

# Annie People



The Little Orphan Annie Fan Club Newsletter

No. 81, April 1997

Jon Merrill, Editor and Publisher  
Tricia Trozzi, Co-Editor

Contents copyright © 1997 for the contributors. *Annie People* is published every third month in January, April, July, and October at 517 North Fenwick Street, Allentown, PA 18103. Publication has been continuous since January 1983. Member of the National Association of Fan Clubs.



## LEAPIN' LIZARDS, BACK ON BROADWAY!



The sounds of "Tomorrow" had not been heard on the Great White Way since January 2, 1983 but that has changed now that the 20th Anniversary revival has finally opened at the Martin Beck Theatre on West 45th Street in the heart of Broadway. It's great to have the Broadway show back in New York with an outstanding cast and an attractive production. There is even a new song for Miss Hannigan called "You Make Me Happy" which she sings to Grace when Grace comes back to the Orphanage to tell Miss Hannigan that Warbucks is going to adopt Annie (Act I, Scene 7). Most fans will notice the instances of lyrics and lines that have been changed throughout the show. There was quite a bit of media coverage, of both a positive and negative nature, in the month preceding the show's opening.

February 16: The one-hour documentary feature "The Search For A Star" airs on **Turning Point** on the ABC network. The documentary concludes with the selection of Joanna Pacitti to be Annie and the beginning of the tour.

February 17 and 18: Open call auditions for dogs to be Sandy's (Cindy Lou) understudy receive coverage on New York local tv news and newspapers. With Bill Berloni and Cindy Lou herself as judges, *The Daily News* reports that three dogs are chosen to play the "stray dog" that the dog catchers catch and put in the cart.

The 20th Anniversary Production tv commercial begins airing in the New York area in late February. The visuals are the 1982 "In Person" ad which features Harve Presnell, Marcia Lewis and Allison Smith! Only the voice-over is new, and a superimposed title at

the end uses Nell Carter's picture and the new logo.

mid-February: The pre-Broadway tour plays in Boston, MA, Wallingford, CT and Hershey, PA.

February 27: The New York Times runs the following news item: "The producers of Annie have replaced the 12-year-old star, Joanna Pacitti, with an understudy, Brittny Kissinger, who is 8. Miss Pacitti had been playing the title role during the show's pre-Broadway tour, which began in Houston in November... 'Joanna is very talented, and a great kid,' said Timothy Childs, a producer of the show, 'but it turned out the actress and the part never quite came together the way we felt they needed to.' ...Miss Pacitti, who is from Philadelphia, was chosen in August after a nationwide search...." The New York Post runs this story as almost a full page which quoted a "source connected with the show" saying that Joanna "can't act....She just didn't have the talent to carry the show."

February 27: **Turning Point** does a follow-up report on the controversy.

Joanna's lawyer states that Joanna won a "contest" and the "prize" was to be Broadway's new Annie. Andrea McArdle is also interviewed, saying, "Firing someone is bad enough, let alone [firing] a child. But the way in which this was handled was ludicrous. It's the worst story I've heard, and I've heard terrible stories. This is the worst....I could not show up there [at the Broadway production] and not feel guilty and horrible."

February 28: The New York Post's front page banner headline: "Fired 'Annie' Mulls \$50M Suit" and a full page article describing the lawsuit to be filed against the producers of the show and also against Macy's, which sponsored the open call auditions. Other newspaper articles mentioned that the firing was done by fax to Joanna's manager, and stress that their position is to call the talent search a "contest" with a "prize" that was taken away. ABC's **Good Morning America** program does a report on the firing and forthcoming lawsuit, interviewing Joanna.

March 2: The New York Times runs a recap of the story in its Week in Review.

March 3: *Variety* magazine reports the story and cites that Joanna had received both good and bad reviews during the tour. The *Post* goes into more detail about the lawsuit and the allegations of mistreatment.

March 4: Joanna Pacitti appears on **The Rosie O'Donnell Show** and sings "Over the Rainbow." The controversy is not discussed in detail.

March 5 and 6: More from the *Post*: Joanna is going on many auditions, while a source claims that a counter-offer to split the 8 weekly performances equally between Joanna and Brittny had been made. The New York Times runs an in-depth article giving each side of the controversy their say, and titled the article "Child Actors, Adult Lessons: Annie Puts a Spotlight on the Business of Broadway."

March 6: **Turning Point** does a second follow-up report, this time interviewing Martin Charnin, who says, "If there was pain that was inflicted on Joanna, I wish to God that I personally could absorb all of it and she could feel none of it....As much as we all feel for Joanna, that can't be something that we take away from Brittny." Brittny was then shown in her dressing room and onstage preparing for a performance, saying "I like when I come down the stairs, after Annie gets gussied up; I like that part."

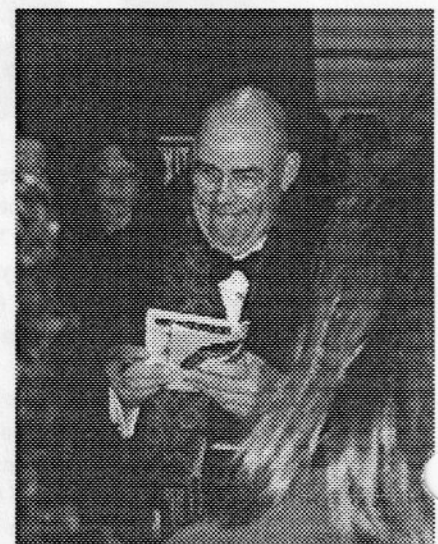
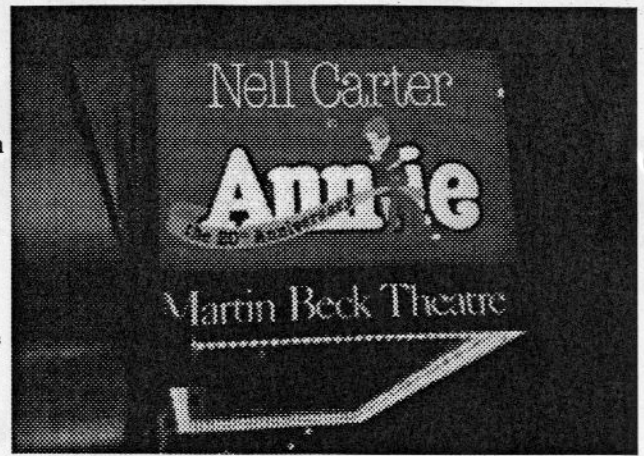
March 7: Joanna Pacitti and her agent Patty Claffy appear on the **Sally Jessy Raphaël** talk show entitled "My Kid Was Hurt By Show Business." At least a third of the show was devoted to Joanna, who sang a patriotic medley at the end. Sally gives Joanna an all-expense-paid trip to Universal Studios.

March 10: The *Post* reports that the "sharing" the title role idea is rejected by both sides. That week's *Time* magazine runs a photo and paragraph encapsulating the story.

March 11: NBC's **Today** show introduces Brittny Kissinger and Cindy Lou. Brittny sings "Tomorrow" and the **Today** show hosts rave about how good she sings.

March 12: The *Post* runs a half-page photo of Brittny and Cindy Lou taken at a meet-the-press event.

March 15: The *Post* again runs a large photo and reports on the success of the first preview



Conrad John Schuck signing autographs on opening night

performance, but then goes into the controversy again and updates Andrea's support for Joanna.

March 15: NBC's **Saturday Night Live** does a parody of the controversy during its "Weekend Update" segment. Two adult actresses playing "Joanna" and "Brittney" both sing "Tomorrow," but while "Brittney" is only a bit obnoxious, the sketch ends with "Joanna" reduced to a gun-toting, cigarette-smoking raving lunatic.

March 16: A *New York Times* theatrical tradition: a caricature of Nell, Brittney and Cindy Lou is drawn by the legendary Al Hirschfeld (see page 6 of this issue). Mr. Hirschfeld had done caricatures of the original **Annie** production and of **Annie Warbucks**.

March 25: The *Post* reports that the Pacitti lawyers will file their civil lawsuit against Macy's tomorrow because "Macy's advertised that they would control one aspect of the production—who the star was going to be—through the contest." The article implies that the lawsuit against the producers was being dropped because "under the Actors Equity contract, producers can demand contract disputes be settled by binding arbitration."

March 26 (OPENING NIGHT): In the morning, Brittney, John Schuck (both in costume) and Cindy Lou rang the opening bell at the New York Stock Exchange, where the stock traders sang the chorus of "Tomorrow." The Newark (NJ) *Star-Ledger* ran a feature article on Lyndsey Watkins and Casey Tuma of south Jersey, who play two of the Orphans. The opening festivities were covered on local New York television stations such as WCBS, WNBC, WABC, WPIX (WB), and UPN-9. The television reviews were mostly

positive, except WCBS ended its review by saying the revival was so slick and efficient it was "creepy" (!). The WNBC review (Jeffrey Lyons) was the biggest rave, saying the show was "as wonderful as ever" and that the score remained "incandescent." About the performances, he said, "Nell Carter puts her own distinctive stamp on the role of Miss Hannigan," Conrad John Schuck is "perfectly cast," and Colleen Dunn is "enchanted." Joel Siegel on WABC called Schuck "the best Daddy Warbucks I have seen," and that Brittney "sings 'Tomorrow' like there is no tomorrow." Various **Annie** celebrities were on hand for the opening night performance.

As they walked on the red carpet into the Martin Beck Theatre for the 6:30 curtain, they autographed a large silver star on a plaque reading "Annie Hall of Fame." The attendees included Alyson Kirk, Geoffrey Holder, Laurie Beechman, Marcia Lewis, Jane Connell, Ron Holgate, Shelley Bruce, Allison Smith, and Kimi Parks. The festivities and the opening night party were covered in "real time" on a special hook-up on the Internet. Meanwhile, at 7 pm on *Playbill On-Line*, Joanna Pacitti is being interviewed in a live question-and-answer session.

March 27: The newspaper reviews come out. The *New York Daily News* is reprinted on pages 4 and 5 of this issue. The *Post*, *Times*, *Star-Ledger*, and *USA Today* also ran reviews. These reviews varied

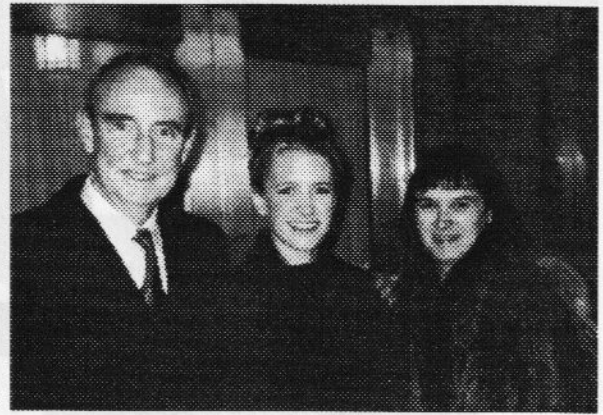
greatly; there were elements that certain reviewers hated while others thought were great. So there was not much agreement even by the so-called expert critics. The *USA Today* gave the show only 1-1/2 stars out of four, which is really harsh! The *Daily News* also ran a half-page article on Brittney, asking her about opening night. "I'm not nervous. Maybe a little excited. I've been doing the part for over a month now." The *Post* reported that the menu at the opening night party included "Hooverville Stew dished up in mugs along with Orphanage Gingersnaps" and the residence in which it was held was redecorated to look like the Warbucks mansion.

March 29: Joanna Pacitti's manager claims that Joanna will play herself in a tv-movie to recount her life up through being fired from the **Annie** revival.

April 9: **Annie** and the Orphans appear on **The Rosie O'Donnell Show** to sing "It's The Hard-Knock Life."

April: There is now a World Wide Web site on the Internet for this production which can be found at <http://www.annie20th.com>. Some of the features are the cast's biographies from the *Playbill*, ticket ordering, souvenir ordering, and a study guide. We will have more on the Web site next issue. *Playbill On-Line*, at <http://www.playbill.com>, has also been covering the **Annie** revival very thoroughly.

We hope all of our *Annie People* readers can come to New York to see this outstanding and historic production!

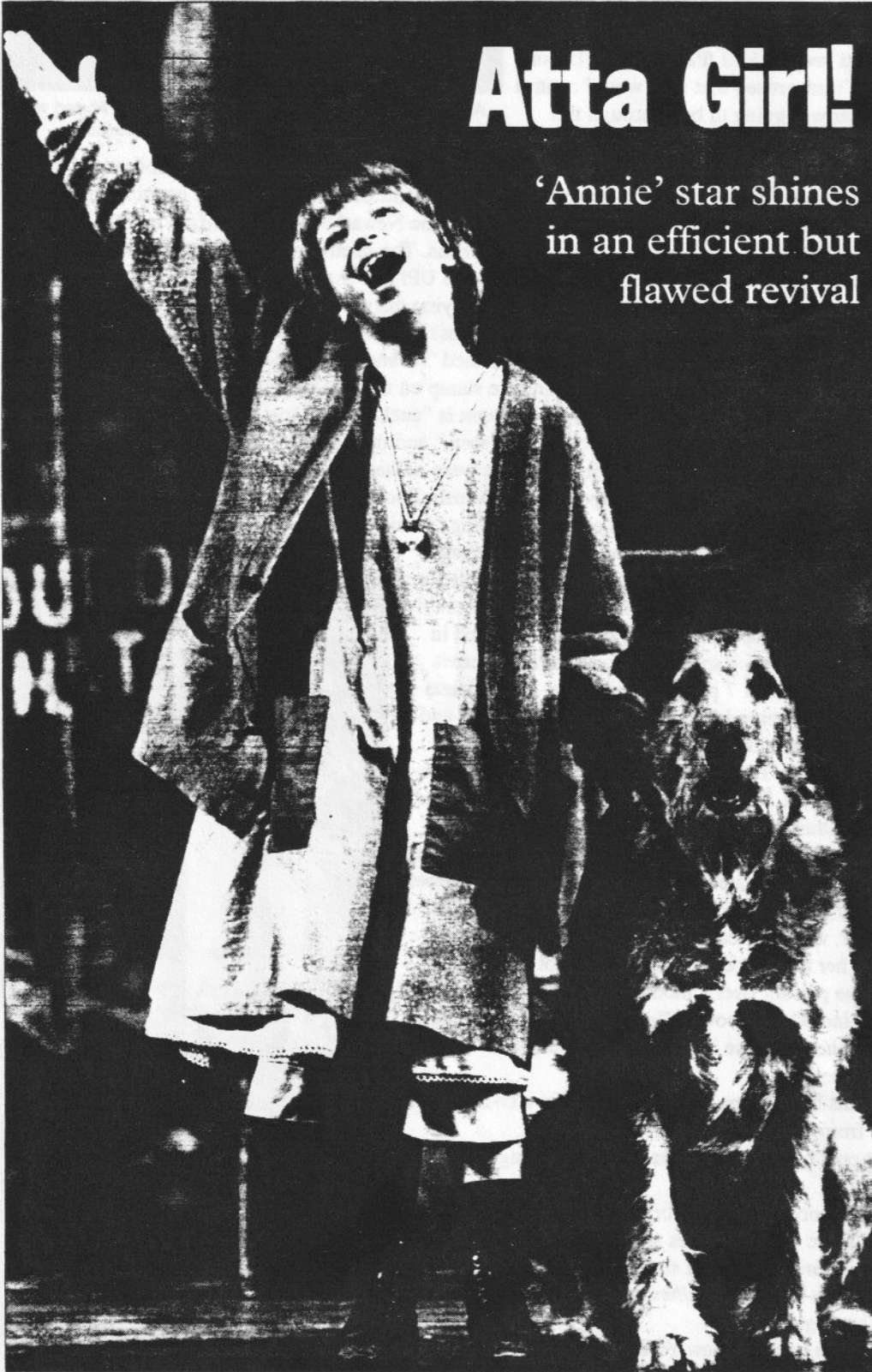


Alyson Kirk and her parents on opening night. Alyson was the 5th and final **Annie** of the original production.



Nell Carter signing autographs on opening night





## Atta Girl!

'Annie' star shines in an efficient but flawed revival

THE SUN'LL COME OUT . . . AGAIN: Brittny Kissinger (with Cindy Lou as Sandy) in 20th-anniversary revival of "Annie"

### THEATER REVIEW

By HOWARD KISSEL  
Daily News Drama Critic

ANNIE. Book by Thomas Meehan. Lyrics by Martin Charnin. Music by Charles Strouse. With Neil Carter, Brittny Kissinger, Conrad John Shuck, Colleen Dunn, Jim Ryan, Raymond Thome and others. Sets by Kenneth Foy. Costumes by Theoni V. Aldredge. Directed by Martin Charnin. At the Martin Beck.

**S**O MUCH FUSS HAS BEEN MADE over the firing of 12-year-old Joanna Pacitti, who won a nationwide talent contest to play the title role in the 20th-anniversary revival of the musical "Annie," you might think that was the part that mattered most.

Don't get me wrong, the kid is important, and Pacitti's replacement, 8-year-old Brittny Kissinger, has a cute mug, surprisingly big pipes for such a little tyke and the comic timing to make her an appealing Annie. With time, she'll gain in self-assurance, which will heighten the laughs.

But the role that galvanizes the musical and makes it more than just a kiddie show is Miss Hannigan, the drunken ogress who runs the orphanage in which Annie was dumped. Unfortunately, Nell Carter lacks the timing and the presence to make the role truly towering.

I have always had an irrational fondness for Harold Gray's comic strip about the vacant-eyed orphan who, in the depths of the Great Depression, found salvation in the arms of a wealthy munitions manufacturer.

In retrospect, this was an unlikely subject for a musical, but Thomas Meehan, who wrote the book, Martin Charnin, who did the lyrics, and Charles

See ANNIE page 53

## A Long Trip To B'way & Easy Street

By MICHAEL RIEDEL  
Daily News Staff Writer

**I**T ALL BEGAN WITH AN UN-wrapped Christmas present.

Back in 1970, writer Martin Charnin bought a compilation of "Little Orphan Annie" comic strips as a Christmas gift for a friend. Before wrapping the book, he flipped through it and was instantly drawn to the spunky little red-haired girl created by Harold Gray for The Chicago Tribune in the 1920s.

"I felt that Gray was the American Dickens," Charnin recalls. "Even though it was a comic strip, it had a lot of interesting characters, dealt with social issues and was riddled with plot complications."

Charnin, who got his start in

See COMIC page 53



IN GOOD HANDS? Nell Carter, Brittany Kissinger, Conrad John Schuck and Cindy Lou in "Annie" revival at the Martin Beck

## 'Annie' Revival Is Orphan On

### FROM COVER

Strouse, who did the score, turned it into a wonderfully tongue-in-cheek fable about hope and self-renewal.

Gray might have bristled at the loving portrayal of FDR or the chorus lauding the New Deal, but in 1977 it seemed just right. So did "N.Y.C.," the song celebrating New York, coming barely a year after The News' headline "FORD TO CITY: DROP DEAD."

I admired the original production enormously and awaited the revival eagerly.

This revival does have its bright spots: Conrad John Schuck's powerful

voice and presence are just right for Daddy Warbucks; Colleen Dunn is wonderfully appealing as his secretary; Jim Ryan is a superb Rooster, Miss Hannigan's crooked brother, and Raymond Thorne reprises the role of FDR, which he created, beautifully.

As Annie's dog, Sandy, Cindy Lou has sweet, melancholy eyes. She, too, lacks the self-assurance of her predecessor, but doubtless this will come with time.

The revival is gracefully designed by Kenneth Foy, especially his nostalgic evocation of Times Square in the '30s. Theoni V. Aldredge's costumes capture the period, and Ken Billington's lighting sets the moods effectively.

As for Carter, maybe the Hannigan role should have been the subject of a

nationwide audition — though I doubt anyone will ever play it as brilliantly as Dorothy Loudon, who originated it and made every verbal swipe she took at the hapless children hilarious.

The role was given to Carter not because of the stellar work she did on Broadway years ago in "Ain't Misbehavin,'" but rather because, in the interim, she became a TV star. Also in the interim, she seems to have lost her ability to command a stage, which is what Miss Hannigan must do.

The siren voice is intact, but it works far less well in conventional musical-comedy material than it did for Fats Waller. Carter also lacks the surefire comic timing needed to make you eager for this villainess' every arrival.

Ultimately, the overall impression is of a touring show — light, efficient, but only fitfully capturing the power and spirit of the material.

## A Comic Strip's Coming of Age

### FROM COVER

theater as an actor in "West Side Story," decided that "Little Orphan Annie" would make a fine musical comedy.

It took him a year to secure the rights, and then, with bookwriter Thomas Meehan and composer Charles Strouse, another 18 months to adapt the comic strip for the stage.

Every producer on Broadway took a look at the show, and passed. "They thought it should be done as a campy musical for Bernadette Peters and Bert Lahr," Charnin says. "But my approach was to treat it as real, because that way we could deal with the humanity of the characters."

"We were coming out of the Vietnam War and Watergate," he continues. "The musical was written as a rebuttal to all of that. It was no accident that the first song we wrote was 'Tomorrow,' which is all about begging for a better day."

The "Annie" script kicked around

for six years, with Charnin having to cough up \$60,000 of his own money to maintain the rights. His obsession with the musical led to the breakup of his first marriage, he says. He began living at his office, so "I could spend 24 hours a day getting the show on."

Eventually, the Goodspeed Opera House in East Haddam, Conn., agreed to do it. Director Mike Nichols and producer Lewis Allen saw it there and decided to move it to Broadway.

On opening night — April 21, 1977 — Charnin had exactly \$2,000 to his name.

"I had the money in my pocket," he recalls, "and I used it to buy gifts for the cast, keeping 60 cents so that I could buy The Times, the Post and The News to read the reviews. If the show hadn't worked, I really didn't know what I was going to do."

What he did was get rich. "Annie," which cost \$800,000 to produce in 1977, was a smash. It ran six years on Broadway and was translated into 27 languages. All told, Charnin says the show has "generated over \$400 million," including a \$9.5 million movie sale.

## Girls Take Center Stage

Find a role model in plucky carrot-top

By WHITNEY WALKER

Daily News Staff Writer

**A**SK 13-YEAR-OLD AMANDA Straniere of Staten Island when she's going to see "Annie" on Broadway and you'll get a quick answer.

"Soon! Very soon!" demands the young musical-theater buff.

"Oh, please! She's already asked," laughs her mother, Jennifer, herself a children's-theater director who has led several productions of "Annie."

The young Straniere, who once played an "Annie" orphan in her mother's show, is hardly unusual in her desire to see the show — at least among girls.

After all, how many Broadway shows star an 8-year-old female as the lead? It's a godsend not only for aspiring actresses but also for girls entering the uncomfortable adolescent years.

As a character, Annie is a role model who steals the show.

"She's accepted for herself,"

Jennifer Straniere says. "She has rough edges, she's spunky."

And, as 22-year-old Lee Tennenbaum, who played young "Molly" in Straniere's first local production, recalls: "All kinds of kids used to come see the show, and they were always asking for our autographs!"

"I think it's important to seek good role models, for both girls and boys," offers Janine Nina Trevens of TADA! Youth Theater on W. 28th St. "Boys also go through trouble in puberty, but boys tend to show it more outwardly and girls internalize it."

Musical theater helps, she notes, because it develops self-confidence and also pairs children of different age groups.

"They see that you're always learning, always growing, always changing — everybody's going through stuff and they just work it out together."

Girls just love it because they see themselves up there on stage.

"I think it's nice, for a change, that it's mostly girls in it," notes 10-year-old Alexandra Young of Morris County, N.J.

When Young's elementary school chose "Annie" over "Beauty and the Beast" for their annual field trip to see a Broadway play, the girls were elated, but some of the boys dropped out, according to their teacher, Karl Corino.

"Some of the boys want to see it, but since it has mostly girls in it, girls want to see it more," Young explains matter-of-factly.

"What's cool about it is it was written a long time ago, when everything was about boys, and this was just about girls," notes 14-year-old Robin Atwell, a member of TADA!'s theater company.

"I think that if a little girl loves Annie, she can think, 'Oh, wow, I can be just like her.' She got away with a lot of stuff and she tried to go after everything she wanted."



TEAM 'ANNIE': Lyricist Martin Charnin (left) and composer Charles Strouse

"But I am still living in my office, because my office is now in my house," he jokes. "The only difference is, I don't have to sleep there anymore."



Previews Today at 1 & 6  
 Opening Night March 26  
 Perfs: Wed-Sat at 7:30, Sun at 1 & 6.  
 Mats: Wed & Sat at 2  
 Call Tele-Charge Now! (212) 239-6200  
 Outside Metro NY (800) 432-7250

NELL CARTER  
 in  
**ANNIE**

Book by Thomas Meehan      Music by Charles Strouse      Lyrics by Martin Charnin  
 Also Starring Conrad John Schuck  
 Musical Numbers Choreographed by Peter Gennaro  
 Entire Production Directed by Martin Charnin  
 Groups: 212-398-8383/800-223-7565  
 Martin Beck Theatre(+302 W. 45th St.)



Opening This Week

**ANNIE** — Nell Carter is in a revival of the 1977 musical. Book by Thomas Meehan; lyrics by Martin Charnin; music by Charles Strouse. Directed by Mr. Charnin. With Conrad John Schuck and Brittny Kissinger. Beck, 302 W. 45th St. (239-6200) (2 hours 30 minutes) Opens Wed.



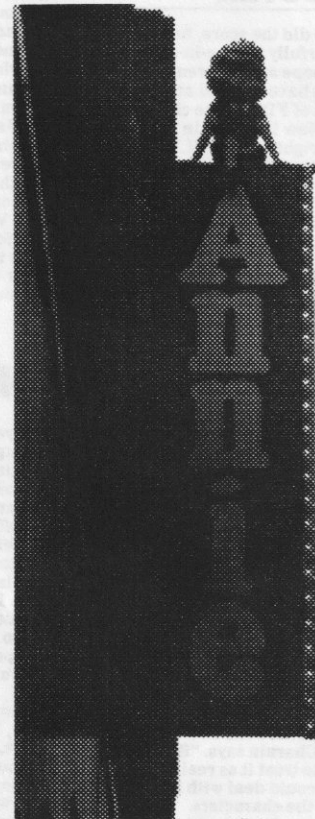
submitted by Lowell Kammer

THE NEW YORK TIMES, SUNDAY, MARCH 16, 1997

THIS WEEK



submitted by David Powers



Vertical marquee of the Martin Beck Theatre. That figure of Annie was also used on the roof of the Goodspeed-at-Chester in 1990 and in Chicago in 1992 for the various incarnations of the sequel.

**It's the Hard-Knock Life** Nell Carter stars as Miss Hannigan and Brittny Kissinger has the title role in the 20th-anniversary production of "Annie." The musical, directed by Martin Charnin, opens March 26 at the Martin Beck Theater.

## LETTERS FROM ANNIE PEOPLE TO THE PLAYBILL ONLINE LETTERS COLUMN

### (Playbill Poll: Your Views on the Annie Firing)

From Jon Merrill, Allentown, Pennsylvania (jonmerrill@aol.com), March 6:

Having been the president of the national Annie fan club for the past 14 years, having published 80 issues of our newsletter *Annie People*, and having seen *Annie* on the stage 148 times, I guess it's time for me to jump into the fray.

First of all, I do not know Joanna Pacitti, have never met her, and have never seen her perform on stage (she had already left the Goodspeed's *Paper Moon* prior to when I went to see it last summer), so I will not attempt to pass judgment on her competency for this role. Yes, it is sad when a child is disappointed in a case such as this, just as it was for legions of talented actresses over the years who were replaced as Annie along the way simply because they were beginning to outgrow the role. Most recently, in the various iterations of the *Annie* sequel, Danielle Findley was replaced by Lauren Gaffney, who in turn was replaced by Kathryn Zaremba. Could this have been a factor in the Joanna Pacitti case as well?

Having personally and professionally known scores of show kids, there is one aspect about this whole thing that bothers me, and that is the talk of "the prize" and "the contest." My concept of stage musical auditions has always been quite different from that. If Macy's ran the talent search in that manner, then that is where this controversy began, and the Pacittis were misled from the very beginning through no fault of their own.

I realize that a great many professional people in the *Annie* world whom I know and respect immensely have come out overwhelmingly in support of Joanna. Maybe they are right that the producers were callous. Again, I do not have firsthand knowledge of Joanna's portrayal as Annie. But the idea of a \$50M lawsuit for having "the prize" taken away is preposterous! How about keeping things in perspective? Probably none of the 5 previous Broadway Annies or all the ones in the national tours wanted to leave the show when they were told to, but that is a sad fact of this particular musical. But no one raised a stink, no one talked about "the prize," and there was certainly no lawsuit! I'm sure Joanna is not a spoiled brat, as some have intimated in this letter column; however, I do think people around her are possibly giving her bad advice as to how to handle all this, and they are going to have to be careful they don't let all this backfire on her career.

Meanwhile, we at *Annie People* have been looking forward to the first preview on March 14 for a long time, and we will be there, no matter who is in the title role. This is the 20th Anniversary Broadway production of *Annie*, and however we individually feel about all the various aspects of this controversy, I believe we should all try to put it behind us and go out and support Martin, Charles, and Tom, and enjoy the show and welcome the musical back to New York. See you there!

### Playbill Critics Circle: Review the Annie Revival

From Jon Merrill, Allentown, Pennsylvania (jonmerrill@aol.com), April 2:

I saw the first preview on the 14th and went again on the 21st with a large local contingent of our national Annie fan club *Annie People*, which Tricia Trozzi and I founded and have run for the past 14 years. Last Friday was a big landmark for me, being my 150th time seeing the musical, either on Broadway, on tour over the years, or in community theater productions.

Having waited since January 2, 1983 to see *Annie* on a Broadway stage again, I was very eager to come support the 20th Anniversary Broadway *Annie* production, which undoubtedly has suffered throughout all the unfortunate bad publicity over the past few weeks. First off, let me say that I thought Brittany Kissinger was wonderful in the title role. Not ever having seen Joanna Pacitti act on stage, I cannot compare the two, but I was very, very impressed with Brittany, and I have no worries that she can continue to carry this musical, even at the age of 8. At both previews I saw, the audience seemed to like her a lot and were amazed at how petite she really is. She already has a real feeling for the role and put a lot of expression in her dialogue, and I particularly liked her moments with Warbucks. This actress can only get better and better throughout the show's run. Her voice is good; more power of course will come as she gets older and bigger. But for now, fellow *Annie* fans, do not let the bad publicity about the former Annie make you squeamish about coming to see this Annie; if you do, you will miss a great performance by a very gifted young actress.

John Schuck of course is always wonderful as Warbucks. Nell Carter handles the role of Miss Hannigan very well, I thought; the danger in having a big star above the title is that the actress will upstage the rest of the show, but I did not feel that at all in this situation. I was glad that she did not come out last at the curtain call but properly let Annie do that. Ms. Carter is very funny, and the audience loved her enthusiasm and her interplay with the Orphans.

The Orphans are exceptional. Tiny Molly enthralled a very appreciative audience. However, pay close attention to Pepper, played by 10-year-old Cassidy Ladden (long curly brown hair and wears glasses). What a wonderful voice she has, and she is a charmer too!

Grace is OK (a little haughty at times, I thought); Rooster is limber in the Robert Fitch tradition, but I thought Lily was weak in the role. Special mention should be made of Raymond Thorne as FDR, the role he has played from Goodspeed in 1976 all the way through Broadway till 1983, all the way through the various iterations of the sequel, and now back on Broadway. Quite simply, Raymond Thorne IS Franklin Roosevelt!

Those familiar with the show will notice some script changes; some work, some don't. But I did like the new song in the show which Miss Hannigan and Grace do as a duet in Act I. The ensemble--several of whom are enthusiastic *Annie* veterans--adds a very positive note to the show, as does the orchestra under the direction of Keith Levenson.

We are keeping our fingers crossed about the opening this week and hope the show will have a well-deserved long run. The large group with us last weekend all said they would be coming back, and we are looking forward to that. Welcome, *Annie*, back to Broadway!



Carol Rosegg/"Annie"

from the New York Times

Brittny Kissinger and Conrad John Schuck are in a revival of the musical "Annie" by Martin Charnin, Charles Strouse and Thomas Meehan, opening Wednesday at the Martin Beck Theater.



from the New York Daily News

Best available seats: Weeknights at 7:30!



Nell Carter

as Miss Hannigan in

# Annie

the 20th Anniversary

### Family Performance Schedule

Wed.-Sat. at 7:30 · Sun. at 1 & 6

Matinees Wed. & Sat. at 2 · Tickets from \$40

Call **TELE-CHARGE® (201) 239-6200**

Outside Metro NY: (800) 432-7250 · Groups (212) 398-8383

■ **Martin Beck Theatre, 302 West 45th Street**

Based on Little Orphan Annie.® Used by permission of Tribune Media Services, Inc.

Newspaper ad Sunday, April 6, 1997

Jon Merrill  
Annie People  
517 North Fenwick Street  
Allentown, PA 18103

E-mail: [JonMerrill@aol.com](mailto:JonMerrill@aol.com)  
Web site: <http://ourworld.compuserve.com/homepages/jamerrill>

\*\*Up-to-the-minute Annie news is at Web site\*\*

# Little Orphan Annie