

GOODSPEED MUSICALS

GUIDE TO THE THEATRE

student's

My **ONE**
and **ONLY**



Goodspeed's Student Guide to the Theatre is made possible through the generosity of



The Max Showalter Center for Education in Musical Theatre

MY ONE AND ONLY

Goodspeed Opera House
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My **ONE** *and* **ONLY**

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The Student Guide to the Theatre is intended for use with the corresponding
Teacher's Instructional Guide.

WHAT IS THAT???

aquacade: a water spectacle that usually consists of swimming and diving exhibitions with musical accompaniment

hangar: a covered and usually enclosed area for housing and repairing aircraft

chagrin: distress of mind caused by humiliation, disappointment, or failure

tonorial: of or relating to a barber or the work of a barber

sartorial: of or relating to a tailor or tailored clothes

saboteur: someone who commits sabotage or deliberately causes wrecks

ABOUT THE SHOW

The Story

Setting: May 1927, New York City

CAPTAIN BILLY BUCK CHANDLER is determined to be the first man in history to fly solo across the Atlantic Ocean. He enters Penn Station to pick up a propeller for his plane, but is sidetracked when he lays eyes on Edythe Herbert, ex-Channel swimmer and current star attraction of Prince Nicolai Erraclyovitch Tchatchavadze's International **Aquacade**. Immediately entranced by Edythe, Billy heads back to his **hangar** to meet up with Mickey, his mechanic. Billy searches through the newspaper to find the announcement that he has entered the race to fly non-stop to Paris, but instead he finds an article about Edythe Herbert. To the **chagrin** of his female mechanic Mickey, Billy dreams of a life with Edythe while Edythe, at the same time, dreams of finding her own romance.

Reverend Montgomery visits the hangar to invite Billy to a party at Club Havana, where, coincidentally, Edythe Herbert will also be. Determined to meet and win her, Billy takes a crash course in sophistication at Mr. Magix' **Tonsorial** and **Sartorial** Emporial, where the all-knowing Mr. Magix tells Billy how to win his girl.

Billy finally meets Edythe at the club, but Prince Nikki forbids her from dancing with him. Edythe protests and threatens to quit the Aquacade, but Nikki threatens to reveal some compromising photographs that were taken of Edythe.

The next day, Billy runs into Edythe at the movies where she often goes to day dream. After some hesitation, Billy and Edythe kiss and leave arm and arm. They end up in Central Park where, seeing Billy as her only hope of escaping Prince Nikki, Edythe persuades Billy to fly her to Cuba. Unfortunately, Nikki has sabotaged the plane and the two lovebirds fall to earth on a seemingly deserted island only to discover that it is actually Staten Island. It turns out that Mickey and Nikki find them and Nikki forces Edythe to go back to the Aquacade by threatening to reveal her past. Billy, left alone, goes back to the hangar to work on his plane, however he is unable to forget Edythe.

Billy returns to Mr. Magix for fresh advice and resolves to profess his love to Edythe. He meets the Aquacade at the train station in hopes of finding Edythe, but learns that she has fled to Morocco to escape from Nikki.

Meanwhile, Nikki pays a visit to the hangar and questions Mickey concerning the whereabouts of Edythe. Mickey says she has no idea, so Nikki draws a gun on her. This prompts Mickey to draw her own gun and shoot Nikki. Billy enters amidst the chaos and Mickey reveals that she is a secret agent who has been assigned to protect Billy from potential **saboteurs**. She has discovered that Nikki, who is not actually a prince, was made a spy and sent to the U.S. where he was ordered to make sure no American flew to Paris first.

After a short while, Nikki and Mickey ironically fall head over heels for one another and Billy takes off in his plane, the Lone Star, in search of Edythe. He finds her at the Club Oasis in Morocco - the setting of the movie during which they fell in love - and persuades her to return to America with him and get married. Reverend Montgomery performs the wedding ceremony and Edythe and Billy live happily ever after.



Edythe (Twiggy) and Billy (Tommy Tune) of the original Broadway cast.
Photo by Kenn Duncan.

ABOUT THE SHOW

The Characters

CAPTAIN BILLY BUCK CHANDLER: An aviator and former barnstormer (see page 14) who is determined to be the first man to fly solo non-stop across the Atlantic Ocean. Billy's plans are sidetracked when he meets and falls in love with Edythe Herbert. Edythe flees the country, but Billy finds her in Morocco and the two get married.

EDYTHE HERBERT: An ex-**English Channel** swimmer who has joined the Aquacade under the repressive ownership of Prince Nikki. Edythe falls in love with Billy, but must flee the United States to escape Prince Nikki and his threats of blackmail. She and Billy eventually reunite and get married.

MICKEY: Billy's foul-mouthed female mechanic. Mickey is actually an F.B.I agent, Lucy Ann Fergusson, who has been sent to protect Billy from saboteurs. Mickey succeeds in preventing Nikki's attempt at sabotage, but finds herself falling head-over-heels for the villain.

NIKKI: (Prince Nicolai Erraclyovitch Tchatchavadze) Owner of the Aquacade and all-around villain. Nikki, who is not a real prince, blackmails Edythe to keep her in his Aquacade and is discovered to be a Russian Agent, sent to the U.S. to make sure an American is not the first to fly to Paris. When his true identity is discovered by Mickey, the two fall in love.

REVEREND J. D. MONTGOMERY: Clergyman and owner of Club Havana, a speakeasy (see page 11). Montgomery invites Billy to his club where he meets Edythe for the first time.

MR. MAGIX: Owner of Mr. Magix' Tonsorial and Sartorial Emporial. Mr. Magix spruces up Billy's look and teaches him how to win over Edythe.



Denny Dillon as Mickey and Tommy Tune as Billy.
Photo by Kenn Duncan.

Did You Know...

The English Channel is an arm of the Atlantic Ocean that separates Great Britain from northern France and joins the North Sea to the Atlantic. It is about 350 miles long. As one of the narrowest but most famous international waterway lacking dangerous currents, crossing the Channel has been an objective of numerous sea, air and human powered technologies.



The sport of Channel swimming traces its origins to the end of the 19th century when Matthew Webb became the first observed and unassisted person to swim across the Channel on August 25, 1875. He completed the feat in 21 hours and 45 minutes. The first woman to swim across the Channel was Gertrude Ederle on August 23, 1926. She crossed in 14 hours and 39 minutes.

ABOUT THE SHOW

The Writers: George and Ira Gershwin



Caricature of Ira and George Gershwin by Al Hirschfeld

GEORGE AND IRA GERSHWIN wrote the music and lyrics for *My One and Only*. For most musicals, the music is written at the same time as the script, or libretto, to create one cohesive story. But the libretto for *My One and Only* was written in 1983 – decades after the songs had been written. Librettists Peter Stone and Timothy S. Mayer decided to create an entirely new show from the Gershwins' classic 1920s and 1930s songs.

Ira Gershwin (lyricist) was born in New York City on December 6, 1896. About two years later, on September 26, 1898, his brother George Gershwin (composer) was born. As a child, Ira was an indifferent student who loved to read and became fascinated by popular music, particularly song lyrics. At the age of sixteen, Ira enrolled in the College of the City of New York as an English major, but eventually dropped out.

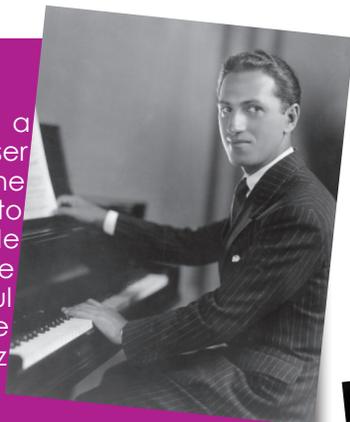
While Ira was struggling to find a career path, his younger brother George was already developing a reputation as a composer. George began his musical training at the age of thirteen and at fifteen he left high school to work as a Tin Pan Alley song plugger. Within three years he had published his first song.

In 1918, George asked Ira to collaborate with him on a song called "The Real American Folk Song (Is a Rag)," which appeared in the musical comedy *Ladies First*. The brothers parted ways as a team for a while. In 1919, George composed his biggest hit, "Swanee," which was popularized by Al Jolson in the musical comedy *Sinbad*. He also worked on a series of revues, *The George White Scandals*. In 1921, Ira supplied the lyrics for his first Broadway show, *Two Little Girls in Blue* and after writing songs for three more years with a variety of composers, Ira and George reunited their songwriting team.

The Gershwins had their first Broadway hit in 1924 with *Lady, Be Good!*. From that year until George's premature death in 1937, the brothers wrote almost exclusively together. They composed over two dozen scores for Broadway and Hollywood and while they are best remembered today for their numerous individual song hits, perhaps their greatest achievement was elevating musical comedy to an American art form.

GEORGE

George Gershwin was a well respected composer of popular songs, but he had underlying ambitions to compose serious music. He got his chance when, in late 1923, the bandleader Paul Whiteman asked George Gershwin to write a jazz piece for his band.



That piece, Gershwin's *Rhapsody in Blue*, premiered to a roomful of influential composers with George himself playing the piano. Later termed "symphonic jazz," *Rhapsody* brought jazz, a primarily "black music," out of the night clubs and into an orchestral setting and also brought orchestral music to people who would not normally be welcome in a concert hall. Although the piece received mixed reviews from critics and despite some initial resistance, *Rhapsody in Blue* became a hit and is still widely performed and greatly respected today.

Listen to Gershwin playing *Rhapsody in Blue*: <http://www.youtube.com/watch?v=1U40xBSz6Dc>

IRA

After his brother's death in 1937, Ira Gershwin continued on as a successful lyricist. He collaborated with a number of composers to write scores for such musicals as *A Star is Born* (1954), *The Ziegfeld Follies of 1936*, *Lady in the Dark*, (1941), *Cover Girl* (1944), *The Barkleys of Broadway* (1949), *Park Avenue* (1946), and *Give a Girl a Break* (1953).



Ira was the first songwriter awarded the Pulitzer Prize for drama with collaborators George S. Kaufman and Morrie Ryskind for their 1932 musical, *Of Thee I Sing*. He was nominated for three Academy Awards for his film songs "They Can't Take That Away From Me," "Long Ago (and Far Away)," and "The Man That Got Away." In 1966 Ira received a Doctor of Fine Arts degree from the University of Maryland, confirming that his work had set new standards for the American musical theatre.

Watch Gene Kelly and Rita Heyworth sing "Long Ago (and Far Away)" in *Cover Girl*: <http://www.youtube.com/watch?v=PNimJOqaB10>

Influential Tap Dancers

WILLIAM HENRY LANE, better known as Master Juba, was born a free black man in Rhode Island in 1825. He began his career as a performer in minstrel shows, although only white actors were allowed to perform. In order to hide the color of his skin, Lane was forced to wear blackface on stage. When he performed, Lane combined the juba dance with the jig and reel dances that he had learned from his Irish neighbors. Adding many other ethnic steps such as the shuffle, the slide, and clog, Lane's new dance became known as tap dancing.

FRED ASTAIRE (1907-1988) is often referred to as one of the greatest influences on tap dancing. His background as a Broadway dancer contributed a grace and fluidity to tap that subtly changed the way that future dancers would train and perform. Astaire began his dancing career in vaudeville with his sister Adele and eventually made the move to films. Astaire was granted complete control over his choreography and preferred to have dance numbers move the plot of movies forward instead of just showcasing the actor's talent. He is now credited as the leader in making tap dancing a valued film dance style. **YouTube clip:** <http://www.youtube.com/watch?v=IFabjc6mFk4>

GREGORY HINES (1946-2003) is considered one of the top tap dancers of his generation. He won a Tony Award for *Jelly's Last Jam* and starred in many other Broadway musicals. Hines landed his first film role in 1981 and continued acting on screen in such films as *The Cotton Club*, *White Nights*, and *Tap* as well as the mini series "Bojangles." Because of his presence on the stage, in movies, and on television, he was well known to the general public and became a driving force that led to the resurgence of tap in the 1980s.

YouTube clip: <http://www.youtube.com/watch?v=qgWfHn1W1BY>

BEHIND THE SCENES

Choreography

A major component of many musical theatre productions is dance. Dance can be used to elevate a song to an exciting full-cast number, to enhance emotions, or to express something that words can't.



Scott Barnhardt and David Elder tap dancing in Goodspeed's *SINGIN' IN THE RAIN*. Photo by Diane Sobolewski.

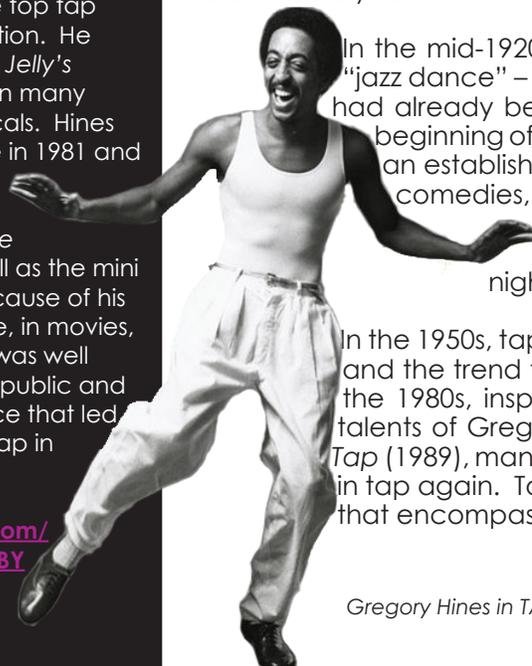
Choreographers have utilized styles ranging from ballroom to break dance in musicals, but *My One and Only* is filled with exciting tap numbers. Tap has been a primary dance style in musical theatre since the very first musical in 1866, *The Black Crook*.

Tap is a uniquely American dance form that began as a collision of cultures in the New World. The fusion of British Isles Clog and Step dancing with the rhythms of West African drumming and dancing created an art form that continues to flourish today.

During the early days of slave trade in America, Africans would communicate with each other through the use of drums. Fearful that the drumming contained secret codes of revolt, slave owners began to panic and forbid the use of drums and other native instruments in African religious ceremonies. The slaves held onto their traditional

rhythms by transferring them to their feet in something called the Juba dance. This plantation dance was a fusion of the Irish Jig and Lancashire Clog, brought over by Scottish and Irish indentured laborers, and traditional West African step dances. The Juba dance, sometimes called handbone or Pattin' Juba, involved stomping as well as slapping and patting the arms, legs, chest and cheeks while walking in a counter-clockwise circle. As a result of this fusion, African dance styles became more formal while European elements became more fluid and rhythmic, forming an American hybrid called tap.

Tap didn't become a stage dance until the rise of the minstrel show in the late 1800s. Before the end of the Civil War, black and white performers were rarely allowed to appear on stage together so white dancers would blacken their faces with burnt cork and stage performances based on their interpretations of African American dance and music styles.



In the mid-1920s, jazz music took the country by storm, accompanied by "jazz dance" – better known as tap. At the turn of the century tap dancing had already been in existence for over fifty years, but it was not until the beginning of the 20th century that tap dancing took off and truly became an established American art form. By 1916, Broadway was overrun with comedies, farces, revues, and musicals – many of which featured tap. Tap dancers were major stars in minstrel shows, burlesque, carnivals, vaudeville, theater, radio, speakeasies, revues, nightclubs, and by 1928, talking motion pictures.

In the 1950s, tap lost its popularity, due in part to the changing style of music and the trend towards using classical ballet dances in films. At the end of the 1980s, inspired by the Broadway success of *Black and Blue* and the talents of Gregory Hines who starred on Broadway and in movies such as *Tap* (1989), many young African American male dancers became interested in tap again. Today, tap continues to evolve into a varied cultural tradition that encompasses many generations and all races.

Gregory Hines in *TAP*.

Check it Out

For a video tap dance dictionary, visit this website: http://www.unitedtaps.com/Tap_Dance_Dictionary_in_Video_Format.html#alexander

Did You Know...

The Jazz Age was a name given to the 1920s by author F. Scott Fitzgerald.

Polls of historians and scholars have consistently ranked Harding as one of the worst Presidents. This evaluation was based on his presidential records, accomplishments, and numerous administration scandals.

The Miss America Pageant was originally started to keep tourists in Atlantic City after Labor Day.

Calvin Coolidge, nicknamed Silent Cal, had an electronic horse installed in the White House.

Only 16 countries competed in the 1924 Winter Olympics. The U.S. won 4 medals.

The Indian Citizenship Act granted citizenship to about 125,000 of 300,000 indigenous people in the United States, but even Native Americans who were granted rights under the Act may not have had full citizenship and voting rights until 1948.

J. Edgar Hoover was the FBI Director for 48 years.

THE TWENTIES

Timeline

Whether you call it the "**Jazz Age**" or the "Roaring Twenties," the popular image of the 1920s is that it was a decade of prosperity and riotous living, bootleggers and gangsters, flappers and jazz. This image glamorizes the decade, but it also provides insight into the decade's underlying force – social change. The most obvious signs of change were in the rise of a consumer-oriented economy and in the growth of mass entertainment. Gender roles, hair styles, and dress all changed profoundly during the 1920s, demonstrating the liberation of Americans from their Victorian past.

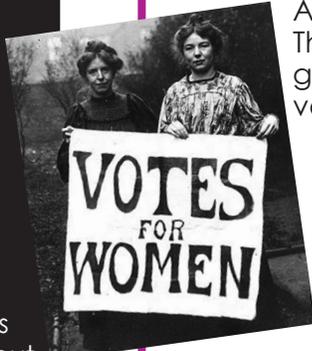
Below is a timeline of landmark events that shaped the 1920s.



JANUARY 20, 1920
Prohibition goes into effect



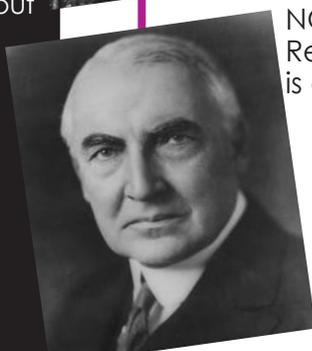
AUGUST 2, 1923
President Harding dies in office and is succeeded by his Vice President, Calvin Coolidge



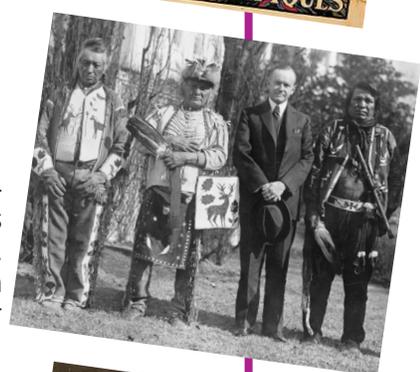
AUGUST 18, 1920
The 19th Amendment gives women the right to vote



JANUARY 24, 1924
The first Winter Olympic Games are held in the French Alps in Chamonix, France



NOVEMBER, 1920
Republican Warren G. Harding is elected as president



JUNE 15, 1924
All Native Americans are designated U.S. citizens under the Indian Citizenship Act



SEPTEMBER 7, 1921
The first Miss America pageant is held in Atlantic City, NJ



MAY 10, 1924
J. Edgar Hoover is appointed to lead the new FBI

Did You Know...

THE TWENTIES

Timeline

NBC broadcast radio's earliest mass hit, "Amos 'n' Andy," beginning in 1926-27 in its original fifteen-minute serial format. The show set a standard for nearly all serialized programming in the original radio era.



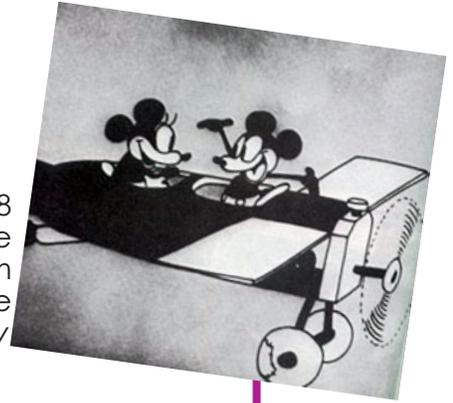
JANUARY 15, 1926
The first network radio station, NBC, is formed, opening with 24 stations

Philo Farnsworth started work on his image dissector (or television) at the age of 14 and demonstrated the first working version when he was only 21.



MAY 20, 1927
Charles Lindbergh becomes the first man to fly solo, non-stop across the Atlantic Ocean

Plane Crazy was first released as a silent film, but failed to impress audiences. After releasing the successful *Steamboat Willie*, Disney decided to re-release *Plane Crazy* with sound on March 17, 1929. You can watch *Plane Crazy* here: <http://www.youtube.com/watch?v=kCZPzHg0h80>.



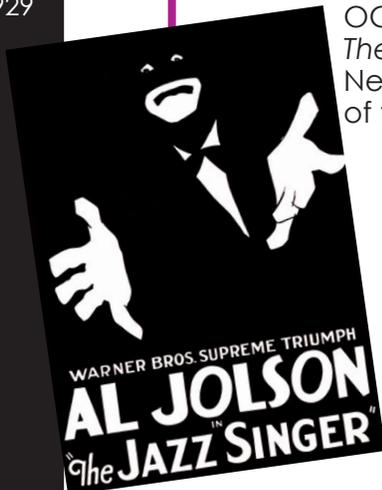
MAY 15, 1928
Mickey and Minnie Mouse make their film debut with the release of *Plane Crazy*

After Charles Lindbergh flew across the Atlantic in 1927, Amelia Earhart was inspired to be the first woman to fly across the Atlantic, and she did just that. On June 16, 1928 she departed Newfoundland with Wilmer Stultz and Louis Gordon, landing in Wales exactly 20 hours and 40 minutes later.



SEPTEMBER 7, 1927
Philo Taylor Farnsworth invents the first successful television system

The Stock Market Crash of 1929 was the most devastating stock market crash in the history of the United States. It began the 12-year Great Depression that affected all the Western industrialized countries.



OCTOBER 6, 1927
The Jazz Singer debuts in New York City and the age of talking pictures begins

JUNE 16, 1928
Amelia Earhart becomes the first woman to fly over the Atlantic Ocean



NOVEMBER 6, 1928
Herbert Hoover wins the Presidential election



OCTOBER 29, 1929
The Stock Market crash ends post-war prosperity and begins the Great Depression



WHAT IS THAT???

Tin Pan Alley (below) was named because the noise coming from all the pianos being played in publishers' offices sounded like people were pounding on tin pans.

MUSIC IN THE TWENTIES

TIN PAN ALLEY

In the 1920s, people couldn't listen to the radio in their cars or purchase their favorite song from iTunes. Popular music, for the most part, was consumed in the form of sheet music that could be sung and played on the family piano for entertainment.

After the Civil War, thousands of new pianos were sold in America each year causing the demand for sheet music to rapidly grow. Because of this, more and more music publishers entered the market. By the end of the 1800s, a number of the most important music publishers had offices on 28th Street between 6th Avenue and Broadway in New York City - the area which became known as **Tin Pan Alley**.

Music publishers hired song **composers** and once a song was written, it was tested with performers and listeners to determine whether or not it would be published. Once a song was published, people called song pluggers would play the latest sheet music releases to persuade performers to use the new songs in their acts, giving the music exposure to the public.

Tin Pan Alley reached its peak in the 1890s when **vaudeville** was in its prime. Performers would often visit various publishing firms to find new songs for their acts. During the 1920s, Broadway musical theatre began replacing vaudeville as Tin Pan Alley's prime showcase for new songs. If a song was received well on Broadway, the publisher was sure to sell thousands of copies of sheet music to the public.

The death of Tin Pan Alley came after the Great Depression in 1930 when radio and records replaced sheet music. Because publishers could no longer sustain their businesses, many firms merged with movie studios and the film industry now became the driving force behind the music industry.

NEW TECHNOLOGY

Of all the new appliances to enter homes during the 1920s, none had more of an impact than the radio. Sales of radios rocketed from \$60 million in 1922 to \$426 million in 1929. The first commercial radio station began broadcasting in 1919, and during the next decade, the nation's airwaves were filled with musical variety shows and comedies.

Radio drew the nation together, bringing the same news and entertainment to more than 10 million households by 1929. Radio created a mass culture, imposing similar tastes and lifestyles on many regions which had previously been divided by local tastes.

The 1920s also brought the record player into American households. Piano sales dropped as **phonograph** production rose from just 190,000 in 1923 to 5 million in 1929. The popularity of jazz, blues, and "hillbilly" music fueled the phonograph boom as the public demanded to hear famous performers sing their favorite songs.

THE JAZZ AGE

F. Scott Fitzgerald dubbed the 1920s the "Jazz Age," and it truly was a golden age for jazz. Jazz, just like the decade itself, is about breaking rules. Popular and classical music of the day was deeply rooted in structure, following rules about how each note should be performed. Jazz on the other hand, was about breaking the rules. Musicians **improvised** melody, harmony, and even lyrics and didn't strictly follow the notes written on paper.

Because jazz grew out of African American culture, racism played a strong role in critical opposition to the music. Black musicians weren't allowed to play in most establishments so they were forced into speakeasies and other unseemly venues. Because of the negative connotations associated with these venues (prostitution, alcohol, drugs, gambling, and organized crime), jazz was considered immoral and viewed as a symptom of cultural decline. Although jazz appealed to a primarily black audience, it gained a wider following in the 1920s when white musicians such as Paul Whiteman and George Gershwin began to imitate and adapt it in a more symphonic style.



composer: the person who writes the melodies and music of the songs

vaudeville: stage entertainment offering a variety of short acts such as slapstick and comedy, song-and-dance routines, and juggling performances

phonograph: any device, including a record player, used to record sound or reproduce recorded sound

improvise: to invent, compose, or perform with little or no preparation



FILM IN THE TWENTIES

"Wait a minute! Wait a minute! You ain't heard nothin' yet!" – Al Jolson, *The Jazz Singer* (1927)

The film industry blossomed and expanded greatly during the 1920s. By the end of the decade there were twenty Hollywood studios and films were more in demand than ever. In fact, the greatest output of feature films in the U.S. occurred in the 1920s and 1930s, averaging about 800 releases in a year.

THE HOLLYWOOD ASSEMBLY LINE

Throughout most of the decade, silent films were the predominant output of the film industry, but the films were becoming bigger, longer, costlier and more polished. They were being manufactured assembly-line style in Hollywood's "entertainment factories" in which production was broken down and organized into its various components of writing, costuming, makeup, directing, etc.



Films were divided into genres or types, with instantly recognizable storylines, settings, costumes, and characters. Some of the major genres included swashbucklers, historical extravaganzas, melodramas, horror films, gangster and crime films, war films, romances, mysteries, and comedies.

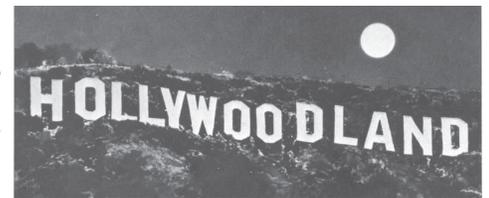
MOVIE PALACES

The major film studios built extravagant "picture palaces" that were designed for orchestras to play music to accompany the silent films. By 1920, there were more than 20,000 movie houses operating in the U.S. The Roxy Theatre opened in 1927 as the largest theatre in the world, boasting over 6,000 seats.

Sid Grauman built a number of movie palaces in the Los Angeles area during this time period. Grauman was dubbed as "Hollywood's Master Showman" and established the tradition of having Hollywood stars place their prints in cement in front of the Grauman's Chinese Theatre. This created an instant tourist attraction and has continued as one ever since.

HOLLYWOODLAND

In 1919 the population of Hollywood was 35,000, but by 1925 it had swelled to 130,000. To advertise how Hollywood was becoming the film capital of the world, the Hollywood sign (originally spelling out HOLLYWOODLAND) was built above the town in 1923 by a real estate developer.



THE BIRTH OF THE TALKIES

By the late 1920s, the art of silent film had become remarkably mature. Although they were called silents, the films were never really silent, but were accompanied by live sound organs, gramophone discs, musicians, sound effects specialists, live actors who delivered dialogue, and even full-scale orchestras that were present in the theater.

In 1926, America technologically revolutionized the entire film industry with the creation of Fox's Movietone system which added a soundtrack directly onto the strip of film. The first feature film released using the new Fox Movietone system was *Sunrise* in 1927.

THE JAZZ SINGER

In April, 1927, Warner Bros. built the first studio to produce a feature film with sound and the sound feature they released on October 6, 1927 revolutionized motion pictures forever. *The Jazz Singer* was the first feature-length Hollywood talkie film in which spoken dialogue was used as part of the dramatic action. The film, starring Al Jolson, was the most expensive in the studio's history with a budget of about \$500,000. Although it was considered a talkie, the film had only about 350 "spontaneously spoken" words as well as six songs.

The other major film studios realized that the sound revolution would bring along expensive and challenging ramifications, but that talkie films would be the wave of the future. Film studios were confronted with many problems related to sound and for a period of time, the quality of films suffered, but eventually the studios adapted to the changes and accepted sound as a mainstay for the industry.



Check it Out

- "Blue Skies" from *The Jazz Singer*: <http://www.youtube.com/watch?v=Djd1XfwDAQs>
- Clips from *The Kid* with Charlie Chaplin: <http://www.youtube.com/watch?v=Xh3z89u1NfY>
- Clip from *Singin' in the Rain*, showing the difficulties of sound in film: <http://www.youtube.com/watch?v=m6jsXQm5lrM&feature=related>

WHAT IS THAT???

temperance: moderation or restraint in action, thought, or feeling

ratify: to approve and sanction formally

bootlegger: someone who manufactures, sells, or transports alcohol for sale illegally

speakeasy: a place where alcoholic beverages are illegally sold, specifically during Prohibition in the United States

repeal: to take back or revoke by law

PROHIBITION

THE TEMPERANCE MOVEMENT

Prohibition was the period in the United States from 1920 to 1933 in which the manufacture, sale, and transportation of alcohol was outlawed. The push for Prohibition began in the 19th century when drinking was on the rise after the Revolutionary War. To combat this, a number of societies were organized as part of a new Temperance movement which attempted to discourage people from drinking too much. At first, these organizations were concerned with moderation, but after several decades, the focus changed to complete prohibition of alcohol consumption.

In the early 1900s, **Temperance** organizations were forming in nearly every state and by 1916, over half of the nation's states already had laws prohibiting alcohol. In 1919, the 18th Amendment to the U.S. Constitution, which prohibited the sale and manufacture of alcohol, was **ratified** and went into effect on January 16, 1920.



Men disposing of their liquor during Prohibition

During Prohibition, anyone who owned any item designed to manufacture alcohol was fined or put in jail, but there were several loopholes that allowed people to legally drink. The 18th Amendment did not outlaw the actual drinking of liquor and since there was about a year's warning before the law went into effect, people bought cases of then-legal alcohol and stored them for personal use. Alcohol consumption was also allowed if it was prescribed by a doctor, so, needless to say, a great number of new prescriptions were written for alcohol.

CRIME & GANGSTERS

As people took notice of the high level of demand for alcohol within society, a new breed of gangster arose to illegally fulfill the wants of the average citizen who didn't stock up on alcohol in advance or have a prescription. Gangsters, such as Al Capone, hired men to smuggle rum from the Caribbean or hijack whiskey from Canada and bring it into the US. Others would buy large quantities of liquor made by **bootleggers** or in homemade stills. The gangsters would then open up secret bars or **speakeasies** for people to drink and socialize. A profitable and often violent black market for alcohol flourished. Powerful gangs corrupted law enforcement agencies, making their crimes incredibly difficult to stop.



Al Capone's mug shot

REPEAL

Almost immediately after Prohibition was instated, organizations formed to **repeal** it. The perfect, alcohol-free nation that was championed by the Temperance movement failed to materialize and so people joined the fight to bring back liquor. The anti-prohibition movement gained strength throughout the 1920s. When the Stock Market crashed in 1929, bringing about the Great Depression, people needed jobs and the government needed money. By making alcohol legal again, many job opportunities would open up and additional sales taxes would provide money for the government.

On December 5, 1933, the 21st Amendment to the U.S. Constitution was ratified. This Amendment repealed the 18th Amendment, making alcohol legal again.



An anti-Prohibition protest

WHAT IS THAT???

suffrage: the right to vote

nonconformist: a person who does not agree to a generally accepted pattern of thought or action

epitome: a typical or ideal example

androgynous: having the characteristics or nature of both male and female

bobbed: cut short

Victorian: typical of the moral standards, attitudes, or conduct of the age of Queen Victoria, especially when considered stuffy, prudish, or hypocritical

taboo: banned on grounds of morality or taste



John Held Jr.'s illustration of a flapper

FLAPPERS

Women's **suffrage** brought about more than just the right to vote in 1920. Women felt liberated and growing numbers went to college and entered the workplace. **Nonconformist** conduct and clothing started appearing at a rapid rate and gender roles were changing.

THE FLAPPER IMAGE

Flappers were the **epitomes** of modernity – they were **androgynous**, working women who had a siren-like appeal. The flappers' image consisted of drastic changes in women's clothing and hair. Nearly every article of clothing was trimmed down and lightened in order to make movement easier.

Flappers discarded the restrictive and curve-flattering corsets they were once forced to wear. The new, energetic dances of the Jazz Age required women to move freely, something that corsets wouldn't allow. Following Coco Chanel's influence, flappers imitated the Parisian "garconne" or "little boy" look. They preferred to be slender and would diet or bind themselves to appear thin, flat-chested, and long-limbed. Unconstructed dresses with low waists helped to mask curves. Newly **bobbed** hair also added to the "garconne" image.

Flappers wore shortened skirts, daring to raise their hems at first to the ankles and eventually to the knees. Stockings made of rayon were worn starting in 1923, to show off the flappers' legs.

Did You Know...

The term flapper first appeared in Great Britain after World War I. It was used to describe awkward young girls who had not yet entered womanhood. Appropriately, the 1922 dictionary defined flapper as "a fledgling, yet in the nest, and vainly attempting to fly while its wings have only pinfeathers."

Author F. Scott Fitzgerald and artist John Held Jr. brought the term to the U.S., helping to create the image and style of the flapper. Fitzgerald described the ideal flapper as "lovely, expensive, and about nineteen."

Accessories were an important part of the flapper look. Foreheads were usually covered by close-fitting hats, turbans, or headbands that were designed to be worn with bobbed hair. Newly bare legs were accentuated by lower-cut shoes and stylish handbags shrunk in size. Long ropes of pearls were worn around the neck and multiple bracelets were wrapped around wrists. Flappers also started wearing make-up, something that was previously frowned upon. They donned pale skin, bright red lips, and owl-ringed eyes.



THE FLAPPER ATTITUDE

Flappers seemed to cling to youth as if it were to leave them at any moment. They took risks and were reckless. They wanted to differentiate from **Victorian** morals so they smoked – something only men had done previously. Flappers also drank alcohol which was particularly shocking during Prohibition. Some even carried hip-flasks to have alcohol on hand at all times.

One of the most popular past-times for flappers was dancing. Dances such as the Charleston, Black Bottom, and the Shimmy were considered **taboo** by older generations. For the younger generation, the dances fit their fast-paced lifestyle. They also took advantage of Henry Ford's new automobile. Cars were fast and risky - and flappers didn't just ride in them, they drove them.

THE END OF FLAPPERHOOD

Though many were shocked by the flappers' provocative attire and behavior, a less extreme version of the flapper became respectable among the old and the young. Some women adopted the style by cutting off their hair and throwing out their corsets.

At the end of the 1920s, the Stock Market crashed and the Great Depression caused frivolity and recklessness to come to an end, though many of the changes brought about by the flappers still remained.



AVIATION

Charles Lindbergh

"The life of an aviator seemed to me ideal. It involved skill. It brought adventure. It made use of the latest developments of science. Mechanical engineers were fettered to factories and drafting boards while pilots have the freedom of wind with the expanse of sky. There were times in an aeroplane when it seemed I had escaped mortality to look down on earth like a God." – Charles A. Lindbergh, 1927

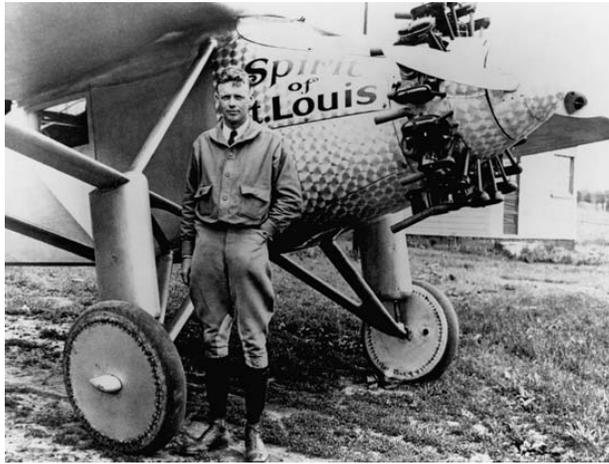
In 1927, Charles Lindbergh became an international hero by being the first person to fly solo, non-stop over the Atlantic Ocean. Lindbergh's amazing accomplishment gave him a permanent place in history and made him a cultural icon.

THE RACE IS ON!

In 1919, a New York City hotel owner named Raymond Orteig offered \$25,000 to the first aviator to fly non-stop from New York to Paris. Several pilots made the attempt, but were killed or injured while competing. By 1927, the Orteig prize had still not been claimed and Charles Augustus Lindbergh believed he could be the one to win.



Charles Lindbergh



Lindbergh and his "Spirit of St. Louis"

Lindbergh started his aviation career at the age of 20 when he dropped out of college to become a barnstormer, a pilot who performed daredevil stunts at fairs. In 1924, he enlisted in the U.S. Army and received training as an Army Air Service Reserve Pilot. After graduating from the Army's flight-training school as the best pilot in his class, Robertson Aircraft Corporation hired him to fly mail between St. Louis and Chicago.

Lindbergh certainly had the skills to complete the flight across the Atlantic, but now he needed a plane. Lindbergh persuaded nine St. Louis businessmen to help him finance the cost of a plane. He chose Ryan Aeronautical Company to manufacture a special plane, which Lindbergh himself helped to design. Lindbergh named the plane the Spirit of St. Louis and on May 10, 1927, he took a test flight from San Diego to New York City with an overnight stop in St. Louis. The flight took 20 hours and 21 minutes, setting a transcontinental record.

HERO OF THE SKIES

On May 20, 1927, Lindbergh took off in the Spirit of St. Louis from Roosevelt Field near New York City at 7:52 am. He landed at Le Bourget Field near Paris on May 21 at 10:21 pm, Paris time. Lindbergh had flown more than 3,600 miles in 33.5 hours and thousands of cheering people had gathered to meet the first man to fly solo, non-stop, across the Atlantic Ocean.

While in Paris, Lindbergh met with Harry Guggenheim, a multimillionaire and aviation enthusiast who was eager to sponsor Lindbergh on a three-month tour of the United States. Flying the Spirit of St. Louis, Lindbergh touched down in 49 states, visited 92 cities, gave 147 speeches, and rode 1,290 miles of parades. "Lindbergh was seen by literally millions of people as he flew around the country," said Richard P. Hallion, Guggenheim historian. "Airmail usage exploded overnight as a result," and the public began to view airplanes as a viable means of travel.

Check it Out

Visit this link to read the New York Times article from May 21, 1927

<http://www.charleslinbergh.com/ny/1.asp>



AVIATION

Barnstormers

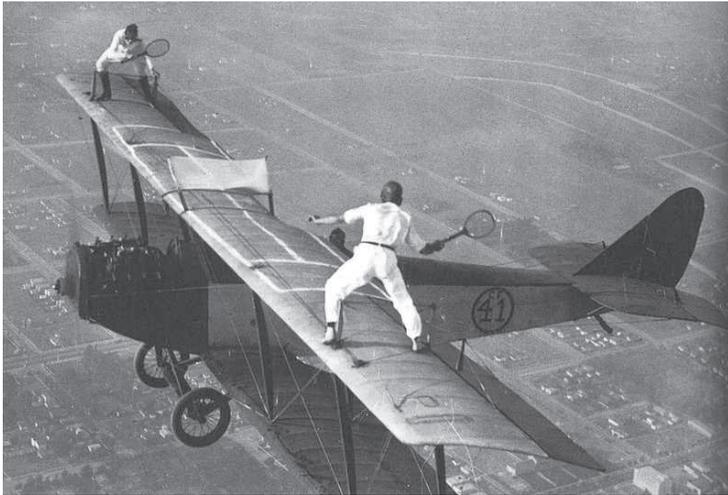
Barnstormers were the most exciting daredevils of their day. Also known as stunt pilots or aerialists, barnstormers performed every imaginable dangerous feat you could do with an airplane. During the 1920s, barnstorming became one of the most popular forms of entertainment and provided pilots and stunt people with an exciting and invigorating way to make a living.

THE GROWTH OF BARNSTORMING

Barnstorming began to grow in North America after the war when World War I aviators wanted to make flying their profession. Also attributed to the growth was the multitude of Jenny planes manufactured during the war. These planes were used to train military aviators and almost every U.S. airman had learned to fly using a Jenny. During the post-war period, the federal government priced its surplus planes for as little as \$200 and many servicemen were able to purchase their own Jenny.

BARNSTORMING SHOWS

Most barnstorming shows followed a typical pattern. A pilot or team of pilots would fly over a small rural town to attract the attention of the local inhabitants. The pilot or team of aviators would then land at a local farm (earning it the name "barnstorming") and negotiate with the farmer for the use of one of his fields as a temporary runway from which to stage an air show and offer plane rides to customers. After they reached an agreement, the pilot would fly back over the town, or "buzz" the village, and drop flyers offering airplane rides for a fee and advertising the daring feats that would be displayed. Crowds would then follow the airplane to the field and purchase tickets for rides.



Barnstormers performed a wide array of stunts. Many handled all their own tricks, but others became specialists – either stunt pilots or aerialists. Stunt pilots performed daring spins and dives with their planes, including the loop-the-loop and barrel roll maneuvers. Aerialists performed feats such as wing walking, soaring through the air with winged costumes, stunt parachuting and mid-air plane transfers. Barnstormers, particularly the aerialists, seemed to have no limit to what they could accomplish. Some played tennis, practiced target shooting, or even danced on the wings of their plane.

Although many barnstormers worked solo or in small teams, there were several that formed large flying circuses with a number of planes and stunt people. These acts had their own promoters who would book the show in a town ahead of time, making them the largest and most organized of all the barnstorming acts.

THE BARNSTORMER'S DEMISE

Barnstorming thrived in North America during the first half of the 1920s, but by 1927, new safety regulations forced the demise of the popular entertainment. The federal government decided to take action to protect the public after several aircraft accidents. The new laws outlawed several forms of aerial stunts and made it nearly impossible for barnstormers to keep their fragile Jenny planes up to specifications. Barnstormers found it too difficult to continue making a living doing stunts and abandoned the business altogether. Although some modern pilots still continue to put on barnstorming exhibitions, nothing can compare to the magnitude and popularity of aerialists and stunt pilots in the 1920s.

Check it out
Visit this link to watch vintage
barnstorming clips
<http://www.youtube.com/watch?v=Y6wwizlzkMY&feature=channel>

FUN AND GAMES

Twenties Slang

Find out how much 1920s slang you know. Match the words in the first column with their definitions in the second column. You'll be the cat's pajamas if you can figure out all 20!



- | | |
|------------------|---|
| 1. And how | a. A snob |
| 2. Attaboy | b. A skilled dancer |
| 3. Baloney | c. A dollar |
| 4. Bee's Knees | d. To arrest |
| 5. Beef | e. To make fun of |
| 6. Bell Bottom | f. A complaint or to complain |
| 7. Bimbo | g. An attractive woman |
| 8. Cheaters | h. A face that doesn't require makeup |
| 9. Clam | i. Elegant |
| 10. Doll | j. A genuine item |
| 11. Fly Boy | k. Eyeglasses |
| 12. High Hat | l. I agree! |
| 13. Oliver Twist | m. In love with |
| 14. Pinch | n. A seducer of men |
| 15. Real McCoy | o. Tough guy |
| 16. Razz | p. A sailor |
| 17. Ritzy | q. Nonsense |
| 18. Stuck on | r. Well done |
| 19. Vamp | s. An extraordinary person, thing or idea |
| 20. Water-proof | t. Aviator |

Answers:

11, 2r, 3, q, 4s, 5f, 6p, 7o, 8k, 9c, 10g, 11t, 12a, 13b, 14d, 15j, 16e, 17i, 18m, 19n, 20h

FUN AND GAMES

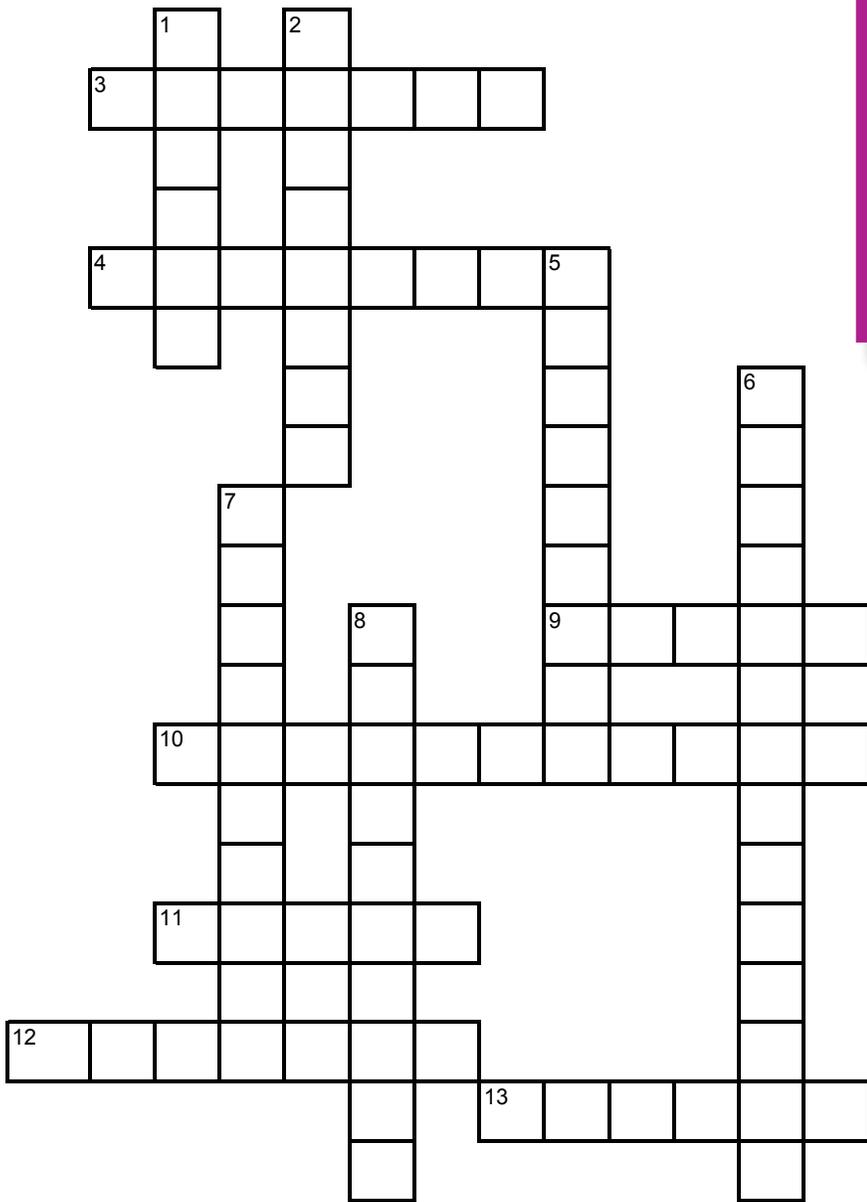
Crossword Puzzle

Did You Know...

In 1924, crossword puzzles became a national craze, initiated by Simon and Schuster's, *The Crossword Puzzle Book*. After a huge success with their first book, Simon and Schuster went on to build one of America's major publishing companies. Before long, crossword puzzle contests were being held on college campuses and the University of Kentucky even offered a course in crossword puzzles.



Richard Simon and Lincoln Schuster doing crossword puzzles in 1924.



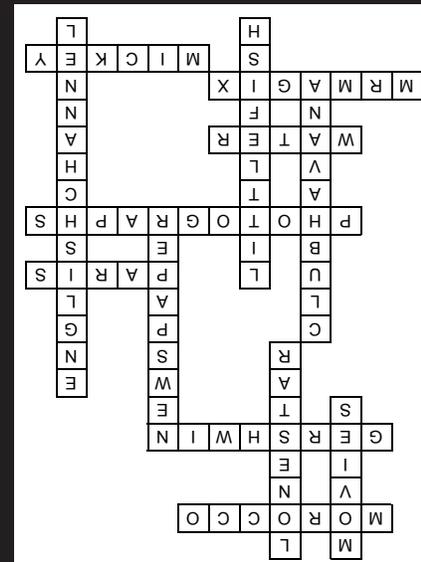
ACROSS

- 3 To what country does Edythe flee?
- 4 Ira and George _____
- 9 Billy is trying to be the first to fly non-stop to _____
- 10 What does Nikki use to blackmail Edythe?
- 11 What does Nikki use to sabotage Billy's plane?
- 12 Who teaches Billy about "High Hat"?
- 13 Who is Billy's mechanic?

DOWN

- 1 Where do Billy and Edythe fall in love?
- 2 What is the name of Billy's plane?
- 5 Where does Billy first read about Edythe?
- 6 Across what body of water did Edythe swim?
- 7 Where do Edythe and Billy first meet?
- 8 What does Prince Nikki call Edythe?

ANSWERS



How to Be an Awesome Audience Member

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:

- Do laugh when the performance is funny.
- 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.”
- Do stand and applaud if you thought the show was outstanding.
- Don’t forget to turn off your cell phone. A ringing or buzzing phone can be very distracting. It can also be embarrassing for you if it is your phone that is disrupting the show!
- Don’t text during the performance.
- Make sure to visit the restroom before the production begins.
- Don’t speak or whisper during the performance...whispering is still speaking, so only in an emergency should whispering occur.
- Remember that the Overture (introductory music) in musical theatre is part of the performance, so remain silent when the show begins.
- Don’t take pictures during the performance. It can be very distracting to the actors and it can result in an accident.
- Don’t put your feet up on the seats or kick the seat in front of you.
- 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.

The Student Guide to the Theatre for *My One and Only* was prepared by Joshua S. Ritter M.F.A, Education/Library Director and Katherine Griswold, Education Assistant