

GOODSPEED MUSICALS

Teacher's Instructional Guide
for the Goodspeed Musicals production of

IRVING BERLIN'S

ANNIE

GET
YOUR GUN

YOUR GUN

April 15 - June 27, 2010
Goodspeed Opera House
East Haddam, Conn.



GOODSPEED
MUSICALS®

The Max Showalter Center for
Education in the Musical Theater

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Teacher's Instructional Guide

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The Teachers' Instructional Guide (TIG) is intended for use by teachers who will bring their school groups to attend performances at Goodspeed Musicals. The TIG provides background historical information, teaching ideas and prompts to facilitate students' knowledge and appreciation of the show's themes and characters. The TIG activities are influenced by state and national standards associated with the arts, language arts and social studies.



IRVING BERLIN'S
ANNIE GET YOUR GUN

Music and Lyrics by **IRVING BERLIN**
Original Book by **HERBERT AND DOROTHY FIELDS**
As Revised by **PETER STONE**
with

NOAH ABERLIN, BRANDON ANDRUS, JAMES BEAMAN, GRIFFIN BIRNEY, HARTLEIGH BUWICK, ANDREW CAO, SEAN COUGHLIN, JOY RACHEL DEL VALLE, KEVIN EARLEY, JENN GAMBATESE, DAVID McDONALD, ORVILLE MENDOZA, PILAR MILLHOLLEN, BILL NABEL, MICHAEL NICHOLS, CON O'SHEA-CREAL, JAKE POULIOS, NATALIE RYDER, MARISSA SMOKER, DOROTHY STANLEY, CHELSEA MORGAN STOCK, MOLLY TYNES, REBECCA WATSON, AMOS WOLFF, AARON YOUNG

Scenic Design by
MICHAEL SCHWEIKARDT

Costume Design by
ALEJO VIETTI

Lighting Design by
JOHN LASITER

Hair & Wig Design
CHARLES LaPOINTE

Sound by
JAY HILTON

Orchestrations by
DAN DeLANGE

Assistant Music Director
WILLIAM J. THOMAS

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Casting by
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Associate Producer
BOB ALWINE

Line Producer
DONNA LYNN COOPER HILTON

Music Direction by
MICHAEL O'FLAHERTY

Choreographed by
NOAH RACEY

Directed by
ROB RUGGIERO

Produced for Goodspeed Musicals by
MICHAEL P. PRICE

First Performance: April 16, 2010

Goodspeed Musicals is dedicated to the heritage of the musical and the development of new works to add to the repertoire.

ANNIE GET YOUR GUN is presented through special arrangement with R&H Theatricals: www.rnhtheatricals.com

Marquee Sponsors: Lucille and Dave Viola, Sr.

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Cast of Characters

(In order of appearance)

Buffalo Bill Cody	DAVID McDONALD
Frank Butler	KEVIN EARLEY
Dolly Tate	REBECCA WATSON
Tommy Keeler	ANDREW CAO
Winnie Tate	CHELSEA MORGAN STOCK
Charlie Davenport	JAMES BEAMAN
Foster Wilson	BILL NABEL
Chief Sitting Bull	MICHAEL NICHOLS
Annie Oakley	JENN GAMBATESE
Jessie, Annie's little sister	JOY RACHEL DEL VALLE
Nellie, Annie's other little sister	MARISSA SMOKER
Little Jake, Annie's little brother	GRIFFIN BIRNEY
Running Deer	ORVILLE MENDOZA
Eagle Feather	CON O'SHEA-CREAL
Waiter	ORVILLE MENDOZA
Porter	AMOS WOLFF
Pawnee Bill	BILL NABEL
Messenger	BRANDON ANDRUS
Bandleader	ORVILLE MENDOZA
Mrs. Sylvia Potter-Porter	DOROTHY STANLEY

BRANDON ANDRUS
SEAN COUGHLIN
ORVILLE MENDOZA
PILAR MILLHOLLEN

ENSEMBLE
BILL NABEL
CON O'SHEA-CREAL
NATALIE RYDER

DOROTHY STANLEY
MOLLY TYNES
AMOS WOLFF
AARON YOUNG

SWINGS
NOAH ABERLIN
HARTLEIGH BUWICK
JAKE POULIOS

DIALECT COACH
GILLIAN LANE-PLESCIA

DANCE CAPTAIN
AMOS WOLFF

ASSISTANT STAGE MANAGER
DEREK MICHAEL DiGREGORIO

UNDERSTUDIES
Frank **BRANDON ANDRUS**; Buffalo Bill **BILL NABEL**; Annie, Dolly **PILAR MILLHOLLEN**; Tommy **CON O'SHEA-CREAL**;
Winnie **HARTLEIGH BUWICK**; Charlie **AMOS WOLFF**; Wilson **DOROTHY STANLEY**; Chief Sitting Bull **ORVILLE MENDOZA**;
Jessie, Nellie, Little Jake **JAKE POULIOS**; Pawnee Bill **ORVILLE MENDOZA**; Mrs. Potter-Porter **NATALIE RYDER**

ORCHESTRA
Conductor/Keyboard I **MICHAEL O'FLAHERTY**; Associate Conductor/Keyboard II **WILLIAM J. THOMAS**;
Trumpet **MARK SLATER**; Trombone **DAVID KAYSER**; Violin **KARIN FAGERBURG**; Reed I **LIZ BAKER SMITH**;
Reed II **MICHAEL SCHUSTER**; Percussion **SAL RANNIELLO**

ALTERNATES
Keyboard II **MOLLY STURGES**; Trumpet **KEN ROE, LARRY GARREAU**; Trombone **SCOTT BEAN**;
Violin **DIANE ORSON**; Reed I **JOHN MASTROIANNI**; Reed II **TIM MORAN**; Percussion **STEVE COLLINS, DAVE EDRICKS**

Out of respect for our actors and your fellow theatergoers, we ask that you remain seated until the curtain calls are over and the house lights have come up. The use of cameras, cellular phones, or recording devices is not permitted in the theatre. Thank you.

Musical Numbers

Act One

Prologue, The Big Top

There's No Business Like Show Business.....Buffalo Bill & the Company

Scene 1, Front Lawn of the Wilson Arms Hotel, Cincinnati, Ohio

Doin' What Comes Natur'ly.....Annie, Wilson, & the Kids

The Girl That I Marry..... Frank & Annie

You Can't Get a Man With a Gun..... Annie

Show Business (Reprise)..... Frank, Buffalo Bill, Charlie, & Annie

Scene 2, A Pullman Car on the Overland Steam Train

I'll Share It All With You..... Tommy & Winnie

Moonshine Lullaby.....Annie, Kids, & the Cowboys

Scene 3, Main Tent at the Minneapolis Fair Grounds

Show Business (Reprise)..... Annie

They Say It's Wonderful..... Annie & Frank

My Defenses are Down..... Frank & the Cowboys

Scene 4, Annie's Dressing Tent

You Can't Get a Man With a Gun (Reprise)..... Annie

Act Two

Prologue, The European Tour

Entr'acte..... Annie & the Company

Scene 1, Upper Deck of a Cattle Boat

I Got Lost in His Arms..... Annie

Scene 2, Ballroom of the Hotel Brevoort, New York City

Who Do You Love, I Hope..... Tommy, Winnie & the Ensemble

I Got the Sun in the Morning.....Annie & the Ensemble

An Old Fashioned Wedding..... Annie & Frank

The Girl That I Marry (Reprise)..... Frank

Scene 3, Annie's Dressing Tent

Scene 4, The Shooting Match

Anything You Can Do..... Annie & Frank

They Say It's Wonderful (Reprise)..... Annie, Frank, & the Company

Finale Ultimo..... The Company

Program Notes

by Joshua S. Ritter, Education Director

There's No Business Like Show Business!

Irving Berlin's unforgettable tune captures the essence of life in the entertainment business like no other song in history. Only Berlin could so eloquently express the highs and lows that accompany a theatrical career. Remarkably, Berlin was concerned about including "There's No Business Like Show Business" due to a muted initial response from his colleagues. Unbeknownst to Berlin, their silence was one of awe rather than disapproval. When Berlin submitted his score to producers Rogers and Hammerstein for the second round of rehearsals without the famous song, he drew the following reaction:

"Where's that 'Show Business' thing?" Hammerstein asked, sure that he had misplaced the number.

"I left it out," Berlin said somberly.

"In Heaven's name, why?" Hammerstein inquired.

"I didn't think you liked it," Irving retorted. "You didn't say enough."

Later, Hammerstein reflected on the situation: "He was just going to throw it away. Now out of context of the play, it's merely the song that means show business."

However, despite Berlin's incredible work on the production, he was not the original intended composer and lyricist for *Annie Get Your Gun*. Dorothy Fields conceived the idea for the musical and she intended to write the lyrics and co-write the book with her brother Herbert. She stated that the idea formed in her head after witnessing a decorated soldier who was extremely successful at a Coney Island shooting gallery. This observation conjured images of the famous sharpshooter Annie Oakley and the idea for the show was born. Dorothy brought the idea for the show to producers Rodgers and Hammerstein, who were delighted with the concept and became the creative force behind the show. Dorothy and Herbert felt that the role of Annie Oakley would best suit the inimitable Ethel Merman. What's more,



Ethel Merman as Annie Oakley in the original 1946 Broadway production

her star power was sure to attract a producer and an expanded audience in the critical early stages of the run.

To compose the score, Dorothy and her collaborators contracted the prolific and renowned composer Jerome Kern. Kern had recently traveled to New York to work on a revival of *Show Boat* and he planned to discuss his potential involvement on *Annie Get Your Gun*. Tragically, Kern suffered a stroke at the age of sixty and collapsed on the street on his way to rehearsals. President Harry Truman, who was in office at the time of Kern's death, stated the following: "[Kern's] melodies will live in our voices and warm our hearts for many years to come. The man who gave them to us earned a lasting place in his nation's history."

Despite Kern's unfortunate demise, producers Rodgers and Hammerstein were successful in contracting Irving Berlin to compose the music and lyrics for *Annie Get Your Gun*. David Ewen states the following about the collaboration in his book *Complete Book of the American Musical Theatre*: "This is perhaps

the only time in stage history that one of America's greatest song writers was acting as producer of a musical comedy for which another all-time great was writing the score. While Rodgers never entered into Berlin's domain by making suggestions on the kind of music needed (no more than Berlin would tell Rodgers how to run the production), this unusual association resulted in one of the richest and most varied scores Berlin ever wrote for the stage and made possible the greatest box-office success of his career."

Berlin, however, was accustomed to writing both lyrics and music and he had no experience writing for a "situation show." In response, Dorothy Fields was willing to relinquish her role as lyricist. Berlin was concerned that he couldn't write music for hillbilly people, until he traveled to Atlantic City and returned with the first five songs. In the Atlantic City he composed "Doin' What Comes Natur'lly," "You Can't Get a Man with a Gun," "They Say It's Wonderful," and "The Girl That I Marry." As a testament to his talent, Berlin completed the entire score before the first day of rehearsals.

Annie Get Your Gun ran for 1,147 performances after opening at the Imperial Theatre on May 16, 1946 and it went on to be a four-year hit in London. The show was revived on Broadway in 1966 with Ethel Merman reprising the role of Annie. It was later aired on ABC-TV and no copies of the broadcast have been found. A second revival was staged on Broadway in 1999, starring Bernadette Peters. Peter Stone revised the script for the 1999 revival and Goodspeed Musicals is using his version. Goodspeed Director Rob Ruggiero stated that, "Peter Stone did an incredible job of re-shaping that revival in a way that highlighted all the wonderful things about the show for more contemporary audiences." Stone added a romantic relationship between Winnie, the sister of Frank's assistant, and Tommy, a Native American boy. He also creates a Wild West show-within-a-show that highlights the relationship between Frank Butler and Annie. Ruggiero is excited to embrace the show within-a-show concept while preserving the wonderful entertainment value of the production. He also hopes that you will enjoy his beautiful and authentic "Wild West Show" approach. We at Goodspeed are thrilled to present this enduring musical and triumph of the Broadway stage!

Show Synopsis

Setting: Buffalo Bill Cody's Wild West Show.

Act 1

The Show opens with an introduction by Buffalo Bill, introducing his world famous traveling Wild West show, as well as his "*celebrated troupe of western actors and...fabulous cowboy band...*", who will be retelling the love story between Annie Oakley and Frank Butler. During the opening we are introduced to Frank's assistant Dolly Tate (who not-so-secretly pines for his attention), her sister Winnie, and Tommy. It is made clear that Winnie and Tommy are in love, much to Doll's chagrin. We are also introduced to Charlie Davenport, the general manager of the show. He begins to prepare for a shooting match on the lawn of the local hotel when Foster Wilson, the hotel proprietor, stops the members of the troupe and refuses to allow them to set up shop. Frank talks Mr. Wilson into having the shooting match and a chance to make some money on it.

Annie Oakley enters; she has inadvertently destroyed a "wearing bird" on Dolly's hat. She is a rough and tumble sort, with little feminine grooming, and even less education. But while she lacks in femininity, she excels in sharp shooting. After a few words back and forth, Dolly is shooed away by Annie and her rifle. Wilson has observed Annie and Dolly's interaction and is instantly intrigued by Annie's gun skills. "*Shucks, I kin shoot the fuzz off'n a peach! I kin shoot the stinger off'n a bee! Most o' the time I don't even aim, I jes' pull the trigger.*" Wilson realizes that Annie is the perfect challenger for Frank, and recruits her for the shooting match. When Frank enters, Annie, not suspecting he is the rival champion, is taken at once by his good looks. She tries to impress him, but becomes discouraged by his apparent preference for more feminine types, "*Well- if you must know- I like the kinda girl who's- well- who's sort of dainty. You know- the kind that faints when she sees a mouse.*" After he leaves, Annie begins to lament her brazen, uncouth ways and realizes, "*A man's love is mighty, he'll even buy a nightie for a gal he thinks is fun, but they don't buy pajamas for pistol-packin' mammas for a man may be hot but he's not when he's shot. Oh, you can't get a man with a gun!*"

Buffalo Bill enters to announce the shooting match, revealing to Annie that it is Frank who is her competitor. Much to the surprise of Frank, Annie

wins the match. Bill and Charlie suggest to Frank that hiring Annie as his sharp-shooting assistant would be beneficial for their show. Frank is concerned Annie would not be satisfied playing second fiddle to his star billing in the show, but Charlie and Bill assure him that it will work out.

Six weeks later, the entire Buffalo Bill company is on tour, riding on a steam train to their next destination. When Frank enters, we learn that he is finding Annie more attractive every day and is even thinking about taking her on as a full-fledged partner. After Frank departs for his bunk, Bill and Charlie enter and explain to Annie that Pawnee Bill is opening a show to compete against their own and is trying to sign Sitting Bull, the famous Sioux warrior, to join their cast. They urge her to debut an act she has been rehearsing when they reach Minneapolis in order to boost their attendance and popularity. Knowing how she feels about Frank, they try to convince her that the trick will prove successful. "*You do this great trick that you perfected just for him, you'll save the show and marry Frank!*" She is thrilled by the idea of being able to impress Frank, and agrees.

At the fair grounds in Minneapolis, there are two large posters prominently displayed, promoting the Wild West Show. One is an old rendering of Frank Butler; the other, a larger, glorified depiction of Annie with her gun, proclaiming: "*Introducing Annie Oakley, the Greatest Female Rifle Shot in the World!!!*" Frank tells Charlie that he is put off by her extravagant billing and insists that the poster be taken down. Annie enters and is excited to see herself on the poster for the first time. Frank explains that he does not want her to have such a big billing. Although he is falling in love with Annie, his manly pride is beginning to get the best of him. When the show begins, Frank watches in shock as Annie performs her surprise trick. Although Annie is a hit with the audience, Frank is incensed and tells Charlie that he has been a "sucker" to allow himself to be double-crossed. Sitting Bull announces that he wants to invest money in the Buffalo Bill show. Thrilled, Annie turns around to find Frank, only to discover that he has gone, leaving a letter, which states that he is leaving with Dolly to perform his old act in the Pawnee Bill show.

Act 2

After a whirlwind 8-month European tour, Buffalo Bill's Wild West Company approaches New York harbor. Even though the tour was a commercial success, it was a financial disaster. A messenger pulls up alongside their boat and hands Bill an invitation from Pawnee Bill to a reception in their honor the following evening. The messenger informs them that Pawnee Bill's show has been playing at Madison Square Garden, and Frank has been a great success with New York's society ladies, much to the chagrin of Annie. No matter how hard she has tried over the last few months, her feelings for Frank have not altered, and she begins to fear that the opposite is true for him towards her. *"I'll jes' set here a spell an' think about how I'm gonna feel when I see him again- an' how he's gonna feel."*

The night of the reception arrives. Frank is informed that Pawnee Bill, who has also reached a state of financial ruin, has arranged the reception to encourage Buffalo Bill to merge their two shows. Annie makes a grand entrance in a rather feminine ball gown, proudly decorated with medals and ribbons from Europe. When Frank appears, he is overtaken with Annie's ladylike transformation, and proclaims he intends to marry her. He offers her his prized shooting medals as a pre-wedding present. When he proudly reads from the back of one, *"To Frank Butler, the champion sharp-shooter of the world,"* Annie's ego gets the better of her, and she snaps back, *"What world? The old world or the new world?"* With that, the competition is on once again. Annie instructs Charlie to arrange a public shooting match to prove she is the better shot.

Meanwhile, Dolly sneaks into the property room and heads for Annie's gun case. Just as she is about to open the case, Charlie and Sitting Bull catch her. She confesses that she was planning to sabotage Annie's guns, enabling Frank to win the match. When Sitting Bull threatens her, she runs off. He reminds Charlie that the last time Annie won a match, Frank left her, and as the merger depends upon Annie and Frank getting together, Charlie and Sitting Bull take a cue from Dolly and devise a plan to ensure Frank's victory.

When the shooting commences, Annie begins to miss all of her shots, not knowing that Charlie and Sitting Bull have fixed her rifle. When Frank offers her his own rifle, her aim is instantly accurate and she begins to pull ahead of Frank in the count. Sitting Bull,

knowing that the merger will be off if Frank's pride is bruised again by Annie, quietly reminds her of the consequences of her winning the shooting match, *"Remember when you said-can't get a man with a gun?...You get a man with this gun."* Understanding his meaning, she begins shooting as fast as she can without aiming at the target. After five misses, she pretends to give up the competition. Frank catches on, and begins to miss his own shots, causing a tie to be called in the match. Frank then announces that the two shows should merge and begin a combined tour. They embrace, and head into the sunset together, with the company not far behind.

Annie Get Your Gun and the Feminist Movement

Throughout most of history, women have had fewer legal rights and career opportunities than men. Being a wife and mother were considered to be a woman's sole purpose, profession, and pride. In the 20th century, however, women in most nations won the right to vote and increased their educational and job opportunities. Perhaps most importantly, they fought for a reevaluation of traditional views of their role in society. The feminist leaders of the 20th century had only their strong, forward thinking predecessors of the 19th century to thank for opening the door, however wide or narrow in their respective communities, to gaining equal opportunities in a male dominated society. Many notable women, like Annie Oakley, broke the mold of the 19th century Victorian woman, and in the process helped facilitate change for women throughout the rest of history.

Below is a timeline of the women's rights movement from the 19th century and into the 20th century, ending with the controversial and influential Supreme Court's *Roe vs. Wade* decision. Included are the major events, for better or worse, which helped build the momentum of the feminist movement across America.

1848 The world's first women's rights convention is held in Seneca Falls, NY, July 19-20.

1849 Elizabeth Smith Miller appears on the streets of Seneca Falls, NY in "Turkish trousers," soon to be known as "bloomers."

1849 Amelia Jenks Bloomer publishes and edits *Lily*, the first prominent women's rights newspaper.

1850 Quaker physicians establish the Female Medical College of Pennsylvania, PA to give women a the opportunity to learn medicine. The first women graduated under police guard.

1855 Lucy Stone becomes the first woman on record to keep her own name after marriage, setting a trend among women who are consequently known as "Lucy Stoners."

1855 The University of Iowa becomes the first state school to admit women.

1859 American Medical Association announces opposition to abortion. In 1860, Connecticut is the first state to prohibit all abortions.

1866 The 14th Amendment is passed by Congress. This is the first time "citizens" and "voters" are defined as "male" in the Constitution.

1866 The American Equal Rights Association is founded, the first organization in the U.S. to advocate women's suffrage.

1868 The National Labor Union supports equal pay for equal work.

1868 Elizabeth Cady Stanton and Susan Anthony begin publishing *The Revolution*, an important women's movement periodical.

1870 For the first time in the history of jurisprudence, women serve on juries in the Wyoming Territory.

1870 The 15th Amendment receives final ratification. By its text, women are not specifically excluded from the vote. During the next two years, approximately 150 women will attempt to vote in almost a dozen different jurisdictions from Delaware to California.

1872 Charlotte E. Ray, Howard University law school graduate, becomes first African-American woman admitted

to the U.S. bar.

1873 *Bradwell v. Illinois*: Supreme Court affirms that states can restrict women from the practice of any profession to uphold the law of the Creator.

1877 Helen Magill is the first woman to receive a Ph.D. at a U.S. school, a doctorate in Greek from Boston University.

1878 The Susan B. Anthony Amendment, granting women the vote, is first introduced in the U.S. Congress.

1884 Belva Lockwood, presidential candidate of the National Equal Rights Party, is the first woman to receive votes in a presidential election.

1887 For the first and only time in the 19th century, the U.S. Senate votes on woman suffrage. It loses, 34 to 16. Twenty-five Senators do not bother to participate.

1899 National Consumers League is formed with Florence Kelley as its president. The League organizes women to use their power as consumers to push for better working conditions and protective laws for women workers.

1909 Women garment workers strike in New York for better wages and working conditions in *The Uprising of The 20,000*. Over 300 shops eventually sign union contracts.

1912 Juliette Gordon Low founds first American group of Girl Guides in Atlanta, Georgia. Later renamed the Girl Scouts of the USA.

1913 Alice Paul and Lucy Burns organize the Congressional Union, which later becomes the National Women's Party.

1914 Margaret Sanger calls for legalization of contraceptives in her new feminist publication *The Woman Rebel*, which the Post Office bans from the mail.

1917 During World War I, women move into many jobs working in heavy industry in mining, chemical manufacturing, automobile and railway plants. They also run street cars, conduct trains, direct traffic, and deliver mail.

1917 Jeannette Rankin of Montana becomes the first woman elected to the U.S. Congress.

1919 The House of Representatives passes the women's suffrage amendment 304 to 89; the Senate passes it with just two votes to spare, 56 to 25.

1920 Women are given the right to vote in the United States.

1921 Margaret Sanger founds the American Birth Control League, which evolves into Planned Parenthood in 1942.

1935 Mary Macleod Bethune forms the National Council of Negro Women, a group lobbying against racism, sexism, and discrimination.

1961 President John F. Kennedy establishes the President's Commission on the Status of Women, appointing Eleanor Roosevelt as chairwoman.

1963 U.S. congress passes the Equal Pay act, under which women and men are required to receive the same compensation for the same work.

1966 The National Organization for Women (NOW) is formed. NOW seeks to end sexual discrimination, especially in the workplace.

1971 *Ms.* magazine, co-founded and edited by Gloria Steinem, is published as a sample in New York magazine. It was such a success that it was put into full publication in 1972.

1973 *Roe vs. Wade* reaches the United States Supreme Court and helps fully establish a woman's right to make decisions for her own body.

Spotlight on Notable Members of the Feminist Movement

Below are the names of notable feminists throughout history, and what they contributed to the feminist movement.

Adams, Abigail (1744-1818). Adams was a writer, patriot, abolitionist, and early feminist. In her famous correspondence to her husband she spoke against slavery, many years before the abolitionist movement, and on behalf of women.

Anthony, Susan B. (1820-1906). Anthony was an American suffragist. She collected signatures for a petition to grant women the right to vote and own property. In 1863 she helped form the Women's Loyal League, which supported U.S. president Abraham Lincoln's policies. She registered to vote in Rochester, New York on November 1, 1872. Four days later she and fifteen other women voted in the presidential election. Between 1881 and 1886, she and Stanton published three volumes of *The History of Woman Suffrage*, a collection of writings about the movement's struggle.

Blackwell, Elizabeth (1821-1910). America's first female doctor. She was admitted to New York's Geneva College as a joke in 1847. She overcame taunts and prejudice while at medical school to earn her degree in 1849, graduating at the top of her class.

Bloomer, Amelia Jenks (1818-1894). Born in Homer, New York, Bloomer was active as a speaker and writer for women's rights. She served as editor of *Lily*, which was believed to be the first newspaper edited entirely by a woman. She was involved in dress reform through her defense of pantaloons, which eventually came to be called bloomers.

Catt, Carrie Chapman (1859-1947). Born in Ripon, Wisconsin, and educated at the State College of Iowa, Catt was an organizer and lecturer for the woman suffrage movement. She was president of the National American Woman Suffrage Association from 1900 to 1904 and of the International Woman Suffrage Alliance, which she helped to organize, from 1904 to 1923. In the 1920s and '30s, Catt was active in the cause of international peace, serving as head of the National Committee on the Cause and Cure of War from 1925 to 1932.

Friedan, Betty (born 1921) Friedan was an author and known feminist of the United States. She wrote the best-seller *The Feminine Mystique* and challenged traditional roles of women. She was the co-founder and president of the National Organization for Women (from 1966-1977). She co-founded the First Women's Bank and convened the International Feminist Congress in 1973.

Ginsburg, Ruth (born 1933) Director of Women's Rights project of the American Civil Liberties Union, and argued many cases before the Supreme Court. She was appointed to the Supreme Court by President Bill Clinton in 1993.

Sanger, Margaret (1883-1966). Sanger was a birth control pioneer who first worked as a nurse, where she witnessed first-hand the health hazards of unwanted pregnancy. Her fifty-year crusade to educate women about birth control resulted in numerous arrests on charges of obscenity and the founding of what was to become the Planned Parenthood Federation. Additionally, Sanger wrote several books, including *Women, Morality and Birth Control*, *My Fight for Birth Control*, and *Margaret Sanger: An Autobiography*.

Steinem, Gloria (born 1934). Born in Toledo, Ohio, Steinem is a well-regarded feminist writer and editor. During the 1960s, she appeared as a leader in the women's movement in the United States. In 1970, she co-founded *Ms.* magazine, which grew to be one of the most successful and highly regarded feminist magazines.

Truth, Sojourner (1797-1883). Born a slave in New York, Sojourner Truth was originally named Isabella Van Wagner. She gained her freedom in 1827 after most of her thirteen children had been sold. She took the name "Sojourner Truth" in 1843 after having a vision. In 1836 Truth became the first black person to win a slander action against whites. At the 1851 Women's Convention in Akron, Ohio her powerful "Ain't I a Woman" speech awed even her harshest critics.

Stanton, Elizabeth Cady (1815-1902). Stanton, along with Susan B. Anthony, organized the Women's Loyal National League to fight slavery and founded the National Woman Suffrage Association of which Stanton served as president. Stanton was also the co-editor of *The Revolution*, a weekly woman's suffrage paper published by Anthony, and author of *The Woman's Bible* and an autobiography, *Eighty Years and More*.

Stone, Lucy (1818-1893). An American feminist and abolitionist, Stone was a noted lecturer on woman suffrage and an advocate of the abolition of slavery. A leader of the American Woman's Suffrage Association, she founded the *Woman's Journal*, an influential publication of the women's movement. Stone created controversy by retaining her maiden name after her marriage as a symbol of a woman's right to individuality. Those who followed her example came to be known as "Lucy Stoners."

Reflections and Connections

In relation to *Annie Get Your Gun*, one could postulate that Annie represents the initial turning of the tide in the feminist movement. On one hand, she is a strong, independent, free thinking female. Yet on the other, she acquiesces to the preconceived notion that a woman needs to appear ladylike and carry herself with a certain air in order to attract a man, never appearing to "outdo" him if she intends on keeping him. These conflicting sentiments are represented in songs such as "You Can't Get a Man With a Gun," "An Old Fashioned Wedding," and "Anything You Can Do."

In the first song, Annie complains that while she is proud of her accomplishments, she is fully aware that being a hard hitting, independent sharp-shooter is not the most desirable attributes when looking for a husband:

"The gals with umbrellers
Are always out with fellers
In the rain or blazing sun,
But a man never trifles
With gals who carry rifles.
Oh you can't get a man with a gun."

In "An Old Fashioned Wedding," Frank paints a clear and rather typical picture of wedded bliss for that time period:

"We'll have an old-fashioned wedding
Blessed in the good old fashioned way

I'll vow to love you forever
You'll vow to love and honor and obey..."

Annie, however, finds this sentiment a bit stifling. While she yearns to be the woman of Frank's desire, she cannot bring herself to be looked at as someone who is lesser than her intended. She counters with a different approach to their impending nuptials:

"A ceremony by a bishop who will tie the knot and say:
'Do you agree to love and honor?'
Love and honor, yes, but not obey!"

In "Anything You Can Do," the time for Annie's feminine, submissive pleasantries has passed. Annie demonstrates her equality to Frank in a bold, brazen manner, which meets Frank's manly pride with quite a force.

In the end, Annie and Frank find a happy medium between Annie's emerging feminism and Frank's old-fashioned gender role stereotypes. They are able to create a working and personal relationship that stands the test of time, both historically and in the realm of the play. It is the struggle between these two ideals that makes Annie such an interesting character, and ultimately it is her independent forward thinking that wins Frank's heart as well as the viewer's.

Buffalo Bill's Wild West: A History

Since 1883, Buffalo Bill's Wild West has been a symbol of America's "Old West" heritage. The Wild West show was the brain child of William F. Cody, better known as Buffalo Bill. Cody was born in Iowa in 1846. He had many professions in his youth, including a bullwhacker, a Colorado "Fifty-Niner", Pony Express rider, wagon master, stagecoach driver, Civil War soldier, and even hotel manager. At age 22 he was given the nickname "Buffalo Bill" for his skills while supplying Kansas Pacific Railroad workers with buffalo meat.

In December 1872 Cody traveled to Chicago to make his stage debut in *The Scouts of the Prairie*, one of the original Wild West shows. During the 1873-74 season Cody invited his friend James Butler, better known as "Wild Bill" Hickok, to join him in a new play called *Scouts of the Plains*. In 1882 the town of North Platte, Nebraska asked Cody to do the show for a 4th of July celebration. Cody agreed and created one of the first rodeos in America, called "The Old Glory Blowout." The show was so successful it gave Cody the idea for his own Wild West show.

"Buffalo Bill's Wild West" was presented the next year in Columbus, Nebraska. Its incredible popularity enabled it to continue to tour the world until just before the start of World War I. In 1893 "Buffalo Bill's Wild West" was renamed "Buffalo Bill's Wild West and Congress of Rough Riders of the World." The show began with a parade, with members of horse-culture groups including the U.S. military, American Indians, and performers from all over the world in their best attire, each showing their own distinctive horses and colorful costumes. Each show was 3 to 4 hours long and attracted crowds of thousands of people daily. Visitors had the opportunity see main events, feats of strength and skill, staged races, and sideshows. Many authentic western personalities were part of the show. Legendary Sioux warrior Sitting Bull and a band of twenty braves appeared, as well as Annie Oakley, her husband Frank Butler, Will Rogers, Tom Mix, Pawnee Bill, James Lawson, Bill Pickett, Jess Willard, Mexican Joe, Capt. Adam Bogardus, Buck Taylor, Calamity Jane, and Gabriel Dumont. Buffalo Bill and his performers would re-enact the riding of the Pony Express, Indian attacks on wagon trains, bison hunts, and stagecoach robberies, as well as major battle scenes in history, including the Battle of Little Big Horn.

Buffalo Bill's Wild West shows took the somewhat uninviting, gritty reality of the West and glamorized it for the audience, giving it an exciting, theatrical appeal. The shows adapted western life to fit an exaggerated image. They were a blend of reality and theater, and were designed by the showmen to be both "authentic" and entertaining, a balance which attempted to enhance the truth of the real "wild west." The Wild West Shows celebrated the achievement of the frontier movement as being the most important accomplishment in American history. The shows were a winning combination of history, patriotism, and adventure, which managed to create an enduring portrait of the unsettled west and capture audience's hearts throughout America and even Europe. The legend left behind by Buffalo Bill and his Wild West Show pays tribute to the remarkable period in history of the frontier movement, and captures the eternal spirit of the Wild West.

Characters: Real and Imagined

Many of the characters in *Annie Get Your Gun* are based on real people in American history. Read below to find out more about each character's real life story.

Annie Oakley

Phoebe Ann Mosey was born August 13, 1860 in Ohio. She was the fifth of seven children. Annie grew up without an education, working with her family to make ends meet, and began sharp shooting at age nine to support her widowed mother and siblings. She quickly proved to be an amazing shot and at the young age of sixteen Annie went to Cincinnati to enter a shooting contest with Frank E. Butler. Butler was nationally known as an accomplished marksman who performed in vaudeville. Annie won the match by one point, but, more importantly, won Frank Butler's heart. Soon after their shooting match Frank and Annie were married, and Annie became his assistant in his traveling shooting act. Frank, recognizing her undeniable talent as far greater than his own, decided to let Annie take the star position in the show. He became her assistant and personal manager, and in 1885 they joined Buffalo Bill's Wild West Show. For 17 years Annie Oakley was the Wild West Show's star attraction. In 1901 Annie suffered a spinal injury in a train accident that required five operations and temporarily left her partially paralyzed. Although she recovered, Annie toured less frequently during the latter part of her career. Annie Oakley died of pernicious anemia on Nov. 3, 1926 in Greenville, Ohio at the age of 66.

Frank Butler

Francis E. Butler was born in Ireland in 1850 and moved to the United States at age 13. After a series of odd jobs, he developed a shooting act and toured with variety shows. After meeting at a shooting competition in Cincinnati Butler and Oakley married on August 23, 1876. They developed their own shooting act in 1882 when Oakley stood in for Butler's sick partner. In 1884 the Butlers joined the Sells Brothers Circus, and in 1885 they joined Buffalo Bill's Wild West show, where they performed until 1901. As Oakley became the star attraction, Butler took on the role of her manager, writing articles and press releases. After years of traveling and performing, Butler and Annie split their retirement between North Carolina and Maryland. When Annie died in 1926, Butler was so crushed by her death that he stopped eating. He died just 18 days later.

Sitting Bull

Sitting Bull, whose Indian name was Tatanka Iyotake, was born in 1831 in the Grand River region of present-day South Dakota. Sitting Bull was a member of the Native American Sioux tribe that fought against other hostile tribes and white intruders. Sitting Bull became known in his tribe for his fearlessness in battle. He was also generous and wise and very much admired by his tribe. In 1867, Sitting Bull became the first chief of the entire Sioux nation. Shortly thereafter, peace was made between the U.S. government and the Sioux nation. Unfortunately, this peace treaty did not last long, and on June 25, 1876 Sitting Bull and his men engaged in the Battle of Little Big Horn, which left famed Lt. Col. Custer dead. In 1877 Sitting Bull and his followers escaped into Canada. However, within four years they were forced to surrender. Sitting Bull was held as a prisoner of war for two years, but eventually was sent to join other Sioux at Standing Rock Agency in North Dakota. In 1885 Sitting Bull joined "Buffalo Bill's Wild West" show and traveled throughout the United States and Canada. When Sitting Bull returned to the reservation in 1889 many natives had joined a new religion called the Ghost Dance. This religion, predicated on the belief that an Indian messiah would return their lands and remove the whites, was of great concern to the Indian agents at Standing Rock as well as to U.S. authorities. Indian police arrested Sitting Bull on December 15, 1890 as a precaution, believing that his standing as a spiritual leader may give the Ghost Dance movement more acceptance amongst the Sioux people. They planned to send him to prison, but when his warriors attempted to rescue him, Sitting Bull was killed by one of the Lakota Indian Police.

Buffalo Bill

William F. Cody was born in Iowa in 1846. Among the numerous jobs he performed during his young adult life, he is best known for the one that gave him the nickname Buffalo Bill. He was a well-known and respected buffalo hunter and trapper. He created "Buffalo Bill's Wild West" in 1882, and saw it grow into one of the most successful

touring companies ever. Despite his rough exterior, he fought for women's and Native American's rights. William Frederick Cody can be credited with helping to create and preserve a lasting legend of the West.

Pawnee Bill

Pawnee Bill was born Gordon William Lillie on Valentine's Day, 1860. As a boy he worked alongside his parents in their Mill located in Bloomington, Illinois. They were a hard working family with a passion for education. Little Gordon attended grammar school, learning about the Wild West and Buffalo Bill. When their family mill was destroyed in a fire, the Lillie family relocated from Illinois to Kansas and made neighbors with the Pawnee Indian Tribe. Gordon became fast friends with the Pawnee, especially a Pawnee scout named Blue Hawk. After the Pawnee moved to Indian Territory Gordon decided to follow. He lived near the newly founded reservation with Blue Hawk, in what is now referred to as Pawnee, Oklahoma. During this time, Gordon hunted buffalo and fur trapped with the Pawnee. He acted as an interpreter for the local Indian agent and eventually was hired as the agency secretary. When the reservation began a school Gordon worked there as a teacher. In 1888 a newly married Gordon Lillie launched a show under his new name. "Pawnee Bill's Historic Wild West" featured his wife May as a horseback rider. The first season was a financial disaster, but by the time they had reorganized for a second season things were off to a better start. The show traveled through Europe and while it was very popular, it was not lucrative. Pawnee Bill expanded his cast to include acts from all parts of the world, renaming the show "Pawnee Bill's Wild West and Great Far East Show." In 1908, Pawnee Bill and Buffalo Bill merged shows and became "Buffalo Bill's Wild West and Pawnee Bill's Far East." The show was a great financial success, and in 1913 Pawnee Bill closed the show and returned to a simpler life with his wife. He passed away in his sleep in 1942.

The other characters in *Annie Get Your Gun* may not have been based on actual people in history, but they certainly have larger than life personalities! Here is a background of each of these characters.

Dolly Tate: Frank Butler's "lovely" assistant. She is an over-the-top, ambitious troublemaker, with a bit of a mean streak. Her principal goal is to guarantee her spot next to Frank for as long as possible in the Wild West Show.

Tommy Keeler: a dashing young knife-thrower with the Wild West Show; part Native American, part Irish, and completely in love with Winnie.

Winnie Tate: Dolly's beautiful and talented 17 year old sister. She is in love with Tommy, much to the disapproval of her sister.

Charlie Davenport: Manager of the Wild West Show, who seems to always be the mediator between the feuding members of the show.

Theater Etiquette

Seeing a musical at the Goodspeed Opera House is a unique and exciting experience. All the members of the production, both cast and crew, work hard to give you a great show. As an audience member, you also have an important job. You must help the performers give their best performance possible. You can do this by practicing these rules of theater etiquette:

1. Don't forget to turn off your cell phone. A ringing phone can be very distracting. It can also be embarrassing for you if it is your phone that is disrupting the show!
2. Make sure to visit the restroom before the production begins.
3. Don't speak or whisper during the performance...whispering is still speaking, so only in an emergency should whispering occur.
4. Remember that the Overture (introductory music) in Musical Theater is part of the performance, so remain silent when the show begins.
5. Do not take pictures during the performance. It can be very distracting to the actors and it can result in an accident.
6. Do not put your feet up on the seats, or kick the seat in front of you.
7. Do remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, calmly walk toward the nearest exit.
8. Do laugh when the performance is funny.
9. Do applaud when the performance is over. Applause is how you say "Thank you" to the performer. The actors will bow as you applaud. That is how they say "Thank you for coming."
10. Do stand and applaud if you thought the show was outstanding.



Language Arts for Middle School

Before the Show

One of the themes running through *Annie Get Your Gun* is pride. Both Frank and Annie have a lot of pride - for their work, their accomplishments, and their beliefs. But along with their pride comes a sense of competitiveness between the two of them. Frank is guilty on numerous occasions throughout the show of letting his pride get the best of him. He also allows his pride to affect his relationship with Annie.

As a group, have your students discuss the meaning of pride, and how it has both positive and negatives aspects. Then have students create a list of other literary characters that have let pride either bring them success and happiness, or bring about their less desirable character traits and failures. Have students compare and contrast these characters with Frank from *Annie Get Your Gun* using a Venn diagram to find overlapping character attributes. After they have completed the diagram, ask students to choose one character, and create a short story focusing on how the character's outcome in the story could have been altered had she or he let their pride soften, or in some cases, strengthen.

Understanding Through Exploration

The songs in *Annie Get Your Gun* are among some of the most notable and popular in American musical theater. While they are characterized by infectious tunes and rhythms, the lyrics typically stand out as being particularly engaging. Whether it is Annie contemplating love in "I Got Lost in His Arms," the importance of family and staying connected to one's roots in "Doin' What Comes Natur'lly," or being content with one's health and happiness instead of wealth and riches in "I Got the Sun in the Morning," the lyrics help to convey the predominant themes reflected in the musical.

Have students read over the lyrics for the songs in *Annie Get Your Gun*. Then, after careful consideration, have them choose a song of their liking, one that they feel is a strong representation of a theme or themes in the show, and paraphrase the lyrics into a monologue, or free verse poem for the character. Have them then present their monologue or poem to the class.

After the Show

Between Act 1 and Act 2 of *Annie Get Your Gun* it is established that eight months have passed. In this time Annie, Sitting Bull, and Buffalo Bill have been traveling through Europe, leaving behind their friends and family in America. Annie has quite a strong relationship with her brothers and sisters and in Act 1 it is evident that she feels responsible for their well being. Although leaving them behind to travel in Europe seemed like a viable financial option for her and her family, Annie must have faced a moral dilemma in making this decision.

Have your students imagine that they are Annie and are traveling back to America. Have them compose a letter to their many siblings back home, recalling all of the excitement and activity that had been occupying their time. Have them reflect on their feelings towards show business, life outside of Ohio, and their conflicted emotions towards leaving important people (such as Frank) behind. After they have finished their letters, have them choose another student's letter to respond to in the voice of one of Annie's family members, touching on the issues that they had been facing in her absence. They will need to research historical and societal events that occurred during this period to ensure authenticity.

Extension Activity

Annie is an example of an underdog, someone who achieves greatness despite difficult odds. Annie displayed a strong resolve and passion for bettering her situation and that of her family. Through hard work and talent she was able to make her dream of becoming a famous sharp shooter a reality. Have your students think of a time in their own life where they overcame adversity or have them recall someone they have known in their life, or have read or heard about, that is/was a true underdog. You should provide a list of "underdogs" from which students can choose. Then have students break into pairs and interview each other about the subjects they have chosen.

Social Studies for Middle School

Before the Show

Annie Get Your Gun was first produced in 1946 and was an instant phenomenon. The success of the show can certainly be attributed to the famous stars that were involved, but, more importantly, its success hinged upon the amazing creative talents of its lyricist, Irving Berlin. Irving Berlin was, and still is considered, one of the most influential and brightest talents in musical theater history. He penned some of the most memorable songs of the 20th century, including "God Bless America," "Alexander's Rag Time Band," "Easter Parade," "White Christmas," and "There's No Business Like Show Business." *Annie Get Your Gun* was the greatest box office triumph of Irving Berlin's rich Broadway career; it is his only musical to achieve an initial run of more than one thousand performances. Berlin's contribution to American musical theater is one that can be best described as prolific and incomparable.

While Berlin became quite successful in the entertainment industry, he came from humble beginnings. His story is a true representation of the "American Dream." After thorough research, have students create a written newspaper article or videotaped television "interview" with Irving Berlin. Discuss his life and notable highlights in his career, touching on some of his major contributions to the arts. Encourage students to discuss the ups and downs of his career and personal life, perhaps even including "interviews" with his contemporaries and family members.

Understanding Through Exploration

Annie Get Your Gun is set in a time when the American West was beginning to become just a nostalgic memory in the minds of Americans. The purpose of Buffalo Bill and Pawnee Bill's Wild West Shows was to bring that sense of adventure and excitement back into the hearts and minds of a changing society.

Have students research and create a timeline of significant events that occurred in the American West, making sure to include responses to the following questions: Who was invading in trying to settle the area? Why did pioneers decide to move to uncharted territories? What kinds of struggles did pioneers and Native Americans face? What were some of the major successes pioneers accomplished and at what costs to Native Americans and to themselves? In small groups, have students choose a specific aspect of pioneer and Native American life in the American West and create a diorama or other technical representation that captures the spirit and visual aesthetic of the time. Examples include: a covered wagon with an adventurous family in route to Oregon, a Native American homestead with traditional housing and belongings, a scene depicting implications of the invasion of Native American territory on families, Buffalo Bill's Wild West Show set up before a performance, or the inside of a railroad car carrying all types of travelers with a thirst for what the American West had to offer.

After the Show

Annie Get Your Gun is filled with characters that are not only larger than life in the play but who were larger than life in reality. Characters such as Frank Butler, Sitting Bull, Buffalo Bill, Pawnee Bill, and Annie herself are based on real people from American history. Their stories are vast and different, but share a common thread: they were all affiliated with one of the greatest and most successful traveling shows of all time. After asking your students to carefully consider all of the real life characters from the show, have them choose one to focus on and research. Then have students create a bottle figure out of an old beverage bottle and other household or art materials

depicting his or her chosen historical character. Once they are satisfied with their figure, have them then create a monologue for the character, speaking about their greatest accomplishments and highlights. One by one, have them share their bottle figure and monologue with the class.

Extension Activity

Historically, women did not play a main role in creating the rough and tumble image of the Wild West. The women of the time were mostly kept to their work in the saloons, inns, or tending to their children. Annie Oakley was one of the few women that held her own among the men of the time. Have students research other pioneer women in the Wild West and their contributions to bettering their gender's status in society. Examples include Calamity Jane and Pawnee Bill's wife Mae. Then have students choose one of these women for which to create a medal of honor or plaque that memorializes them for their contributions. Have students use household items as well as art supplies and include an inscription on the medal of his or her chosen subject's greatest accomplishment.

Language Arts for High School

Before the Show

One of the most important themes in *Annie Get Your Gun* is feminism. Annie is challenged by her own need to be the best exhibition shooter. Women did not typically aspire to engaging in the types of activities she enjoys. With her bold push for equality, Annie finds herself in a predicament when faced with her romantic feelings for Frank. While she is committed to becoming whatever she sets her mind to despite what others say, she does not want to ruin her chance of being in Frank's favor. Her feelings on the subject are eloquently captured in the song "You Can't Get a Man With a Gun." Ultimately Annie is able to become a successful and respected *female* sharp shooter in a male dominated profession, as well as Frank's loving and caring wife.

Throughout nineteenth century literary history, there are many strong examples of both feminist characters and authors. The number of published women authors was greater in the nineteenth century than in any preceding century. Women's access to higher education increased exponentially during the century, providing them with skills that they could use to develop their art. In turn both male and female authors began creating characters that represented the changing sentiment and growing feminist movement across the United States and Europe.

Have your students engage in research and then create a biography on either a literary character or author who took a stand on women's rights, helping to pave the way for the women's suffrage movement and the advancement of women in today's society. Have students include notes on their subject's upbringing, personal life, as well as (in the case of characters) specific plot points that demonstrate their classification as feminists. Examples of literary characters include Jo March from *Little Women*, Anna Karenina from *Anna Karenina*, Elizabeth Bennett from *Pride and Prejudice*, Hester Prynne from *The Scarlet Letter*. Examples of authors from this time period include Jane Austen, Louisa May Alcott, Kate Chopin, John Stuart Mill, and George Sand.

Understanding Through Exploration

The musical numbers in *Annie Get Your Gun* are among some of the most notable and popular songs in American musical theater. Each song helps establish the characters' frame of mind and feelings for the audience. Whether it is Frank contemplating the intricacies of love in "My Defenses are Down," the excitement of being a part of entertainment in "There's No Business Like Show Business," or being content with your health and happiness instead of wealth and riches in "I Got the Sun in the Morning," the lyrics convey the important messages of the show.

Have students read over the lyrics for the songs in the play, focusing on the duets between Frank and Annie or Winnie and Tommy ("I'll Share it All With You," "They Say It's Wonderful," "Who Do You Love, I Hope," "An Old Fashioned Wedding," "Anything You Can Do"). After they feel comfortable expressing the meaning of the song they have chosen and what the motivation for both characters are, have them paraphrase the lyrics into a scene between the two characters, taking the major points from the song and translating them into a contemporary dialogue between them. Then have them pair up with a classmate to rehearse and present their scenes to the class.

After the Show

At the end of Act One in *Annie Get Your Gun* Frank and Annie go their separate ways, seemingly forever. But by the end of the first scene of Act Two it is clear that Annie still harbors feelings for Frank, and at the ball in New York City it is made clear that Frank shares these feelings.

Their absence from each other lasted eight months, during which they were kept busy with their respective projects. Yet their feelings for each other seemed to have been sustained.

Have your students imagine that they are either Frank or Annie on the day of the ball in New York City. Have them write a letter to the each other explaining what they have been feeling over the last eight months. Make sure students remember to take into account the reason for their parting in the first place, their feelings towards each other, and their expectations for the evening. After the student has finished the letter, have students exchange letters with a partner who wrote in the opposite character's voice and create a response to the piece.

Extension Activity

Annie's personality contains certain aspects that can be classified as attributes of a true underdog, someone who achieves greatness, despite great odds. Annie has a resolve and a passion for bettering her situation, and that of her family. Through hard work and talent she is able to make her dream of becoming a famous exhibition shooter a reality. Have students think of a time in their own lives when they overcame adversity to shine, or perhaps think of someone they have known in their life that was a true underdog. After careful reflection, have students write a short story, creating a literary translation of their personal stories.

Social Studies for High School

Before the Show

Annie Get Your Gun has been a mainstay in American musical theater for more than fifty years. The driving force behind the enduring success of *Annie Get Your Gun* is its lyricist, Irving Berlin. Berlin was, and still is considered to be, one of the most influential and brightest talents in musical theater history. He penned some of the most memorable songs of the 20th century, including "God Bless America," "Alexander's Rag Time Band," "Easter Parade," "White Christmas," and "There's No Business Like Show Business." *Annie Get Your Gun* was the greatest box office triumph of Irving Berlin's rich Broadway career; it is his only musical to achieve an initial run of more than one thousand performances. Berlin's contribution to American musical theater is one that can be best described as prolific and incomparable.

After completing extensive research, ask students to create a multimedia presentation of Irving Berlin's life and work. This could be a combination of auditory and written media; an artistic representation of lyrics from a song composed by Berlin; a mural depicting his life struggles and triumphs; or a video or PowerPoint presentation recreating an event in his life. Have students be as creative as they would like, while maintaining historical accuracy. Their presentations should be thorough and well thought out.

Understanding Through Exploration

Throughout American history, Native Americans have had to struggle for acceptance. Not unlike many other minority groups throughout the United States, the Native American population has endured quite an uphill battle to remain true to their cultures and belief systems, while being forced to integrate into the fabric of American society. After some thought, research and consideration, have students choose a group that has struggled to be accepted as members of American society and research their path toward survival. Examples of such minority groups include Native Americans, women, Jews, African Americans, Hispanics/Latinos, Alaskans, and Asian Americans. Ask students to create a timeline of their chosen group's struggle for equality. When this project has been completed, have them choose a specific event from the group's timeline to highlight and explain in an oral or multimedia report.

After the Show

Annie Get Your Gun includes various characters with real life stories that are woven into the fabric of the history of the American West. Characters such as Frank Butler, Sitting Bull, Buffalo Bill, Pawnee Bill, and Annie herself are based on real people from American history that were integral parts of the most successful traveling show of their era. Have students think about each character in the play and which one they would want to learn more about. Have them choose one character to research and create a written report based on their life. Make sure to include facts and dates of their most important contributions. After they have completed their report, ask students

to compare the real life character to the theatrical version, noting the major similarities and differences between the two.

Extension Activity

Historically, women did not play a main role in creating the rough and tumble image of the Wild West. The women of the time were mostly kept to their work in the saloons, farms, inns, or tending to their children. Annie Oakley was one of the few women that held her own among the men of the time. Have students research other pioneer women on the Wild West and their contributions to their country, and the advancement of females in society. After they have compiled information, have them create a mock interview of their chosen historical character and Annie Oakley in a modern day setting. Make sure students touch on their similarities and differences, as well as their feelings towards the future of the West and the roles women played. Examples include Calamity Jane and Pawnee Bill's wife Mae.

Creative Exercises

These exercises can be used as additions to any middle school or high school level American West curriculum with modifications as appropriate.

1. Exhibition Shooter Creative Writing Activity

After students learn about the role of exhibition shooters in the Old West have them develop a creative story of a day in the life of a Wild West sharp shooter of any gender. Suggest they use the categories and adjectives below to enrich their story.

ART EXTENSION: After writing the story, suggest students illustrate a key idea from their story that includes a clear depiction of the exhibition shooter utilizing at least two ideas from each of the categories below. Have students post their illustrations around the room. Then have students read their stories while the class guesses which illustrations go with particular stories.

An alternate activity is to have partnered students read each other's stories and then draw what they have described. Then have them compare drawings and discuss key elements of the stories or check off which elements are utilized in the stories and drawings from the lists below. They may also add words to any of the lists as necessary.

BUILD

small
slender
sturdy
fat
pudgy
skinny

PAST JOBS

law clerk
hotel worker
saloon worker
store owner
sheriff
buffalo hunter

APPEARANCE

clean
attractive
gentle
dirty
rough
rugged

EXPRESSIONS

happy
proud
sad
competitive
nervous
content

VIRTUES

liar
brave
forgiving
helpful
fearless
cowardly
cautious

INTERESTS

politics
music
art
gardening
hunting
animal care

FACE

dry
gnarled
hairy
oily
rough
smooth

FUTURE PLANS

own land
become famous
marry
run a business
continue shooting

Creative Exercises

2. American West Creative Writing Activity

After they conduct research online or in texts about the life of young people during the time of the American West Frontier, have students use the categories and lists of words below to write a paragraph or story explaining a “day in the life” of a young person who lived during that time. Encourage students to name the character and use their own creativity to create other aspects of the character’s life that may not be listed (their family background, life experiences, etc).

Art Extension: After writing this paragraph or story students can draw pictures of the character as he/she has been described, or switch with a partner and draw what they have described. Place them in a setting with their personal items. Make sure to pay attention to details!

NATIONALITY

Native American
Asian
English
Irish

CLOTHING

leather belt
bonnet/ hat
long cloak
petticoats
ripped work shirt

PERSONAL ITEMS

bandages
fuel for cooking
cast iron skillet
knife
weathered rope

EXPRESSIONS

mischievous
bright
angry
sad
dull

DAILY COMPANIONS

large family
strangers
wife/husband
alone
siblings

FACIAL TEXTURE

dry
smooth
hairy
oily
rough

PAST TIMES

bird watching
reading
writing
hunting

EYES

tired
shifty
bright
glassy

VIRTUES

passionate
perceptive
cowardly
brave

Creative Exercises

3. Word Search

Many characters, words, and themes from *Annie Get Your Gun* are hidden in the following puzzle. How many can you find?

Word Bank

Annie Sharp Shooter Competition Dolly Medals Champion Sitting Bull	Pride Frank Fame Musical Buffalo Bill Femininity Comedy
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D	E	F	Y	U	J	B	G	S	E	N	D	A	N	N	I	E	F	R	E	D
S	G	N	I	H	T	A	B	E	S	W	E	R	D	A	T	B	R	I	N	D
P	P	A	S	V	P	A	S	W	U	C	M	U	M	H	S	H	P	S	W	P
W	T	C	S	K	C	S	H	D	A	B	U	F	F	A	L	O	B	I	L	L
S	C	H	E	E	T	M	A	S	R	T	E	A	S	U	R	E	P	R	I	D
I	F	A	E	L	T	R	R	I	S	W	O	D	I	N	I	F	W	O	D	B
T	O	P	I	C	O	M	P	E	T	I	T	I	O	N	R	I	T	U	L	A
T	R	P	E	C	E	M	S	D	Y	S	A	M	D	E	A	P	Y	D	K	E
I	E	R	T	O	U	R	H	D	F	G	J	T	D	W	V	O	R	N	O	T
N	D	E	A	G	L	A	O	D	R	E	P	F	E	R	Y	O	P	I	R	F
G	G	D	I	S	P	E	O	R	D	O	P	T	E	R	L	A	W	O	D	E
B	E	L	L	Y	M	A	T	I	C	H	A	M	P	I	O	N	O	F	T	E
U	S	A	E	R	U	T	E	E	R	S	M	E	L	B	O	R	P	R	L	T
L	F	U	L	D	S	N	R	W	E	F	E	F	E	H	R	Y	T	A	H	M
L	E	D	I	L	I	A	H	L	T	O	Z	U	H	P	E	A	O	N	S	O
D	O	W	W	T	C	R	I	L	A	F	I	R	T	P	D	H	O	K	E	Z
R	R	M	E	D	A	L	S	E	N	E	O	T	L	Y	A	O	B	E	H	J
O	O	O	E	I	L	K	O	E	I	M	N	O	L	A	R	C	I	S	C	N
S	F	M	A	N	T	U	L	N	D	I	G	N	A	E	T	H	N	L	O	A
I	E	I	S	A	U	T	T	E	R	N	N	D	Y	O	I	O	O	I	H	I
G	A	N	L	L	T	S	O	S	O	I	I	E	G	F	M	U	D	S	E	S
D	I	R	T	A	N	O	B	U	W	N	R	F	K	P	A	I	T	O	J	K
A	D	D	T	D	O	L	L	Y	T	I	T	L	I	C	O	M	E	D	Y	A
D	T	C	N	P	A	X	A	R	C	T	A	O	N	L	N	Z	E	V	O	T
A	I	O	E	A	F	E	I	E	U	Y	H	O	H	P	H	N	C	M	T	S
B	A	F	S	A	R	O	F	I	L	L	S	F	T	R	T	A	T	O	I	O

About the Authors

IRVING BERLIN (*Music and Lyrics*) produced a catalog of more than 1,000 songs—ballads, dance numbers, novelty tunes, and love songs—that defined American popular songs for much of the century, epitomizing Jerome Kern's maxim: "Irving Berlin has no place in American music; he is American music." His 17 Broadway musicals and revues include *The Cocoanuts*, *As Thousands Cheer*, *Louisiana Purchase*, *Miss Liberty*, *Mister President*, *Call Me Madam*, and *Annie Get Your Gun*. Berlin's Hollywood scores include *Top Hat*, *Follow the Fleet*, *On the Avenue*, *Alexander's Ragtime Band*, *Holiday Inn*, *This Is the Army*, *Blue Skies*, *Easter Parade*, *White Christmas*, and *There's No Business Like Show Business*. Among his many awards and accolades were a special Tony Award (1963), the Academy Award for Best Song of the Year for "White Christmas," and several medals of honor in recognition of his patriotic contributions to his country.

HERBERT and DOROTHY FIELDS (*Original Book*) Between 1941 and 1958, this sibling team wrote books for eight musicals, most notably *Annie Get Your Gun*. Before working with his sister, Herbert Fields wrote Broadway librettos scored by Rodgers and Hart, Vincent Youmans, the Gershwins, and Cole Porter. In a 45-year career, Dorothy Fields wrote lyrics for such standards as "I Can't Give You Anything But Love," the Oscar-winning "The Way You Look Tonight," and "On the Sunny Side of the Street." Her great collaborators included Jimmy McHugh, Jerome Kern, and Cy Coleman. In 1971, Dorothy Fields became an inaugural inductee of the Songwriters' Hall of Fame.

PETER STONE (*Revisions*) wrote the books for *Titanic*, *1776*, *The Will Rogers Follies*, and *Woman of the Year*; which all won the Tony Award for Best Musical. His other musicals are *My One and Only*, *Sugar*, *Two By Two*, and *Kean*. He won an Academy Award for his screenplay *Father Goose*, the Edgar (Mystery Writers of America Award) for his film *Charade*, and the Christopher Award for the screen adaptation of *1776*. Other films: *The Taking of Pelham 1-2-3*, *Sweet Charity*, *Who's Killing the Great Chefs of Europe?*, and *Just Cause*. Writing for TV, he won the Emmy Award (the only writer ever to win the Tony, Oscar, and Emmy) for an episode of "The Defenders." He served as president of the Dramatist Guild from 1981 to 1998.



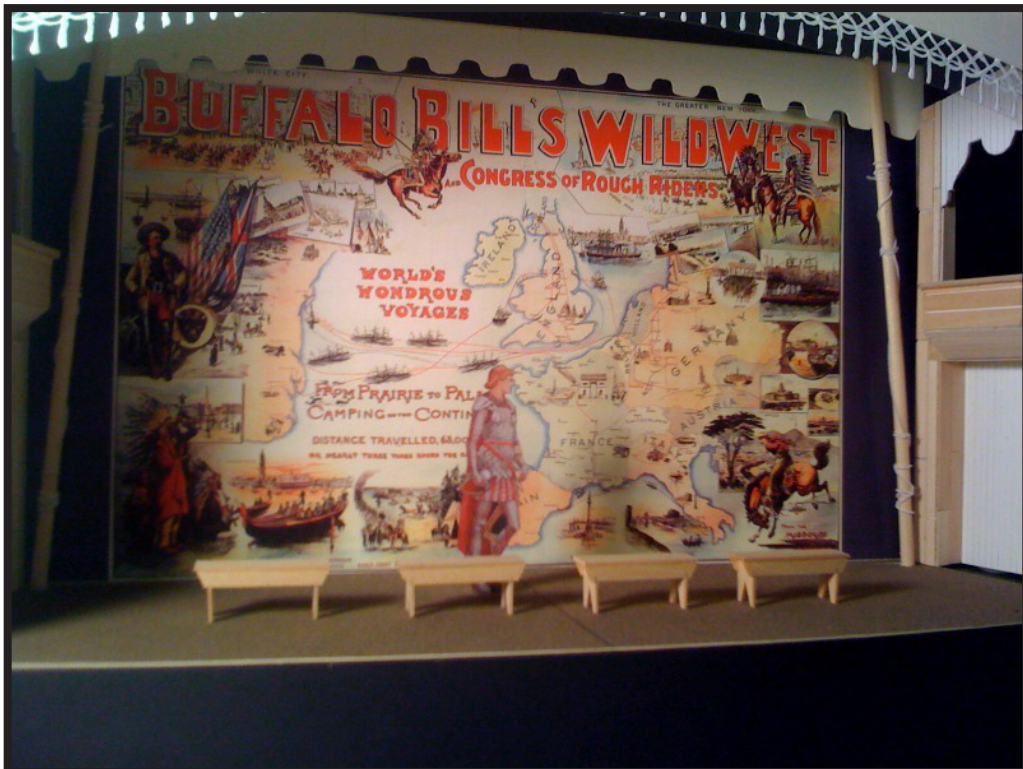
l. to r., Richard Rodgers, Dorothy Fields, Ethel Merman (who originated the role of Annie Oakley), and Irving Berlin

Production View

Set Design by Michael Schweikardt



Set Model: View One



Set Model: View Two



Set Model: View Three



Set Model: View Four

Interesting Facts

Trivia About The Show *Annie Get Your Gun*

- *Annie Get Your Gun* opened on Broadway at the Imperial Theater on May 16, 1946 starring Ethel Merman and Ray Middleton and ran for 1,147 performances. The opening had to be postponed due to the weight of the lavish sets, which caused a girder in the flies of the Imperial Theatre to give way.
- *Annie Get Your Gun* marked the first time that composer Irving Berlin wrote a score for a show with an existing plot, a style called a "situation musical." In his many musical plays and films the songs were written first, then the scripts were written for the situations suggested by the songs.
- Judy Garland (*The Wizard of Oz*) was originally slated to star in MGM's 1950 film version of Irving Berlin's *Annie Get Your Gun*, but she was forced to pull out of the production due to illness. The rights to the movie adaptation cost \$650,000, a record at that time. Despite its popularity, the film was unavailable in any form from 1973 until 2000 due to legal tangling between Irving Berlin (and later his estate) and MGM (later Turner Entertainment and Warner Bros). It was finally re-released in 2000 after the 1998 Broadway revival of the stage show with Bernadette Peters.
- The 1999 revival of *Annie Get Your Gun* starred Bernadette Peters as Annie and Tom Wopat as Frank Butler, with direction by Graciela Daniele and choreography by Jeff Calhoun. Peters won the 1999 Tony Award for Best Actress (Musical) and the production won the 1999 Tony Award for Best Revival of a Musical.
- Nick Jonas (of the Jonas Brothers) played 'Little Jake' in the 1999 Revival National Tour starring Bernadette Peters. Famous country singer-turned actress Reba McEntire was one of the replacements for Bernadette Peters in the Tour.

Trivia About The Real Annie Oakley

- Phoebe "Anne Oakley" Moses fired her first shot at the age of seven and the recoil of the Kentucky cap-and-ball rifle broke her nose.
- Annie taught herself to shoot. She became such a good shot she would shoot small animals like quail, grouse and mallards and then sell them to Cincinnati hotel owners. At the age of 15, when she had accumulated enough money, she gave it to her mother, so that the farm's mortgage could be paid.
- Annie looked young, and that was an important part of her professional image. She lied and said she was born in 1866, so it would appear that she really was as young as she looked. Near the end of her life, when she wrote her autobiography, she gave her birth year as 1866. In truth, she was born in 1860, on the date August 13.
- To demonstrate her talent, Annie, at thirty paces, shot a dime from between her husband's thumb and forefinger with a .22 rifle. Also with this weapon, she could hit two-inch flying balls sighting them in the shiny surface of a bowie knife.
- Her prowess was immortalized in the lingo of Broadway when, in the pre-computerized days of hard

tickets, complimentary tickets were called 'Annie Oakleys', since they were marked by holes punched in them, similar to the holes Annie shot in flying playing cards.

- Throughout her career, it is believed that Oakley taught upwards of 15,000 women how to use a gun. Oakley believed strongly that it was crucial for women to learn how to use a gun, as not only a form of physical and mental exercise, but also to defend themselves
- A mathematician estimated that she fired about 2 million shots throughout her lifetime
- Never forgetting her own tragic childhood, she took a lifelong interest in orphans. Not only did she give gifts and tickets to the orphanages of every city she visited, but she adopted and educated 18 little girls and raised 2 parentless boys who worked for Buffalo Bill's Wild West show. Remembering the sufferings of her own family, she quietly paid the bills for other poor families.

Resources

WEBSITES

- PBS: The American Experience: Annie Oakley – teacher's guide
<http://www/pbs/prg/wgbh/amex/oakley/tguide/index.html>
This teacher's guide offers a variety of theme-based lesson plans with activities and reference links on various aspects of Annie Oakley's life and times. The website includes a timeline, a gallery, brief articles on people and events, as well as material specific to the PBS film.
- The Buffalo Bill Historical Center
<http://www/bbhx.org/bbm/biographyAO.cfm>
The biography of Annie Oakley on this website includes a well-written summary of her life, photographs, and links to other resources.
- Women in History. Annie Oakley Biography. Lakewood Public Library, Lakewood, Ohio
<http://www.lkwdpl.org/wihohio/oakl-ann.htm>
A brief biography of Annie Oakley, with a bibliography and website list for further research.
- Annie Oakley (The Annie Oakley House). Dorchester County Public Library, Cambridge, Maryland.
<http://www.dorchesterlibrary.org/library/aoakley.html>
This description of the home built by Annie Oakley in Maryland includes a lengthy biography and resource lists. There are also a few photographs.

BOOKS

- Cooper, Courtney Ryley. *Annie Oakley: Woman at Arms*. Duffield and Company, 1927.
- Flynn, Jean. *Annie Oakley: Legendary Sharpshooter*. Enslow Publishers, c1998.
- Havighurst, Walter. *Annie Oakley of the Wild West*. R. Hale, 1955.
- Kasper, Shirl. *Annie Oakley*. University of Oklahoma Press, c1992.
- Macy, Sue. *Bulls-eye: A Photobiography of Annie Oakley*. National Geographic Society, c2001.
- McMurtry, Larry. *The Colonel and Little Missie: Buffalo Bill, Annie Oakley, and the Beginnings of Superstardom in America*. Simon & Schuster, 2005.
- Riley, Glenda. *The Life and Legacy of Annie Oakley*. University Press, c1994.
- Shields, Charles J. *Annie Oakley*. Chelsea House Publishers, 2002.
- Wills, Charles M. *Annie Oakley: A Photographic Story of a Life*. DK Publishing, 2007.

FILMS

- *Annie Get Your Gun* / a Metro-Goldwyn-Mayer picture.
Originally released as a motion picture in 1950. Available in DVD and VHS formats.
- *Annie Oakley* / a Riva Productions film for American Experience.
PBS Home Video, c2006.
- *Annie Oakley* / an RKO Radio picture.
Originally released as a motion picture in 1935. Available in DVD and VHS formats.
- *Annie Oakley: Cracksbot in Petticoats* / Arts and Entertainment Network.
Available in DVD and VHS formats.
- *Best of the Real West* / The History Channel with Arts and Entertainment Network and Greystone Communications, c2006.
Available in DVD format.
- *Legends of the Wild Wild West* / American Institute for Education, Inc., c1999.
Available in VHS format.

- *Susan B. Anthony Slept Here* / Films for the Humanities & Sciences, 1995.
Videocassette which looks at the lives, landmarks and famous places of seven famous American women.
- *Wild Women of the Old West* / Blue Smoke Productions, 1994.
A set of two VHS cassettes use archival photographs and music to experience the times, places and real lives of famous women of the old west through their letters, diaries and autobiographical accounts.

Annie Get Your Gun Teacher's Instructional Guide prepared by
Joshua S. Ritter, M.F.A, Education Director/Music Librarian,
In collaboration with **Marisa Clement**, Education/Library Intern

Special thanks to **Michele Van Epps** for compiling the Resources section