place in suspended time (does it magnify or expand the moment temporally) or compressed time (does it speed up time)?
 - g. What is the physical action of the character or characters during the song?
2. What is the meaning of the word "reprise"? What is its function? Which songs are reprised? Describe the way in which the song "Tomorrow" is reprised in *Annie*.
3. Imagine you have been asked to create a new song for the show. Who would sing it? Where in the show would it take place? What would it be about? What kind of music would it involve?

The AABA Song Form

Questions and Discussion Prompts

- Just as stories can be divided into paragraphs, songs can be divided into sections called stanzas. When we listen to a song, we are not always aware of its structure, but the arrangement of ideas into stanzas and the arrangement of these stanzas in relation to each other is very carefully thought out by the composer and the lyricist. Different songs are arranged in different patterns, depending on their meaning. One classic pattern is called AABA.

- A THE SUN'LL COME OUT
TOMORROW
BET YOUR BOTTOM DOLLAR
THAT TOMORROW
THERE'LL BE SUN!
- A JUST THINKIN' ABOUT
TOMORROW
CLEARS AWAY THE COBWEBS
AND THE SORROW,
'TIL THERE'S NONE!
- B WHEN I'M STUCK WITH A DAY
THAT'S GRAY,
AND LONELY,
I JUST STICK OUT MY CHIN
AND GRIN,
AND SAY,
OH
- A' THE SUN'LL COME OUT
TOMORROW
SO YA GOTTA HANG ON
'TIL TOMORROW
COME WHAT MAY
- TOMORROW!
TOMORROW!
I LOVE YA
TOMORROW!
- YOU'RE ALWAYS
A DAY AWAY.

- The stanzas of “Tomorrow” are arranged as a classic “AABA” pattern. This means that 3 sections (The A’s) are basically alike and one section (the B) is different. Can you find the A stanzas and the B stanza in the song?
- The last A stanza in an AABA song is often somewhat different in design than the first two A’s. Is this true in “Tomorrow”? An A stanza that is slightly different in design from the other A’s in an AABA song is called an A´ (A prime).
- Each part of an AABA song has a job to do. The first part of the song, the first A, sets up the situation. How does the first A of “Tomorrow” accomplish this?
- The second A of an AABA song tells more about the situation and deepens its importance to the singer. How does the second A in “Tomorrow” accomplish this?
- The third section, the B section of an AABA song, moves the action of the song forward. How does the B section of “Tomorrow” accomplish this?
- The final section, the A´, intensifies the emotion and the stakes, summarizing the message of the song. How is all this accomplished in the last A section of “Tomorrow”?
- Listen to the song. How does the music for the B section differ from the A sections? How does the music for the A´ section differ from the A sections? How does the music reinforce the thought of the song?
- Many songs have a key or central idea or word around which they are organized. This idea is called a “hook” because it grabs and brings the listener into the song. Often the hook is expressed in the same words as the title. What is the hook in this song?
- Do you think understanding the form of a song would help you to appreciate it more?

Assignments: Research and Writing Prompts

- Think of a current pop song arranged in an AABA format. Analyze it according to the process described above. Often a pop song does not have as much dramatic action as a theatre song. Does the singer progress in understanding the situation in your pop song? Can you find the hook?
- Write the lyric and/or music for an AABA song on a subject that you feel deeply about, for a character of your own invention. Be sure to include a hook.
- “N.Y.C.” is a love song to New York. Make up your own song about the town where you live.

Other Production Elements

- Design your own sets and costumes for *Annie*. Explain the reasons for your choices.
- Read about set designers and lighting designers to learn more about their role in creating musical theatre.

Create Your Own Musical

- Select another comic strip that could be turned into a musical.
 - Why would this comic strip make a good musical? How would it “sing”?
 - What role would music play in your work? What kind of music would your characters sing?
 - Outline your musical scene by scene.
 - Make a list of the characters.
 - Make a list of songs you might include.
 - Will your work include dance? How will dance be used?
 - Try to write the first scene, a turning point scene and the final scene of your musical.
 - Try to write a lyric or melody for one of these songs.
- What other comic strips have been turned into musicals?
- Do you think comic strips make good sources for musicals? What do the two forms have in common?

Critical Analysis

Assignment: Writing Report

- Write a review of a performance of *Annie*. You may wish to include any combination of the following elements in your review:
 1. Did the show hold your interest? How?
 2. Describe the manner in which the story was presented to the audience. What was the dialogue like?

3. What was the structure of the story? Was there a simple story or were there multiple stories? Was anything about the story unexpected? How did the story begin and end?
4. Describe the way music and lyrics worked in the show.
5. Describe the sets, costumes, lighting and musical accompaniment. How did these elements add to/or subtract from the meaning of the show?
6. Discuss the effectiveness of the performers.
7. Discuss the ideas presented in the show. Analyze their importance to your reader.
8. Explain why your reader should make an effort to see the show.

Appendix

The following background material and bibliography are designed to enrich your exploration of the Themes and Topics.

The History Of *Annie*

Shortly before Christmas, 1971, Martin Charnin, a lyricist and director, bought a collection of "Little Orphan Annie" comic strips and began imagining a musical comedy based on the main character. After convincing librettist Thomas Meehan and composer Charles Strouse to join him in writing the show, Charnin and his collaborators created the musical in fourteen months. However, it took four and a half years to get to Broadway because no producer thought it stood a chance.

Annie tried out at the Goodspeed Opera House in Connecticut where Andrea McArdle began in the role of Annie shortly before the opening. At Goodspeed, the show won the approval of Mike Nichols, who offered to produce it on Broadway. After a highly successful run at the Kennedy Center in Washington, D.C., the show opened on Broadway on April 21, 1977, and was quickly adopted by theatergoers. There were four road companies of *Annie*, which toured for three and a half years. In 1982, the movie version (starring Albert Finney, Aileen Quinn, Ann Reinking and Carol Burnett) was released. The show, which had cost \$800,000 to produce, made of profit of \$20 million, including a \$9.5-million movie sale.

There have been 27 major foreign productions of *Annie* and it has been revived yearly in Tokyo for the past 16 years. An *Annie* newsletter is sent out bi-monthly and the score is known world-wide. (There is a Spanish language recording in which "Tomorrow" becomes "Mañana.")

The sequel to *Annie*, *Annie 2: Miss Hannigan's Revenge*, went into rehearsal on November 6, 1989, and opened at the Kennedy Center in Washington, D.C. The show was revised and renamed *Annie 2* before re-opening at the Goodspeed Opera House and subsequently touring the country. It was renamed *Annie Warbucks* prior to opening to enthusiastic reviews at the Variety Arts Theatre in New York on August 9, 1993.

“Annie-Versaries”

August 5, 1924 — Little Orphan Annie is born! A new cartoon strip appears in the pages of *The New York Daily News* depicting the life and hard times of a little red-haired orphan girl with curiously blank eyes. Soon this comic will become one of the most popular newspaper strips in America.

September 27, 1924 — A moment in comic strip history: Annie meets Oliver Warbucks, who tells her, “Listen here, don’t you ever dare to call me Mister Warbucks again... you call me Daddy—see?” With that, a great partnership was formed that has survived bankruptcy, separations, accidents and even a faked death (Warbucks’, in 1944).

January 5, 1925 — Another moment in comic strip history: Annie rescues a puppy from some bullies and names him Sandy. Another lifelong bond is made as Sandy accompanies Annie on almost all her adventures. Drawn so he resembles an Airedale, Sandy was the only character to actually grow up in the strip.

November 16, 1927 — Annie is living with kindly Mrs. Pewter, who decides that Annie needs a new dress. The dress she makes for Annie is red with a white collar and cuffs; a trademark thereafter.

December 24, 1932 — The first movie called *Little Orphan Annie* is released by RKO and stars Mitzi Green.

November 30, 1938 — The second movie called *Little Orphan Annie* is released by Paramount and stars Ann Gillis.

May 9, 1968 — Harold Gray dies in California at age 74, after an illness of several months. The last strip drawn by him runs on July 21 but Annie’s adventures continue.

August 10, 1976 — A brand-new musical comedy called *Annie* opens at the Goodspeed Opera House in East Haddam, Connecticut. Hurricane Belle, cast changes and terrible reviews plague this early stage of production.

January 22, 1977 — Rehearsals begin for the pre-Broadway tryout of the musical. An exciting journey in the development of the show takes place over the next three months.

March 1, 1977 — The musical begins previews in the Eisenhower Theatre at the Kennedy Center in Washington, D.C. It is reworked almost constantly at this stage. On March 5, the pre-Broadway tryout opens officially. Soon after, the cast performs for President Carter at the White House.

April 6, 1977 — Previews begin at the Alvin (now Neil Simon) Theatre in New York City.

April 21, 1977 — Opening night on Broadway. Over the course of this production and its tours, some performers involved include Reid Shelton and Harve Presnell (Daddy

Warbucks); Andrea McArdle, Sarah Jessica Parker, Allison Smith and Alyssa Milano (Annie); Dorothy Loudon, Alice Ghostly, Betty Hutton, Jane Connell and June Havoc (Miss Hannigan); Rita Rudner (Lily); Mary Bracken Phillips (Grace); and Molly Ringwald (Kate).

June 5, 1977 — The accolades for the Broadway musical continue as the show wins seven Tony Awards: Costume Designer (Theoni V. Aldredge), Scenic Design (David Mitchell), Choreographer (Peter Gennaro), Actress in a Musical (Dorothy Loudon), Score (Charles Strouse & Martin Charnin), Book (Thomas Meehan) and Best Musical. Excerpts from the show (“Tomorrow”, “You’re Never Fully Dressed Without a Smile” and “Easy Street”) are performed for the telecast.

December 4, 1977 — “The *Annie* Christmas Show” is broadcast on NBC. This hour-long special weaves carols and show tunes into a story of the original cast planning their Christmas party. Excerpts from the show are performed.

March 23, 1978 — The First National Company of *Annie* opens in Toronto and goes on to tour mainly the eastern half of the United States for two and a half years.

May 3, 1978 — The show opens in London. Andrea McArdle plays Annie for the first month, then retires from the role.

June 23, 1978 — The Second National Company of *Annie* opens in San Francisco and goes on to tour mostly the western half of the United States for over three years.

August 5, 1978 — *Annie* opens in Japan.

October 25, 1978 — *Annie* opens in Australia.

October 3, 1979 — The Third National Company of *Annie* opens in Dallas and goes on to tour mostly the midwest for three years. There are now four American companies playing simultaneously.

January 14, 1981 — A champagne and Ovaltine (which sponsored the “Annie” radio show) press conference is held in Hollywood during which director John Huston announces his movie version of *Annie* starring Aileen Quinn (Annie), Albert Finney (Daddy Warbucks), Carol Burnett (Miss Hannigan), Ann Reinking (Grace) and Bernadette Peters (Lily). Columbia Pictures promises to make 1982 “the year of *Annie*.”

September 11, 1981 — Just as the First National Tour is closing, the Fourth National Tour opens in West Point, New York. Known as the “bus and truck” company, it tours across America for about two years.

May 21, 1982 — The movie version of *Annie* opens with gala premieres in New York, Los Angeles and Toronto. It is sent into limited release at larger theatres, some with souvenirs on sale in their lobbies. The film goes into wide release on June 18 and plays through the summer. The videocassette is released in December.

January 2, 1983 — The 2,377th and final performance of *Annie* on Broadway. The plan for *Annie 2* is announced at the curtain call.

July 24, 1984 — The 1984 National Tour opens in Atlanta.

January 3, 1986 — The 1986 National Tour of *Annie* opens in Rochester, New York, and tours for six months.

September 11, 1989 — Open auditions are held in New York to find a girl to play Annie in *Annie 2: Miss Hannigan's Revenge*.

November 6, 1989 — Rehearsals begin for *Annie 2* and its pre-Broadway tryout at the Kennedy Center in Washington, D.C., with plans to open the show at Broadway's Marquis Theatre on February 6, 1990.

January 4, 1990 — Amid daily revisions, *Annie 2* opens at the Kennedy Center. It closes on January 20, canceling its Broadway opening, to undergo major rewriting.

May 17, 1990 — A rewritten *Annie 2* opens at Goodspeed-At-Chester, Connecticut in an informal, workshop setting. Revisions continue for eight weeks.

August 9, 1993 — After a selective nationwide tour, *Annie Warbucks*, a totally new version of *Annie 2*, opens at the 499-seat Variety Arts Theatre in New York City. It runs for seven months.

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The Creators of *Annie*

THOMAS MEEHAN (*Librettist*) began his career as a writer of comic short stories and parodies for *The New Yorker* magazine. In 1977, he turned to writing for the Broadway theatre and won a Tony Award for the book of *Annie*. Following *Annie*, he wrote the book for Richard Rodgers' last Broadway musical, *I Remember Mama*. From Broadway he journeyed westward to Hollywood, where he co-wrote the screenplays of Mel Brooks' *To Be or Not to Be* and *Spaceballs*. Most recently, in collaboration with Lee Adams, he co-wrote the book for *Ain't Broadway Grand*. He and his wife, Carolyn, who divide their time between Greenwich Village and Newtown, Connecticut, have five more or less grown-up children between them, i.e. the ever-popular Kate and Joe Meehan plus a cheerful trio of Capsticks—Carrie, Chris and Eric, who is, of course, married to Patricia.

CHARLES STROUSE (*Composer*) has written the music for *Bye Bye Birdie* (Tony Award), *All American*, *Golden Boy*, *A Broadway Musical*, *Applause* (Tony Award), *Charlie and Algernon* (Tony nomination), *Annie* (Tony Award), *Mayor*, *Dance a Little Closer*, *Rags* (Tony nomination) and *Nick & Nora* (Tony nomination). In films, *Bonnie and Clyde*, *The Night They Raided Minsky's* and *All Dogs Go To Heaven* are among his scores. He founded and heads the ASCAP Musical Theatre Workshop and has been elected to the Songwriter's Hall of Fame. Mr. Strouse is married to choreographer Barbara Siman and has four children: Benjamin, Nicholas, Victoria and William.

MARTIN CHARNIN (*Lyricist*) originated the role of Big Deal in the Broadway production of *West Side Story* in 1957. He has been a director, lyricist, composer, librettist or any combination of the aforementioned, for *Fallout*, *Upstairs at the Downstairs*, *Hot Spot*, *Zenda*, *Put It in Writing*, *Kaleidoscope*, *Mata Hari*, *Ballad for a Firing Squad*, *La Strada*, *Nash at 9*, *The National Lampoon Show*, *Annie* (Broadway, London and five national companies), *Bar Mitzvah Boy* (London), *I Remember Mama*, *Lena Horne: The Lady and Her Music*, *The First*, *A Little Family Business*, *On the Swing Shift*, *Upstairs at O'Neal's*, *A Backers' Audition*, *Mike*, *The No-Frills Revue*, *Jokers*, *Cafe Crown*, *Laughing Matters*, *Sid Caesar and Company* and *Carnal Knowledge*. He has four Tony Award nominations, a Tony Award, three Grammy nominations, two Grammy Awards, three Gold Records, two Platinum records, six Drama Desk Awards and the Peabody Award for Broadcasting.

About the Great Depression

America enjoyed a boom of economic prosperity during the 1920s. There were high profits in a few industries due, in part, to greatly expanded credit buying by low-paid workers. Prices on the American stock market rose dramatically between 1924 and 1929. However, the health of the stock market proved deceptive. Lurking beneath the boom were dangerous economic weak spots, including a depressed agricultural sector and weaknesses in coal mining, railroads and textiles. By 1928, the construction boom had peaked.

The beginning of the collapse of the market was dramatically sudden. Thirteen million shares of stock were sold on October 24, 1929. The following Tuesday, October 29th, saw 16 million shares of stock sold and has since been referred to as Black Tuesday. The panic had begun. Hundreds of banks failed; thousands of businesses failed; millions of workers found themselves unemployed without warning. Even those fortunate enough to hold on to their jobs had their pay dramatically reduced. With no income, the unemployed were unable to pay their bills or meet other financial obligations, worsening the overall financial health of the country. There was a glut of products which very few people could afford to buy. As a result, prices fell. The agricultural segment of the economy almost failed completely. At the same time,

the country suffered a serious drought which created the "Dust Bowl" of the 1930s and led to the displacement of vast numbers of the Great Plains farmers.

Unfortunately for Herbert Hoover, the Great Depression coincided with his term as president of the country. Hoover was in office from 1929 to 1933 and during this time industrial stocks in the U.S. lost approximately 80 percent of their value; approximately 11,000 banks failed (thereby causing the loss of \$2 billion in depositors' money); farm prices fell by more than 50 percent; and the gross national product declined at a rate of more than 10 percent per year. In addition, one fourth of the labor force was out of work and more than 90,000 businesses failed completely.

As overwhelming as these statistics are, they can only begin to communicate the extent of the nation's suffering. Hundreds of ramshackle shantytowns sprang up all over the nation to house the huge numbers of homeless Americans. These "villages," which consisted of primitive shelters made of packing boxes and bits of scrap metal, were called "Hoovervilles" in ironic reference to President Herbert Hoover. The "Hoover blankets", under which thousands of the homeless slept on public park benches outside, were old newspapers. "Hoover flags" were empty pants and jacket pockets turned inside out. In the countryside, jackrabbits caught for food were known as "Hoover Hogs", and "Hoover Wagons" were the bodies of broken-down vehicles pulled by mules.

For the fortunate few who had jobs, typical annual earnings averaged: public school teacher, \$1,227; registered nurse, \$936; secretary, \$1,040; textile worker, \$435.

Since only a relative few had any income for discretionary spending, it hardly mattered that a new home could be bought for less than \$3,000, a man's suit sold for about \$10, shirts were offered for less than 50 cents, a pound of steak cost 29 cents and a loaf of bread cost a nickel.

The Depression caused not only deflated income and economic conditions but deflated hope as well. People waited, often by the hundreds, in bread lines and soup lines in every American city hoping for a bit of food. More than 20,000 Americans committed suicide in 1931. "Brother, Can You Spare A Dime?" by Jay Gorney and Yip Harburg, became the theme song of the period. At this time there were no federal programs to help keep working people from slipping into economic disaster. In addition, the ability of government to help relieve the country's economic distress was severely hampered by the limited flow of tax revenue to the government. President Hoover also opposed government intervention in the economic distress. In 1932, he took only one major action: the creation the Reconstruction Finance Corporation to lend money to failing corporations. This measure was seen by most voters as too limited a response to the situation and in the 1932 election Hoover was defeated by Franklin D. Roosevelt.

Roosevelt's first inaugural address, in March, 1933, will be best remembered for his statement that "... the only thing we have to fear is fear itself." During his first year in office, the new president was primarily concerned with the creation of the National Recovery Administration. This effort was abandoned after the Supreme Court, in 1935, declared the NRA unconstitutional.

During his second term Roosevelt shifted his focus to public works. By 1939 the government spent about \$4 billion constructing highways and public buildings. The Civilian Conservation Corps recruited young men from the streets and employed them planting forests and draining swamps. During Roosevelt's presidency, an average of more than 2 million people were employed in occupations ranging from musician and playwright to laborer by the Works Progress Administration. In addition, through the Farm Credit Administration, the government refinanced about 20 percent of the country's farm mortgages.

The Depression also was marked by increased labor union recruiting activity. The efforts of such men as Walter Reuther, John L. Lewis and Philip Murray resulted in the creation of new industrial labor organizations and the growth in union membership from 3 million in 1932 to more than 10 million in 1941. This activity was made possible in large measure by the enactment of the National Labor Relations Act of 1935.

While the Depression in the United States was severe, most of the countries of Europe, who were also struggling to recover from the extensive damage wrought by World War I, were suffering through even worse economic conditions. The international structure of world trade collapsed and each nation sought to protect itself by imposing high tariffs on imported goods, making matters worse. By the fall of 1931, the international gold standard had collapsed, further damaging hope for the recovery of trade.

As trade declined, countries tended to become more nationalistic in their economic policies. This exacerbated the difficulties. Economic hardship strengthened the political extremists of both the right and the left. One result of this was Adolf Hitler seizing power in Germany. The Great Depression contributed much to the increasing tensions that culminated in World War II.

Franklin Delano Roosevelt

Franklin Roosevelt was born to a wealthy family and had every advantage money, education and social position can buy. But he also knew great suffering as a result of a bout of polio which left him paralyzed for half of his life. He is best remembered for the many social programs instituted by his administration to alleviate the impact of the Depression.

Just prior to Roosevelt's inauguration, millions of depositors in attempting to withdraw their savings from banks all over the country, severely threatened the banking system.

On the day of his inauguration, FDR closed the banks by proclamation and summoned a special session of Congress to consider emergency legislation to address the problems of the banks. In less than a week, means were provided to give the banks the liquidity necessary to permit them to reopen. Unemployment insurance was created. The Social Security program was enacted and helped provide income for retired Americans. Laws were enacted that dramatically reduced the exploitation of child labor. The credit of the federal government saved millions of home and farm mortgages from foreclosure. The Tennessee Valley Authority was a major creation of Roosevelt's New Deal and allowed for public development of affordable electrical power.

Orphans in America

In the 1800s, orphaned children were kept in almshouses with adults who were diseased, mentally ill and often abusive of the children. In some states, this practice continued as late as 1910. Children were indentured and more emphasis was placed on the amount of work they could do rather than the care provided for them.

By 1933, children were no longer kept with adults, but the emphasis was still on their labor. Life in these orphanages was often deplorable. These conditions slowly changed as professionally trained and licensed caretakers took over from the unskilled caretakers of the past. Progress was not rapid until World War II when mothers went to work and day centers became popular. These women were often from well-to-do families and they were able to exert pressure to the government to regulate these care centers.

Child labor laws existed in some states as early as 1912, but were aimed at mining and factory work. In 1933, there was no minimum wage and children were commonly used for all other types of work, including the domestic work described in *Annie*. The Fair Labor Standards Act, passed in 1938, created a minimum age (16) and established a minimum wage that must be paid.

Comic Strips in America

Comic strips are a popular art form dating from the 1890s, when they were introduced into the Sunday color supplements of American newspapers as a means of promoting readership.

A strip usually consists of a series of drawings depicting humorous or adventurous incidents involving a recurring cast of characters. The cartoons are continued in frames, or panels, that follow in sequence across the page. Dialogue appears in speech balloons, although some text may occur between frames or within the panel.

James Swinnerton's cartoon strip "The Little Bears and Tigers," run by the *San Francisco Examiner* in 1892, was the first newspaper comic strip. The first successful comic series was Richard Outcault's "Down in Hogan's Alley," which debuted July 7, 1895, in Joseph Pulitzer's *New York World* as a single picture, or tableau, of life in an 1890s urban slum. Its central character, "The Kid," was a bald, impish tyke with a knowing grin. In 1896, the printer applied yellow ink to his costume, a night shirt, and he became widely known as the "The Yellow Kid."

William Randolph Hearst, publisher of *The New York Journal* and Pulitzer's chief rival, noted the success of "The Yellow Kid" and hired Outcault away from Pulitzer. Pulitzer retaliated by employing the *World* artist George Luks, later a leading Ashcan School painter, to carry on the same cartoon; as a result "Hogan's Alley" appeared in both papers simultaneously. The term "yellow journalism," referring to sensational journalistic practices, was inspired by this rivalry.

The first strip to make regular use of speech balloons was Rudolph Dirk's "The Katzenjammer Kids," which first appeared in 1897. In 1906, two first-rate graphic artists entered the comic strip lists: both Lyonel Feininger and Winsor McCay achieved an aesthetic quality that went beyond the popular notion of cartooning. Feininger created two strips, "Wee Willie Winkie's World" and "The Kin-der Kids," in a style that lay somewhere between Art Nouveau and expressionism. Feininger went on to become one of the most renowned artists of the German Bauhaus school. Winsor McCay, a master of Art Nouveau illustration, produced "The Dreams of a Rarebit Fiend" and "Little Nemo in Slumberland." His sweeping use of perspective and distortion for dream sequences was an inspiration to surrealists 20 years later. McCay was also a pioneer in the production of animated cartoons.

George Herriman's "Krazy Kat" (1911), a comic drama of love and rejection in the manner of a surreal *commedia dell'arte*, proved a hit with intellectuals because of its wit and advanced style. More typical of the cartoonist's hatched drawing style were the strips of Melt Gross and Rube Goldberg. Gross' "Dave's Delicatessen" (1930s) made use of Jewish ethnic humor; Goldberg's ingenious mechanical inventions represented a triumph of naiveté over perverse absurdities.

George McManus pioneered the domestic comic strip in "Newlyweds" (1904) and "Bringing Up Father" (1913). In brilliant calligraphic lines he satirized the pretentious settings and absurd fashions of the newly rich Maggie and Jiggs.

In 1908, Bud Fisher's "Mutt and Jeff" became one of the first strips to appear daily in a paper. After 1914, various syndicates distributed the funnies to papers throughout the country. New comics abounded, but they lacked some of the inventive draftsmanship and robust humor of the pioneer cartoonists. Harold Gray's durable and persevering "Little Orphan Annie" appeared in 1924. Flappers, working girls and sundry youths followed. Carl Ed's "Harold Teen" displayed the beanies and plus-fours of 1920s drugstore cowboys. Chic Young's "Blondie" is a survivor of that era. Domestic

scenes were represented by "The Gumps," "Toots and Casper," the vulgarian "Moon Mullins" and Skee-zix of "Gasoline Alley." In the lives of these innocent characters, poverty seemed a virtue, violence comic, and death nonexistent.

The 1930s Depression created a public ready and willing to escape realities. The freaky characters of Chester Gould's "Dick Tracy," begun in 1931, were on a par with such exotic adventure strips as "Tarzan," "Terry and the Pirates" and "Prince Valiant." These, and the science fiction series "Buck Rogers" and "Flash Gordon," created an appetite for further adventure heroes: "Superman," "Batman" and "Wonder Woman."

Super-adventure was rendered in a super realistic style that included chiaroscuro and anatomical accuracy, an approach introduced by cartoonists Harold Foster and Alex Raymond. The invincible super heroes served as models for the GIs of World War II.

The violence common to many comic books and strips came under attack during the 1950s and a convention of artists agreed (1954) to eliminate such material. The new strips, characterized by a breezy and original drawing style, returned to the funny-paper traditions of the past. Walt Kelly had already created (1949) "Pogo," a strip in which animals parodied the contemporary political scene. Most strips dealt with less controversial matter. The kids in Charles Schulz's still-popular "Peanuts," begun in 1950, spoke to the aspirations and frustrations of adults through the actions of children, while the all-comic-strip satirical monthly, *Mad Magazine* (1952), also appealed to people of all ages.

Comic books, which began as compilations of newspaper comic strips, took on a life of their own in the mid-1930s as new heroic characters were created who lived only in the books. The favorite reading matter of several generations of children, the most popular comic books dealt luridly with crime and horror stories. When criticism of the industry resulted in the creation of the 1954 Comics Code, comic book sales declined.

The 1960s counterculture revolution and the easy availability of inexpensive printing technologies encouraged the publication of the "underground" comic book, a new genre represented by the irreverent works of Robert Crumb. The pointed political satire in Garry Trudeau's popular "Doonesbury" (begun 1970) won a Pulitzer Prize For Editorial Cartooning for its creator in 1975. This was a milestone in cartoon history as never before had this prize gone to a comic strip (it had always been awarded to "political" cartoonists). Pop Art practitioners such as Roy Lichtenstein and Andy Warhol used the comics' mechanical, "rat-tat-tat" style as both technique and social commentary.

A new breed of comic-book superhero emerged in the 1960s and is still popular today. Though endowed with superhuman powers, characters such as Steve Ditko's "Spider Man" and Jack Kirby's "Hulk" (both 1962) experience ordinary human emotions. The "Teenage Mutant Ninja Turtles" began their existence in 1983 as the heroes of an underground, adult comic book. RAW, "The Comics Magazine for Damned

Intellectuals," featured "Maus," Art Spiegelman's Pulitzer-winning comic-strip (Special Citation In Letters - Leapin' Lizards!) treatment of his father's Holocaust experiences. It was exhibited at New York's Museum of Modern Art in 1991 and given CD-ROM rendering in 1994.

In the early '90s, Marvel Comics' "X-Men" titles (including "The Uncanny X-Men," "Excalibur," "Generation X," "The New Mutants" and a top-rated animated series) became the most popular comic books of all time.

Comic book collecting has become a viable and profitable investment option and the industry continues to boom.

Harold Gray

Harold Gray, the creator of "Little Orphan Annie," was born on a farm in Kankakee, Illinois, on January 20, 1894. He graduated from Purdue University and then went to Chicago to work at *The Chicago Tribune*.

Gray died in May 1968. An assistant took over the strip after his death, but Gray never revealed the true origins of Annie. One widely accepted legend based the name from a poem by James Whitcomb Riley written in 1885 and called "Little Orphan Annie." Another story is that Gray drew some sample strips featuring Little Orphan Otto. When shown to the Tribune's editor, he remarked that Gray's depiction of Otto looked too girlish and said, "Put a skirt on him and we'll call it *Little Orphan Annie*."

The strip debuted in *The New York Daily News* on August 5, 1924. Annie was taken home from the orphanage "on approval" by Mrs. Warbucks, who mysteriously disappeared from a yachting trip shortly after the appearance of "Daddy" Warbucks in the strip.

When Annie was first taken in by Oliver Warbucks, the *Tribune* canceled the strip. Who wanted to read about a *rich* orphan? Reader displeasure was so swift that the strip reappeared on the front page the next day with an apology and two episodes: that day's strip and the canceled one.

Sandy entered the strip in early 1925 as a small puppy and was allowed to grow to become a big dog; Annie on the other hand remained eleven years old forever. Sandy was lost in 1933 and Henry Ford promptly sent a telegram urging that the poor canine be found as quickly as possible.

"Little Orphan Annie" is one of the most popular and longest-lasting comic strips in history, spawning a decade-long radio show, three movies and two New York stage musicals, *Annie* and *Annie Warbucks*.

Critical Response

“To dislike the new musical *Annie*, which opened last night at the Alvin Theatre, would be tantamount to disliking motherhood, peanut butter, friendly mongrel dogs and nostalgia. It also would be unnecessary, for *Annie* is an intensely likeable musical. You might even call it lovable; it seduces one and should settle down to being a sizeable hit.

The show which originated, like so many other Broadway musicals, at Michael Price’s Goodspeed Opera House in East Haddam, Connecticut, has a rare kind of gutsy charm. It takes what could be the pure dross of sentimentality and turns it into a musical of sensibility.

The Broadway musical was once celebrated all over the world for its sheer efficiency. In recent years this reputation has been somewhat tarnished, despite occasional inspirations. The musical has become very much a director’s theatre in recent seasons, with the machinations of the staging being expected to triumph over any flaws in the material. *Annie* really works on all levels. It is that now rare animal — the properly built, handsomely groomed Broadway musical. And leapin’ lizards (Sorry, one had to say it somewhere!), you’re welcome.”

— Clive Barnes, *The New York Times*

“If there is such a thing as a kiddie show for adults, than I suppose, *Annie* must be it. The big, splashy, sentimental, old-fashioned musical that opened last night at the Alvin, had the previous night’s preview audience, which I joined, applauding vociferously when it wasn’t rapt in the tale of the 11-year-old orphan, or, as in the case of a lone female voice breaking the silence, gasping with pleasure when Daddy Warbucks tells Annie, ‘I love you.’

Annie goes down as easily as an Orange Julius and would, indeed, make an ideal Christmas show (especially with Miss Loudon as a Wicked Witch of the East Side) for children, say, from 7 to 11. But as I have remarked, Wednesday’s audience ate it up, so perhaps it’s for kiddies of all ages, who may very well keep it humming for months to come.”

— Douglas Watt, *Daily News*

“*Annie* is at the heart of musical comedy; big, warmhearted, funny and overflowing with spirit. Innovative? It’s practically reactionary — a book show thoroughly, even brazenly conventional, from structure to style.

Yet the damned thing works, God knows it works and working is the theater's absolute excuse.

Annie is a delightful new old-fashioned show and on a Broadway that's gone so long without musicals till this week, it couldn't be more welcome.

Indeed, for all its unabashed corniness and disregard of theatrical progress, *Annie* presents the kind of show we've missed. It hardly advances musical theater but history must step aside for any production that simply works, and *Annie* works. It has hit stamped all over it."

— Martin Gottfried, *The New York Post*

"This will be what is called a rave review, which is what you write when you love a show so much it makes you reckless with adjectives. The show doesn't necessarily have to be a milestone, an artistic advance — it just has to be so expert at what it does that you give your heart to it almost as soon as the curtain goes up, which is what I did to *Annie*, at the Alvin.

Annie makes Broadway seem like Broadway again."

— Howard Kissel, *Women's Wear Daily*

All season Broadway had gone without a major musical and things were desperate. The dog days were coming and so were the Tony Awards, with their national TV exposure and the Tonys without a musical would be like Howard Cosell with lockjaw. And then last week, *Daddy Warbucks* and *Little Orphan Annie* came to the rescue.

Make no mistake about it, this *Annie* is an incredible achievement. In that mixture of luck, instinct and doggedness that is the mad genius of popular culture, director-lyricist Martin Charnin (who conceived the idea), writer Thomas Meehan, composer Charles Strouse and producer Mike Nichols have tapped a sensitive nerve in their audience like a bunch of wildcatters hitting a pool of oil. *Annie* bids fair to be a theatrical gusher, drenching its creators in black gold and its audiences in tears of sentimental ecstasy as they flee from a confused reality to a warm fantasy of love and succor."

— Jack Kroll, *Newsweek*

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