

GOODSPEED MUSICALS

TEACHER'S INSTRUCTIONAL GUIDE



**THOROUGHLY
MODERN**
Millie



MICHAEL GENNARO
Executive Director

presents

THOROUGHLY MODERN MILLIE

Book by
RICHARD MORRIS and DICK SCANLAN

New Music by
JEANINE TESORI

New Lyrics by
DICK SCANLAN

Original Story and Screenplay by
RICHARD MORRIS for the Universal pictures film

Scenic Design by
PAUL TATE dePOO III

Costume Design by
GREGORY GALE

Lighting Design by
ROB DENTON

Wig & Hair Design by
MARK ADAM RAMPMEYER

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WILLIAM J. THOMAS

Orchestrations by
DAN DeLANGE

Sound Design by
JAY HILTON

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MICHAEL O'FLAHERTY

Directed & Choreographed by
DENIS JONES

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Goodspeed's Teacher's Instructional Guide can be found on our website:

www.goodspeed.org/guides

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IN MUSICAL THEATRE

Audience Insights updated 04.24.17

HOW TO USE THE GUIDES

THE TEACHER’S 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 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, social studies, mathematics and science.

THE STUDENT GUIDE TO THE THEATRE serves as a companion to the Teacher’s Instructional Guide (TIG). It includes a plot and character summary, accessible historical and thematic background information to support the lessons in the TIG, and a behind-the-scenes look at the production. Each lesson in the TIG corresponds to a specific section in the Student Guide. Reading the Student Guide before attending a Goodspeed production will increase the likelihood that students will take active, critical roles as audience members, which will then lead to valuable classroom discussions.

The chart below maps the connection between the TIG’s lessons and supporting material with the corresponding pages in the Student Guide.

LEVEL/SUBJECT	LEARNING PHASE	LESSON TOPIC	TIG	STUDENT GUIDE
Middle School Language Arts	Before the Show	Not for the Life of Me	Lesson: p. 14 Support Material: p. 5-6, 26	Student Material: p. 4-5
Middle School Performing Arts	Understanding	Dances of the Decade	Lesson: p. 15 Support Material: —	Student Material: —
Middle School Language Arts	After the Show	In an Immigrant’s Shoes	Lesson: p. 16 Support Material: p. 11	Student Material: p. 10
Middle School Performing Arts	Before the Show	Beat Your Gums like the Flappers	Lesson: p. 17 Support Material: p. 9, 27	Student Material: p. 8
Middle School Visual Arts	Understanding	Fashion Forward	Lesson: p. 18 Support Material: p. 8, 9, 28	Student Material: p. 7, 8
Middle School History	After the Show	Debate the Issue: Prohibition	Lesson: p. 19 Support Material: p. 13	Student Material: p. 12
High School English	Before the Show	Not for the Life of Me	Lesson: p. 20 Support Material: p. 5-6, 26	Student Material: p. 4-5
High School Performing Arts	Understanding	Dances of the Decade	Lesson: p. 21 Support Material: —	Student Material: —
High School English	After the Show	In an Immigrant’s Shoes	Lesson: p. 22 Support Material: p. 11	Student Material: p. 10
High School Performing Arts	Before the Show	Beat Your Gums like the Flappers	Lesson: p. 23 Support Material: p. 9, 27	Student Material: p. 8
High School Visual Arts	Understanding	Fashion Forward	Lesson: p. 24 Support Material: p. 8, 9, 28	Student Material: p. 7, 8
High School History	After the Show	Debate the Issue: Prohibition	Lesson: p. 25 Support Material: p. 13	Student Material: p. 12

SHOW SYNOPSIS

THE CHARACTERS

MILLIE DILLMOUNT: A Salina, Kansas native in New York City determined to live the life of a modern young woman in 1922. She wears her hair bobbed, follows the latest fashion trends, and plans to find a job quickly and marry her boss.

JIMMY SMITH: A young, streetwise New Yorker who revels in his bachelorhood. Jimmy lives spontaneously, and he encourages Millie to do the same.

MRS. MEERS: The manager of The Hotel Priscilla with a sordid past in show business and crime.

MISS DOROTHY BROWN: One of Millie's fellow residents at The Hotel Priscilla. Though an orphan, Miss Dorothy comes from a wealthy upbringing and wants to learn how to "survive on a dime."

CHING HO: An immigrant from China who, with his brother Bun Foo, is determined to save enough money working for Mrs. Meers to bring their mother to the United States from China. Ching Ho grapples with the ethics of their line of work.

BUN FOO: Like his brother Ching Ho, Bun Foo works for Mrs. Meers in the hope of sending for his mother in China. He is willing to do Meers' dirty work in order to achieve his goal of reuniting his family.

MISS FLANNERY: The head secretary at Sincere Trust Insurance Company, where Millie gets a job. She is not a "modern."

MR. TREVOR GRAYDON: The head of Sincere Trust Insurance Company and the object of Millie's grand plan to marry her boss.

MUZZY VAN HOSSMERE: A popular singer who helps Millie learn to follow her heart.

RUTH, GLORIA, RITA, ALICE, CORA, LUCILLE, ETHEL: Actresses who live at The Hotel Priscilla with Millie and Miss Dorothy.

The underlined terms are defined in the glossary on page 16. The terms in red are defined in the margin.

It is 1922, and Millie Dillmount of Salina, Kansas just arrived in Manhattan for the first time. She is determined to live the life of a "modern" – complete with the bobbed haircut, shorter skirts, and rouge on her cheeks – and will not be deterred. When she meets a streetwise New Yorker named Jimmy, he sends her to The Hotel Priscilla, a boardinghouse for girls, with some advice: go home to Kansas. Millie has her mind made up, however, and she heads to The Hotel Priscilla ready to start a new life.

After a week at The Hotel Priscilla and endlessly searching for a job, Millie is almost out of options when she meets Miss Dorothy Brown from California. Miss Dorothy comes from a wealthy family and has moved to Manhattan to learn "how the other half lives" without all the privileges of her affluent upbringing. That's when Millie reveals to Miss Dorothy her modern woman plan: she will marry her boss! That she does not yet have a boss is inconsequential to her. Once she gets a job, she will set about wooing her eligible employer. In the laundry room of The Hotel Priscilla, Mrs. Meers schemes with her minions, brothers Ching Ho and Bun Foo, to kidnap Miss Dorothy! Ching Ho and Bun Foo are from China, and they work for Mrs. Meers in order to save enough money to send for their mother in Hong Kong. Even though the work is criminal, the brothers are hopeful it will help them reunite with their mother.

Millie finally lands an interview with a promising, single boss: Mr. Trevor Graydon of Sincere Trust Insurance Company. Though the receptionist, Miss Flannery, is less than impressed by her modern appearance and attitude. Millie passes Mr. Graydon's "Speed Test" with flying colors, and she earns a job as a stenographer in Trevor's office. Then, she sets about working her way into his heart. To celebrate, Millie, Miss Dorothy, and the rest of the girls at The Hotel Priscilla hit the town that night, but finding a place to get a drink during Prohibition proves more difficult than they thought. So, they seek the help of the first person they see: Jimmy! After some convincing, Jimmy helps them into a nearby speakeasy. Their fun is cut short, however, when the police arrive.

As they wait at the police station, Jimmy tells Millie about his spontaneous way of life, jumping from one job to another as the mood strikes him, a stark contrast to Millie's ideal man. When they are released the next morning, Jimmy asks Millie to coffee and then a Yankee game. She declines both and tells Jimmy that she is going to marry her boss. Millie's mind is made up, and she will stick to her plan. Back at The Hotel Priscilla, Mrs. Meers continues to plot Miss Dorothy's kidnapping with Ching Ho and Bun Foo, even though neither wants to follow through with her schemes. Mrs. Meers plays her hand, though, reminding the brothers about their deal: "One mama in exchange for services rendered."

A few weeks pass, and the girls at the boardinghouse point out that Millie has been spending an awful lot of time with Jimmy for having her sights set on Mr. Graydon. Even so, Millie is thrilled to tell them that this time, instead of the typical Coney Island trip or visit to an underground speakeasy, Jimmy is taking her to "the glamorous penthouse of Muzzy Van Hossmere!" Muzzy, a popular singer, has just returned from a world tour, and Jimmy managed an invitation to her welcome home party. Muzzy's party is elegant, and some

PEOPLE TO KNOW



F. SCOTT FITZGERALD was an author who achieved great fame in the 1920s for his novels and short stories about flappers and the social elite of the time. He is also credited with coining the phrase "Jazz Age" to describe

the twenties. His wife, **ZELDA**, a southern belle from Montgomery, Alabama, was the primary influence for Scott's female characters, and he often quoted her and her letters to him in his stories. The pair rose to fame and fortune quickly and became icons of the era. Zelda was also a dancer, writer, and painter in her own right, though she never achieved the acclaim that her husband did.



GEORGE AND IRA GERSHWIN are the songwriting duo perhaps most closely associated with the Jazz Age. The brothers wrote musicals like: *Lady, Be Good!*; *Strike Up the Band*; *Porgy and Bess*

and *Let 'Em Eat Cake*. George also achieved success with concert works, his most famous being "Rhapsody in Blue."



DOROTHY PARKER was a poet, reviewer, and editor for major publications such as *Vanity Fair* and *Vogue*. She is known for her cynical, yet humorous, tone and biting satire in the popular style

of the flappers of the era. As W. Somerset Maugham wrote in his introduction to [The Portable Dorothy Parker](#): "She seems to carry a hammer in her handbag to hit the appropriate nail on the head. She has a rare quickness of mind."

of the biggest celebrities are in attendance: **F. Scott and Zelda Fitzgerald**, **George and Ira Gershwin**, and **Dorothy Parker**, to name a few. Out on the terrace, however, Millie and Jimmy argue about her pursuit of her boss, Mr. Trevor Graydon. The argument ends when Jimmy kisses her, and Millie is left weighing her feelings for Jimmy against her plan to be a modern woman who marries not for love but, rather, to improve her station. Her decision is made easier, though, when she sees Jimmy leave Miss Dorothy's room that night at The Hotel Priscilla.

At Sincere Trust Insurance Company, Millie is in a rut: she has sworn off Jimmy in favor of her original plan to marry Mr. Graydon, but Trevor is impervious to Millie's advances. When Miss Dorothy stops by the office, however, Mr. Trevor Graydon is immediately taken with her. Before she knows it, Millie is helping Trevor plan his date for that night... with Miss Dorothy! Just when things could not get worse for Millie, Jimmy shows up on her window ledge, determined to get her back. She finally agrees to have dinner with him that night. However, when their dinner ends with them washing dishes in the restaurant's kitchen to make up for what they could not pay, she second guesses her decision. Luckily, Muzzy Van Hossmere is there to remind her to follow her heart, because that is what marriage is all about, after all.

Running to find Jimmy, Millie instead encounters Mr. Graydon, who is distraught after Miss Dorothy stood him up for their date. Trevor reports that when he went to look for her at The Hotel Priscilla, Mrs. Meers told him that Miss Dorothy had checked out and left no forwarding address. Millie, Mr. Graydon, Jimmy, and Muzzy know Miss Dorothy would not leave without telling them, and they quickly realize that Mrs. Meers is responsible for her mysterious disappearance. They then devise a ruse to expose Mrs. Meers and her kidnapping scheme. Fortunately, Ching Ho, who has fallen madly in love with Miss Dorothy, is one step ahead of them, and he hides Miss Dorothy from Meers, winning her affection in the process.

With help from her friends and her speedy stenography skills, Millie exposes Mrs. Meers' true identity: Daisy Crumpler, a criminal who has been hiding in plain sight behind an alias. Jimmy and Miss Dorothy also reveal their secret; they are Muzzy Van Hossmere's stepchildren! Muzzy, in an effort to teach her stepchildren about the real world and true love, sent them out into the city with \$25 each to make their own ways without their father's fortune and name behind them. Millie learns that not only is Jimmy the brother of her best friend, but he is also the first vice president of Van Hossmere World Enterprises, the company that owns Mr. Graydon's Sincere Trust Insurance Company. Jimmy asks Millie to marry him, and she agrees, not because he is her boss, but because she has finally fallen in love.



Dick Scanlan



Jeanine Tesori. © Rodolfo Martinez

RICHARD MORRIS (*Book*) is best known as the author of the original screenplay for the film *Thoroughly Modern Millie* that starred Carol Channing and Julie Andrews, which earned him a Writers Guild Award for best American musical in 1967, and as the book writer of the stage musical *The Unsinkable Molly Brown* (1960). A film adaptation of *The Unsinkable Molly Brown* was released in 1964 starring the late Debbie Reynolds. Before his successes on Broadway, Richard Morris wrote screenplays for motion pictures and for television series. As a staff writer for Universal Studios, Mr. Morris wrote the screenplays for *Finders Keepers* (1951) and *Ma and Pa Kettle at the Fair* (1952). In the mid-fifties he penned episodes of *Private Secretary* with Ann Southern, and in 1955 he was named head writer as well as director of *The Loretta Young Show*, for which Morris received an Emmy nomination. In his early life, Richard Morris served in the special services division of the United States Army during World War II, attended the Choinard Art Institute in Los Angeles and the Neighborhood Playhouse in Manhattan where he studied acting under Sanford Meisner, and wrote sketch comedy for emerging performers in the late 1940s. Born in Burlingame in 1924, Morris spent most of his life in California, passing away on April 27, 1996 in Los Angeles. He and Dick Scanlan had recently completed their collaboration on the book for the now-hit musical *Thoroughly Modern Millie*.

DICK SCANLAN (*Book & New Lyrics*) is known for his work on Broadway as the co-author of *Everyday Rapture* (Tony, Drama Desk, and Lucille Lortel Award nominations) with Sherie Rene Scott and *Thoroughly Modern Millie*; he also worked with Berry Gordy as Script Consultant on *Motown the Musical*. Off-Broadway, Scanlan co-wrote and co-directed *Whorl Inside a Loop* at Second Stage; directed *Little Shop of Horrors* starring Jake Gyllenhaal, Taran Killam, and Ellen Greene; and originated the role of Miss Great Plains in *Pageant*. In 2014, his rewrite of another Richard Morris work, *The Unsinkable Molly Brown*, had its first production at the Denver Center for Performing Arts. Prior to his work in the theatre, Dick Scanlan was an accomplished writer, with numerous articles and essays featured in publications such as *The New York Times*, *The New Yorker*, *Vanity Fair*, and *The Village Voice*, and he served as editor-in-chief of *POZ* magazine. His short fiction has also appeared in myriad journals and magazines, as well as the inaugural edition of *Best American Gay Fiction* (1996). In 1995, Scanlan's critically-acclaimed novel *Does Freddy Dance* was published first in hard copy, then in paperback, by Alyson Publications.

JEANINE TESORI (*New Music*) has been nominated for Tony Awards for her work on *Twelfth Night* at Lincoln Center (Drama Desk Award for Outstanding Music in a Play); *Thoroughly Modern Millie*; *Caroline, or Change*; and *Shrek the Musical*, and she won the Tony Award for Best Original Score for *Fun Home*. As a result, she holds the most Tony nominations for composition of any female composer in history; incidentally, she is the only female composer to have garnered multiple Tony Award nominations. Tesori served as Artistic Director for Encores! Off-Center for four years, and she is the Creative Director and Co-Founder of A Broader Way, a foundation "dedicated to offering girls from urban communities an outlet for self-expression and creativity through arts-centered programs." Additionally, Jeanine composed the music for *Violet* (Obie Award, New York Drama Critics' Circle Award for Best Musical, and Lucille Lortel Award for Outstanding Musical), John Guare's *A Free Man of Color*, and Bertold Brecht's *Mother Courage and Her Children*, which starred Meryl Streep in Shakespeare in the Park's 2006 season. Tesori has also written two operas; *A Blizzard on Marblehead Neck* with libretto by Tony Kushner and *The Lion, the Unicorn and Me*; and she scored such films as *Nights in Rodanthe*, *Every Day*, and *You're Not You*. Originally from Port Washington, Long Island, Jeanine is a life-long pianist and graduate of Barnard College and Columbia University. Prior to her accomplished career as a composer, Tesori worked as a rehearsal pianist, pit musician, conductor, and musical arranger.

BEHIND THE SCENES COSTUMES BY GREGORY GALE

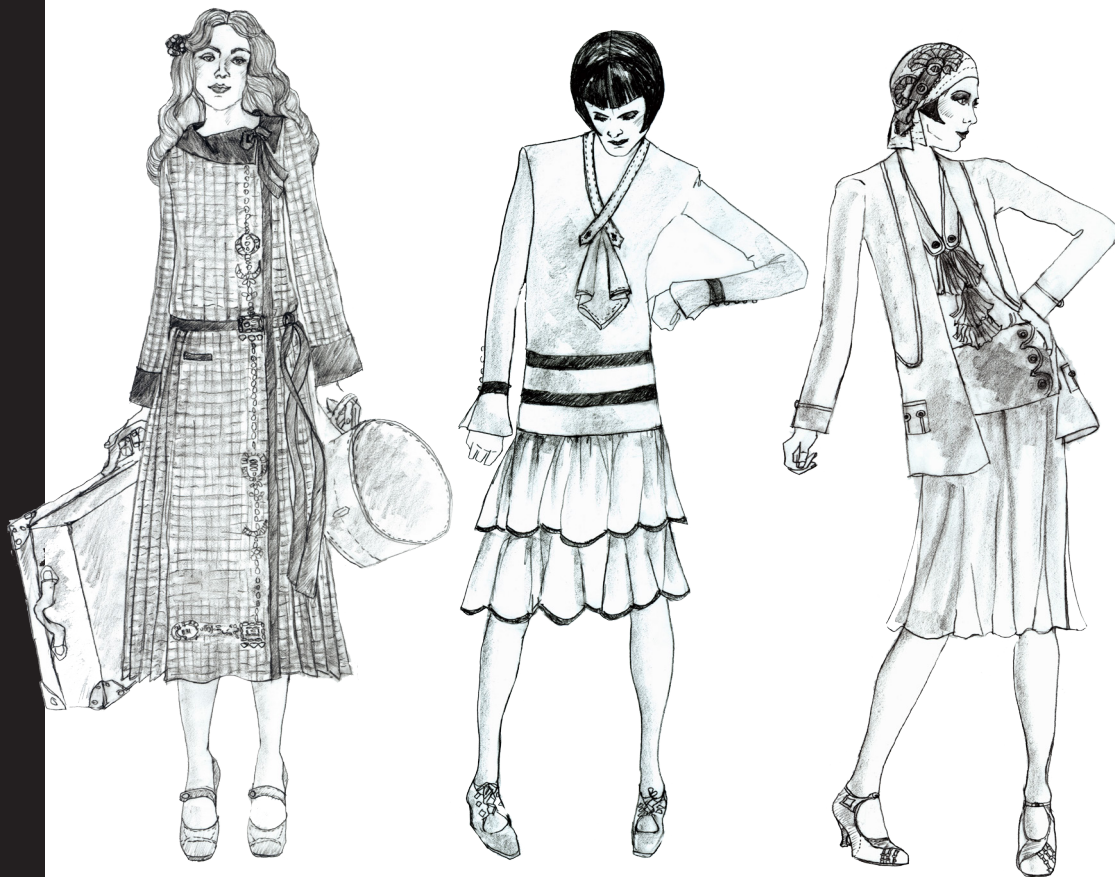
THE FLAPPER IMAGE

Flappers epitomized 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 "garçonne" 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 "garçonne" 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.

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 reserved for prostitutes and actresses. They donned pale skin, bright red lips, and owl-ringed eyes.



Millie's Costume Evolution

Design by Gregory Gale



THINGS TO KNOW

Carrie Chapman Catt founded the **NATIONAL LEAGUE OF WOMEN VOTERS** (now the League of Women Voters) in 1920 with the mission of educating the 20 million women who gained voting rights that year on fulfilling their new responsibilities as voters. The league also promoted using their new voting influence to shape public policy. Prior to founding the NLWV, Catt revitalized the National American Woman Suffrage Association and devised the 4-year lobbying campaign that ultimately secured voting rights for women. She was the only woman in the graduating class of 1880 from Iowa Agricultural College and Model Farm (now Iowa State University), and in 1883 was one of the first women in the United States to be appointed superintendent of schools. Following the ratification of the 19th Amendment, Catt devoted her career to promoting equal-suffrage rights worldwide.

When *Thoroughly Modern Millie's* Millie Dillmount arrives in New York City for the first time and sets out to establish herself as a modern, working woman, it is 1922. Only two years earlier, women gained the right to vote alongside their male counterparts, and with suffrage came a social revolution that placed young women like Millie at the epicenter. This revolution, however, began years before women won the vote.

From 1914 to 1918, a vacuum in the United States industrial workforce emerged as more and more men joined the fight in World War I. During this period, women entered industrial employment in record numbers only to find that, once the war ended, they would be expected to surrender their jobs to returning soldiers and reassume their positions as homemakers. Additionally, as women struggled to balance their household duties with their careers and learned that they would not earn the same income as a man, many women elected to leave the workforce after the war ended. Post-war working women, while greater in number than before, again found themselves in historically “feminine” jobs: teacher, nurse, receptionist. Even so, the independence discovered during wartime was not forgotten, and women pushed for legislated equality. When women won the right to vote in 1920, the immediate goal of the feminist agenda of the era was achieved; legally, women had as much say in government as men did. Following this victory, shifts in gender relations were largely social in nature for the remainder of the decade.

In the 1920s young women like Millie enjoyed a new kind of liberation they had never experienced; flappers drank and smoked publicly, engaged in wild social dancing, openly discussed and read about human sexuality, followed radical fashion trends like bobbed haircuts and knee-length skirts, listened to jazz music, and adopted a trendy vocabulary all their own. Women took more control in their relationships with men; they were empowered to

make their own romantic choices and rejected the Victorian ideals of relationships and marriage held by the previous generation. In fact, to be called “Victorian” was an insult of the highest degree for the flapper. For her, what was considered taboo and private to her parents’ generation was unabashedly public. Flappers made it acceptable for women to enter and enjoy public spaces that were previously reserved exclusively for men.

Though undeniably a more liberated woman than her Victorian predecessors, the flapper image in society and literature was and still is regarded by many as frivolous, and historically it has eclipsed women of the same period who continued to advocate for the feminist political agenda after gaining the right to vote. While flappers enjoyed newfound social liberation after suffrage, there were also groups of women who continued to engage in the political sphere. Women in this decade lobbied for issues such as child welfare, voter education for women, world peace, women’s equality, labor regulations, and interracial cooperation. For the first time in the United States, federal funding for maternity and child care was provided through the Sheppard-Towner Act. New marriage and divorce laws were implemented that granted women more individual rights, and women gained citizenship independent from their husbands’ under the Cable Act. During this decade, women founded the **National League of Women Voters**, and worked to progress the agendas of the National Women’s Trade Union League and the National Consumers League, both of which were also founded by women.

Flappers like Millie and the rest of the girls at The Hotel Priscilla made important strides for women’s position in society; because of them, women gained power in the social sphere to be pioneers in fashion, relationships, in the workforce, and beyond. Alongside them, though, were women pushing for reform in the political arena and dedicated to making the country better for women and others in the long-term.



RACE, MILLIE, AND MUSICAL THEATRE

In recent musical theatre history, a trend of adapting popular films for the stage has emerged. Examples of this include *Legally Blonde*, *The Lion King*, *Bring it On*, and *Catch Me if You Can*. *Thoroughly Modern Millie* is no exception; it premiered on Broadway in 2002, but it is based on the 1967 film of the same title. One of the challenges inherent in adapting this particular film for a modern audience is its treatment of the Asian characters. Perhaps the simplest illustration of how these characters were portrayed in the film is their credits: "Oriental #1" and "Oriental #2." In the film, Ching Ho and Bun Foo did not even have names. They were, at best, hollow caricatures of what the filmmakers perceived Chinese people to be.

Co-book writer Dick Scanlan and composer Jeanine Tesori were dedicated to upending the racist stereotypes that are prevalent in the original film when crafting their approach to the stage version of the musical. In a panel discussion with the licensing organization Music Theatre International in 2016, Scanlan and Tesori outlined their thought process for the inclusion and treatment of these characters. They noted that the obvious solution to the problem would have been to eliminate the roles completely, thereby not addressing race in a story that otherwise has nothing to do with race relations. However, the issues of diverse casting and employment opportunities for Asian and Asian-American actors, or the lack thereof, in the musical theatre industry greatly influenced the writers' decision to not only include the characters of Ching Ho and Bun Foo in the show but also to humanize them and intentionally pull them out of the racist stereotype. Thus, Scanlan and Tesori created the back-story of two immigrant brothers working to provide for themselves and for their mother, and they expanded the roles Ching Ho and Bun Foo play in the action, drawing parallels between the brothers' journeys and those of Millie and Miss Dorothy as all four arrive in New York to recreate themselves.

Another glaring issue the writers had to manage was the use of **yellowface** in the film for the character of Mrs. Meers. Again, Scanlan and Tesori weighed their options: eliminate the character so as not to address the issue at all, or find a way to denounce it within the world of the story. The result was a re-imagined version of Mrs. Meers, a patently racist human trafficker with no redeeming qualities to speak of, masquerading



Beatrice Lillie as Mrs. Meers in the *Thoroughly Modern Millie* film

in yellowface as an Asian woman to conceal her identity from the police. Mrs. Meers became the villain of Scanlan and Tesori's *Thoroughly Modern Millie*, and part of her villainy, particularly for a contemporary audience, is that she is a racist character. Including this version of Mrs. Meers then puts the whole show in a category with other musicals that have racist characters, and the question often becomes: does including a racist character in the action make a show racist?

This question has been asked about a number of musical theatre productions, and it has frequently led creative teams to alter scripts that include racially charged dialogue or ideas. The opening number of *Show Boat* has been rewritten to omit offensive language countless times, but its original lyrics also have been restored on occasion with the intent of forcing the audience to confront our country's ugly relationship with race. The same also happens with productions of the musical *Ragtime*, which chronicles the relationship between not only white and black communities but also immigrant communities at the turn of the century. Though the text has never been altered for a professional production, schools and amateur companies routinely (albeit, illegally) replace offensive racial slurs used by antagonistic characters with tamer language. When *South Pacific* was in out-of-town tryouts in the mid-forties, audiences pressured Rodgers and Hammerstein to eliminate the elements of the show that address race relations and to cut the song "You've Got to be Carefully Taught," in which Lt. Cable asserts that the racism expressed by the leading lady, Nellie, is a learned behavior taught through the hatred of others. To his credit, Oscar Hammerstein II vehemently refused to alter the book.

It should be noted that, like *Thoroughly Modern Millie*, *Show Boat*, *Ragtime*, and *South Pacific* are all based on other works; each of these musicals was adapted from a novel of the same title, and the creators of the stage versions made deliberate choices to address and denounce racism in their shows, regardless of the intent of the original work. Scanlan and Tesori's inclusion and treatment of the Chinese characters—and those appropriating the Chinese culture—in *Thoroughly Modern Millie* follows in the footsteps of these prominent works of musical theatre by acknowledging our society's issues with racism and criticizing it through their characters' journeys.



CLICK HERE
to listen to a podcast featuring a panel discussion about the issues of race, stereotypes and identity politics in the *Thoroughly Modern Millie*.

Link: <https://soundcloud.com/music-theatre-intl-1/millie-conversation-jan-12-2016>

CHINESE IMMIGRATION AND EXCLUSION IN THE 20TH CENTURY

THINGS TO KNOW

LENGTHY HOLDING PERIOD:

From 1910 to 1940, Angel Island in San Francisco Bay, California was the primary immigration station for the tens of thousands of Asian immigrants who sought entrance to the United States under the Chinese Exclusion Act of 1882. The island was chosen based primarily on its isolated location in the middle of the water; it would prevent detainees from communicating with the outside world. The facility was also virtually escape-proof. People, most of whom were from China, were held at Angel Island and treated as prisoners while they awaited hearings with immigration officials that would determine their entry status. This holding period often lasted months, if not years.

When we first meet Ching Ho and Bun Foo in *Thoroughly Modern Millie*, they are in the laundry room of The Hotel Priscilla receiving orders from Mrs. Meers to kidnap one of the girls from the boardinghouse and send her to China. We quickly learn that the brothers do Mrs. Meers' dirty work in hopes of earning enough money to bring their mother to the United States from Hong Kong. Even though Ching Ho and Bun Foo know what they are doing is criminal, they seem stuck and out of options. The unfortunate truth is that in the United States many Chinese immigrants in the early twentieth century found themselves doing **indentured** work like farming, mining, and cleaning and had few—if any—other options.

In the 1920s, it was extremely difficult for Chinese citizens to move to the United States because of the Chinese Exclusion Act of 1882, which remained in effect until 1943, though some of the practices persisted through the mid-fifties. This piece of legislation was introduced and revised multiple times with the ultimate goal of eliminating Chinese immigration to the U.S. In fact, after the bill's signing, the Exclusion Act slowed emigration from China to the United States by roughly eighty-five percent. But, why was this bill introduced in the first place?

While the **Gold Rush** raged in the western part of the United States in the mid-1800s, the **Qing Dynasty** in China began its slow decline. With an unsteady government and economic uncertainty in their own country, many Chinese citizens traveled to the United States as migrant workers, mining in gold fields for a wage. Shortly thereafter, industry in the United States grew exponentially while the situation in China worsened, and many of these migrant workers remained in the country and gained employment in factories. However, when the US economy dipped in the 1870s, American politicians and union leaders were quick to blame the influx of Chinese laborers for depressed wages and pit American workers against them. Ultimately, anti-Chinese sentiment grew to the point that legislators called for total exclusion of immigrants from China. Still, many Chinese citizens persisted, hoping they would be one of the lucky few to pass US immigration officers' intense

interrogation—often lasting several days following a **lengthy holding period**—and enter the United States to start a new life.

As the Qing Dynasty continued its slow decline, the Chinese government faced many obstacles to maintaining order, including numerous invasions from foreign powers like Great Britain and Japan during the **Opium Wars** and **Sino-Japanese War**, respectively. These invasions cast doubt among Chinese citizens about the stability of their government and military, which resulted in a revolution that forever changed the political landscape of China. In 1911, an event that came to be known as The Wuchang Uprising launched the Chinese Revolution—the Xinhai Revolution in China—that followed. The revolutionaries could be divided generally into two camps: those who supported a **constitutional monarchy** and those who proposed a **republican government**. As the Qing court negotiated the institution of a constitutional monarchy with one faction of revolutionaries and named Yuan Shikai the **premier**, **provinces** around the country pledged themselves to the Revolutionary Alliance, which advocated for republican government. The leader of the Revolutionary Alliance, Sun Yat-sen, then struck a deal with Yuan which guaranteed him the position of president once he agreed to the formation of a republic. Unfortunately, Yuan died in 1916, leaving a power vacuum at the apex of China's nascent republican government, and a period of **warlordism** ensued. Centralized government was not fully reestablished until 1928.

With so many political changes and upheavals in a short period of time, many Chinese citizens like Ching Ho, Bun Foo, and their mother sought avenues out of the chaos. In fact, it is estimated that between 1850 and 1940, upwards of six million people left Hong Kong alone, not including the various other international ports in China. Ching Ho and Bun Foo spend most of *Thoroughly Modern Millie* under Mrs. Meers' thumb, victims of their circumstance in a country that actively seeks to exclude them. However, by the finale of this story, there is light at the end of the tunnel for the two brothers in the form of new friendships, love, and a family reunited.



Sutton Foster as Millie on Broadway

- Sutton Foster, who originated the role of Millie Dillmount at La Jolla Playhouse and on Broadway, was far from the first actress considered in the role. In fact, she took over the role at La Jolla only two weeks before opening night.
- Richard Morris, the late author of the screenplay for the 1967 film *Thoroughly Modern Millie*, had been approached several times by musical theatre writers hoping to adapt the film for the stage. Only when Dick Scanlan pitched his ideas for the show and persisted over the course of five years did Morris concede, and the two agreed to co-author the book for the hit Broadway musical.
- *Thoroughly Modern Millie* was nominated for 11 Tony Awards in 2002, taking home 6 including the award for Best Musical.
- Morris and Scanlan originally intended to use primarily jazz standards from the twenties, a few numbers from the original movie, and perhaps one original new song for the musical. However, when they teamed up with Jeanine Tesori as composer, new character-driven songs and lively dance numbers took over, and now the show is comprised of mostly original material. The two numbers from the movie that remain are the title song and "Jimmy."
- Whoopi Goldberg was one of the original producers of *Thoroughly Modern Millie* when it premiered at La Jolla Playhouse in San Diego, California.
- The original film *Thoroughly Modern Millie* starred Julie Andrews as Millie, Mary Tyler Moore as Miss Dorothy, and Carol Channing as Muzzy Van Hossmere. At one point in the film, Channing is launched from a cannon.
- Mary Tyler Moore had an uncredited singing voice-double in the film.
- At one point during *Thoroughly Modern Millie's* development, the creative team asked producer Stewart F. Lane to purchase a working elevator for the set design. It cost around \$350,000 and was eventually cut. Because it moved so slowly, it pushed the show's run time beyond three hours!



CLICK HERE to watch the elevator dance from the *Thoroughly Modern Millie* film

Link: http://www.dailymotion.com/video/x2h208_thoroughly-modern-millie-1967-eleva_news

Listed in alphabetical order

BOARDINGHOUSE: a lodging house at which meals are provided.

CONSTITUTIONAL MONARCHY: a system of government in which a monarch (a person who reigns over a kingdom or empire) shares power with a constitutionally organized government. The monarch may be the de facto head of state or a purely ceremonial leader. The constitution allocates the rest of the government's power to the legislature and judiciary. Britain became a constitutional monarchy under the Whigs; other constitutional monarchies include Belgium, Cambodia, Jordan, the Netherlands, Norway, Spain, Sweden, and Thailand.

GOLD RUSH: a situation in which many people go quickly to a place where gold has been discovered because they hope to find more gold and become rich.

INDENTURED: bound by an official document to work for another person for a specified time especially in return for payment of travel expenses and maintenance.

OPIUM WARS: two armed conflicts in China in the mid-19th century between the forces of Western countries and of the Qing dynasty. The first Opium War (1839–42) was fought between China and Britain, and the second Opium War (1856–60), also known as the Arrow War or the Anglo-French War in China, was fought by Britain and France against China. In each case the foreign powers were victorious and gained commercial privileges and legal and territorial concessions in China. The conflicts marked the start of the era of unequal treaties and other inroads on Qing sovereignty that helped weaken and ultimately topple the dynasty in favor of republican China in the early 20th century.

PREMIER: first in position, rank, or importance.

PROHIBITION: the period of time from 1920 to 1933 in the U.S. when it was illegal to make or sell alcohol.

PROVINCES: large parts that some countries are divided into, each having a government of its own.

QING DYNASTY: the last of the imperial dynasties of China, spanning the years 1644 to 1911/12. Under the Qing the territory of the empire grew to triple its size under the preceding Ming dynasty (1368–1644), the population grew from some 150 million to 450 million, and an integrated national economy was established.

REPUBLICAN GOVERNMENT: a form of government in which a state is ruled by representatives of the citizen body. Modern republics are founded on the idea that sovereignty rests with the people. The term may also be applied to any form of government in which the head of state is not a hereditary monarch.

SINO-JAPANESE WAR: (1894–95), conflict between Japan and China that marked the emergence of Japan as a major world power and demonstrated the weakness of the Chinese empire. The war grew out of conflict between the two countries for supremacy in Korea. Korea had long been China's most important client state, but its strategic location opposite the Japanese islands and its natural resources of coal and iron attracted Japan's interest. In 1875 Japan, which had begun to adopt Western technology, forced Korea to open itself to foreign, especially Japanese, trade and to declare itself independent from China in its foreign relations.

SPEAKEASY: a place where alcoholic beverages are illegally sold; specifically during Prohibition in the U.S.

STENOGRAPHER: a person whose job is to write down the words that someone says by using a special type of writing called shorthand.

UNION LEADERS: the heads of organizations of workers formed to protect the rights and interests of its members.

WARLORDISM: when a leader of a military group who is not officially recognized fights against other leaders, groups, or governments.

YELLOWFACE: makeup used by a non-East Asian performer playing the role of an East Asian person.

STANDARDS**RL.6.2 Reading: Literature**

Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

RL.6.6 Reading: Literature

Explain how an author develops the point of view of the narrator or speaker in a text.

**National Theater Standards:
Grades 5-8**

Content Standard 1: Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

NOT FOR THE LIFE OF ME!

**Educators can teach this lesson during the course of one class period or they can extend it over multiple periods.*

OBJECTIVE

Students will be able to write new lyrics for an existing song in order to communicate their personal goals and dreams for the future.

PRIOR KNOWLEDGE

Students should be familiar with the “Show Synopsis” and “Character Summary” sections of the *Student Guide to the Theatre* to be prepared for this lesson.

ACTIVITY/PROCEDURE

1. As a class, re-read the “Show Synopsis” section of the *Student Guide* for Goodspeed Musicals’ production of *Thoroughly Modern Millie*.
2. Briefly discuss Millie’s journey through the story. What does this character want?
3. Pass out copies of the opening lyrics to “Not for the Life of Me” from *Thoroughly Modern Millie* found on page 26 of this guide.
4. Read and analyze the lyrics as a class. What does this song say about Millie’s character? What goals does she have?
5. Ask students what they notice about the rhyme scheme and meter. How do these elements affect the message of the song?
6. Ask the students to reflect on their own goals for the future. Where would they like to be in ten years? What are they preparing themselves for now to be ready for the future? If students are willing, ask volunteers to share their goals with the class.
7. Guide students to rewrite the lyrics to “Not for the Life of Me” to reflect their own goals. Remind them that song lyrics usually employ a rhyme scheme and meter to effectively communicate an idea.
8. As applicable, students will share their new lyrics with the class.

REFLECTION

1. Discuss the variety of ideas represented in the students’ new lyrics. Were there differences in how each person approached the assignment? Were there similarities?
2. Analyze the effectiveness of rhyme and meter in communicating different ideas.
3. Brainstorm ways that each student could achieve his or her goal. What steps can the class outline to help each student visualize his or her dream?

STANDARDS**LA-58.3 History: Historical Themes**

Students will apply their understanding of historical periods, issues and trends to examine such historical themes as ideals, beliefs and institutions; conflict and conflict resolution; human movement and interaction; and science and technology in order to understand how the world came to be the way it is.

LA-58.4 History: Applying History

Students will recognize the continuing importance of historical thinking and historical knowledge in their own lives and in the world in which they live.

**National Dance Standards:
Grades 5-8**

Content Standard 5: Demonstrating and understanding dance in various cultures and historical periods. Students competently perform folk, social, and/or theatrical dances from a broad spectrum of twentieth-century America.

DANCES OF THE DECADE

**Educators can teach this lesson during the course of one class period or they can extend it over multiple periods.*

OBJECTIVE

Students will be able to identify and perform social dances from the 1920s in order to deepen their understanding of the time period.

ACTIVITY/PROCEDURE

1. Explain to students that today you will be exploring the music and dance styles of the Jazz Age, or the 1920s, in the United States.
2. Play them a piece of popular music from the time period. Suggested songs are:
 - a. "Charleston" <https://youtu.be/f7kqVfD7KOW?list=PL1mZeR4wTB0yJJxhnPO76S3omPhcKWxZN>
 - b. "King Porter Stomp" https://youtu.be/h8_2ISGOIjU
 - c. "Down Hearted Blues" <https://youtu.be/go6TiLleVZA>
 - d. "Row Row Rosie" <https://youtu.be/avKe77LFi6w>
1. After listening to the music, ask students how it made them feel. Why do they think this type of music was popular in this decade? What images came to mind while they were listening? How do they imagine people would dance to this music?
2. With the students, watch a few videos of popular dances from the twenties. Suggested videos are:
 - a. <https://youtu.be/jTR6xBeC2xA>
 - b. <https://youtu.be/FQ7SNTSq-9o>
 - c. <https://youtu.be/tyOWM6S1ITA>
3. As a group, learn the dance step in each video and practice it. How does this type of dancing feel compared to modern social dancing?
4. Divide the class into small groups of 4 or 5 students.
5. As a group, students will rearrange the dance steps they just learned into a routine. Students should rehearse their dance routines until the whole group is confident in transitioning from step to step.
6. As applicable, students will share their Jazz Age-inspired dance routines with the class.

REFLECTION

1. Why do you think this style of music and dance was popular in the twenties?
2. Analyze how social dancing has changed in the last century. What is different now about group dancing compared to in the 1920s? Why do you think these changes occurred?

STANDARDS**W.6.3 Language Arts: Writing**

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

National Theatre Standards: Grades 5-8

Content Standard 1: Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

Content Standard 2: Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

IN AN IMMIGRANT'S SHOES

**Educators can teach this lesson during the course of one class period or they can extend it over multiple periods.*

OBJECTIVE

Students will be able to write and perform monologues as immigrant characters in order to better understand the experience of arriving to the United States as an immigrant.

PRIOR KNOWLEDGE

Students should be familiar with the "Chinese Immigration and Exclusion in the 20th Century" section of the *Student Guide to the Theatre* for Goodspeed Musicals' production of *Thoroughly Modern Millie*.

ACTIVITY/PROCEDURE

1. As a class, reread the "Chinese Immigration and Exclusion in the 20th Century" section of the *Student Guide*.
2. Discuss the known facts surrounding the issue. Why did people first come to the United States from China? What made people remain in the country? How did United States citizens react, and why? What was the process for immigrating to the United States at the time?
3. Ask students to imagine that they have just arrived in this country as an immigrant. How do they think they would feel? What things would they look forward to? What things would they fear?
4. Instruct students to write monologues putting themselves in the shoes of a person who has just arrived to the United States. Remind them to think about this person's life from many different perspectives including their family, where they have traveled from, their occupation, their goals, etc.
5. As appropriate, students will rehearse and perform their monologues for the class.

REFLECTION

1. How did it feel to put yourself in the shoes of an immigrant?
2. Where did you draw the inspiration for your character?
3. What did you learn about immigration from imagining yourself in someone else's position?

STANDARDS

W.6.3 Language Arts: Writing

Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

National Theatre Standards: Grades 5-8

Content Standard 1: Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

Content Standard 2: Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

BEAT YOUR GUMS LIKE THE FLAPPERS

**Educators can teach this lesson during the course of one class period or they can extend it over multiple periods.*

OBJECTIVE

Students will be able to write and perform a scene using flapper slang from the twenties in order to demonstrate their understanding of the era and the characters in *Thoroughly Modern Millie*.

PRIOR KNOWLEDGE

Students should be familiar with the "Flappers and Feminism" section of the *Student Guide to the Theatre* for Goodspeed Musicals' production of *Thoroughly Modern Millie* to be prepared for this lesson.

ACTIVITY/PROCEDURE

1. As a class, reread the "Flappers and Feminism" section of the *Student Guide*.
2. Briefly discuss what the students know about flapper culture. What made the flappers different from previous generations? Are they similar to or different from young people now? Why?
3. Divide students into pairs or groups of three. Explain to the students that they will work with their partner or group to write a contemporary (i.e. set in our current time and place) scene involving at least one young character. Encourage them to use modern language and slang and to be as realistic as they can be.
4. After students have written their scene and read it aloud a few times, pass out the "Flapper Slang Dictionary" handout found on page 27 of this guide to each student.
5. Using the "Flapper Slang Dictionary" handout, students will rewrite their scene such that the young character(s) is a flapper. **Students should keep a copy of their original scene, as well.**
6. Once the students have rewritten their scene to take place in the 1920s, they should practice reading it aloud in their groups.
7. Each group will share both versions of their scene, and the class should compare and contrast the performances and the different types of language used.

REFLECTION

1. Did changing some of the language in your scene change the overall meaning of the scene? Why or why not?
2. In what ways is our modern way of speaking similar to flapper slang? In what ways is it different?
3. Why do you think flappers had a unique way of speaking?
4. Do you think it is significant that flappers were one of the first groups to create their own slang? Why or why not?

STANDARDS**LA-58.1 History: Historical Thinking**

Students will develop historical thinking skills, including chronological thinking and recognizing change over time; contextualizing, comprehending and analyzing historical literature; researching historical sources; understanding the concept of historical causation; understanding competing narratives and interpretation.

National Visual Arts Standards: Grades 5-8

Content Standard 4: Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.

FASHION FORWARD

**Educators can teach this lesson during the course of one class period or they can extend it over multiple periods.*

OBJECTIVE

Students will be able to design futuristic clothing based on their predictions of social and political development in order to reflect on the fashion trends that pervaded the 1920s and their significance in the culture of the era.

PRIOR KNOWLEDGE

Students should be familiar with the "Behind the Scenes: Costume Design" and "Flappers and Feminism" sections of the *Student Guide to the Theatre* for Goodspeed Musicals' production of *Thoroughly Modern Millie* to be prepared for this lesson.

ACTIVITY/PROCEDURE

1. Instruct students to reread the "Flappers and Feminism" section of the Student Guide to the Theatre. What was happening in our society during this decade?
2. As a class, analyze images of Victorian dress from the 1890s. Discuss the style, shape, texture, and color of the garments. Some suggested images are:
 - a. <https://s-media-cache-ak0.pinimg.com/736x/48/4f/5e/484f5ee2e15aa5afdf81606ef551264a.jpg>
 - b. <http://trulyvictorian.net/history/1896%20La%20mode%20llustree.jpg>
 - c. <https://www.historicalemporium.com/webimages/sbe-1896-men-01.jpg>
1. As a class, discuss the costume renderings included in the "Behind the Scenes: Costume Design" section of the Student Guide to the Theatre. What styles, shapes, textures, and colors are present in these items?
2. Compare and contrast the fashion trends of the Victorian Era with those of the Jazz Age. What differences and similarities do the students note?
3. Discuss the kind of society we live in today. What kinds of clothing do we wear? Discuss the style, shape, texture, and color of the clothes students are wearing today. How do these differ from those of the Jazz Age or the Victorian Era?
4. In small groups, students should discuss what changes they foresee happening in our society over the next thirty to fifty years. Then, using the "Costume Design Worksheet" found on page 28 of this guide, students will design an outfit they think a person might wear in the future. Remind students that their designs should reflect the changes they believe will happen in our culture over the next several decades through elements such as style, shape, texture, and color.
5. If applicable, students will share their designs with the class.

REFLECTION

1. Poll the students to determine what they discussed in their small groups. What is happening currently that led students to their predictions for the future?
2. Analyze how students used design elements such as style, shape, texture, and color to communicate the changes they foresee in our society.

STANDARDS

LA-58.3 History: Historical Themes

Students will apply their understanding of historical periods, issues and trends to examine such historical themes as ideals, beliefs and institutions; conflict and conflict resolution; human movement and interaction; and science and technology in order to understand how the world came to be the way it is.

National Theater Standards: Grades 5-8

Content Standard 2: Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

DEBATE THE ISSUE: PROHIBITION

**Educators can teach this lesson during the course of one class period or they can extend it over multiple periods.*

OBJECTIVE

Students will be able to engage in a two-sided debate on the issue of Prohibition in order to gain a deeper cultural and political understanding of the 1920s.

PRIOR KNOWLEDGE

Students should be familiar with the glossary definitions of **prohibition** and **speakeasy** from the *Student Guide to the Theatre* for Goodspeed Musicals' production of *Thoroughly Modern Millie* to be prepared for this lesson.

ACTIVITY/PROCEDURE

1. As a class, read and discuss the definitions of **prohibition** and **speakeasy** provided in the *Student Guide*. How are these two words related?
2. Divide the class into two groups randomly. Assign one group to be CON and one group to be PRO. Explain to the students that in the second half of the class period, they will be debating the topic of Prohibition.
3. Guide students to assume a character that would take the debate position they have been assigned. Why would your character debate the issue of Prohibition, and why would he or she take the stance you have been assigned? Each student should write a 2 to 3 sentence description of his or her character.
4. In their groups, students will determine their approach to the debate and should take into account the different characters represented. Perhaps some of them will be called as case studies while others take on the arguments or rebuttals in the debate. The teacher should determine and communicate the rules of the debate to the class before they prepare their arguments.
5. Students will debate the issue of Prohibition in the United States as the characters they created for themselves. The teacher will determine the winner based on the strength of each group's argument and delivery.

REFLECTION

1. What did you learn about Prohibition today that you did not know before?
2. How did creating a character influence your participation and stance in the debate?
3. Do you agree with the debate position you were assigned? Why or why not?

STANDARDS**RL.9-10.2 Reading: Literature**

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

National Theater Standards: Grades 9-12

Content Standard 1: Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history.

NOT FOR THE LIFE OF ME!

**Educators can teach this lesson during the course of one class period or they can extend it over multiple periods.*

OBJECTIVE

Students will be able to write new lyrics for an existing song in order to communicate their personal goals and dreams for the future.

PRIOR KNOWLEDGE

Students should be familiar with the “Show Synopsis” and “Character Summary” sections of the *Student Guide to the Theatre* to be prepared for this lesson.

ACTIVITY/PROCEDURE

1. As a class, re-read the “Show Synopsis” section of the *Student Guide to the Theatre* for Goodspeed Musicals’ production of *Thoroughly Modern Millie*.
2. Briefly discuss Millie’s journey through the story. What does this character want?
3. Pass out copies of the opening lyrics to “Not for the Life of Me” from *Thoroughly Modern Millie* found on page 26 of this guide.
4. Read and analyze the lyrics as a class. What does this song say about Millie’s character? What goals does she have?
5. Ask students what they notice about the rhyme scheme and meter. How do these elements affect the message of the song?
6. Ask the students to reflect on their own goals for the future. Where would they like to be in ten years? What are they preparing themselves for now to be ready for the future? If students are willing, ask volunteers to share their goals with the class.
7. Guide students to rewrite the lyrics to “Not for the Life of Me” to reflect their own goals. Students should employ the rhyme scheme and meter of the original song.
8. Students will share their new lyrics with the class.

REFLECTION

1. Discuss the variety of ideas represented in the students’ new lyrics. Were there differences in how each person approached the assignment? Were there similarities?
2. Analyze the effectiveness of rhyme and meter in communicating different ideas.
3. Brainstorm ways that each student could achieve his or her goal. What steps can the class outline to help each student visualize his or her dream?

STANDARDS**LA-912.3 History: Historical Themes**

Students will apply their understanding of historical periods, issues and trends to examine such historical themes as ideals, beliefs and institutions; conflict and conflict resolution; human movement and interaction; and science and technology in order to understand how the world came to be the way it is.

LA-912.4 History: Applying History

Students will recognize the continuing importance of historical thinking and historical knowledge in their own lives and in the world in which they live.

National Dance Standards: Grades 9-12

Content Standard 5: Demonstrating and understanding dance in various cultures and historical periods. Students compare and contrast the role and significance of dance in two different social/historical/cultural/political contexts.

DANCES OF THE DECADE

**Educators can teach this lesson during the course of one class period or they can extend it over multiple periods.*

OBJECTIVE

Students will be able to identify and perform social dances from the 1920s in order to deepen their understanding of the time period.

ACTIVITY/PROCEDURE

1. Explain to students that today you will be exploring the music and dance styles of the Jazz Age, or the 1920s, in the United States.
2. Play them a piece of popular music from the time period. Suggested songs are:
 - a. "Charleston" <https://youtu.be/f7kqVfD7KOW?list=PL1mZeR4wTB0yJJxhnPO76S3omPhcKWxZN>
 - b. "King Porter Stomp" https://youtu.be/h8_2ISGOIjU
 - c. "Down Hearted Blues" <https://youtu.be/go6TiLleVZA>
 - d. "Row Row Rosie" <https://youtu.be/avKe77LFi6w>
3. After listening to the music, ask students how it made them feel. Why do they think this type of music was popular in this decade? What images came to mind while they were listening? How do they imagine people would dance to this music?
4. With the students, watch a few videos of popular dances from the twenties. Suggested videos are:
 - a. <https://youtu.be/jTR6xBeC2xA>
 - b. <https://youtu.be/FQ7SNTSg-9o>
 - c. <https://youtu.be/tyOWM6S1ITA>
5. As a group, learn the dance step in each video and practice it. How does this type of dancing feel compared to modern social dancing?
6. Divide the class into small groups of 4 or 5 students.
7. As a group, students will rearrange the dance steps they just learned into a routine. Students should rehearse their dance routines until the whole group is confident in transitioning from step to step.
8. As applicable, students will share their Jazz Age-inspired dance routines with the class.

REFLECTION

1. Why do you think this style of music and dance was popular in the twenties?
2. Analyze how social dancing has changed in the last century. What is different now about group dancing compared to in the 1920s? Why do you think these changes occurred?

STANDARDS**W.9-10.3 Writing: Text Types and Purposes**

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

National Theatre Standards: Grades 9-12

Content Standard 1: Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history.

Content Standard 2: Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions.

IN AN IMMIGRANT'S SHOES

**Educators can teach this lesson during the course of one class period or they can extend it over multiple periods.*

OBJECTIVE

Students will be able to write and perform monologues as immigrant characters in order to better understand the experience of arriving to the United States as an immigrant.

PRIOR KNOWLEDGE

Students should be familiar with the "Chinese Immigration and Exclusion in the 20th Century" section of the *Student Guide to the Theatre* for Goodspeed Musicals' production of *Thoroughly Modern Millie*.

ACTIVITY/PROCEDURE

1. As a class, reread the "Chinese Immigration and Exclusion in the 20th Century" section of the *Student Guide to the Theatre*.
2. Discuss the known facts surrounding the issue. Why did people first come to the United States from China? What made people remain in the country? How did United States citizens react, and why? What was the process for immigrating to the United States at the time?
3. Ask students to imagine that they have just arrived in this country as an immigrant from China, and they are in holding at Angel Island. How do they think they would feel? What things would they look forward to? What things would they fear?
4. Instruct students to write monologues putting themselves in the shoes of a person who has just arrived to the United States. Remind them to think about this person's life from many different perspectives including their family, where they have traveled from, their occupation, their goals, etc.
5. As appropriate, students will rehearse and perform their monologues for the class.

REFLECTION

1. How did it feel to put yourself in the shoes of an immigrant?
2. Where did you draw the inspiration for your character?
3. What did you learn about immigration from imagining yourself in someone else's position?

STANDARDS

W.9-10.3 Writing: Text Types and Purposes

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

National Theatre Standards: Grades 9-12

Content Standard 1: Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history.

Content Standard 2: Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions.

BEAT YOUR GUMS LIKE THE FLAPPERS

**Educators can teach this lesson during the course of one class period or they can extend it over multiple periods.*

OBJECTIVE

Students will be able to write and perform a scene using flapper slang from the twenties in order to demonstrate their understanding of the era and the characters in *Thoroughly Modern Millie*.

PRIOR KNOWLEDGE

Students should be familiar with the "Flappers and Feminism" section of the *Student Guide to the Theatre* for Goodspeed Musicals' production of *Thoroughly Modern Millie* to be prepared for this lesson.

ACTIVITY/PROCEDURE

1. As a class, reread the "Flappers and Feminism" section of the *Student Guide to the Theatre*.
2. Briefly discuss what the students know about flapper culture. What made the flappers different from previous generations? Are they similar to or different from young people now? Why?
3. Divide students into pairs or groups of three. Explain to the students that they will work with their partner or group to write a contemporary (i.e. set in our current time and place) scene involving at least one young character. Encourage them to use modern language and slang and to be as realistic as they can be.
4. After students have written their scene and read it aloud a few times, pass out the "Flapper Slang Dictionary" handout found on page 27 of this guide to each student.
5. Using the "Flapper Slang Dictionary," students will rewrite their scene such that the young character(s) is a flapper. **Students should keep a copy of their original scene, as well.**
6. Once the students have rewritten their scene to take place in the 1920s, they should practice reading it aloud in their groups.
7. Each group will share both versions of their scene, and the class should compare and contrast the performances and the different types of language used.

REFLECTION

1. Did changing some of the language in your scene change the overall meaning of the scene? Why or why not?
2. In what ways is our modern way of speaking similar to flapper slang? In what ways is it different?
3. Why do you think flappers had a unique way of speaking?
4. Do you think it is significant that flappers were one of the first groups to create their own slang? Why or why not?

STANDARDS**LA-912.1 History: Historical Thinking**

Students will develop historical thinking skills, including chronological thinking and recognizing change over time; contextualizing, comprehending and analyzing historical literature; researching historical sources; understanding the concept of historical causation; understanding competing narratives and interpretation; and constructing narratives and interpretation.

National Visual Arts Standards: Grades 9-12

Content Standard 4: Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making.

FASHION FORWARD

*Educators can teach this lesson during the course of one class period or they can extend it over multiple periods.

OBJECTIVE

Students will be able to design futuristic clothing based on their predictions of social and political development in order to reflect on the fashion trends that pervaded the 1920s and their significance in the culture of the era.

PRIOR KNOWLEDGE

Students should be familiar with the “Behind the Scenes: Costume Design” and “Flappers and Feminism” sections of the *Student Guide to the Theatre* for Goodspeed Musicals’ production of *Thoroughly Modern Millie* to be prepared for this lesson.

ACTIVITY/PROCEDURE

1. Instruct students to reread the “Flappers and Feminism” section of the *Student Guide to the Theatre*. What was happening in our society during this decade?
2. As a class, analyze images of Victorian dress from the 1890s. Discuss the style, shape, texture, and color of the garments. Some suggested images are:
 - a. <https://s-media-cache-ak0.pinimg.com/736x/48/4f/5e/484f5ee2e15aa5afdf81606ef551264a.jpg>
 - b. <http://trulyvictorian.net/history/1896%20La%20mode%20llustree.jpg>
 - c. <https://www.historicalemporium.com/webimages/sbe-1896-men-01.jpg>
1. As a class, discuss the costume renderings included in the “Behind the Scenes: Costume Design” section of the *Student Guide to the Theatre*. What styles, shapes, textures, and colors are present in these items?
2. Compare and contrast the fashion trends of the Victorian Era with those of the Jazz Age. What differences and similarities do the students note?
3. Discuss the kind of society we live in today. What kinds of clothing do we wear? Discuss the style, shape, texture, and color of the clothes students are wearing today. How do these differ from those of the Jazz Age or the Victorian Era?
4. In small groups, students should discuss what changes they foresee happening in our society over the next thirty to fifty years. Then, using the “Costume Design Worksheet” found on page 28 of this guide, students will design an outfit they think a person might wear in the future. Remind students that their designs should reflect the changes they believe will happen in our culture over the next several decades through elements such as style, shape, texture, and color.
5. If applicable, students will share their designs with the class.

REFLECTION

1. Poll the students to determine what they discussed in their small groups. What is happening currently that led students to their predictions for the future?
2. Analyze how students used design elements such as style, shape, texture, and color to communicate the changes they foresee in our society.

STANDARDS

LA-912.3 History: Historical Themes

Students will apply their understanding of historical periods, issues and trends to examine such historical themes as ideals, beliefs and institutions; conflict and conflict resolution; human movement and interaction; and science and technology in order to understand how the world came to be the way it is.

National Theater Standards: Grades 9-12

Content Standard 2: Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions.

DEBATE THE ISSUE: PROHIBITION

**Educators can teach this lesson during the course of one class period or they can extend it over multiple periods.*

OBJECTIVE

Students will be able to engage in a two-sided debate on the issue of Prohibition in order to gain a deeper cultural and political understanding of the 1920s.

PRIOR KNOWLEDGE

Students should be familiar with the glossary definitions of **prohibition** and **speakeasy** from the *Student Guide to the Theatre* for Goodspeed Musicals' production of *Thoroughly Modern Millie* to be prepared for this lesson.

ACTIVITY/PROCEDURE

1. As a class, read and discuss the definitions of **prohibition** and **speakeasy** provided in the *Student Guide to the Theatre*. How are these two words related?
2. Divide the class into two groups randomly. Assign one group to be CON and one group to be PRO. Explain to the students that in the second half of the class period, they will be debating the topic of Prohibition.
3. Guide students to assume a character that would take the debate position they have been assigned. Why would your character debate the issue of Prohibition, and why would he or she take the stance you have been assigned? Each student should write a 2 to 3 sentence description of his or her character.
4. In their groups, students will determine their approach to the debate and should take into account the different characters represented. Perhaps some of them will be called as case studies while others take on the arguments or rebuttals in the debate. The teacher should determine and communicate the rules of the debate to the class before they prepare their arguments.
5. Students will debate the issue of Prohibition in the United States as the characters they created for themselves. The teacher will determine the winner based on the strength of each group's argument and delivery.

REFLECTION

1. What did you learn about Prohibition today that you did not know before?
2. How did creating a character influence your participation and stance in the debate?
3. Do you agree with the debate position you were assigned? Why or why not?

“NOT FOR THE LIFE OF ME” LYRICS

I studied all the pictures
in magazines and books.
I memorized the subway map, too.
It's one block north to Macy's,
and two to Brothers Brooks'.
Manhattan, I prepared for you.

You certainly are different
from what they have back home,
where nothing's over three stories high,
and no one's in a hurry,
or wants to roam.
But I do, though they wonder why.

They said I would soon be good and lonely.
They said I would sing the homesick blues.
So I always have this ticket in my pocket,
a ticket home in my pocket
to do with as I choose.

Burn the bridge. Be the store.
Baby's coming home no more,
Not for the life of me.
Break the lock. Post my bail.
Done my time; I'm out of jail.
Not for the life of me.

FLAPPER SLANG DICTIONARY

And How: "I strongly agree!"

Applesauce: an expletive, as in "Oh, applesauce!"

Attaboy: a word of congratulations, in place of "Good job!" or "Well done!"

Balled Up: confused or messed up

Baloney: nonsense

Beat One's Gums: to chatter idly

Bee's Knees: an extraordinary person, thing, or idea

Beef: a complaint

Beeswax: business, as in "None of your beeswax!"

Berries: something attractive or pleasing; similar to "bee's knees"

Bird: a general term for a man or a woman, sometimes meaning "odd"

Carry a Torch: to have a crush on someone

Cheaters: eyeglasses

Clam: a dollar

Doll: an attractive woman

Dolled Up: dressed up

Don't Take Any Wooden Nickels: "Don't do anything stupid"

Ducky: very good

Get a Wiggle On: "Get a move on" or "Get going"

Glad Rags: party clothes

Hit on All Sixes: to perform at 100 percent

Hooper: dancer

Horsefeathers: an expletive, as in "Oh, horsefeathers!"

Joint: an establishment

Keen: attractive or appealing

Nifty: great, excellent

Now You're on the Trolley: "Now you've got it!"

Palooka: a social outsider

Pill: an unlikeable person

Rag-a-muffin: a dirty or disheveled person

Razz: to make fun of

Real McCoy: genuine, real

Scram: "Leave, now!"

Spiffy: elegant, dressed up

Stuck On: have a crush on

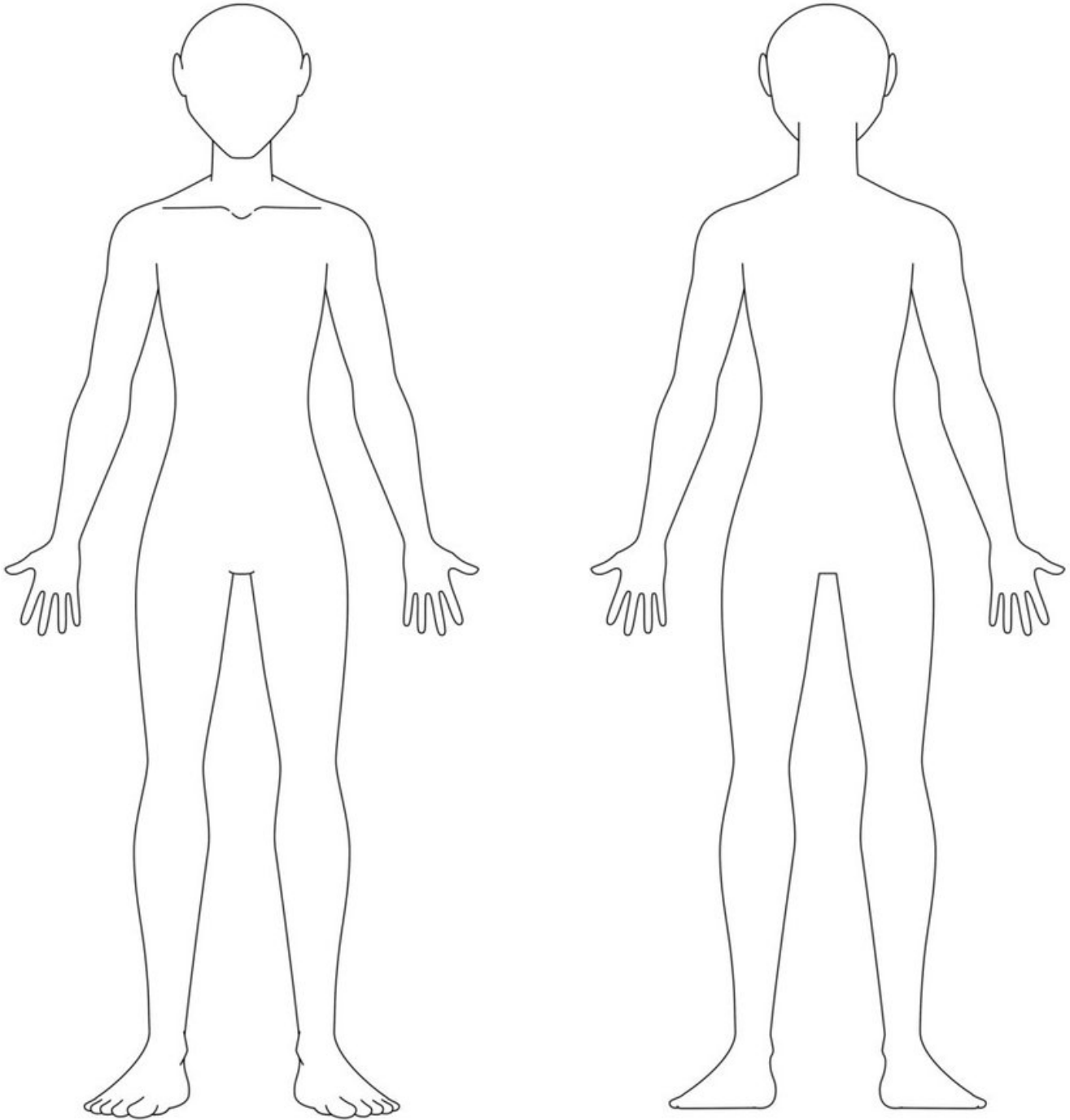
Wet Blanket: a solemn or boring person

What's Eating You: "What's wrong?"

You Slay Me: "That's funny!"

COSTUME DESIGN WORKSHEET

Directions: Using the template below, design an outfit you believe someone might wear thirty to fifty years from now. Your design should reflect the changes in our culture you foresee over the next several decades.



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Seeing a musical at The Goodspeed 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 sit **ONLY** when your seat is in the folded down position.
- 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.