

HELLO! MY BABY

**The Norma Terris Theatre
November 3 - 27, 2011**

**CONCEIVED & WRITTEN BY
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**NEW LYRICS BY
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**NEW MUSIC & ARRANGEMENTS BY
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HELLO! MY BABY

Audience Insights TABLE OF CONTENTS

Show Synopsis.....	3
Character Summary.....	4
Meet the Writers.....	5
Listen Up: Tin Pan Alley Tunes.....	6
Listen Up: Copyright and Public Domain.....	7
A Few Composers & Lyricists.....	8
Tin Pan Alley and Songpluggers.....	10
Women's Roles.....	11
New York City.....	12
Resources.....	13

Audience Insights for *Hello! My Baby* was prepared by
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SHOW SYNOPSIS

HELLO! MY BABY is a riotous new-fashioned musical that reboots the greatest hits of Berlin, Gershwin, Kern, and more. When Tin Pan Alley's teen King of the Song-Pluggers falls for a factory girl who's a musical demon, it's a recipe for comic romance as they sing and dance their way through class struggles, street gangs, debutante balls and a whole lot of ukuleles. Say "Hello!" to a brand new, all-American musical valentine for all ages.

ACT I

Irish Bowery songplugger, Mickey McKee, dreams of writing a hit song to become the next Irving Berlin. But like his hero, Mickey can't read or write a note...until he teams with Nelly Gold, a feisty Jewish sweatshop worker, who happens to be a musical demon. Together they make beautiful music and write a song that Mickey thinks could sell a million copies, or at least save the Gold sisters' 12th Street Tavern from the threats of gangster Johnny Giovanni and land baron Stanford J. Tierney, who plan to demolish the Lower East Side block to build skyscrapers.

Nelly yearns to fulfill her Papa's dying dream – to write and sell songs, but quickly learns that Tin Pan is a boy's Alley. Undaunted, she puts on boys' sweatshop trousers and a newsboy cap to hit the streets as Ned O'Reilly. Nelly's disguise fools gangster Giovanni but when Ned wins Mickey's job to become Ethelbert Coots Publishing Co.'s newest King of the Songpluggers, a fierce rivalry kicks off. Mickey, not realizing his best girl and worst enemy are the same person, finds himself tricked by fate into working with Ned on a new waltz for the society debut of Stanford J. Tierney's daughter, Alice. At Alice's Debutante Ball, romantic silliness unfolds with Nelly and Ned both present. Things become complicated as Alice pursues Ned, and her brother, Junior, falls for Nelly's hardworking sister Frances. But romance fizzles when Frances and Nelly are booted from the club, leaving Mickey to debut the waltz alone when his partner, Ned, mysteriously disappears with his girl, Nelly.

ACT II

Mickey and Junior are waking a sleeping neighborhood, shouting loudly as they look for Nelly and Francis. Junior is discovered by his furious father and a misunderstanding leads Mickey to believe Nelly isn't in love with him, but rather with Ned! Complicating matters, Mickey becomes entangled with Johnny Giovanni, Junior delivers an eviction notice to Frances, and Frances leads the neighbors in protest. Facing heartbreak, arson, and death threats, everyone decides that changes must be made. Junior runs away from home; Tierney engages Johnny to set the Gold's building on fire; Johnny bullies Mickey into doing the dirty work; and Ned saves Mickey from having to do the deed, which reveals "his" true identity. Mickey, at last, sees Nelly for all she is and the kids save the neighborhood.

Explore More

Follow the latest news about *Hello! My Baby* and track its progress after the show leaves Goodspeed:
<http://hellomybabythemusical.tumblr.com/>
<http://twitter.com/#!/hmbthemusical>



CHARACTER SUMMARY

NELLY GOLD/NED O'REILLY: A feisty teenaged sweatshop worker who plugs Tin Pan Alley songs and passes herself off as a boy named Ned.

MICKEY McKEE: A brash kid who dreams of becoming the next Irving Berlin. He is in love with Nelly, who also becomes Ned, a fierce rival.

FRANCES GOLD: Nelly's older sister who is a serious, hard-working saloon proprietor. She discovers her romantic side when she takes a liking to a rich boy from Long Island.

VIOLET GOLD: Nelly's younger sister who is an uncensored mischief-maker.

JUNIOR TIERNEY: A pampered Yale-man who realizes the depth of his love on the Lower East Side.

ALICE TIERNEY: A debutante who falls for Ned, never knowing that he is actually Nelly, and later realizes that it's not Ned, but his songplugging that she is attracted to.

STANFORD J. TIERNEY: Father to Alice and Junior. He is a Long Island land baron who plans to tear down the Gold's neighborhood and build skyscrapers in its place.

ETHEL COOTS: Mother of Albie and Artie, and half of Ethelbert Coots Music Publishing. She is the half that manages and "wears the pants."

BERT COOTS: A mild-mannered nostalgian who just wants everyone to get along.

ALBIE COOTS: A mama's boy who longs to bring the old-fashioned family music publishing business into the 1900s.

NOBLE T. JONES: A Harlem-born songplugger who is like a brother to Albie.

JOHNNY GIOVANNI: A young gangster who, due to a childhood accident, speaks only in rhyme.

DICKIE THE DUCK & KID VICIOUS: Members of Johnny's Gang

MARIE: Johnny's betrothed who is from Sicily and only speaks Italian.

MEET THE WRITERS



CHERI STEINKELLNER has earned four Emmys, three Golden Globes, two Writers Guild Awards, a People's Choice, Parents' Choice, and a BAFTA award (British Academy of Film and Television Arts), for writing and producing television ("Cheers," "Jeffersons," "Family Ties," etc.), and animation and film (Disney's "Teacher's Pet," etc.). For stage, she has written the books for *Princesses* (with David Zippel, Matthew Wilder, and Bill Steinkellner – National Alliance for Musical Theatre 2003, Goodspeed Norma Terris 2003, Seattle 5th Avenue Theater 2004); *Sister Act* (with Alan Menken, Glenn Slater, and Bill); *Mosaic* (with Georgia Stitt); and *Hello! My Baby* (with the great composers of the Golden Age of Tin Pan Alley and Georgia Stitt). When not writing for stage and screens, Cheri teaches writing at the University of California; directs local youth productions including *Rent* (named Best Youth Theater production 2009 by Santa Barbara Independent), *A Chorus Line*, *Anything Goes*, *Fiddler On The Roof*, and *Our Town*; and created "The Ultimate Write-off" for the Santa Barbara Writers Conference.



GEORGIA STITT is a composer and a lyricist. Her musicals currently in development include: *Big Red Sun* (National Alliance for Musical Theatre Festival winner in 2010, Harold Arlen Award in 2005 written with playwright John Jiler); *Hello! My Baby*; *The Water* (winner of the 2008 National Alliance for Musical Theatre Search for New Voices in American Musical Theatre and written with collaborators Jeff Hylton and Tim Werenko); *Sing Me a Happy Song* (a musical revue); and *Mosaic* (commissioned for Off-Broadway in 2010 written with Cheri Steinkellner). Also a music director, Georgia was the vocal coach for the 2008 season of the NBC hit show "America's Got Talent." She was the assistant music director for the NBC TV special "Clash of the Choirs," the on-camera vocal coach for the NBC reality TV show "Grease: You're The One That I Want," and the Production Music Coordinator for the Disney/ABC TV musical *Once Upon A Mattress*. On Broadway she was the assistant conductor of *Little Shop of Horrors* and the associate conductor of the Encores! production of *Can-Can* starring Patti LuPone. Also on Broadway: *Avenue Q*, *Sweet Smell of Success*, *The Music Man*, *Titanic*, *Annie*, and the national tour of *Parade*.

Explore More

Check out Georgia Stitt's blog:
<http://nymusical.blogspot.com/>

Follow her on Twitter:
<http://twitter.com/#!/georgiastitt>

LISTEN UP!

Tin Pan Alley Tunes

Hello! My Baby is a musical that features over 25 songs from the late 1800s through the 1920s, all of which came from the United States' **public domain**. Here is list of all the songs from the show. How many do you know?

- “**Hello! My Baby**” (1899) by Joseph E. Howard & Ida Emerson
- “**Swanee**” (1920) by George Gershwin & Irving Caesar
- “**Toot Toot Tootsie**” (1922) by Gus Kahn, Dan Russo, & Ernie Erdman
- “**Give My Regards To Broadway**” (1904) by George M. Cohan
- “**Take Me Out To The Ballgame**” (1908) by Albert Von Tilzer & Jack Norworth
- “**Goodbye My Lady Love**” (1904) by Joseph E. Howard
- “**Yes Sir, That’s My Baby**” (1925) by Walter Donaldson & Gus Kahn
- “**Pretty Baby**” (1916) by George W. Meyer & Al Bryan
- “**Sidewalks of New York**” (1914) by James W. Blake & Charles B. Lawlor
- “**Hail, Hail The Gangs All Here**” (1915) by Theodore F. Morse & Arthur Sullivan
- “**There’ll Be A Hot Time In The Old Town Tonight**” (1896) by Joe Hayden & Theodore M. Metz
- “**The Band Played On**” (1895) by John F. Falmer & Charles B. Ward
- “**Rockabye Your Baby With A Dixie Melody**” (1918) by Jean Schwartz, M. Sam Lewis, & Joe Young
- “**Play A Simple Melody**” (1914) by Irving Berlin
- “**I’m Always Chasing Rainbows**” (1918) by Joseph McCarthy & Harry Carroll
- “**Modern Major General**”/ “**Three Little Maids**” (1879/1885) by Arthur Sullivan & W.S. Gilbert
- “**A Good Man Is Hard To Find**” (1918) by Eddie Green
- “**Oh, Johnny, Oh!**” (1917) by Abe Olman & Ed Rose
- “**Ja-Da**” (1918) by Bob Carleton
- “**Some Of These Days**” (1910) by Shelton Brooks
- “**Alice Blue Gown**” (1919) by Harry Austin Tierney & Joseph McCarthy
- “**If You Were The Only Girl**” (1916) by Nat. D Ayer & Clifford Grey
- “**I Don’t Care**” (1905) by Jean Lenox & Harry O. Sutton
- “**Stairway To Paradise**” (1922) by George Gershwin, Ira Gershwin, & Buddy DeSylva
- “**Ballin’ The Jack**” (1913) by C. Smith
- “**You’d Be Surprised**” (1919) by Irving Berlin
- “**My Buddy**” (1922) by Walter Donaldson & Gus Kahn
- “**They Didn’t Believe Me**” (1914) by Jerome Kern & Herbert Reynolds
- “**There’ll Be Some Changes Made**” (1922) by Billy Higgins & W. Benton Overstreet
- “**Ain’t We Got Fun**” (1921) by Richard A. Whiting, Gus Kahn , & Raymond Egan
- “**You Made Me Love You**” (1913) by James Vincent Monaco & Joseph McCarthy

Explore More

Take a look at the links below to see how some of the songs have been incorporated into pop culture.

“Hello! My Baby” - <http://youtu.be/NRnX4quv5W4>

“Play a Simple Melody” - <http://youtu.be/aYQdbRRrgF4>

“Oh, Johnny, Oh” - <http://youtu.be/3dD1wXNhJco>

“Ballin’ the Jack” - <http://youtu.be/CCxLWE9hgaU>

“Ain’t We Got Fun” - <http://youtu.be/B2lwb6Zqoz8>

LISTEN UP!

Copyright and Public Domain

When a person creates a piece of intellectual property, such as a book, movie, song, or work of art, they have the option to protect it with a copyright. If the creator chooses to copyright his or her intellectual property, this means that he or she has the control to allow others to make and distribute copies, publicly perform, publicly display, or create adaptations, modifications, or translations of his or her work. Copyright law in the United States is embodied in federal laws enacted by Congress and was most recently updated with the Copyright Term Extension Act of 1998 (also known as the Sonny Bono Act). This act extended the copyright terms to life of the author plus 70 years.

The public domain is an important piece of copyrighting. It refers to works that were written by the government, published before 1923, or works for which the term of the copyright has expired. Because most of the songs in *Hello! My Baby* were written before 1923, when there were no copyright laws, the music is in the public domain, or publicly available without needing to obtain permissions or rights.

YEAR OF PUBLICATION	COPYRIGHT LAW
Before 1923	Public Domain
1923 - 1977	If published with copyright and the copyright has been renewed, it is protected for 95 years after the publication date. If not renewed or published with copyright, it is public domain.
1978 - Present	If created, published, and copyrighted after 1977, material is protected for 70 years after the death of the author.

DID YOU KNOW...

Any work created after January 1, 1978 is protected by copyright law as soon as it is fixed in a tangible medium of expression.



A FEW COMPOSERS & LYRICISTS

Many of the composers and lyricists from the musical *Hello! My Baby* are quite well known. Their music has been heard for decades and many would be surprised as to who authored these songs! Below are the biographies of some of the most famous *Hello! My Baby* composers and lyricists, including Jerome Kern, George Gershwin, Ira Gershwin, George M. Cohan, and Irving Berlin.



JEROME KERN (1885-1945) composed his first complete show, *The Red Petticoat*, in 1912. Between 1915 and 1919, he composed a series of intimate chamber musicals, mostly in collaboration with Guy Bolton and P.G. Wodehouse, known as the Princess Theatre shows. These works, *Very Good Eddie*; *Oh Boy!*; *Oh, Lady! Lady!*; *Leave it to Jane*; and *Zip Goes A Million*, are credited with laying the foundation of the modern American Musical Comedy. Throughout the 1920s Kern's composing style broadened with works such as *Sally*, *Sitting Pretty*, *Dear Sir*, *Sunny* and *The City Chap*, culminating in 1927 with *Show Boat*. Kern also began a series of works for the stage that were more operatic and involved the close interweaving of music, song, and speech, including *Sweet Adeline* (1929), *The Cat and the Fiddle* (1931), *Music in the Air* (1932) and *Roberta* (1933). In the 1930s, Kern moved to Hollywood and wrote a series of successful film scores, including *Swing Time*, *Cover Girl*, *You Were Never Lovelier* and *Can't Help Singing*. His final stage musical, *Very Warm for May* (1939), included his masterpiece, "All the Things You Are." Among his extraordinary list of songs are "They Didn't Believe Me," "Look for the Silver Lining," "Why Was I Born?," "Don't Ever Leave Me," "Smoke Gets In Your Eyes," "Yesterdays," "The Song is You," "I've Told Every Little Star," "The Way You Look Tonight" (Academy Award 1936), "The Last Time I Saw Paris" (Academy Award 1940), "A Fine Romance" and "Long Ago and Far Away." Kern died in New York City in 1945 while preparing to begin work with Dorothy Fields on a new musical entitled *Annie Oakley*.

GEORGE GERSHWIN (1898-1937) was an American composer and pianist who came to fame with the song "Swanee," popularized by Al Jolson. Through the 1920s and 1930s, he and his brother, Ira, were Broadway's dominant songwriting team with a succession of hit musicals, including *Lady, Be Good!*, *Oh Kay!*, *Funny Face*, *Strike Up the Band*, *Girl Crazy*, and *Of Thee I Sing*. In the last year of his life, he worked with Ira on the Fred Astaire films *Shall We Dance* and *A Damsel in Distress*. Gershwin was also a renowned composer of concert music, with works such as *Rhapsody in Blue*, *Concerto in F*, and *An American in Paris*.



IRA GERSHWIN (1863-1983) was an American lyricist who collaborated with his younger brother, composer George Gershwin, to create some of the most memorable songs of the 20th century. With George he wrote more than a dozen Broadway shows, featuring such songs as "I Got Rhythm," "Embraceable You," "The Man I Love," and "Someone to Watch Over Me," and the opera *Porgy and Bess*. Even after the early death of his brother, Ira wrote additional hit songs with composers Jerome Kern, Kurt Weill, and Harold Arlen. His critically acclaimed 1959 book *Lyrics on Several Occasions* is an important source for studying the art of the lyricist in the golden age of American popular song.

A FEW COMPOSERS & LYRICISTS



GEORGE M. COHAN (1878-1942) was born in Providence, R.I., on July 3, 1878, even though he always claimed it was July 4. His parents, Helen and Jeremiah Cohan, were vaudevillians who carried him on stage at the age of four months. Ten years later, George, together with his parents and sister Josephine, were delighting audiences throughout the country as The Four Cohans. Soon George displayed his versatility as a performer, writer and composer of their material, as well as business manager. In 1901, one of their vaudeville acts was expanded into a full-length musical, *The Governor's Son*, featuring The Four Cohans. Cohan virtually invented the American musical comedy, penning several musicals including *Little Johnny Jones*, *45 Minutes from Broadway*, and *Little Nellie Kelly*. When our country entered World War I in 1917, it was Cohan's stirring "Over There" that became a sort of unofficial national anthem, and was later responsible, along with "You're a Grand Old Flag," for Cohan receiving a Congressional Medal of Honor from President Roosevelt. Not long before Cohan's death in 1942, he was portrayed by James Cagney in the Hollywood musical *Yankee Doodle Dandy*. In 1968, he was given another tribute when Joel Grey starred at New York's Palace Theatre in *George M!*, a panorama of Cohan's life and songs.



IRVING BERLIN (1888-1989) 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. 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.

Explore More

Want to learn about more of *Hello! My Baby's* songwriters? Click the links below for history, photos, and music clips.

IRVING BERLIN: <http://www.songwritershalloffame.org/exhibits/C3>

IRVING CAESAR: <http://www.songwritershalloffame.org/exhibits/C56>

GEORGE M. COHAN: <http://www.songwritershalloffame.org/exhibits/C213>

BUDDY DeSYLVA: <http://www.songwritershalloffame.org/exhibits/C101>

WALTER DONALDSON: <http://www.songwritershalloffame.org/exhibits/C102>

GEORGE GERSHWIN: <http://www.songwritershalloffame.org/exhibits/C70>

IRA GERSHWIN: <http://www.songwritershalloffame.org/exhibits/C72>

JOSEPH E. HOWARD: <http://www.songwritershalloffame.org/exhibits/C262>

GUS KAHN: <http://www.songwritershalloffame.org/exhibits/C91>

JEROME KERN: <http://www.songwritershalloffame.org/exhibits/C67>

JOSEPH McCARTHY: <http://www.songwritershalloffame.org/exhibits/C301?exhibitId=301>

GEORGE W. MEYERS: <http://www.songwritershalloffame.org/exhibits/C302>

JAMES VINCENT MONACO: <http://www.songwritershalloffame.org/exhibits/C303>

HARRY AUSTIN TIERNEY: <http://www.songwritershalloffame.org/exhibits/C277>

ALBERT VON TILZER: <http://www.songwritershalloffame.org/exhibits/C284>

RICHARD A. WHITING: <http://www.songwritershalloffame.org/exhibits/C314>

TIN PAN ALLEY

THE BIRTH OF TIN PAN ALLEY

The concept of Tin Pan Alley was conceived when musicians wanted their recently-made popular tunes to become recognized and published. Thousands of pianos had been sold following the Civil War and, consequently, the consumer rate of purchasing sheet music increased substantially. Musicians felt that if their music was going to be played and listened to on such a wide scale that they could charge for each piece of sheet music that was sold to a consumer. As a result, between the 1880s and 1890s, many music



publishing companies opened on West 28th Street between 6th Avenue and Broadway. These publishing companies included Harms, Inc., Witmark & Sons, Irving Berlin Inc., Shapiro, Bernstein, & Co., Remick Music Co., Robbins Music Corp, and E.B. Marks Music Company. They aimed to attract the listening ears of passerby consumers and to make music distribution profitable.

THE TIN PAN ALLEY CREW

By 1903, an American song could have been released by any one of the hundreds of song publishers on Tin Pan Alley. Conducting business from buildings that were formerly apartments, these music publishing companies hired songpluggers to sell the sheet music to their songs.

In addition to playing the music of other writers, songpluggers also often played their own songs, hoping to promote their music straight from within the company that published their songs. These original songpluggers included famous musicians such as George Gershwin and Jerome Kern.

Gershwin and Kern, along with many other music publishers like Julie Witmark, E.B. Marks, Charles K. Harris, and Joseph Stern, were instrumental (no pun intended!) in promoting the new songs of Tin Pan Alley.

THE START OF SONGPLUGGING

The term songplugger comes from a generation of piano players from the early days of Tin Pan Alley. These piano players often sat on the mezzanine level of a music store and played the newest popular tunes released by the music industry. Since there were no radios or listening devices at this time, music could only be heard live from the offices of music publishers and purchased in the form of sheet music. The offices had musicians displayed publicly at their upright pianos

in the company windows, playing the latest musical creations with the intent of attracting an ear and making a sale. There were several music publishing companies residing in Tin Pan Alley, located at West 28th Street between 6th Avenue and Broadway in New York City. These companies collectively left their doors and windows open so that the sounds of the pianos could be heard by the passing public. As a result, the mixed piano songs from within the many offices of Tin Pan Alley filled the area with something like the sound of banging tin pans.

SONGPLUGGING TODAY

The songplugger's job today is to promote the music of a limited number of songwriters on a more personal level. Instead of working for a large music publishing company like they did in the early 1900s, songpluggers now create a bond and work solely with a few songwriters to help promote their music. Artists today find that when using a publishing company, representatives from the publisher's office will attend meetings with recording studios and have very little time to pitch songs. Due to this time restraint, publishers can only play a select few songs. The publishers often have an extremely large collection of songs, so the likeliness that a specific artist's song will be chosen for publication is very slim. Songpluggers, however, present the music of specific artists to multiple contacts in hopes that one of them will decide to record and release the song. Good songpluggers know their client personally and believe in the success of their craft.

THE END OF TIN PAN ALLEY

The end of Tin Pan Alley arguably came after the Great Depression in 1930 when radio and records replaced sheet music. The businessmen and musicians of Tin Pan Alley realized that the future of profitable music distribution would come from the newest form of entertainment, known as motion pictures. Since the film industry became the dominant form of entertainment in the United States, many musicians from Tin Pan Alley combined their talents with movie-makers and moved from New York to Hollywood.

Did You Know...

Tin Pan Alley is a term coined by journalist Monroe Rosenfeld, who wrote several articles for the New York Herald expressing that the sound of multiple pianos playing simultaneously on 28th Street was similar to that of crashing tin pans.

WOMEN'S ROLES

An excerpt from *Ann Ronell: Our darling baby's one year older and shaking a wicked shoulder* by Benjamin Sears

"In addition to Gershwin, Ronell turned to Irving Berlin for advice. 'I got to [his] office at 8:30 one morning and was met by the scrub woman. I didn't know then that he usually got in about 10:30. But I waited. And when he came in, he just couldn't escape me. I told him I'd been waiting a long time.' Irving Berlin was not known for taking on younger songwriters, and with Ronell it was no different; apparently her long wait resulted initially only in that midmorning meeting. She turned her attentions to Berlin's partner, Saul Bornstein, showing him "Willow Weep for Me." Bornstein had a number of objections to the song — starting with the fact that it was dedicated to George Gershwin and "nobody, she was informed, dedicated a popular song to anyone. In turn, he was informed, Ann Ronell did". Eventually the dispute was taken to Mr. Berlin himself for resolution and the outcome was that Irving Berlin Music published the song, with great success. As will be seen, it also did not hurt that, at that time, Irving Berlin Music was publishing songs from Walt Disney films (Sears 4)."

WOMEN'S ROLES

During the late 1800s, when Tin Pan Alley was born, and throughout the early 1900s, the workforce predominantly consisted of males. Men were almost exclusively the composers, lyricists, and songpluggers of New York City. In the late 1800s, it was expected that women would get married, have children, and stay at home to keep the house in order. Men, at this time, were typically the head of the home and worked for major corporations.

It was not until 1920, with the passing of the 19th Amendment, that women were able to vote. With this right came a newfound feeling of empowerment and bravery. For the first time, women began to step away from their homes to join the workforce. They typically held low-paying positions and were often employed in what were thought of as "feminine" occupations, like nursing, teaching, and secretarial or clerical positions.

BREAKING ALL THE RULES

The music industry predominantly employed males. It was a profession that would rarely hire females, even in the secretarial and clerical positions! Case in point is how in *Hello! My Baby*, Nelly Gold had to dress up as a boy, named Ned O'Reilly, to work as a songplugger and pursue her dream of writing music. However, she was not the first female to secure a position in the music business.

ANN RONELL

One of the first women to become employed by the music industry was Ann Ronell (1905-1993). She broke away from the norm when she became a vocal coach on Tin Pan Alley. At the time, if a female was fortunate enough to find work on Tin Pan Alley, she typically

worked initially as a rehearsal pianist, transcriptionist, or personal assistant. Ronell was discovered by George Gershwin, who helped her break into the business.

Ronell, a humorous and talented artist, was the first woman to write music and lyrics for a Broadway musical. She also was the first woman to compose a score for a Hollywood movie and to earn an academy award nomination.



Ann Ronell

Ronell's songs were critically acclaimed and loved by public audiences. Her songs from the Broadway musical *Count Me In* and her hits "Rain on the Roof," "Willow Weep for Me," and "Who's Afraid of the Big Bad Wolf?" are still listened to today.

Explore More

Ann Ronell paved the way for a number of other female songwriters on Tin Pan Alley. Check out the links below for more information on some of these groundbreaking women.

ANNE CALDWELL: <http://www.songwritershalloffame.org/exhibits/C319>

BETTY COMDEN: <http://www.songwritershalloffame.org/exhibits/C59>

DOROTHY FIELDS: <http://www.songwritershalloffame.org/exhibits/C65>

NEW YORK CITY

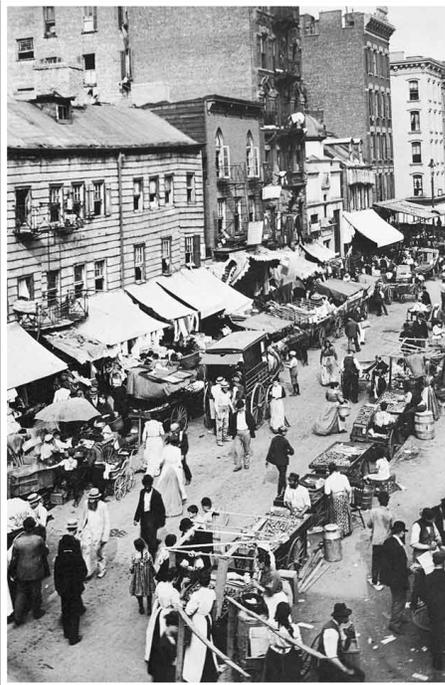
THE LOWER EAST SIDE

When immigrants traveled to Ellis Island in New York City they were mostly sent to an area of New York City called the Lower East Side. Bordered by East Third Street, the Bowery, Catherine Street, and the East River, the Lower East Side quickly became one of the busiest residential and commercial districts in New York City in the early 1900s. In 1910, with large populations of predominantly Jewish, German, Ukrainian,

Italian, Polish, and Irish immigrants coming from their home countries filled with revolution and famine, roughly 373,057 people moved into Lower East Side tenements. These tenements, highly sought after due to the rapid population growth, were overcrowded, cramped, and often unsanitary. Many of the immigrants who came to the United States had very little money and no prospects when they got to New York City, so they had to live in the cheapest housing they could find. They also needed a place where they could find employment or open a business. The Lower East Side – especially Orchard Street – was this place. It became home to the working class and it also transformed into one of the most highly populated regions of 1900s New York City. Within just a few years, the area was full of factory workers and peddlers.

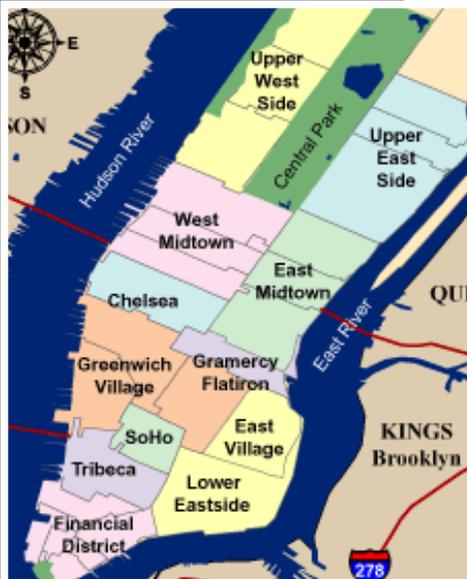


Ellis Island



Lower East Side

Today, people can visit the Tenement Museum, located at 97 Orchard Street in Manhattan, to learn about the history of the Lower East Side. The Tenement house was built in 1863 and tells the stories of immigrants who lived in the Orchard Street building during the time of immigration, tenements, and cultural growth in New York City.



THE UPPER EAST SIDE

The Upper East Side of New York City was, and is still, much larger than the Lower East Side. Spanning the areas of 59th Street, 110th Street, 5th Avenue, and the East River, the Upper East Side was also an attractive place for immigrants. In the late 1860s development of the Upper East Side began. The building of brownstones and mansions on 5th Avenue attracted a more wealthy population of high-society moguls, debutantes, scions, and heirs who made the Upper East Side a very ritzy and glamorous place to live. Adding to its appeal, the new concept of public transportation made it easier for Upper East Side residents to travel throughout New York City. Included among the upper-class families that relocated to the Upper East Side were The Rockefeller, The Kennedy, and Roosevelt families.



Upper East Side Mansion

Explore More

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