

Annie People



Member



National Association
Of Fan Clubs

The Newsletter for Annie Fans

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THE 2ND NATIONAL'S MOLLY RINGWALD STARS ON STAGE IN LILY DALE

Thanks to Sixteen Candles, The Breakfast Club, and Pretty In Pink, red-haired Molly Ringwald is perhaps the best known and most admired teenage movie actress in the country today. To Annie fans, however, she is also known and admired for her having been in the 2nd National in 1979 with Patricia Ann Patts. It was a pleasant surprise to learn that starting in November Molly would be taking a break from her busy movie-making schedule to star in an Off-Broadway play in New York.

The play was Lily Dale, a period piece laid in Texas in 1909. Molly, in the title role, expertly handled a series of extremely varied emotional scenes throughout the play. Clive Barnes of the New York Post reviewed Lily Dale as follows: "...The effectiveness of the increasingly absorbing piece is heightened by the staging and the acting. After the final curtain, it stays with you like an experience...." "Helped by...the carefully period costumes of Deborah Shaw, the production has great style and, in Molly Ringwald as Lily, a great performance. Lily's nervy self-absorption, her narcissistic vanity are all made into a calculated surface veneer covering an inner avoidance of pain. She seems like a self-made doll, and from her scat piano playing to her Southern belle flounces, Ringwald is triumphantly in key."



Molly's piano playing throughout the show was indeed a highlight. But for me, the best part was at the very end, when the lights gradually went down as she was singing the song for which her character, Lily Dale, was named. What a pity that many of Molly Ringwald's fans have never heard her beautiful singing voice. Maybe sometime she will be able to star in a stage musical or a movie musical so that her singing can be heard. I certainly hope so.

After the show I talked with Molly and gave her the AP issue (#22) with her Annie picture in it. A long time has passed since her Annie roots (she will be 19 in February), but I have a feeling that even now we have only begun to see the many talents of this remarkable actress. Wait'll you hear her sing.

BURT REYNOLDS JUPITER THEATRE TWO-MONTH ANNIE RUN ENDS

The Annie production at the Burt Reynolds Jupiter Theatre in Florida (see AP #24) was a grand success. Unfortunately, neither of the AP staff was able to get there to see it, but we are passing on to our readers some remarks about the show sent to us by Robert Fitch, who choreographed the show and played Rooster, the role he originated at Goodspeed and Broadway ten years ago.

Getting this off quickly--wanted to tell you how great I thought the Martin Charnin interview was--some things I didn't even know or remember. Just great!

Included program and review for you. They tell me this is one of the three best shows they've done here. So I'm very pleased.

As a group we have the youngest group of Orphans I've ever seen. Annie (Lindsey Alley) is 8 years old--tiny and wonderful. They're a great group. Alice (Ghostley as Miss Hannigan) is wonderful, very real--Warbucks (Norwood Smith) is tough and touching--Grace (Jan Pessano) is lovely and perfect--Drake (Edwin Bordo) is the best--FDR (Elliott Reed) looks and sounds like FDR.

And the apprentices are superb. A tribute to the system at the Burt Reynolds, i.e., the membership candidate system--after 52 weeks the apprentices become Equity members.

The sets and lights are lovely--and the conductor has done the most incredible job of rewriting an entire score down to 9 pieces, with key changes--playing piano and electronics as well--whew!

It's here till January 11th--I put your Annie People on the board--everyone's curious!



Caryn Lyn Jones and a model of
The original Goodspeed Opera House
Chester, CT



Tiffany May in her Annie room
Lockport, NY



Aileen Quinn
in a scene from her
upcoming movie
The Frog Prince

Submitted by
Tammy Saphiloff

CALENDAR OF ANNIE-VERSARIES

1 9 8 7

JANUARY

- 2 The Broadway show closed at the Uris Theatre after 2,377 performances, 1983
- 3 The 1986 National Tour opened in Rochester, 1986
- 5 Sandy's first appearance in the comic strip, 1925
- 14 Broadway's fifth Annie, ALYSON KIRK, will be 17
- 14 Announcement was made that Aileen Quinn would be the movie's Annie, 1981
- 15 The 3rd National's first Annie, ROSANNE SORRENTINO, will be 19
- 20 Little Orphan Annie comic strip creator HAROLD GRAY was born, 1894
- 22 Rehearsals for the Broadway show began, 1977
- 25 Annie in the 2nd National, MARISA MORELL, will be 17
- 26 Annie in the 2nd National and the 1st National, LOUANNE, will be 17
- 29 Allison Smith became Broadway's fourth Annie, 1980

FEBRUARY

- 7 The Broadway show's 2,000th performance, 1982
- 28 Shelley Bruce became Broadway's second Annie, 1978

MARCH

- 1 Annie Broadway preview opened at the Kennedy Center in Washington, 1977
- 6 Sarah Jessica Parker became Broadway's third Annie, 1979
- 23 The 1st National Tour opened in Toronto, 1978
- 25 Broadway's third Annie, SARAH JESSICA PARKER, will be 22

APRIL

- 11 The 1984 National Tour's Annie, LISA LYNNE, will be 14
- 21 The Broadway show opened at the Alvin Theatre, 1977
- 21 Andrea McArdle became Broadway's first Annie, 1977
- 29 Filming of the movie began in New York City, 1981

MAY

- 3 The London show opened at the Victoria Palace Theatre, 1978
- 5 Broadway's second Annie, SHELLEY BRUCE, will be 22
- 9 Harold Gray died, 1968
- 19 Bill Berloni found Sandy in the pound in Connecticut, 1976
- 21 The movie premiered in New York, Los Angeles, and Toronto, 1982

JUNE

- 5 Annie won 7 Tony Awards including Best Musical, 1977
- 7 Annie's composer, CHARLES STROUSE, will be 59
- 22 The 2nd National Tour opened in San Francisco, 1978
- 28 The movie's Annie, AILEEN QUINN, will be 16

JULY

- 20 Annie set designer, Oscar-nominee Dale Hennesy, died during filming, 1981
- 22 Allison Smith's 1,000th performance on Broadway, 1982
- 24 The 1984 National Tour opened in Atlanta, 1984
- 27 The 1986 National Tour's Annie, SARAH BETHANY REYNOLDS, will be 14
- 31 The 2nd National's first Annie, PATRICIA ANN PATTS, will be 20

AUGUST

- 5 Harold Gray's Little Orphan Annie comic strip began, 1924
- 5 The movie's director, JOHN HUSTON, will be 81
- 10 Annie, starring Kristen Vigard, opened at the Goodspeed Opera House, 1976
- 14 Annie's writer, THOMAS MEEHAN, will be 58

SEPTEMBER

- 4 Principal filming of the movie ended, 1981
- 8 The 4th National's first Annie, MOLLIE HALL, will be 17
- 8 Alyson Kirk became Broadway's fifth Annie, 1982
- 11 The 4th National Tour opened in West Point, 1981
- 12 The Broadway show's 1,000th performance, 1979
- 27 Annie meets "Daddy" Warbucks in the comic strip, 1924

OCTOBER

- 3 The 3rd National Tour opened in Dallas, 1979
- 18 Ann Marie Mudge Warbucks was born, 1922 (movie version)
- 27 The comic strip was dropped from the Chicago Tribune, 1925
- 28 The comic strip was reinstated in the Chicago Tribune, 1925
- 28 Ann Elizabeth Mudge Bennett Warbucks was born, 1922 (play version)
- 29 Announcement was made that the Broadway show would be closing, 1982

NOVEMBER

- 2 Little Orphan Annie Sunday comic strip began, 1924
- 5 Broadway's first Annie, ANDREA McARDLE, will be 24
- 19 BILL BERLONI shares his birthday with Broadway's SANDY, who will be 13
- 24 Annie's lyricist and director, MARTIN CHARNIN, will be 53
- 30 The second Little Orphan Annie movie, starring Ann Gillis, premiered, 1938

DECEMBER

- 3 Leonard Starr's Annie comic strip began, 1979
- 9 Broadway's fourth Annie, ALLISON SMITH, will be 18
- 24 The first Little Orphan Annie movie, starring Mitzi Green, premiered, 1932
- 27 Annie in the 2nd National, KRISTI COOMBS, will be 16
- 31 Annie was left on the Orphanage steps, 1922

★ Annie Stars Since Annie ... ★

Great news! Word comes from ANDREA McARDLE's fan club that Andrea will soon be coming back to Broadway in The Starlight Express, a new musical by Andrew Lloyd Webber. It should be a real challenge for Andrea and the other performers, as much of it is done on roller skates! The choreography for the show is being done by Annie movie choreographer ARLENE PHILLIPS. The show is currently in rehearsal and is projected for a February opening. Congratulations, Andrea! Earlier this fall Andrea opened for Buddy Hackett in Atlantic City with her club act....Broadway's original SANDY, who is older now (in human years) than many Annie Orphans, is back in his old role at the Darien (CT) Dinner Theatre production of Annie. This production will star DOLORES WILSON in her old Broadway role of Miss Hannigan that she played in 1979 with SARAH JESSICA PARKER....Watch for AILEEN QUINN's new movie, The Frog Prince, in which she stars with Clive Revill. Aileen and her family spent most of the autumn in Israel while it was being filmed by Cannon Films. The movie is due for release around Easter time. By the way, did you know that Aileen had one line in Paternity, starring Burt Reynolds, about a year before filming Annie? ...Eight-year-old CARYN LYN JONES is back in a new run of last year's musical The House In The Woods, which just finished up a month-long engagement at Goodspeed-At-Chester in Connecticut, not far from the original Goodspeed Opera House. The show is about to go on tour out to Colorado to play in Aspen and Denver, with maybe a shot at Broadway later on in 1987. New to the cast is SONIA BAILEY, replacing KIA GOODWIN, who is now back on the West Coast taping 227. Sonia was the Swing Orphan on Broadway in 1981 with ALLISON SMITH, and you may have seen her more recently playing Theo's girlfriend Christine on The Cosby Show....Hope you all caught the great episode of Kate and Allie on which ALLISON SMITH sang "Tomorrow." She was also recently interviewed on on Bryant Gumbel's Main Street on NBC. And she and Brian Bloom have been named as the new youth ambassadors for the American Lung Association, for which they will lead a campaign to inform teenagers of the dangers of starting to smoke.... TIFFANY MAY played Annie in Niagara Falls, NY in December, the third time she has played the title role in that area....BARBARA ERWIN, Broadway's original Lily St. Regis, recently played Glinda in The Wizard of Oz in Englewood, New Jersey at the same theater that hosted the Broadway Annies Reunion last MarchOn TV lately: Footloose with SARAH JESSICA PARKER; A Year in the Life miniseries also with Sarah; a Diff'rent Strokes rerun which was actually the Facts of Life pilot in 1980 that marked 12-year-old MOLLY RINGWALD's first appearance on the show; a rerun of The Girl Who Spelled Freedom with KATHLEEN SISK; and, of course, the second showing of the NBC-TV "Butcher Job" version of (three-quarters of) the Annie movie. Go rent the videotape instead.... Pittsburgh's former Annie MONICA GRADISCHEK recently played in Peter Pan thereThe 1987 World Almanac "Heroes of Young America" poll shows MOLLY RINGWALD ranked No. 7 and the only female in the Top 10. After about five weeks Off-Broadway in the title role in Lily Dale (see separate story), Molly has left the show and returned home to California. Her next movie, due for release in 1987, will be The Pick-Up Artist. However, another project in the works this year is a movie version of Lily Dale, which will again star Molly....BERNADETTE PETERS left Song and Dance on Broadway last fall, having won a Tony for Best Actress in a Musical for her role....Birthdays (lots of 'em): TONI ANN GISONDI, 12 on January 1; NICOLE ANTHONY, 14 on January 1, ALYSON KIRK, 17 on January 14; ROSANNE SORRENTINO, 19 on January 15; DANA MICHELLE MATLES, 15 on January 21; SYDNEY WEEKS, 16 on January 22; MARISA MORELL, 17 on January 25, LOUANNE, 17 on January 26; JANNA ROBINSON, 12 on February 4; MOLLY BETH TOTTEN, 13 on February 4; APRIL LERMAN, 18 on February 6; MOLLY RINGWALD, 19 on February 14; ERIN DALY, 11 on February 15; STEPHANIE VINE, 15 on February 23; JENNINE BABO, 16 on February 25.

AP's Exclusive Interview with MARTIN CHARNIN
Creator, Director, and Lyricist for the Broadway Show of Annie

Conducted by Tricia Trozzi on April 30, 1986

PART III

- AP: I know of the competition that was going on in '83 where I would pick up the paper and it would have a picture of Mr. Meehan and it would say "Annie Play Sequel To Come Out!" and then I'd turn the page and it would say, "Ray Stark Announces Annie Movie Sequel." So, it seemed like there was a race, like, "I'm gonna get my sequel out first!"
- MC: Well, that's unfortunately the nature of a lot of our business, particularly the motion picture industry.
- AP: Yes, well, the latest thing I've heard, though, is that theirs is definitely off.
- MC: Well, what they're [Ray Stark and Columbia Pictures] doing is doing a television series at the moment--a half-hour situation comedy.
- AP: I wonder what that's going to be like. I get worried about sitcoms because some sitcoms are not known for intelligent writing. I felt, personally, more confident with a movie sequel because the things that they said about it, it was going to be an adventure story, it was going to be like the strip, and I said, "OK, I think maybe I could handle that"--
- MC: Yes, and it was also going to be without music. If you really want to be a purist about it, if you look around this room which is riddled with artifacts--Annie artifacts along with many, many others--there is not a single piece of memorabilia from the movie sitting around here. That movie was made, period. It exists. It is. It's in VCRs all over the world, it comes back on cable and on Channel 4 [NBC] every now and then, and as far as I'm concerned, all I have anything to do with is the stage version. And I will [again] ultimately have to do with the stage version.
- AP: I mean, I like the movie--I know, you're going to throw me out of your office right now--
- MC: No, hardly!
- AP: Really the movie is what started me; I came in a little bit backwards, almost everybody else who has seen Annie started with the play--
- MC: Well, the movie is a betrayal of what the play was from the pure aesthetic of it, but that's perfectly all right. The root of the movie is, nevertheless, what I saw in the thing to begin with. So, I can't dispute your liking the movie. You're also a child of films and television more than you are a child of the theater. So, it as a vehicle is a much more attractive source for you, anyway.
- AP: Yes, because it was the first thing I saw, and I saw that, but I know when they make movie versions of things they always change them and stuff. And for me, I don't know if that's necessarily bad.
- MC: It isn't. Many things have to be changed; they simply have to be opened up, they have to be expanded, they have to be visualized. You don't tell a story in pictures on the stage, you tell a story in language on the stage, you tell a story in pictures in films. And some of the choices that are made in the movie are reasonable choices; what I quarrel with are plot and character--
- AP: Like Miss Hannigan at the party?
- MC: Well, yes. I mean, the characteristics that they attributed to people in the film are simply not honest in terms of what I think the characteristics should be and should have been maintained and would have been a thousand times more effective. They wanted also--to begin, what happened in the movie was though it went into the Uris again, it went even bigger than the Uris. And there are great inaccuracies in the movie. The World Trade towers in some of the nighttime shots disturbed me beyond belief. This is 1933 in Manhattan; there was no World Trade Center. Camille had not yet been made--
- AP: I know, that one bugs me!
- MC: You see, those kinds of inconsistencies you simply can't find in what we did. That's not being a purist, that's being good. That's all it is. It's being good. You may not like it, but you can't fault it for being inaccurate. It's very accurate, and those kinds of mistakes are unconscionable.
- AP: Even though I really like the movie--sometimes I feel there are certain scenes where I can just see Ray Stark or whomever saying, "Let's do this differently just to be different!"
- MC: That's right. And much of that is in evidence in that movie. The inclusion of Punjab and the Asp is one of those issues. Punjab went the way of all flesh [in the play] very early on because he was supernatural, he was thoroughly a cartoon character and totally unnecessary to the story that we were telling. He returned to the movie for absolutely no reason. He was not used; he was a convenient device in the end in order to save her from whatever the hell was going on--
- AP: The Passaic River [in Newark, New Jersey], which is lethal, you know! But, all right, just for my own curiosity, can you say anything good about the movie?
- MC: Well, no, I have no good feelings about the movie whatsoever. That they sang the songs--? The movie's fine. What I've got to say about the movie, I don't consider it competition. I have nothing good to say about it, I have nothing bad to say about it. The movie is the movie. It's there. It's somebody else's idea of what my idea was.
- AP: But I thought they also wanted to close you guys out--didn't Mr. Meehan send them a script or something?
- MC: They did want to foreclose on us. They simply bought it; that's our mistake. We sold it for an exorbitant sum of money, and I guess when you sell something you have no more rights to it, so I blame us, I blame myself at that point.
- AP: Would there have been any way for you to make the movie but maybe if you'd sold it to another company could you say, "Could I retain artistic control?"
- MC: Well, had we been able to do that--but we were not looking to do that.
- AP: You had enough to do--you were still doing those dress-up rehearsals on Broadway and stuff--it would have been pretty tough.
- MC: That's right.
- AP: OK, besides Andrea's [original red] dress [displayed here in your office], do you have any other memorabilia?
- MC: What have I got? Oh, I've got programs--no, I didn't save a lot of things.
- AP: I thought, maybe, in terms of pieces of set or costumes or--
- MC: No, nothing like that. That was given to me as a present, the framed dress. I really don't have that much stuff. I have the posters and the programs from each one of the shows and the companies, but that's about it.
- AP: Did actors sometimes keep their costumes--if they had a hat or a dress or something? Did all that stuff have to go back to central wardrobe?
- MC: Well, it had to go back--there's a complete set of Annie costumes that gets rented out when certain larger tours go out.
- AP: I think that's what they're using on the '86 National, costumes from one of the [original] Nationals. What happens to the sets?

AC: Some of them were burned, and two of them are in storage.

AP: (Large agonized gasp) BURNED!! I wish somebody had told me! I would have been up there with a little X-Acto knife or something, taking a piece! Oh, boy, that gets me, something like that--"Oh, we'll burn it; we'll make fire-wood--"

MC: That's what happens, I mean, there are many shows that have just gone up in smoke.

AP: That's what's weird about it, when a Broadway show closes, that there's no tangible evidence.

MC: Well, there is the Lincoln Center tape--

AP: Oh. Do they let "normal" people see that?

MC: They don't let civilians in. At some point I'll take you over there and you can go and watch it.

AP: Because I want to see it!

MC: But that was shot at the Uris, that's not an early version. That's in the fifth year that it was made.

AP: So it's still not the Alvin way.

MC: No, it's not.

AP: So, that's really--and that's just their archives, so there's no--other than Martha Swope's stills, nobody keeps anything; the costumes go back and stay there?

MC: Right.

AP: I don't know why, that just strikes me so funny. OK, do you ever see any local productions? Do you ever get a chance--

MC: I have never seen a stock production or an amateur production, never seen one.

AP: But you've been working with the '86 Tour a little bit--

MC: I went in and did about four days' work in both Baltimore and Boston to get it into some kind of shape.

AP: So what did you do with them, tell them how to define the characters--?

MC: Characterization, intention, staging, reblocking, cutting--again, reducing it from its cartoon state to reality, getting the jokes rooted in the truth and in reality and making those moments work, sharpening it up and seeing what's going to happen.

AP: I saw it in West Point [Feb. '86], and then when I saw it in Boston [Mar. '86], I said, wow! Something's been going on here! I noticed the cheese line isn't in, though.

MC: No, I took it out of this one.

AP: 'Cause it was really, like, an in joke, right? So now you're more pleased with the way the tour is?

MC: Well, I'm happier with the way the performances are going; I still think things have still got to be changed and fixed and altered and adjusted if indeed the tour is going to continue. But it started out, ostensibly, not as a first class tour and has become a first class tour.

AP: I think it is. I've seen nothing better since the '84 National Tour. Is this the possible company that may come for a revival?

MC: Well, you don't know, and it would be foolish to speculate because, again, a lot of financial things have to fall into place. And the numbers have changed so dramatically; to have revived something two years ago is a million dollars--to revive it, the same thing--the same million dollars today is now two million dollars, and so it really depends.

AP: So, it's sort of like a toss up between this revival and Annie II?

MC: The revival has nothing to do with the sequel. A revival can be on Christmas of 1986 in a limited engagement circumstance, can run 10-12 weeks, could then theoretically go out into the country, and not affect the sequel at all. The sequel is the sequel.

AP: OK, so now I get to ask you questions about the sequel, because everybody wants to know--

MC: (Chuckles) What do they want to know?

AP: Well, is Annie II a working title?

MC: No, it's called Part Two, The Musical Continues.

AP: OK, can you give any teasers on the plot?

MC: Well, no, I can't, obviously not!

AP: We'll all have to be surprised!

MC: Well, the point is that if everybody knows what's coming, the surprise is gone and then you're going to be able to make judgments and opinions, and based on limited information I'd rather that you didn't do that. The same personnel are involved, Charles and Tom and myself. And hopefully [Peter] Gennaro will be available to choreograph it, and David Mitchell will do the sets, and Theoni [Aldredge] will do the costumes, and like that.

AP: Oh, boy, old home week, right?

MC: Phil Lang passed away two months ago, so he's not going to be able, obviously, to do the orchestration; it's a great loss, everybody's rather upset. But everybody else on the production side hopefully will return. The producers have not yet been determined; that's a question that has to be worked out. The budget is probably about six million dollars; we're hoping to go into rehearsal late December, early January of 1987, play one five-week engagement out of town, hopefully at the Kennedy Center, and then come to New York.

AP: David Powers told me that it may open on Broadway on April 21, 1987--is that the plot?

MC: The plot is that it will open on Broadway April 21st.

AP: That sounds pretty good! Ten years later, "we're back here--didn't we just do this?", right? Is anybody worried about doing a sequel? Can you not be concerned about the critics?

MC: I can't be concerned about that; all it has to be is good on its own. It simply has to live as a musical in its own context as though there were no Annie I. It's as simple as that.

AP: For the sequel, do you feel obligated to put Miss Hannigan in it, or Orphans, because they were audience favorites?

MC: Not at all. There are three people who are definite in this musical: Annie, Grace, and Warbucks. And past that, nobody's sacred.

AP: OK, that sounds interesting to me--as long as Grace is in it, you know I'll be happy, right? And I hope Sandy makes at least one appearance--

MC: Oh, I'm sorry, but that's not a person, that's a dog. Sandy of course will be in it.

AP: Oh, good! I guess we can't find any dishy plot secrets out--

MC: No, no dishy plot secrets!

AP: That's good. I think I'd rather be surprised.

MC: It will live on its own, purely and simply as a piece of theater, or not. It has a credential, it has a history, you know the characters, it's only been realistically out of the public's view for--well, we're saying ten years from the time that it opened, it's only been four years from the time that it closed. So, it's still in people's memory, the movie is there, there are billions of high school and stock and amateur productions. Somebody's singing "Tomorrow" someplace, somewhere, as we speak. You know, "the sun never sets on the British Empire"; somebody's always hitting that note at the end of that song during the course of a day.

AP: That's an interesting thought--pretty existential, right?

MC: Indeed it is!

AP: What are some of the other projects you're doing?

MC: I finished Andrea's act, she was a gigantic smash--

AP: We saw it, we thought it was great, we loved the song "The Quiet of Your Arms," we thought that was so good. I thought the "Tomorrow" parody song was funny!

MC: Yeah?

AP: I like that one!

MC: She is en route to a very, very successful night club stint in several other cities all over the country. There aren't that many night clubs per se left in the States anymore, but there are some in Los Angeles and San Francisco, and I think some sort of a tour is being contemplated. The offers have been pouring in as far as Broadway shows are concerned, I mean, all of a sudden she's again in the public perception, which is wonderful. She's singing better than ever, she looks terrific and she's got a ready wit, and so I'm thrilled with the way that all worked out for her. The other projects that I'm involved in are musicals; one may be up at the Goodspeed this summer. But we are working--not around the clock--on Annie II, but we're working on it, and it's gone through two drafts; it's now back to the drawing board again; maybe we're being a little sensitive just making sure that certain things are a little surer, because we're not going to go through the Goodspeed experience again; we're not going to have the eleven weeks--the luxury of that kind of time to see it up on its feet. Certain things are given about the sequel. The characters are established--the people's perceptions--they know who these people are, going in. It's like in Rocky II you didn't have to tell me who Rocky

was. You knew him--good, bad, or indifferent, I'm simply drawing a parallel between a character who was very well established. In an Agatha Christie Hercule Poirot mystery you know Poirot, you know what kind of a detective he is. So, anyway, we're being very careful of about certain structured things in the plot, and in the score.

AP: So, because you're not going to have time, you want to make sure it's perfect?

MC: Well, I'm not going to have the length of tryout time that I had at Goodspeed, I'm going to have five weeks out of the blinding eye of the public in New York; it's not going to be a New York tryout; there's going to be work done in either Washington as I said, or Boston or Baltimore or someplace, hopefully someplace that has a subscription, where we'll be sure of having an audience. We're going to do it small--if we were going to do it small, then I would say, well, let's go back to the Goodspeed. But I don't think we have to do that with this one. A lot of questions are already answered. In other words, do they care about Annie and Warbucks? Yes, they do. Now, the question is, how can we make them care in another way--it's not a question of whether they care about the people, now it's a question of whether they care about the new circumstance that the people are in.

AP: And the circumstance is "you have to wait until April 21st, 1987 to find out"!

MC: Oh, you'll find out earlier than that; you'll find out when we open in Washington.

This concludes our three-part interview with Martin Charnin. AP would like to thank him for taking the time for us and providing AP readers with a behind-the-scenes look at the show from the man who made it all possible. Lots of luck to him with the Annie sequel and his other theatrical projects this year.

NOTE: The remarks that Mr. Charnin made in this interview regarding the Annie Broadway sequel were made on the 30th of April of last year. As of right now, January 1987, according to late word from Charles Strouse, "We've got a total first act, a scenario for the second (act) and about seven songs." Talk of an Annie II movie is back in the works; Columbia has made an offer, but so far the Broadway creators have refused. But I'm sure Columbia will keep on trying with further offers. Anyway, for now, it is safe to assume that there will be further delay on Annie II's stage opening. Incidentally, Mr. Strouse's Rags has gone through some rewriting, and it will reopen in Chicago in April.

Submitted by Lowell Kammer



NIAGARA FALLS, NY - Top row, Krista Schuey, Becky Ruest, Julie Sliwowski, Heather Townsend, Jessica Harting, Catherine Rosati, Stephanie Gotowko; bottom row, Kim May, Kristy Casale, Ananda Stefik, Kelly Mojeski, Tiffany May (Annie)



Tricia and Jon with Tiffany May
Niagara Falls, NY

WISH ANNIE AND SANDY A HAPPY 10TH ANNIE-VERSARY!

The next issue of Annie People, #26, dated March 1987, will be a special issue commemorating the 10th Annie-versary of the opening of the Broadway show. If you would like to have a 10th Annie-versary greeting published in AP from you to the creators, the stars, or Annie and Sandy themselves, send it in before March 1 if possible. If you have any particularly fond remembrances of when you saw Annie on Broadway (or any of the National Tours), you might want to include that too. Let's hear from you to help wish our favorite red-haired orphan a happy 10th Annie-versary of her Broadway opening on April 21, 1977.

HOORAY! ANNIE HAS FOUND SANDY AT LAST!

January 5, 1987



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Box 431
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Annie
A New Musical