

Annie People



Member



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The Little Orphan Annie Fan Club Newsletter

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'Annie's' Gaffney Spends Quality Time With Co-Star: Sandy, the Dog

Lauren Gaffney is sleeping with her co-star. "I just love that dog," says the 12-year-old actress, who has the title role in "Annie Warbucks," the newly retooled sequel to the 1977 Tony winner "Annie," now playing at the Pantages Theatre. "We used to sleep in the same bed to bond—and sometimes we still do," Gaffney adds of her canine companion, who plays ever-faithful Sandy to her Little Orphan Annie. "She's the best part of the show."

Three years ago, when the original "Annie" sequel, "Annie 2," bowed in Washington, D.C., critics and audiences found little—if anything—to recommend the musical. However, Gaffney (who auditioned for that earlier production but was not cast) says the newest incarnation is "much different—much better songs, better plot. I have more songs and Harve [Presnell, as Daddy Warbucks] has more songs. It's a happier show."



YANI BEGAKIS

Gaffney: "I just love that dog. . . . She's the best part of the show."

The New Jersey native has been onstage since age 8, when she made her debut in a community theater staging of "Hello, Dolly!" "After it ended, I asked my mom, 'What am I going to do next?'" she recalls. Since then, she's racked up five major stage credits, including "The Sound of Music" with Debby Boone. With this show, her mother (a nursing instructor at Columbia University) often travels with her, and her father and two brothers fly in regularly to visit. Life on the road "is great," the actress says cheerfully. "Sometimes I stay up till 1 or 2, then I get up at noon."

In addition to her fondness for Sandy, Gaffney is a big fan of her own character. "Annie is an optimistic girl," she says, "always trying to make things better. She's spunky—and a lot of fun to play." As for the possibly daunting prospect of carrying a show: "I used to be nervous before each performance," she admits. "But now I really love it, and I know the show really well. I enjoy being the star."

—JANICE ARKATOV

Annie People would like to thank

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for their contributions of Annie Warbucks material for this issue

STAGE REVIEW

A Sprightly Annie's Back in 'Warbucks'

By SYLVIE DRAKE
TIMES THEATER CRITIC

SAN BERNARDINO—Never underestimate the persistence of Little Orphan Annie. Or her resourcefulness.

The spunky redhead has returned in "Annie Warbucks," the sequel to the 1977 hit "Annie," making its California debut at the California Theatre of Performing Arts. Despite the show's checkered past as the disastrous "Annie II" (pulled from 1989 tryouts by its creative team), this kid doesn't take no for an answer. Annie's back, and while "Warbucks" can still use a bunch of adjustments—something Thomas Meehan (book), Charles Strouse (music) and Martin Charnin (lyrics and staging) are in California to provide—it looks like the kid has legs.

The new title is more than a repudiation of the ill-fated "Annie II." Its creators claim the current crowd-pleaser constitutes a major rewrite and, even without having seen the original, one is inclined to believe them.

"Warbucks" breaks no new ground. In fact, it seems determined to mine the formula of its previous success and come up with the same kind of silly but peppery book, laced with declamatory, eminently singable songs. Beyond Annie, her dog Sandy and her Daddy Warbucks, there is a

Please see 'ANNIE,' F9



AXEL KOESTER / For The Times

Harve Presnell and a no-nonsense Lauren Gaffney in "Annie Warbucks": Big, winning performances.

The Los Angeles Times, August 17, 1992

DAILY VARIETY

THURSDAY, OCTOBER 29, 1992

LEGIT REVIEW

Annie Warbucks

(Pantages Theater, Los Angeles,
2,700 seats; \$40 top)

Los Angeles Civic Light Opera presents a musical in two acts. Book and director, Thomas Meehan; lyrics, Martin Charnin; music, Charles Strouse; choreography, Peter Gennaro; sets, Ming Cho Lee; costume coordinator, Garland Riddle; lights, Ken Billington; sound, Tony Meola; orchestrations, Harold Wheeler; musical director, Keith Livenson. Opened and reviewed Oct. 27, 1992; runs through Nov. 22.

Annie Warbucks Lauren Gaffney
Oliver Warbucks Harve Presnell
Commissioner Harriet Stark Arlene Robertson
Grace Farrell Margaret MacIntyre
Drake Harvey Evans
Franklin Delano Roosevelt Raymond Thorne
Molly Lindsay Ridgeway
Duffy Kathryn Zaremba
Tessie Jeanette Brox
July Alexis Dale Fabricant
Pepper Missy Goldberg
Peaches Christine Flores
Simon Whitehead Joel Hatch
Mrs. Kells Cass Morgan
C.G. Paterson Lashayla Logan
Alvin T. Paterson M.W. Reid
Ella Paterson Elia English
Sandy Cindy

With: Paul Amsley, Andrea Davis, Erick Devine, Charles Douglass, Trisha Gorman, Anita Jackson, Jennifer L. Neuland, Ion Rider, Lizanne Schader, Nancy Sinclair, Carol Woodbury and Jeffrey Wilkins.



Harve Presnell, Lauren Gaffney and Raymond Thorne aim for a new "Tomorrow" on Broadway in "Annie Warbucks" at the Pantages.

Second produced attempt at mounting a sequel to the 1977 B'way smash musical "Annie" has reached Los Angeles on its long and rather convoluted journey to the Great White Way. Unlike its immediate predecessor, "Annie 2," this audience-friendly show displays signs of potential success.

The creators of the original "Annie"—Martin Charnin, Charles Strouse, Thomas Meehan and Peter Gennaro—are responsible for "Annie Warbucks," retaining one song each from the original and from "Annie 2," which died in 1990 D.C. tryouts.

"Annie Warbucks" originated soon after at Goodspeed Opera House in Connecticut, and has been worked on in Chicago, San Bernardino, Seattle, Houston and San Diego before coming to L.A. Production is still a bit tentative, but elements all seem to be in place.

Story begins with the final scene of the original "Annie," with most of the principals assembled in Daddy Warbucks' mansion on Dec. 25, 1955, for a final chorus of "A New Deal for Christmas."

Group is celebrating both the holiday and billionaire Warbucks' adoption of 12-year-old Little Orphan Annie. Enter social worker Harriet Stark with the news that the adoption is illegal as long as Warbucks remains unmarried. The good news: If he weds within 60 days, the adoption will stand.

Will confirmed bachelor Warbucks marry? And, if so, will it be to his longtime assistant Grace Farrell or to one of the list of eligible women proposed by Commissioner Stark? Complications, needless to mention, ensue, not the least of which being a subplot in which Annie runs away from home.

Original "Annie" got by on strength of colorful title character, an interesting villain, and one hit song, "Tomorrow." Charnin and Strouse's new score doesn't contain any songs headed for immortality, though there are a couple of good tunes and two show-stopping production numbers.

Arlene Robertson turns in a star-making perf as this show's principal baddie, the raspy, toadlike Commissioner Stark.

Acting is of variable quality. Generally reliable Harve Presnell turned in a distracted perf as Daddy Warbucks and, all too frequently, entire cast froze into a tableau while seemingly waiting for somebody to say something.

Annie, supposedly plucky and cute, more often seems simply shrill, though that might be more the fault of Meehan's book and Charnin's direction than of moppet actress Lauren Gaffney.

More successful, in much smaller roles, are Lindsay Ridgeway, Kathryn Zaremba, Jeanette Brox, Alexis Dale Fabricant, Missy Goldberg and Christine Flores as a group of young orphans who still live on the street.

Meehan's script is more serviceable than inspired. One anachronistic joke referring to current political scene may not hold up with time or exposure to audiences with a less liberal bent.

Ming Cho Lee's sets range from tacky to cleverly ambitious, perhaps the most interesting being an orphanage playground and the Warbucks kitchen. Sole costume credit is to Garland Riddle as "costume coordinator," with no mention of Theoni V. Aldredge's Tony-winning duds for the original.

Gennaro's choreography is often quite static, a quality perhaps forced by the script and direction, though orphans' antic "The Other Woman" and ensemble's "All Dolled Up" are notable exceptions.

—Todd Everett

DAILY VARIETY

'ANNIE'

Continued from F1

Miss Hannigan substitute and some familiar characters: Annie's fellow orphans, secretary Grace Farrell, the butler Drake, the housekeeper Mrs. Pugh and Franklin Delano Roosevelt. (The latter is played by Raymond Thorne, the only hold-over from the original "Annie" Broadway cast.)

"Warbucks" begins where "Annie" ends, with the adoption ceremony (as Annie becomes Daddy Warbucks' official daughter) and the song that marked the event: "A New Deal for Christmas." But by Scene III the adoption has been rescinded by a vile New York City commissioner named Harriet Stark (Alene Robertson) who tells Oliver Warbucks he must marry a proper mother for Annie within 60 days, or lose her forever.

And we're off. You can imagine some of the complications. This is a very tall, very American story, with great, classy sets by Ming Cho Lee, elegant costumes by Garland W. Riddle, fine musical direction by Keith Levenson (who also conducts) and lively orchestrations by Harold Wheeler.

The book is no less simplistic than the one for "Annie," although it is needlessly padded and ties itself into too many knots that it has trouble untying at the end. The result is a finale of flurried revelations and one silly confrontation at gunpoint. Never mind that President Roosevelt is sitting helplessly in his wheel-chair in the line of fire, without a single Secret Service man in sight and no one else showing the slightest concern. It is only the most glaring thing wrong with an ending that simply tries to catch up to too much.

"Warbucks" should lose 30 minutes and can do it in several places. One is a scene at the movies with a prospective wife, which interrupts an already uncertain flow. Another is Scene II, when Annie's making a Valentine for Daddy. The "My Valentine" song can go too. Sweet, but hardly compelling.

In general, it is more a matter of compressing than eliminating scenes and a need to thin out the songs. They work, but there are too many. Do we really need to hear Daddy Warbucks bemoaning his age in "A Younger Man" immediately after he, Annie and the



AXEL KOESTER / For The Times

Harve Presnell, at desk, Lauren Gaffney, Marguerite MacIntyre in "Annie Warbucks": More pluses than minuses in this sequel.

household staff have just outlined the kind of wife he should have in "That's the Kind of Woman"? "All Dolled Up," the show's biggest production number, packs three other songs but not much urgency. One at least, "It Would Have Been Wonderful," is expendable.

On the plus side (many pluses), we have Annie's wise and wistful "Changes," Mrs. Kelly's "But You Go On" (the "I'm Still Here" of this musical), the beautiful, rousing "Love" (the "Tomorrow" of this musical) and a grand little number with the singing and dancing orphans called "The Other Woman."

There is a smattering of timely political jokes (what happens to those when the elections are over?) and big, winning performances from Harve Presnell as Daddy Warbucks and sprightly, nonsensical Lauren Gaffney as the ubiquitous Annie, whose disposition and dress never change.

Notable in the cast are comedian Robertson as the wretched Commissioner Stark, willowy Marguerite MacIntyre as Grace Farrell, Cass Morgan as mysterious Mrs. Kelly, contender for the job of wife, and especially Ella English and M.W. Reid as Ella and Alvin Paterson, the Southern sharecroppers who set a momentarily confused Annie straight.

The direction given Reid flirts perilously close in places to the worst kind of shuffling black stereotype. And then there is the matter of that overwrought end-

ing. Yes, the show needs adjustment and will undergo some as it moves through Seattle (Sept. 2-20), Houston (Sept. 24-Oct. 11), San Diego (Starlight Bowl, Oct. 14-25) and Los Angeles (Pantages, Oct. 27-Nov. 22) on its proverbial way to Broadway. But the good news is that there's nothing that can't be fixed, and rather easily.

"Annie Warbucks," California Theatre of Performing Arts, 562 W. 4th St., San Bernardino. Tuesdays-Saturdays, 8:15 p.m.; Saturdays, Sundays and Aug. 26, 2:15 p.m. Ends Aug. 30. \$15-\$28.50; (714) 386-7353, (800) 228-1155, (714) 740-2000, (213) 480-3232. Running time: 2 hours, 50 minutes.

Lauren Gaffney.....	Annie
Sandy.....	Chelsea
Harve Presnell.....	Oliver (Daddy) Warbucks
Alene Robertson.....	Commissioner Harriet Stark
Marguerite MacIntyre.....	Grace Farrell
Joel Hatch.....	Simon Whitehead
Raymond Thorne.....	Franklin Delano Roosevelt
M.W. Reid.....	Alvin T. Paterson
Ella English.....	Ella Paterson
LaShayla Logan.....	C.G. Paterson
Lindsey Ridgeway, Catherine Zaremba, Jeanette Brox, Alexis Dale Fabricant, Missy Goldberg, Christine Flores.....	Orphans
Cass Morgan.....	Mrs. Sheila Kelly
Harvey Evans.....	Drake
Carol Woodbury.....	Mrs. Pugh
Paul Ainsley, Edward Conery, Erick Devine, Charles Douglass, Trisha Gorman, Anita Jackson, Lizanne Schader, Nancy Sinclair.....	Ensemble

A presentation of San Bernardino Civic Light Opera Assn., developed in co-operation with members of the National Alliance of Musical Theatre Producers. Director Martin Charmin. Book Thomas Meehan. Music Charles Strouse. Lyrics Martin Charmin. Sets Ming Cho Lee. Lights Ken Billington. Costumes Garland W. Riddle. Sound Tony Meola. Musical director/Conductor Keith Levenson. Orchestrations Harold Wheeler. Choreographer Peter Gemmaro. Production stage manager Randy William Charmin.

Annie is back

Her quest continues in the revamped sequel



Annie (Lauren Gaffney) wins the heart of President Franklin Delano Roosevelt (Raymond Thorne) in *Annie Warbucks*, which is heading to Broadway.

By EVERETT EVANS
Houston Chronicle

LITTLE Orphan Annie has survived her share of misadventures in the comic pages. But the cartoon Annie never confronted anything like the perils that have faced the stage Annie as she attempted her comeback in the sequel to the 1977 smash *Annie*.

Originally titled *Annie 2: Miss Hannigan's Revenge*, the sequel opened to a disastrous reception in Washington, D.C., in early 1990. What had been anticipated as the surest hit of the 1989-90 season suddenly became a lost cause, and the show's scheduled Broadway opening was canceled.

But lyricist/director Martin Charnin, librettist Thomas Meehan and composer Charles Strouse — the creators of the original *Annie* — were not about to give up. They re-wrote the show from scratch during a two-month workshop run at Connecticut's Goodspeed Opera House, shifting the focus off Miss Hannigan and back to the orphaned heroine, and retitling it *Annie Warbucks*. After further revisions, the sequel opened in Chicago, where it drew favorable reviews and



Charnin



Young

Annie Warbucks

When: Previews at 8 p.m. Thursday and Friday. Opens 2 p.m. Saturday, 8 p.m. Tuesdays-Saturdays, 7:30 p.m. Sundays, 2 p.m. Saturdays and Sundays. Through Oct. 11. No evening show on Oct. 11.

Where: Music Hall, 810 Bagby.

Tickets: \$20-\$37. 629-3700

enthusiastic audiences earlier this year.

Annie Warbucks now arrives in Houston as part of a five-city, pre-Broadway tour, opening Saturday and playing through Oct. 11 at the Music Hall. The tour is co-produced by five companies in the National Alliance of Musical Theater Producers, with Houston's Theater Under the Stars as chief producer.

While TUTS has launched tours of revivals such as *Mame* and *The Unsinkable Molly Brown*, this is the first time it has co-produced the tour of a new show bound for Broadway. TUTS has contributed 20 percent of the \$3-million cost, as has each of the other companies. Yet TUTS is the biggest in resources and name; chief Frank Young also heads Seattle's Fifth Avenue Theater, likewise a co-producer, doubling his clout under the TUTS banner.

The five companies have no participation beyond this tour and won't profit from the Broadway run (though they own the sets, which they may sell or lease to the Broadway production opening next spring).

Annie Warbucks makes an ambitious opening for TUTS' 25th anniversary season. From a single Miller Theater performance in 1968 (budgeted at \$4,400), TUTS has grown to a five-show Music Hall subscription series with an annual budget of \$11 million.

And if advance word from Los Angeles and Seattle proves accurate, the creators may have achieved a virtual miracle — transforming a doomed effort into a sure-fire crowd-pleaser, comparable to the Tony-winning original. If *Annie Warbucks* ultimately scores on Broadway, it will be a rare achievement indeed. Few shows in theatrical history have been resuscitated after folding out of town and canceling their original Broadway openings.

It also would be the rare case of a successful Broadway sequel. Such follow-ups are inescapable in film, but even George and Ira Gershwin's brilliant score couldn't guarantee success for *Let 'Em Eat Cake*, the 1933 sequel to their Pulitzer Prize-

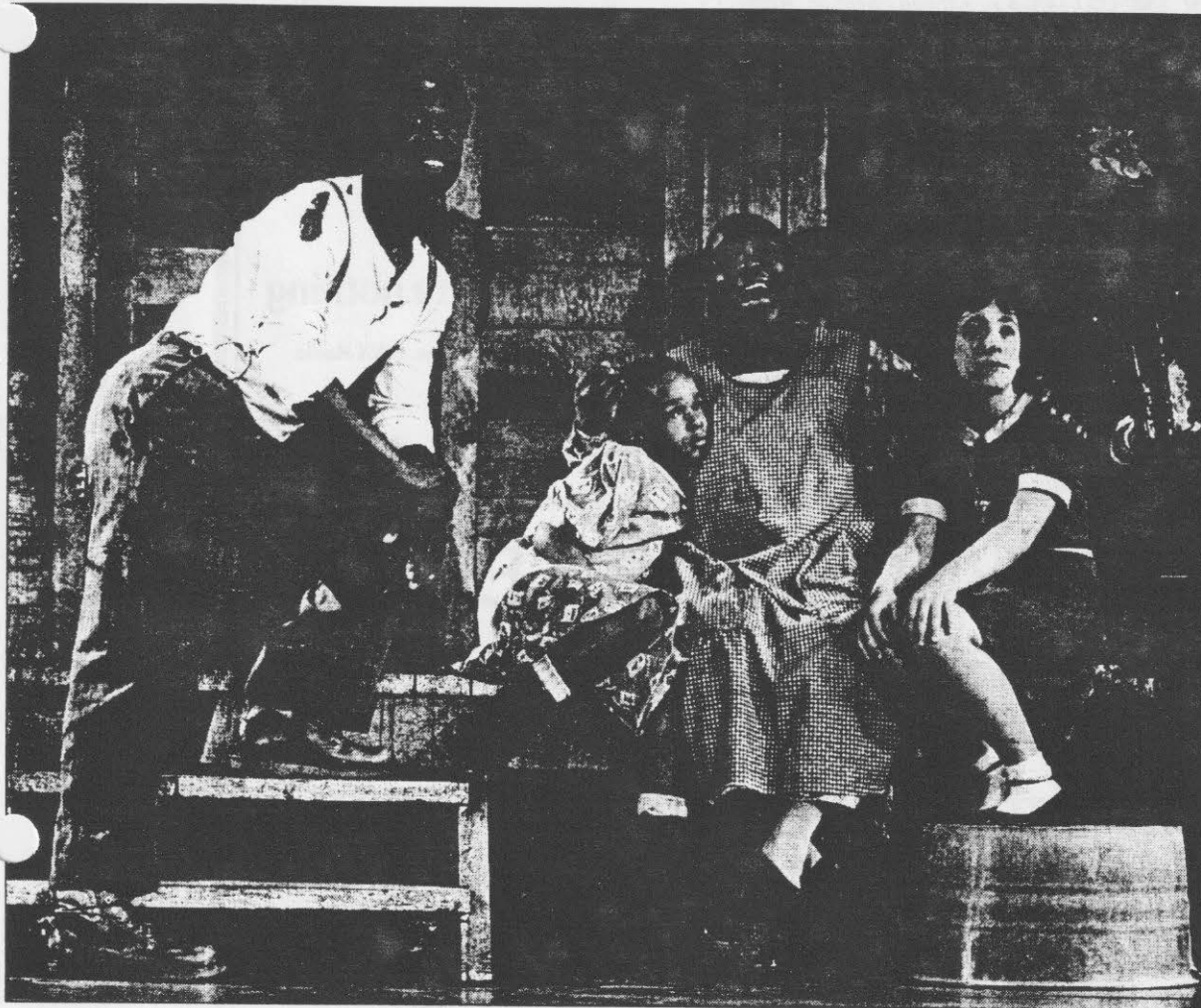
winning *Of Thee I Sing*. *Annie* composer Charles Strouse himself stumbled with 1981's *Bring Back Birdie*, the ill-advised sequel to *Bye Bye Birdie*.

The central mistake of the original *Annie 2* sequel was that it focused on the villainess, Miss Hannigan. The creators wanted a vehicle for the comic genius of Dorothy Loudon, who won a Tony in the original. But Miss Hannigan was comic relief, not the protagonist. As soon as *Annie 2* played before its first preview audience in Washington, the creators realized the audience wasn't interested in Hannigan's revenge. They wanted the further adventures of Annie, her adoptive father Daddy Warbucks and faithful canine Sandy.

The creators have obliged with *Annie Warbucks*, maintaining just a sliver of plot and two or three of Strouse's tunes (some with new lyrics). Charnin estimates that the show is "85 percent new."

The new show begins where *Annie* ended. In the midst of the Great Depression (1934), the plucky orphan has been adopted by billionaire Daddy Warbucks. But Harriet Stark, commissioner of the Child Welfare Department, informs Warbucks that he must find a wife to be mother to Annie within 60 days, or she'll be sent back to the orphanage. (A single man is not allowed to adopt a child in 1934 New York.)

Warbucks launches a campaign to find a suitable spouse and becomes



The Paterson family (M.W. Reid, LaShayla Logan and Ellia English) befriends Annie.



Commissioner Harriet Stark (Alene Robertson) presents Oliver Warbucks (Harve Presnell, center) and Simon Whitehead (Joel Hatch) with an unwanted notice.

the target for a shrewd gold digger. In the tumult, Annie runs away and is taken in by a poor Tennessee family which teaches her a lesson in life. Be assured that all will be happily resolved by the final curtain. Yes, but didn't Annie already have everything?

"The reality is that she didn't," Charnin said. "What attracted us to the sequel was the other half of her story. To give Annie a family and a home, not just a mansion to live in. Besides, I don't think anyone ever has 'everything.' If you think you do, the word changes and becomes something else.

"So this is a continuation of her quest. Harold Gray (the cartoonist who created *Little Orphan Annie*) kept weaving new adventures for 50 years."

As librettist, Meehan found counterpart situations to those in the original.

"In the first show, we dealt with the Depression in the city," said Meehan. "When the runaway Annie met up with the homeless people in their Hooverville under the bridge, and they sang *We'd Like to Thank You, Herbert Hoover*. In this show, there's a counterpart where Annie

sees rural poverty, when she's taken in by a family in Tennessee. In the original, Annie's singing of *Tomorrow* inspired FDR to create the New Deal. In *Annie Warbucks*, the family that has befriended her has a song called *Somebody Better Do Something (Before It's Too Late)*, which inspires FDR to create the Tennessee Valley Authority."

In the new version of the sequel, the collaborators are stressing the heart of the original *Annie*. After all, that was what drew Charnin to the original *Annie* in the first place — the notion of treating his heroine as a real person, not a cartoon. One of the reasons the earlier version of the sequel fared so poorly in Washington was its lack of genuine feeling.

Said Strouse, "We'd made a mistake in unconsciously mocking the material. We started kidding it a little, and that got out of hand. The only moments that succeeded in that version were the few where we treated Annie sincerely."

Added Charnin, "Somehow we had not trusted the emotional weight, Annie's importance as a mythological figure. The writing too often became smart-alecky, as if *Forbid-*

den Broadway had done *Annie*."

The collaborators feel *Annie Warbucks* has been worth the years of effort they've devoted to it.

"There are still minor cuts and clarifications," Charnin said.

"But there are no more big things to be done. It's mostly streamlining and trimming fat. We've been in rehearsal for 38 weeks."

"With the original *Annie*," Meehan said, "we set out to write the kind of musical we'd loved when we were young — the reason we'd gotten into this business.

That old-fashioned, story-driven book musical with a catchy score. But not mindless entertainment, something with feeling and a viewpoint. *Annie Warbucks* is the same kind of show. And these days, doing a musical like this is almost a radical departure."



Meehan

While *Annie Warbucks* is foremost at the moment, each collaborator has other new shows in the works.

Strouse, whose past hits include *Bye Bye Birdie* and *Applause*, has written the new *Times Square* in collaboration with Hal David and Harvey Fierstein. It's scheduled for London in 1993.

Charnin, who collaborated with Richard Rodgers on the 1970 hit *Two by Two*, is working on *Winchell*, based on the life of newspaper columnist Walter Winchell.

Meehan, who worked with Charnin and Rodgers on *I Remember Mama*, has collaborated with Mitch Leigh and Lee Adams on *Ain't Broadway Grand?* based on the life of producer Mike Todd. It will have a tryout run at Connecticut's Candlewood Playhouse this fall.

Charnin has said that he intended the original *Annie* as an antidote to the pessimism and despair of mid-'70s, post-Watergate America. Perhaps America's current recessionary malaise will make audiences receptive to the return of the resilient orphan.

"I like writing musicals about optimism, spirit and spunk," Charnin said.

"Since it takes years for a musical to get from initial concept to Broadway, you can never predict what the social climate will be at the time of production. But I've always believed musicals offering messages of optimism and hope get written during Republican administrations and produced during Democratic administrations."

Charnin plans for *Annie Warbucks* to be produced on Broadway in March 1993.

"IRRESISTIBLE!"

A family show that you can take your kids to and enjoy together." - David Sheehan, KNBC TV

"...A Crowd-Pleasing Sequel... a lilting-to-rousing score, with singable, grab-'em-by-the-heartstrings lyrics." - Sylvie Drake, Los Angeles Times

"A Crackerjack Cast! The orphans are nothing less than adorable. Your kids will love it!" - Tom Hatten, KNX Radio

"Wonderful For Kids! I liked it a lot, and the audience certainly liked it a lot!" - Gary Franklin, KCOP TV

"A Delightful, Captivating Evening In The Theatre. A darned good show. I wouldn't mind seeing it again!" - Stu Levin, KGIL Radio

"A Real Crowd Pleaser! You'd better get your tickets now in order to beat the Broadway crowd!" - Bob Healy, KBIG Radio





Photo by Jim Payne

Elaine George, left, of Newton, playing mean Miss Minchin, torments Tera-Lee Pollin, 12, of Somerville, the little princess



AP reader Polly Lynn Self with Amy Jill Solomon in costume as Hooverville-ites. April 1992 production at the Broward Center for the Performing Arts, Fort Lauderdale, Florida

Troupe to stage children's musical

By LILIANA PALACIO

There are not many full-length musicals for children, according to Paul Goldie.

"You can count them - 'Wizard of Oz,' 'Annie,' 'Oliver' and 'Peter Pan,' and then you run out," he said.

To that short list he can now add "A Little Princess," a musical adaptation of Frances Hodgson Burnett's children's novel of the same name, which will be staged at St. Elizabeth's Academy in Convent Station Nov. 6, 7, 13, 14 at 8 p.m. and Nov. 8 at 2 p.m.

Goldie, a Basking Ridge resident, is co-owner with Peter Bridges of Westfield of WestRidge Productions, which is putting on the play.

Goldie, a computer analyst in Raritan and theatrical dog trainer, wrote the play with John DeBenedetto of Hoboken, a theater and English professor in the College of St. Elizabeth. The musical score is by Richard Hope of Succasunna, a lawyer in Basking Ridge.

Appearing in leading roles are Tera-Lee Pollin of Somerville, as Sara Crewe, the little princess; Elaine George of Newton as Miss Minchin, the evil headmistress; Meghan McEnery of Basking Ridge as Becky, the scullery maid; Susan McDonald of High Bridge as Amelia, Miss Minchin's sister, and Brian Ust of Sayreville as Mr. Carrisford.

The musical is a riches-to-rags-to-riches story set in turn-of-the-century London. It takes place in Miss Minchin's Select Seminary for Young Ladies in London, following 10-year-old Sara Crewe's arrival from Bombay, India, where her widowed father is a captain in the British army in India.

The plot line follows the ups and downs of Sara's life after her impoverished father dies of jungle fever.

Hope said he had the original story very much in mind when writing the music. His mother, like the little princess, was born in England but raised in India and later sent back to England to complete her education.

"The Hindi words that are in the show I got from my parents," said Hope. Hindi is used sporadically in the dialogue by Sara and Ram Dass, Mr. Carrisford's Indian servant.

Adapting this children's classic posed special difficulties, DeBenedetto said.

"We had to compromise between giving it the flavor of not only the time period but also London and making it easier for a modern audience to grasp," he said.

Books set in the Victorian period tend to be wordy and the language formal, explained DeBenedetto, who has a master's degree in theater.

"So we tried to use just a little bit of the (formal language) and a little bit of the more modern stuff so that it wouldn't seem too stuffy," he said.

He cited the book's use of the word "courtesy" as one example. "We thought that no one would get it, so we replaced it with curtsy," said DeBenedetto.

Tickets for the performances are \$8 for adults and \$6 for children.



Meghan McEnery (Becky) and Paul Goldie (author, lyricist, and director) at The Little Princess



Tera-Lee Pollin (Sara Crewe) at The Little Princess

In 1980, Rudner (right) hoofed it in Annie.



From an article on stand-up comedienne Rita Rudner in Sept. 14th issue of People magazine. Rita played Lily in the Broadway company for 1 year.



From the cover of the Houston Chronicle ZEST Sept. 20, 1992, "The Saga of Annie Warbucks - How Theatre Under The Stars gave a little orphaned sequel a big boost toward Broadway"

ANNIE WARBUCKS A New Musical

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SANDY

"...I like going to the White House. That Millie's some tomatoe...!"

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