GOODSPEED MUSICALS

TEACHER'S INSTRUCTIONAL GUIDE

Cole Porter's

ANYING GOES

S.S. AMERICAN

S.S. AMERICAN

GOODSPEED
MUSICALS®

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presents

Cole Porter's

ANYTHING GOES

Music and Lyrics by
COLE PORTER

Original Book by
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HOWARD LINDSAY & RUSSEL CROUSE

New Book by
TIMOTHY CROUSE and **JOHN WEIDMAN**

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THE GOODSPEED

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HOW TO USE THE GUIDES

ANYTHING
GOES

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
Elementary Language Arts	Before the Show	"You're the Top"	**Lesson:** p. 7 **Support Material:** p. 5-6, 32-33	**Student Material:** p. 4-5
Elementary Social Studies	Understanding	Bon Voyage	**Lesson:** p. 30 **Support Material:** p. 5-6, 26, 40	**Student Material:** p. 4-5, 13
Elementary Civics	After the Show	America the Brave	**Lesson:** p. 27 **Support Material:** p. 6, 22, 26	**Student Material:** p. 5, 12-13
Elementary Language & Performing Arts	Before the Show	Playing Objectives	**Lesson:** p. 10 **Support Material:** p. 5-6, 35	**Student Material:** p. 4-5
Elementary Language Arts & Music	Understanding	Connecting Cole Porter to Rap	**Lesson:** p. 17 **Support Material:** p. 5-6, 13-14, 37	**Student Material:** p. 4-7
Elementary Language Arts	After the Show	Casting & Characters	**Lesson:** p. 23 **Support Material:** p. 5-6, 22, 39	**Student Material:** p. 5/6, 12
Middle School Language Arts	Before the Show	"You're the Top"	**Lesson:** p. 8 **Support Material:** p. 5-6, 32-33	**Student Material:** p. 4-5
Middle School History	Understanding	Bon Voyage	**Lesson:** p. 31 **Support Material:** p. 5-6, 26, 40	**Student Material:** p. 4-5, 13
Middle School Civics	After the Show	America the Brave	**Lesson:** p. 28 **Support Material:** p. 6, 22, 26	**Student Material:** p. 5, 12-13
Middle School Visual & Performing Arts	Before the Show	Playing Objectives	**Lesson:** p. 11 **Support Material:** p. 5-6, 35	**Student Material:** p. 4-5
Middle School Language Arts & Music	Understanding	Connecting Cole Porter to Rap	**Lesson:** p. 18 **Support Material:** p. 5-6, 13-14, 37	**Student Material:** p. 4-7
Middle School Language Arts	After the Show	Casting & Characters	**Lesson:** p. 24 **Support Material:** p. 5-6, 22, 39	**Student Material:** p. 4-5, 12
High School English	Before the Show	"You're the Top"	**Lesson:** p. 9 **Support Material:** p. 5-6, 32-33	**Student Material:** p. 4-5
High School History	Understanding	Bon Voyage	**Lesson:** p. 32 **Support Material:** p. 5-6, 26, 40	**Student Material:** p. 4-5, 13
High School Civics	After the Show	America the Brave	**Lesson:** p. 29 **Support Material:** p. 6, 22, 26	**Student Material:** p. 5, 12-13
High School Visual & Performing Arts	Before the Show	Playing Objectives	**Lesson:** p. 12 **Support Material:** p. 5-6, 36	**Student Material:** p. 4-5
High School English & Music	Understanding	Connecting Cole Porter to Rap	**Lesson:** p. 19 **Support Material:** p. 5-6, 13-14, 37-38	**Student Material:** p. 4-7
High School English	After the Show	Casting Characters	**Lesson:** p. 25 **Support Material:** p. 5-6, 22, 39	**Student Material:** p. 5-6, 12

BILLY CROCKER: A roguish and charming young man who works on Wall Street as an assistant to the wealthy Elisha J. Whitney. Billy is in love with Hope Harcourt and stows away on the *S.S. American* in order to win her heart.

RENO SWEENEY: A glamorous "reformed" sinner turned evangelical nightclub singer. Though she originally had feelings for Billy herself, she puts them aside to help him in his shipboard quest to win Hope.

HOPE HARCOURT: A beautiful young **debutante** who is being forced into an arranged marriage with Lord Evelyn Oakley by her overbearing mother. Hope is secretly in love with Billy but she insists on doing her duty and marrying Evelyn.

LORD EVELYN OAKLEIGH: A wealthy English nobleman who has a fascination with American slang.

MRS. EVANGELINE HARCOURT: The overbearing mother of Hope Harcourt.

ELISHA J. WHITNEY: A wealthy New Yorker and Billy Crocker's boss.

MOONFACE MARTIN: A bumbling gangster rated as Public Enemy No. 13. Martin befriends Billy Crocker and allows him to use Snake Eyes Johnson's ticket to sail on the *S.S. American*.

ERMA: A gangster's **moll** who colludes with Billy and Moonface Martin.

CHEEKY: Mrs. Harcourt's pampered and spoiled dog.

REVEREND HENRY T. DOBSON: A minister who is mistakenly identified as Moonface Martin and arrested.

LUKE AND JOHN: Disciples of Reverend Henry T. Dobson who are led back to their sinful ways after he is arrested.

FRED: A bartender.

THE CAPTAIN: The leader of the *S.S. American* who is horribly disappointed that there are not more celebrities onboard his ship.

PURITY, CHASTITY, CHARITY AND VIRTUE: Reno Sweeney's showgirl "Angels."

Reno Sweeney (Rashidra Scott) and the sailors (Edward Tolve, James Tolbert, John T. Wolfe and Christopher Shin in Goodspeed's Anything Goes. *©Diane Sobolewski*

Elisha Whitney, a wealthy stockbroker, waits impatiently for his assistant, Billy Crocker, to meet him at a Manhattan bar. Mr. Whitney is about to set sail on the *S.S. American* and has asked Billy to drop off some items that he needs for his trip. Mr. Whitney also wants to give his irresponsible assistant instructions on which stocks to sell during his absence. When Billy finally arrives, it turns out that he forgot his boss' passport and will have to deliver it to him on the cruise ship before it sets sail. Billy is about to leave the bar when he sees his friend Reno Sweeney, an Evangelist turned sultry nightclub singer, entering the bar. Reno tells Billy that she plans to travel to England on the same boat as Mr. Whitney and asks Billy to come with her. Billy realizes that Reno has a romantic interest in him, but he explains that he is in love with a girl named Hope. Reno is disappointed but quickly gets over her initial displeasure.

The next day, in front of the *S.S. American*, the Captain is bemoaning the lack of celebrities on board the ship as passengers are beginning to arrive. Passengers and the press expect a luxurious cruise ship to have famous passengers, but the *S.S. American* does not meet their expectations. Hope Harcourt, an American debutante, and her fiancé, Lord Evelyn Oakleigh, Minister Henry T. Dobson and his two Chinese converts, and Reno Sweeney and her four showgirl Angels are the only pseudo-celebrities on board the ship. Billy arrives with Whitney's passport just as Hope is boarding the ship. He realizes that the trip to England is his last chance to convince Hope to marry him and he decides to stowaway on the ship. Meanwhile, two pushy F.B.I. Agents storm the boat looking for a phony minister. A member of the ship's crew mistakenly identifies Minister Dobson as Moonface Martin, F.B.I. Public Enemy #13, and the agents arrest him. Moonface and his friend Erma, who are still onboard the ship, strike up a friendship with Billy and give him their friend's unused ticket and room. The only problem is that their friend who didn't make it on board is Snake Eyes Johnson, Public Enemy #1.

Now, Billy must avoid being mistaken for Snake Eyes and evade Whitney since his boss specifically wanted him to go back to work. Billy finds Reno on the ship and begs her to help him win Hope's heart and stay undetected during the trip. Reno, along with Moonface and Erma, agree to help Billy however they can. Moonface helps Billy with one problem by tricking Whitney and stealing his glasses. This results in Whitney not seeing Billy or anything else for the rest of the trip. With the help of his friends, Billy finagles time alone with Hope to win her heart. Left to their own devices, Moonface and Reno decide to break up Evelyn and Hope. Their plan is for Reno to seduce Evelyn so Moonface can burst into the room, catch the couple in a compromising position and force Evelyn to call off the engagement. The seduction plan fails spectacularly, and Reno realizes she is genuinely romantically interested in Evelyn.

Eventually, the Purser apprehends Billy, mistakenly identifying him as Snake Eyes Johnson. However, instead of arresting Snake Eyes the passengers celebrate him and treat him like a king. Eager for attention, Moonface also confesses his identity. To honor the two "gangsters" on board, Reno performs in a rousing sermon/nightclub act that causes many of the passengers to confess their past immoral behavior. Evelyn is among the confessors and admits to having a romantic affair with a Japanese girl named Little Plum Blossom many years ago. Not to be outdone, Billy confesses that he is not Snake Eyes Johnson. The passengers and crew are outraged and throw Billy and Moonface into the **brig**.

Later that night, Evelyn confesses his love to Reno; yet, tells her that he plans to honor his word and marry Hope. Depressed, Reno visits Billy and Moonface in jail and tells them that she and Evelyn are in love. Emboldened by this turn of events, Billy and Moonface decide to break out of jail. To escape they need the crew to think they are Reverend Dobson's fallen converts, Luke and John, so they challenge the two Chinese men to a game of strip poker and exchange clothes with them. A few hours later, the guards release Billy and Moonface thinking that they are the converts. The two men and Reno, dressed as Little Plum Blossom, interrupt Hope's wedding to Evelyn. Hope comes up with a plan to pay off the debt of honor owed to the two fake Chinese men: to make things right Evelyn must offer Hope to Plum Blossom's relative, who is Billy in disguise. Now Hope, Billy, Reno and Evelyn can be together. Evangeline Harcourt, Hope's mother, is infuriated by the arrangement and begins having hysterics that her daughter is not marrying a rich man. Whitney saves Evangeline's day by proposing and shares that he is now a zillionaire because Billy stayed on the *S.S. American* and never returned to New York to sell his stocks. All three couples happily marry.

ELEMENTARY LANGUAGE ARTS
BEFORE THE SHOW: "You're The Top"

English Language Arts Grades K-12
Exploring and Responding to Literature Standard 2.3; Students listen to, read and respond to texts.

CCSS.ELA-Literacy.RL.4.5
Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.

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

OBJECTIVE

Students will:
• Understand the context of "You're the Top" in reference to the plot of *Anything Goes*.
• Translate a verse of "You're the Top" into modern vernacular.

Students should be familiar with the following supporting materials in this guide to prepare for this lesson: "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Hand out copies of the "You're the Top" lyric worksheet (pages 32-33).
2. Play the song "You're the Top" for the class.
3. As a group, ask the students to share some of their responses to the people, places, and things Porter refers to in the song. What do these things bring to mind for the students? Do the references have anything in common?
4. Identify the meter and rhyme patterns of the lyrics; it may be helpful to have the class recite the lyrics as a group and tap out the rhythm on their desks.
5. Explain that Cole Porter wrote the lyrics for the chorus of "You're the Top" in an AABAAB pattern.
6. Divide the students into groups of two and ask them to identify which lines in the song rhyme. Can they identify any type of pattern?
7. Once you feel the students have a firm grasp of the meaning of "You're the Top," explain that they will write their own, modern-day version of the song that includes references to current people, places, and things.
8. Allow students to use their imaginations and put their own spin on the song
9. Once students have finished creating their lyrics, ask each group to share their work with the class.
   • To increase motivation, consider organizing an event where students may present their work for another class or their parents.

FOLLOW-UP
Students should:
   • Assess how the changes made within the song highlighted or distracted from the overall message.
   • Analyze how adding modern references changed the feel or intent of the song.
   • Determine whether the updated versions created of "You're the Top" would fit into the plot of *Anything Goes*.

LESSON 1

MIDDLE SCHOOL LANGUAGE ARTS
BEFORE THE SHOW: "You're The Top"

English Language Arts Grades K-12
Exploring and Responding to Literature Standard 2.3; Students listen to, read and respond to texts.

CCSS.ELA-Literacy.WHST.6-8.2.b
Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.

CCSS.ELA-Literacy.WHST.6-8.2.c
Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.

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

OBJECTIVE

Students will:
• Identify the popular references used in "You're the Top" from *Anything Goes.*
• Identify the cultural context of the references used in "You're the Top."
• Translate the lyrics of "You're the Top" into modern vernacular.

Students should be familiar with the following supporting materials in this guide to prepare for this lesson: "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre.*

ACTIVITY/PROCEDURE

1. Hand out copies of the "You're the Top" lyric worksheet (pages 32-33).
2. Play the song "You're the Top" for the class.
3. As a group, ask the students to share some of their responses to the people, places, and things Porter refers to in the song.
4. Explain to the students that they will research the references in "You're the Top" and briefly identify the specific references used in the song on their worksheet.
5. Identify the rhyme patterns of the lyrics, it may be helpful to have the class recite the lyrics as a group and tap out the rhythm on their desks. Once the students understand the rhyme and rhythm of the lyrics for "You're the Top," divide the students into groups of two.
6. In their groups, ask the students to replace Cole Porter's lyrics with their own. Inform them that their lyrics should contain references to current people, places, and things that are similar to the references used by Cole Porter e.g. if the original lyric mentions an actor then the student's lyric should mention a modern actor.
7. Each group should follow the same basic rhyme pattern used by Cole Porter and they may use their lyric worksheet as a reference guide when writing.
8. Students should consider:
   • How would someone in 2016 say "You're the Top?"
   • Why would someone in 2016 be telling someone else how great they are?
   • In what situation would a song like "You're the Top" be appropriate?
   • Why would someone in 2016 use slang or shortened words to communicate?
   • What kind of popular references would the majority of people listening to this song understand?
9. Students may begin creating their lyrics.
10. Once students have finished creating their lyrics, ask each group to share their work with the class.
    • To increase motivation, consider organizing an event where students may present their work for another class or their parents.

FOLLOW-UP
Students should:
   • Assess how the changes made within the lyrics highlighted or distracted from the overall message of the song.
   • Analyze the similarities and differences between the lyrics presented and original lyrics of "You're the Top."
   • Determine if any of the lyrical adaptations presented would fit into the plot of *Anything Goes*.

HIGH SCHOOL ENGLISH
BEFORE THE SHOW: "You're The Top"

English Language Arts Grades K-12
Exploring and Responding to Literature Standard 2.3; Students listen to, read and respond to texts.

CCSS.ELA-Literacy.W.9-10.3
Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-Literacy.W.11-12.9
Draw evidence from literary or informational texts to support analysis, reflection, and research.

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

OBJECTIVE

Students will:
• Identify the popular references used in "You're the Top" from *Anything Goes*.
• Analyze the context of "You're the Top" in reference to the plot of *Anything Goes*.
• Research the references made by Cole Porter in "You're the Top."
• Translate the lyrics of "You're the Top" into modern vernacular and create a corresponding parody of the song.

Students should be familiar with the following supporting materials in this guide to prepare for this lesson: "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Hand out copies of the "You're the Top" lyric worksheet (pages 32-33).
2. Play the song "You're the Top" for the class.
3. Divide the students into groups of two.
4. Explain that each group will replace Cole Porter's lyrics with their own and will also create a modern parody of "You're the Top."
   • You may refer students to songwriter Kerry Prep's parody version entitled: "You're a flop" for inspiration:
     > *You're a flop;*
     > *You're unsalted pretzels.*
     > *You're a flop;*
     > *You're a Ford named Edsel.*
     > *You're the sink, I think, that cannot be unclogged.*
     > *You are weak and puny,*
     > *You're Gerry Cooney,*
     > *You're L. A. smog!*
5. In both versions of the song, each group should follow the same basic rhyme pattern used by Cole Porter and may use their lyric worksheet as a reference guide when writing.
6. Students should consider:
   • How would someone in 2016 say "You're the top?"
   • Why would someone in 2016 use slang or shortened words to communicate?
   • What kind of popular references would be understood by the majority of people listening to this song?
   • What's the opposite of telling someone they are great?
   • How can you express this in a **silly and non-offensive way**?
7. Students may begin creating their lyrics.
8. Once students have finished creating their lyrics, ask each group to share their work with the class.

FOLLOW-UP
Students should:
   • Research and identify the popular references made by Cole Porter in "You're the Top."
   • Understand the context of "You're the Top" in reference to the plot of *Anything Goes*.
   • Analyze the differences and similarities involved in changing lyrics versus changing the meaning of a song.

LESSON 2

ELEMENTARY LANGUAGE & PERFORMING ARTS
BEFORE THE SHOW: Playing Objectives

English Language Arts Grades K-12
Exploring and Responding to Literature Standard 2.3; Students listen to, read and respond to texts.

CCSS.ELA-Literacy.RL.4.2
Determine a theme of a story, drama, or poem from details in the text; summarize the text.

CCSS.ELA-Literacy.RL.4.3
Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).

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

OBJECTIVE

Students will:
• Understand the definition of acting objectives and why they are important in a scene.
• Demonstrate knowledge of the objectives for the characters in *Anything Goes* by performing in character.

Students should be familiar with the following supporting materials in this guide to prepare for this lesson: "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Ask the class to brainstorm what they think makes the characters in a movie, television show, play or musical interesting to watch. What holds their attention? Instructors may choose a specific show, play, movie, or musical as an example or allow students to come up with various suggestions.
2. List the answers on the chalkboard /white board.
3. Write the phrase, "Acting is about reacting" on the board and ask the students what they think this means. How does it relate to brainstormed ideas about what makes a character interesting.
4. Explain that each character in a movie, television show, play or musical wants something from their fellow characters and that it is an actor's job to decide how the character he or she portrays will get what is needed. This is called an objective.
5. An example of an acting objective would be, "I want you to apologize to me."
6. Divide the class into groups of two and hand out copies of the Objectives worksheet (p. 35).
7. Each group will complete the Objectives worksheet using the "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre*.
8. Once each group has completed its worksheet, it must select two of the characters and demonstrate their objectives by performing the dialogue on the worksheet. Students must keep in mind:
   • What they want
   • How they will attain it
   • How they are going to show or demonstrate their objective to the audience

FOLLOW-UP
Students should:
   • Analyze why having clear objectives are important for successful acting.
   • Identify and report on the individual difficulties encountered when discovering a character's objective and demonstrating that to an audience.
   • Identify the objectives of the characters in *Anything Goes*.

MIDDLE SCHOOL VISUAL & PERFOMING ARTS
BEFORE THE SHOW: Playing Objectives

CCSS.ELA-Literacy.W.6.3
Develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

CCSS.ELA-Literacy.W.8.3.d
Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.

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

OBJECTIVE

Students will:
• Identify the importance of objectives in acting.
• Demonstrate an understanding of the characters and plot of *Anything Goes*.
• Analyze the objectives and tactics used by specific characters in *Anything Goes*.

Students should be familiar with the following supporting materials in this guide to prepare for this lesson: "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Write the phrase, "Acting is about reacting" on the board and ask the students what they think this means.
2. Explain that each character in a movie, television show, play or musical wants something from their fellow characters and that it is an actor's job to decide how his or her character is going to get what is needed. This is called an objective.
   • An example of an acting objective is, "I want you to love me."
3. Ask the class what else they think an actor will need to do once they identify what their character wants. Explain there is a term used for this action and it is called a tactic.
   • An example of a tactic would be, "I will flirt with you."
4. Divide the class into groups of two and hand out copies of the provided scene from *Anything Goes* along with the list of objectives and tactics (p. 35).
5. Each group must choose an objective and tactic for each character in the scene. It will then choose one of the characters to portray and perform the scene for the class using these choices.
6. Once each group performs its scene, take a few minutes and ask members of the class audience to guess and explain the nature of each group's objectives and tactics. After a few guesses, the presenting group will share its actual objectives and tactics.

FOLLOW-UP
Students should:
• Analyze why objectives are important for successful acting.
• Identify and report on the individual difficulties encountered when discovering a character's objective and demonstrating that to an audience.
• Understand the objectives of the characters in *Anything Goes*.
• Explore how different tactics and objectives affect the relationship between or among characters.

HIGH SCHOOL VISUAL & PERFORMING ARTS
BEFORE THE SHOW: Playing Objectives

CCSS.ELA-Literacy.RI.9-10.2
Determine a central idea of a text and analyze 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.

CCSS.ELA-Literacy.W.11-12.3
Develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

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

OBJECTIVE

Students will:
• Understand the importance of accurately identifying objectives in acting.
• Demonstrate knowledge of the characters and plot of *Anything Goes* through group work and discussions.
• Determine how specific characters from *Anything Goes* would react in different circumstances.

Students should be familiar with the following supporting materials in this guide to prepare for this lesson: "Character Summary" and "Show Synopsis" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Write the phrase, "Acting is about reacting" on the board and ask the students what they think this means.
2. Explain that each character in a movie, television show, play or musical wants something from his or her fellow characters and that it is an actor's job to decide how that character will obtain the objective. Identifying objectives clearly is an important job for actors.
   • An example of an acting objective would be, "I want you to kiss me."
3. Ask the class what else they think an actor will need to know once he or she identifies what the character wants.
   • The answer: a tactic is how the character will attempt to get what he or she needs.
   • An example of a tactic is, "I will flirt with you."
4. Divide the class into pairs and hand out copies of the provided scene (p. 36).
5. Explain that the scene is considered a neutral text which means it is open to interpretation; the lines are intentionally vague and do not suggest any particular plot or intention.
6. Ask the pairs of students to read the scene together using no expression. They should simply read the lines.
7. After they have read through the scene, tell the students that each pair must choose two characters from *Anything Goes* to portray in the scene, determine their character's objective and tactic, and perform the scene for the rest of the class using this information
8. Once each group performs its scene, take a few minutes to allow members of the classroom audience to guess which characters, objectives and tactics were used in the scene. After a few guesses, the presenting group will share their characters, objectives and tactics with the class.

FOLLOW-UP
Students should:
• Analyze why objectives are important for successful acting by offering at least one reasonable example.
• Identify the objectives of the characters in *Anything Goes*.
• Identify and report on the individual difficulties encountered when discovering a character's objective and demonstrating that to an audience.
• Explore how different tactics and objectives affect the relationship between characters.
• Examine how a character can be portrayed using neutral text.

Cole Porter

COLE PORTER (*Music and Lyrics*) was born in Peru, IN on June 9, 1891, to Kate and Sam Porter. Kate Porter née Cole was the daughter of wealthy executive J.O. Cole. Kate Cole grew up in luxury and, as the sole heir of the Cole business empire, was expected to marry a man well-suited to taking over the family business. However, Kate Cole had a mind of her own and fell in love with Sam Porter, a pharmacist from her hometown of Peru, IN. J.O. Cole was against the marriage, but ultimately accepted his daughter's choice and financed the couple's lavish wedding and their subsequent lifestyle. When Cole Albert Porter was born, J.O. placed his hopes for a next generation businessman on his new grandson but, like his mother, Cole had other plans.

Young Cole showed an aptitude for music at an early age and began playing the violin at age six followed by the piano at age 8. By the age of 10, Cole had begun composing music and wrote a Gilbert and Sullivan type operetta; he had his first musical composition published by the time he was 11. Kate recognized her son's potential and made donations to finance a local youth orchestra in which Cole was the featured performer. She would also sit at the piano with Cole while he practiced and the two of them would create parodies based on popular songs of the time, a practice that Cole continued in adulthood.

Cole was sent away to school at the age of 14 and settled into life at the prestigious Worcester Academy in Massachusetts, a choice that infuriated J.O. Cole. Beyond his grandfather's reach, Cole continued to study music and met instructor Dr. Abercrombie who would have a lasting influence on his musical work. Cole credited Abercrombie with teaching him that, "words and music must be so inseparably wedded to each other that they are like one," a practice for which audiences praised him throughout his songwriting career. In 1909, Cole

Cole Porter's wife, Linda Lee Thomas.

🔊 **CLICK HERE** to listen to Cole Porter sing "Anything Goes."

https://archive.org/details/ColePorterSings-AnythingGoes1934

graduated from the Worcester Academy as the class Valedictorian and went on to Yale University. At Yale, Cole became famous for creating witty song parodies, school fight songs and musical comedies. During his collegiate career, he wrote over 300 songs some of which, like the ♫ **"Yale Bulldog Song"** and "Bingo Eli Yale," are still sung today. Cole also wrote six full musical comedies for the Delta Kappa Epsilon fraternity and the Yale Drama Association. Though he was not the class Valedictorian when he graduated in 1913, his classmates did bestow the senior superlative of "Most Entertaining" upon him.

After graduating from Yale University, Cole enrolled in Harvard Law School at the insistence of his grandfather. Despite the direction his studies were intended to take, Cole remained deeply interested in music and, in 1915, transferred to the Harvard School of Arts and Sciences to pursue a graduate degree in music. Though Cole told his parents about this change in his education, his grandfather was not informed and continued to believe that Cole was studying law until he left Harvard in 1916 to pursue a career as a composer. His first New York musical, *See America First,* opened this same year and closed after only 15 performances. Despite the disappointing reception of the show, the production provided Cole with several wealthy and prominent individuals with whom he quickly formed acquaintanceships.

In 1917, Cole moved to Paris and enjoyed a glamorous social life. While Cole was enjoying extravagant parties thrown by celebrities, minor nobility and fellow artists, he met American socialite Linda Lee Thomas. Though Cole was gay, he and Linda formed a deep friendship and married in 1919.

Linda and Cole became the jewel of the European party circuit and were known for their over-the-top soirees; for a party in Venice, the couple hired 50 gondoliers to transport the guests, a troupe of acrobats and a ballet dance company to provide entertainment. Though Cole's social life was incredibly successful, his music career was not fairing as well. He continued to
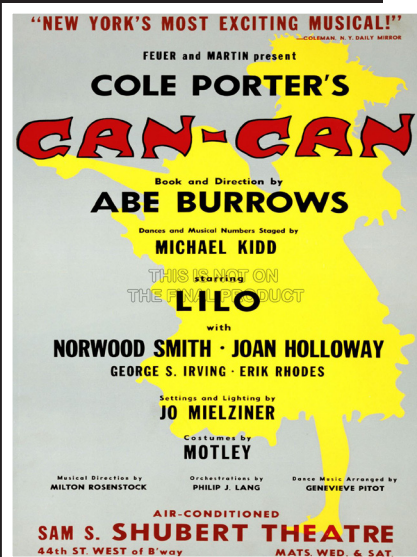
write during the large part of the 1910s and early 1920s, but his work was not connecting with audiences or producers. It was not until 1928 that there was a breakthrough in Cole's musical career; he was asked to contribute to a musical comedy entitled *Paris*. He penned five songs for the show one of which was ♫ **"Let's Do It (Let's Fall in Love)"** and this became Cole's first professional success.

The success of his songs in the musical *Paris* opened the proverbial floodgates for Cole's career and hit shows like *Fifty Million Frenchmen*, *The New Yorkers* and *Gay Divorce* with Fred Astaire swiftly followed.

> **" Words and music must be so inseparably wedded to each other that they are like one. "**

In 1934, Broadway producer Vinton Freedley approached Cole about composing the words and lyrics for a new musical comedy. Freedley had already obtained P.G. Wodehouse and Guy Bolton to write the libretto for the show and this prestigious team guaranteed Cole's participation. The show was to be set on a cruise ship and to have the characters become shipwrecked; however, a last minute rewrite became necessary when a real cruise ship, the *S.S. Morro*, caught fire and sunk off the coast of New Jersey. Despite the quick and massive changes made to the show, it opened on time in 1934 and was called *Anything Goes*. *Anything Goes* became an immediate hit and catapulted Cole into the annals of musical theatre history. *The New Yorker Magazine* praised Cole saying, "he was in a class by himself" and *Anything Goes* was considered one of the premier and defining musicals of the period. Cole himself is reported to have called *Anything*

Goes one of his two perfect shows, the other being *Kiss Me, Kate* in 1948.

The 1930s became one of the high points of Cole's career, and he followed the success of *Anything Goes* with dozens of hit songs, stage musicals and movie musicals. In addition to earning praise from critics for his work during this period, Cole also earned accolades from other musical theatre greats; Richard Rogers proclaimed, "few people realize how architecturally excellent his music is. There's a foundation, a structure, and an embellishment. Then you add in the emotion he's put in, and the result is Cole Porter."

Despite his professional success, tragedy struck Cole Porter in 1937. He was involved in a horseback riding accident that broke both of his legs and confined him to a wheelchair for the rest of his life. He continued to compose after his accident, but his work seemed to lack the spark of mischief and joy that so illuminated his early songs. Though still successful, Cole did not have another blockbuster musical hit until *Kiss Me, Kate* in 1948. The show was written during Cole's recovery from his 21st leg operation and cemented his place among the musical theatre elite.

Cole Porter passed away on October 15, 1964, in Santa Monica, CA, and left behind an incredible repertoire of musical hits like ♫ **"Begin the Beguine,"** ♫ **"My Heart Belongs to Daddy,"** ♫ **"Night and Day,"** ♫ **"It's De-Lovely"** and shows like *Silk Stocking; Anything Goes; Red, Hot and Blue; Kiss Me, Kate; High Society* and *Can-Can*.

MEET THE WRITERS

Howard LIndsay

Russell Crouse

Guy Bolton

HOWARD LINDSAY (*Original Book*) was born on March 29, 1889 in Waterford, New York. Before meeting his writing partner, Russel Crouse, Lindsay aspired to be an actor. He began his career at the age of 19 and continued to act throughout his life though he is best known as a Broadway playwright and director. He wrote his first Broadway show in 1933 with Corey Ford, a musical comedy called *Hold Your Horses*. Producer Vinton Freedley, who was trying to salvage a musical set on a cruise ship, first paired the legendary duo Lindsay and Crouse together in 1933. This project evolved into *Anything Goes*, which premiered in 1934. From 1934 on, Lindsay collaborated with Crouse, and the two penned the books for numerous musical blockbusters including *The Sound of Music; Red, Hot and Blue* and *Call Me Madam*. Lindsay and Crouse also wrote the long-running play, *Life with Father*, in which Lindsay starred with his wife, Dorothy Stickney. Lindsey passed away on February 11, 1968.

RUSSELL CROUSE (*Original Book*) was born on February 20, 1893 in Findley, Ohio. Crouse first appeared on Broadway as an actor in the 1928 production of *Gentlemen of the Press*. Following this debut, he turned his attention to writing for the theatre and collaborated with Frank McCoy, Morrie Ryskind and Oscar Hammerstein II on the musical *The Gang's All Here* in 1931 which only ran for two weeks. Crouse was first paired with Howard Lindsey in 1933 by producer Vinton Freedley. The duo's first collaboration resulted in the musical *Anything Goes* which premiered in 1934. From 1934 to the end of his career, Crouse collaborated solely with Lindsay. Together, they wrote the books for legendary shows like *The Sound of Music, Life with Father*, and *Call Me Madam* as well as producing *Arsenic and Old Lace*. In 1946, Lindsay and Crouse won a Pulitzer Prize in Drama for their satirical show, *State of the Union*. Russel Crouse passed away on April 3, 1966.

GUY BOLTON (*Original Book*) was born on November 23, 1884 in Broxbourne, Hertfordshire, England to American parents. Bolton spent most of his childhood and teenage years at school in France before moving to the United States to study architecture. He eventually turned his attention to writing and had a play premiere on Broadway in 1911. Early in his career, Bolton discovered that he preferred collaborations to solo projects and began working with notable writers of the period like P.G. Wodehouse, Fred Thompson, George Middleton, and George and Ira Gershwin. He is perhaps best known for his work on musicals written for the Princess Theatre during WWII with Wodehouse and the composer Jerome Kern. These shows moved the American musical away from the style of European operettas to more intimate and integrated productions. During his lifetime, Bolton collaborated on well over 50 plays, musicals and movie scripts including *Lady, Be Good; Oh, Kay!; Oh, Boy!; Oh, Lady! Lady!; Anything Goes; Ambassador Bill* and *Easter Parade*. Bolton passed away on September 15, 1979 in London, England.
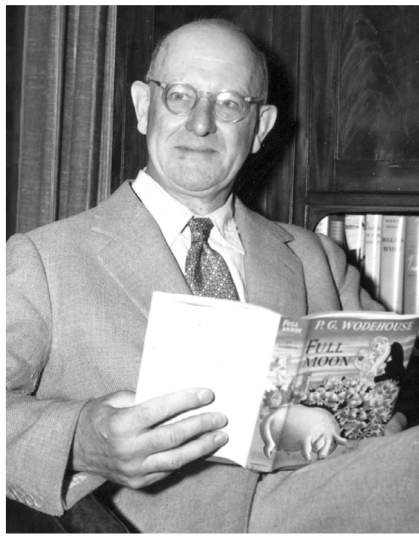
P.G. WODEHOUSE (*Original Book*) was born Pelham Grenville Wodehouse on October 15, 1881 in Surrey, England. He went to school at Dulwich College in London and worked briefly in a bank before taking a job as a columnist for the London Globe in 1902. By 1913, Wodehouse began writing farce, which eventually led him to international acclaim. In 1940, he was captured by German forces and spent most of WWII imprisoned in Berlin. After WWII, Wodehouse relocated to the United States and became an American citizen in 1955. Throughout his literary career, Wodehouse wrote over 90 books, 20 screenplays and 30 musicals and plays. He was knighted by the Queen of England for his contributions to literature in 1975 and passed away on February 14, 1975 in Southampton, New York.

TIMOTHY CROUSE (*New Book*) is the son of Russel Crouse, one of the original writers of *Anything Goes*. Crouse inherited his father's writing talent and, after a brief stint in the Peace Corps from 1968-1969, began writing for *The Boston Herald*. He became a staff member of *Rolling Stone Magazine* in the 1970s and worked as a contributing editor for the magazine from 1971-1972. He published his first book, The Boys on the Bus in 1973 which was a non-fiction account detailing the lives of the reporters covering the 1972 presidential campaign. After publishing *Boys on the Bus*, Crouse contributed pieces to *Esquire, The New Yorker* and *The Village Voice* before deciding to revive *Anything Goes* in 1982. He co-wrote the new book for *Anything Goes* with John Weidman, re-ordered musical numbers within the show and borrowed Cole Porter pieces from other Porter shows. The revised version of *Anything Goes* opened at the Vivian Beaumont Theater on October 19, 1987 and at the Royal National Theatre in London in 2002. Crouse is still actively writing; though, *Anything Goes* remains his sole contribution to the musical theatre.

JOHN WEIDMAN (*New Book*) was born in New York City on September 26, 1946. Weidman graduated from Harvard University in the 1960s with a degree in East Asian History and went on to earn a Juris Doctor degree from Yale Law School. As an intern for legendary producer Hal Prince, Weidman authored his first musical libretto, *Pacific Overtures*, which premiered in 1976. He wrote for *National Lampoon* throughout the 1970s and, since 1986, has steadily written for *Sesame Street*. In 1987, Weidman co-wrote a revised libretto for Anything Goes with Timothy Crouse, which won a Tony Award for Best Musical Revival. In addition, to *Pacific Overtures, National Lampoon, Sesame Street* and *Anything Goes*, Weidman authored *Assassins, Big, Contact, Bounce, Take Flight, Road Show* and *Happiness*.
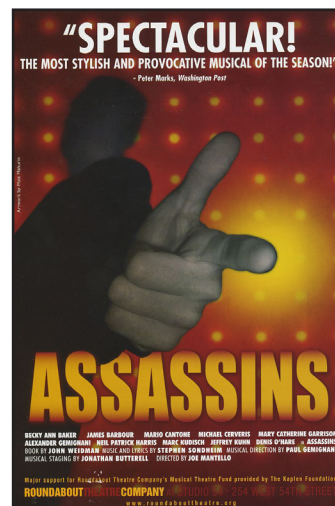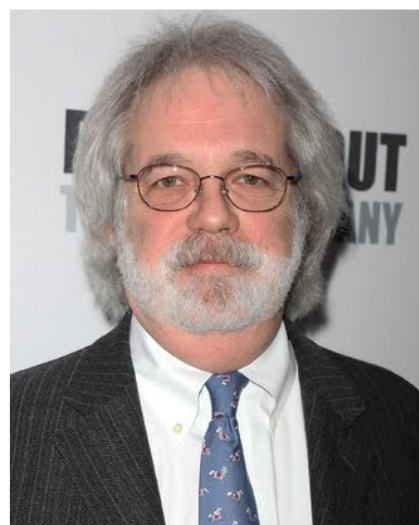
LESSON 4

ELEMENTARY LANGUAGE ARTS & MUSIC
UNDERSTANDING THE SHOW: The Lyrics of Cole Porter

The Arts: Theatre Grades K-12

Content Standard 6: Students will make connections between theatre, other disciplines and daily life.

Content Standard 9: History and Culture: Students will understand music in relation to history and culture.

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

OBJECTIVE

Students will:
• Accurately write the underlying message of the song "Anything Goes."
• Analyze the connection between Cole Porter lyrics and modern music.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Character Summary," "Meet the Writers" and "Show Synopsis" in the *Student Guide to the Theatre.*

ACTIVITY/PROCEDURE

1. Divide the class into groups of three and pass out lyrics for "Anything Goes" (p. 37).
2. As a class, listen to the song "Anything Goes" from the *Anything Goes* New Broadway cast album.
3. Ask the students what they think the song is trying to say. List the responses on the chalkboard/whiteboard.
4. As a class, listen to the song "It's Called Respect" by the Fearless Lions.
5. Ask the students to identify the differences and similarities between "Anything Goes" and "It's Called Respect." How are the words used in each song different or similar? How are the rhythms different or similar? Does "It's Called Respect" have a melody?
6. Explain to the students that they will be taking the first verse of "Anything Goes" and turning it into a rap song like "It's Called Respect."
7. Students may change the words used in "Anything Goes" to better fit their song but their rap must:
   • Start with the words, "Times have changed..."
   • End with the words, "Anything goes."
   • Rhyme
   • Mention some kind of historical reference.
8. Students may use the internet or their school/local library to look up historical references like "Plymouth Rock," "Puritans," or "stocking" if needed.
9. Each group should collaboratively create a brief rap.
10. Once each group has created its rap song, it will present the song to the class.

FOLLOW-UP
Students should:
   • Analyze the importance of lyrics in song.
   • Examine connections between different forms of music.
   • Determine how *Anything Goes* would change if it featured a different type of music.

LESSON 4

MIDDLE SCHOOL LANGUAGE ARTS & MUSIC
UNDERSTANDING THE SHOW: The Lyrics of Cole Porter

The Arts: Theatre Grades K-12

Content Standard 6: Students will make connections between theatre, other disciplines and daily life.

Content Standard 9: History and Culture: Students will understand music in relation to history and culture.

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

OBJECTIVE

Students will:
• Identify the underlying message of the song "Anything Goes."
• Analyze the connection between Cole Porter's lyrics and rap.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Character Summary," "Meet the Writers" and "Show Synopsis" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Divide the class into groups of three and pass out the lyrics for "Anything Goes" (p. 37).
2. As a class, listen to the song "Anything Goes" from the *Anything Goes* New Broadway cast album.
3. Ask the students what they think the song is trying to say. List the responses on the chalkboard/whiteboard.
4. As a class, listen to the song "It's Called Respect" by the Fearless Lions.
5. Ask the students to identify the differences and similarities between "Anything Goes" and "It's Called Respect."
6. Explain to the students that they will be taking the words of "Anything Goes" and turning it into a rap song like "It's Called Respect."
7. Each group will write a brief 3-4 sentence explanation that describes what it thinks "Anything Goes" is trying to portray to its audience. The groups will then take these descriptions and use them to help write their own rap versions of "Anything Goes."
8. Students may change the words in "Anything Goes" to better fit their song but their rap must:
   • Start with the words, "Times have changed..."
   • End with the words, "Anything goes."
   • Rhyme
   • Use modern language.
9. Once each group has created its rap song, students will present their work to the class and share what they think is the message of the song.

FOLLOW-UP
Students should:
   • Analyze the importance of lyrics and their meanings in a song.
   • Examine connections between different forms of music.
   • Determine how *Anything Goes* would change if it featured rap music.

HIGH SCHOOL ENGLISH & MUSIC
UNDERSTANDING THE SHOW: The Lyrics of Cole Porter

The Arts: Theatre Grades K-12

Content Standard 6: Students will make connections between theatre, other disciplines and daily life.

Content Standard 9: History and Culture: Students will understand music in relation to history and culture.

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

OBJECTIVE

Students will:
• Identify the underlying message of *Anything Goes*.
• Demonstrate an awareness of the lyrical similarities between those used in *Anything Goes* and modern rap music.
• Analyze the connection between Cole Porter's lyrics and rap music.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Character Summary," "Meet the Writers" and "Show Synopsis" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Divide the class into groups of three and pass out the lyrics to "Anything Goes," "All Through the Night," and "I Get a Kick Out of You" (p. 37-38)
2. Play the three songs for the class.
3. Each group will then choose one of these songs and do an in depth analysis of the text and its purpose within Anything Goes.
4. Students must identify:
   • The main idea of the song and its objective
   • Any historical references used
   • Who is singing the song in the show
   • Why this song is being sung
   • The emotion that the song is trying to evoke from the audience
   • The extent to which the song is effective in fulfilling its objective with examples from the lyrics
5. Each group should then take its analysis of Cole Porter's song lyrics and transform the chosen song into a rap.
6. Students may change the words in their chosen song to better fit their rap but their song must:
   • Start with the same words as the original Cole Porter song.
   • End with the same words as the original Cole Porter song.
   • Use the same rhyming pattern (e.g. AABB, ABAB, etc.).
   • Have the same main idea as the original Cole Porter song.
   • Evoke the same emotion as the original Cole Porter song (e.g. if the song is a love song then the rap will be a love song).
7. Students may use the internet or their school/local library to look up references if needed.
8. Once each group has created its rap, it will present the rap to the class.

FOLLOW-UP
Students should:
   • Analyze the importance of lyrics.
   • Examine connections between different forms of music.
   • Determine how *Anything Goes* would change if it featured rap music.
   • Assess the similarities and differences between songs found in musical theatre and in rap.

Some of Wilson Chin's research and inspiration

NIGHT CLUB, 'Leviathan'

BAR

DINING SALOON, 'Berengaria'

A set model of the ship's deck

BEACH PYJAMAS

A big trend in resort wear in the 1930s was something called beach pyjamas. Beach pyjamas surfaced in 1927, first worn over swim suits by the Riviera's fashionable elite, they became more widespread by the 30s on the beaches of Britain and the United States. As seen in the vintage postcard below, these beach outfits consisted of jumpsuits or full pants worn with short sleeved or halter tops, accompanied at times by a bolero or jacket. Women wore these over swimwear for strolling the promenade or boardwalk. They soon became a double-duty garment for the relaxed resort lifestyle—you could wear them on the beach and then to a cocktail party.

In 1931, *Vogue* magazine declared, "A woman may and does wear pyjamas to quite formal dinners in her own house, to other people's dinners in town and country if you know them well and the more iconoclastic members of the female sex even wear them to the theatre."

Resort wear for the ladies of *Anything Goes*
Design by Ilona Somogyi

Reno Sweeney's "beach pyjamas"
Design by Ilona Somogyi

A post card from Nice, France showing women in beach pyjamas

W.S. Gilbert and Arthur Sullivan

The 1927 Broadway poster for
Show Boat.

The 1934 Broadway poster for
Anything Goes.

The United States of America has endured many changes since its inception during the Revolutionary War, and the heyday of Cole Porter in 1920s and 1930s is no exception. The 1920s were largely a decade of idealism and optimism populated by new inventions and social changes. The 1930s, however, took a darker turn and the American people predictably needed a way to lift their spirits and restore their optimism, if only for a moment. The vehicle for this desperately needed dose of happiness was musical theatre.

Before 1927, musical theatre was a somewhat undefined form of artistic expression and had not quite detached itself from its roots in European Operetta. Though popular with audiences, the musical theatre genre consisted of shows with strong libretti, scores, or actors; yet, these elements never combined to form a cohesive unit. For this reason, Gilbert and Sullivan operettas and musical revues dominated the theatre scene. Audiences could enjoy a classic musical performance or see witty song and sketches play out onstage without concerning themselves with a cohesive story. This changed with the premiere of *Show Boat* in 1927. The collaboration between Oscar Hammerstein II, Jerome Kern and Florenz Ziegfeld was the first musical in which both the dialogue and music were integral in moving the plot forward and developing character. Also fully incorporating music in the story, *Show Boat* was groundbreaking for its frank handling of complex racial issues. This production marked musical theatre's transition from a simple entertaining diversion to a full-blown creative outlet.

Musical comedies dominated the theatre scene throughout the late 1920s, though thought provoking shows like *Show Boat* were beginning to make an appearance. This potential trend towards dramatic or darker musicals ground to halt when the stock market crashed in 1929.

The stock market crash of 1929 heralded a downward economic spiral in the United States leading to the Great Depression, which became a nationwide catastrophe. By 1933 the prosperity of the 1920s was no more than a memory, unemployment steadily rose to an all-time high with 14 million Americans out of work, industrial production was down, and the national household income had dropped by more than half. Though money was exceptionally tight for most of the nation, this did not stop the American fascination with musical theatre, though, it did force it to take a very specific direction. The number of performances taking place on Broadway declined in the 1930s and the majority were comedies and musical comedies.

Farce was in demand during this period and works that included a happy conclusion were the norm. The musicals of this period like *Strike Up The Band, Bandwagon, Of Thee I Sing, Gay Divorce, Hold Your Horses, Anything Goes, Jumbo* and *On Your Toes* filled this need. Reality was harsh enough for audiences during this period who demanded the right to step into a theatre and forget their troubles, even if only for few hours.

Anything Goes was a prime example of the kind of farcical production that populated the early 1930s. Witty, silly, romantic and ludicrous were the buzzwords of the era, and *Anything Goes* managed to harmoniously hit each one. The dashing Billy Crocker fell in love with socialite Hope Harcourt and was willing to go to any extreme to win her heart. Throw in Public Enemy Number 13, a gangster's moll, a sexy singing evangelist, a gold-digging mother, several cases of mistaken identity and you had a monster musical on your hands. Despite all the gags and zany misadventures, *Anything Goes* was a story about love and hope prevailing against all odds. After all, if a priggish English lord can find love with a nightclub singer/preacher, then certainly there was hope for the economy.

ELEMENTARY LANGUAGE ARTS
AFTER THE SHOW: Casting & Characters

CCSS.ELA-Literacy.SL.6.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.6.1.c
Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

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

OBJECTIVE

Students will:
• Identify why certain actors would be a good choice to portray various characters from *Anything Goes* and what traits these actors have in common with characters from the musical.
• Articulate what the main personality traits are for various characters.
• Demonstrate knowledge of the plot and characters used in *Anything Goes* through the casting process.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Show Synopsis," "Character Summary" and "A Musical Reprieve" in the S*tudent Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Divide the class into four groups.
2. Explain that the students will be participating in an activity within their groups based on the plot and characters in *Anything Goes*.
3. Within their groups, students should assign a "secretary" who will take notes throughout the activity.
4. Pass out the *Anything Goes* Dream Cast worksheet (p. 39).
5. Ask each group to review the "Show Synopsis," "Character Summary" in the *Student Guide to the Theatre*. Based on the information in the Student Guide to the Theatre and their own impressions of *Anything Goes* each group must complete the *Anything Goes* Dream Cast worksheet.
6. In addition to filling out the worksheet, each group must be able to answer the following questions:
   • What other roles has the actor played that makes you think he or she would be a good fit for *Anything Goes*?
   • Describe the characteristics that the actor has that remind you of a character in *Anything Goes*.
7. Each group must also design and create an advertising poster for *Anything Goes* using images of their Dream Cast.
8. Once the groups have had to time to participate in a detailed discussion and filled out the worksheet, draw the class back together and allow each group to select a spokesperson.
9. Each spokesperson will share the ideas raised during their discussion, who they ultimately decided were the best casting choices for *Anything Goes* and their advertising poster for the show.

FOLLOW-UP
Students should:
   • Analyze how various casting choices would affect *Anything Goes* and other pieces of theatre.
   • Examine the issues that can arise when casting a musical.
   • Examine how the Goodspeed's version of *Anything Goes* would change if different actors were cast in the production.

MIDDLE SCHOOL LANGUAGE ARTS
AFTER THE SHOW: Casting & Characters

CCSS.ELA-Literacy.SL.6.1
Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-Literacy.SL.6.1.c
Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.

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

OBJECTIVE

Students will:
• Identify why certain actors would be a good choice to portray various characters from *Anything Goes* and what traits these actors have in common with characters from the musical.
• Articulate what the main personality traits are for various characters.
• Demonstrate knowledge of the plot and characters used in *Anything Goes* through the casting process.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Show Synopsis," "Character Summary" and "A Musical Reprieve" in the S*tudent Guide to the Theatre*.

ACTIVITY/PROCEDURE

1. Divide the class into four groups.
2. Explain that the students will be participating in an activity within their groups based on the plot and characters in *Anything Goes*.
3. Within their groups, students should assign a "secretary" who will take notes throughout the activity.
4. Pass out the *Anything Goes* Dream Cast worksheet (p. 39).
5. Ask each group to review the "Show Synopsis," "Character Summary" in the *Student Guide to the Theatre*. Based on the information in the *Student Guide to the Theatre* and their own impressions of Anything Goes each group must complete the *Anything Goes* Dream Cast worksheet.
6. In addition to filling out the worksheet, each group must be able to answer the following questions:
    •   What other roles has the actor played that makes you think he or she would be a good fit for *Anything Goes*?
    •   What characteristics does the actor have that reminds you of a character in *Anything Goes*?
7. Each group must also create a marketing tagline for their version of *Anything Goes* and an advertising poster depicting at least three members of their cast and communicating the plot, characters, and time period of *Anything Goes*.
8. Once the groups have had to time to participate in a detailed discussion, filled out the worksheet, created their tagline and a poster, draw the class back together and allow each group to select a spokesperson.
9. Each spokesperson will share the ideas raised during their discussion and who they ultimately decided were the best casting choices for *Anything Goes* and why.

FOLLOW-UP
Students should:
•   Analyze how various casting choices would affect *Anything Goes* and other pieces of theatre.
•   Examine the issues that can arise when casting a musical.
•   Examine how the Goodspeed's version of *Anything Goes* would change if different actors were cast in the production.

LESSON 5

HIGH SCHOOL ENGLISH
AFTER THE SHOW: Casting & Characters

CCSS.ELA-Literacy.SL.9-12.1.a
Come to discussions prepared having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-Literacy.SL.9-12.1
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-Literacy.SL.11-12.3
Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

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

OBJECTIVE

Students will:
• Articulate what the main personality traits are for various characters.
• Analyze what physical traits and skills an actor would need to successfully portray the characters in *Anything Goes*.
• Describe how an actor could demonstrate the necessary skills needed to portray a character in *Anything Goes* through an audition.
• Demonstrate their knowledge of the plot and characters used in *Anything Goes*.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Show Synopsis," "Character Summary" and "A Musical Reprieve" in the *Student Guide to the Theatre*.

ACTIVITY/PROCEDURE

1.   Divide the class into groups of four.
2.   Explain that the students will be participating in an activity within their groups based on the plot and characters in *Anything Goes*.
3.   Within their groups, students should assign a "secretary" who will take notes throughout the activity.
4.   Pass out the *Anything Goes* Dream Cast worksheet (p. 39).
5.   Ask each group to review the "Show Synopsis," "Character Summary" in the *Student Guide to the Theatre*.
6.   Explain that each group will be creating a dream cast list for *Anything Goes*. Students may choose any actors, living or dead, to be a part of their *Anything Goes* cast.
7.   In addition to creating a cast list, each group must be able to answer the following questions:
     •   What other roles has the actor played that makes you think he or she would be a good fit for *Anything Goes*?
     •   What characteristics do the actors have that remind you of characters in *Anything Goes*?
     •   Why do you think each person would be a good fit for each role? Each group must design and create two posters for their version of *Anything Goes* that:
         o   Contain two different characters from the show
         o   Demonstrate the characters' relationships with one another
         o   Demonstrate the plot of *Anything Goes* and clearly relates to the time period through words and gestures, etc.
8.   Once the groups have had to time to cast their version of *Anything Goes*, participate in a detailed discussion, record their choices and create their posters, draw the class back together and allow each group to select a spokesperson.
9.   Each spokesperson will share the ideas raised during their discussion, who they ultimately decided were the best casting choices for *Anything Goes* and why, and display and explain their posters. Groups should also share why they chose to use certain characters in each poster and what message they were trying to communicate to the audience.

FOLLOW-UP
Students should:
   •   Analyze how various casting choices would affect *Anything Goes* and other pieces of theatre.
   •   Examine the issues that can arise when casting a musical.
   •   Understand the common difficulties encountered when casting a show.
   •   Determine if the Goodspeed's version of *Anything Goes* would change if different actors were cast in the production.

A TRANSATLANTIC ADVENTURE

Cruise poster from the 1920s

Luxury cruise ship SS Morro Castle *burns just off the end of the Convention Center Pier in Asbury Park in 1934.*

With American railways having adopted a standard rail gauge in 1872, travel from one end of the country to the other by rail was possible. Train travel quickly became a common method of transportation. Oceanic travel took several more years to gain popularity, though passenger liners like the *Carmania, Lusitania, Mauretania* and *Titanic* appealed to both the extravagantly rich and the poor alike. As with early train travel, early transatlantic crossings on passenger liners did not always go smoothly and safely, which sometimes resulted in tragedies at sea.

By the early 1920s, changing immigration laws impacted the number of immigrants who could travel by ocean liner and companies began marketing their ships to wider audiences calling their ships safe, modern and fun experiences for all income levels. Steamship companies converted their steerage spaces into affordable cabins that were marketed to middle-class tourists and business travelers. Shipping companies also experimented with cruising for pleasure and started sending their ships on leisure trips to scenic destinations across the world.

The famous ocean liner, the *Mauretania* made 54 such cruises between 1923 and 1934. The *S.S. American* featured in *Anything Goes* is a fictional example of the kind of journey many passengers took during this period. Ocean travel flourished in the era before aviation though it was not without inherent risk. The *H.M.S Titanic*, the *Camorta, Principessa Mafalda*, and the *R.M.S Empress* of Ireland were all examples of shipping disasters that resulted in a significant loss of life.

The *S.S. Morro Castle* was another passenger vessel that fell victim to the dangers of oceanic travel that also had a surprising impact on the history of musical theatre. The *Morro Castle* was a popular ocean liner in the 1930s that was designed for voyages between New York City and Havana, Cuba. Early on the morning of September 8, 1934, while en route to Cuba, the ship mysteriously caught fire, resulting in the deaths of 137 passengers and crew members. The ship eventually came to rest off the coast of Asbury Park, New Jersey, and remained there for several months. The disaster aboard the *Morro Castle* became a catalyst for improved fire precautions aboard ships; it also forced the writers of *Anything Goes* to rework the entire script a month before they were scheduled to begin rehearsals. The original plot of *Anything Goes* revolved around an ocean voyage, a bomb and a subsequent shipwreck; however, the real life tragedy of the *Morro Castle* caused the production team to throw out the original story for fear it would be in poor taste. According to Timothy Crouse, the son of original librettist Russel Crouse, the script was frantically rewritten in the span of two weeks with the final scene being penned on the train to Boston immediately before the out-of-town tryout. The writers turned this frantic rewrite into a rollicking transatlantic adventure that has endured the test of time and reminds its audience of a bygone era.

LESSON 6

ELEMENTARY CIVICS
AFTER THE SHOW: America The Brave

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

OBJECTIVE

Students will:
• Determine how events in American history impacted the arts.
• Identify connections between American historical events that took place during the late 1920s, early 1930s and today.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Show Synopsis," "Transatlantic Adventure" and "A Musical Reprieve" in the *Student Guide to the Theatre.*

ACTIVITY/PROCEDURE

1. Ask the students to think of a movie or television show that incorporates a tragedy or a disaster like a car crash, an earthquake or a fire.
2. Students may brainstorm ideas as a class or the instructor may choose a specific example to reference e.g. *The Hunger Games*.
3. As a class, create a list of examples and determine if the shows or movies mentioned would normally be considered funny or serious.
4. How did the show's classification as a musical comedy affect how these events were addressed?
5. Explain that forms of entertainment like television, movies and theater are often used as a way for people to process difficult situations and to lose themselves in a story.
6. Divide the students into groups of four and have each group reread the information in "A Musical Reprieve" in the *Student Guide to the Theatre*.
7. After each group has reviewed the assigned section in the *Student Guide to the Theatre* the students should create a list of ways the sinking of the *S.S. Morro Castle* impacted the development and the story of *Anything Goes*.
8. Once the list mentioned above is completed, each group should then create a timeline that lists the events that occurred in the U.S. during the period in which *Anything Goes* was created e.g. the late 1920s and the early 1930s.
9. Each group should then evaluate its timeline and answer the following questions in writing:
   • What do the majority of musicals written and performed during this time period have in common?
   • Why do you think these musicals were all created during the late 1920s and 1930s?
   • How did the subject matter and plots of these musicals, including *Anything Goes*, benefit the American people?
   • What events or circumstances, if any, in modern day America are similar to the events occurring in the late 1920s and early 1930s?
   • How has the U.S. and various forms of entertainment addressed these issues?
   • Based on your timeline and research, if you had to create a musical during the late 1930s what would you name it and what would it be about?
   • Students will create a tableau for their new musical.
      o A tableau is when individuals represent a scene from a story or history by carefully "freezing" in specific poses. For example, to represent the story *Cinderella* individuals might freeze in the scene where Cinderella is sitting down and the prince is putting the glass slipper on her foot.
      o A successful tableau will have clear point of focus, express the main idea of the scene/story and use all group members.
10. Each group will then present their timeline, answers to the questions above and their tableau to the class as a whole.

FOLLOW-UP
Students should:
• Determine what similarities there are between modern day U.S. and the period when *Anything Goes* was written. Explore how America has reacted and responded to difficult or tragic circumstances in the past.
• Assess how musicals or other forms of entertainment may benefit the American people during times of crisis.

LESSON 6

MIDDLE SCHOOL CIVICS
AFTER THE SHOW: America The Brave

The Arts: Grades K-12
Content Standard 6: identify representative works and recognize the characteristics of art, music, theatre and dance from different historical periods and cultures

History: Grades K-12
Content Standard 10: Understands how the past affects our private lives and society in general.

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

OBJECTIVE

Students will:
• Determine how events in American history impacted the arts.
• Identify connections between American historical events that took place during the late 1920s, early 1930s and today.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Show Synopsis," "Transatlantic Adventure" and "A Musical Reprieve" in the *Student Guide to the Theatre.*

ACTIVITY/PROCEDURE

1. Ask the students if they have ever seen a movie or television show that mentions a tragedy or a disaster like a car crash, an earthquake or a fire.
2. Students may brainstorm ideas as a class or the instructor may choose a specific example to reference e.g. *The Hunger Games*.
3. As a class, create a list of examples and determine if the shows or movies mentioned would normally be considered funny or serious.
4. How did the show's classification affect how these events were addressed?
5. Explain that forms of entertainment like television, movies and theater are often used as a way for people to process difficult situations and to lose themselves in a story.
6. Divide the students into groups of four and have each group create a list of ways that the sinking of the *S.S. Morro Castle* impacted the development and the story of *Anything Goes*.
7. Each group should then create a timeline that lists the events occurring in the U.S. during the period in which *Anything Goes* was written and what other musicals were created during the late 1920s and early 1930s.
8. Groups will then analyze their timelines and answer the following questions in writing:
   • What do the majority of musicals written and performed during this time period have in common?
   • Why do you think these musicals were all created during the late 1920s and 1930s?
   • How did the subject matter and plots of these musicals, including *Anything Goes*, benefit the American people?
   • What events or circumstances, if any, in modern day U.S. are similar to the events that occurred in the late 1920s and early 1930s?
   • How has the U.S. and various forms of entertainment addressed these issues?
9. Using their list, timeline and responses to the questions students will determine how the plot of *Anything Goes* might change if it had been written following the events of 9/11.
10. Each group will write a brief plot synopsis and character summary that demonstrate these changes; they will then present their synopsis and summary to the class and explain why they made these changes. Students will also create two tableaus that illustrate two of their plot changes.

FOLLOW-UP
Students should:
• Determine what similarities there are between modern day America and America during the time *Anything Goes* was written.
• Explore how America has reacted and responded to difficult or tragic circumstances in the past.
• Assess how musicals or other forms of entertainment benefit the American people during times of crises.

LESSON 6

MIDDLE SCHOOL CIVICS
AFTER THE SHOW: America The Brave

The Arts: Grades K-12
Content Standard 6: identify representative works and recognize the characteristics of art, music, theatre and dance from different historical periods and cultures

History: Grades K-12
Content Standard 10: Understands how the past affects our private lives and society in general.

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

OBJECTIVE

Students will:
• Determine how events in American history impacted the arts.
• Demonstrate in writing, the connections between American historical events that took place during different time periods.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Show Synopsis," "Transatlantic Adventure" and "A Musical Reprieve" in the *Student Guide to the Theatre.*

ACTIVITY/PROCEDURE

1. Ask the students if they have ever seen a movie or television show that mentions a tragedy or a disaster like a car crash, an earthquake or a fire.
2. Students may brainstorm ideas as a class or the instructor may choose a specific example to reference e.g. *The Hunger Games*.
3. As a class, create a list of examples and determine if the shows or movies mentioned would normally be considered comedies or dramas.
4. How did the show's classification affect how these events were addressed?
5. Divide the students into groups of four and have each group create a list of ways that the sinking of the *S.S. Morro Castle* impacted the development/story of *Anything Goes*.
6. Each group should then create a timeline that lists the events occurring in the U.S. during the period in which *Anything Goes* (late 1920s –earl 1930s) was written and what other musicals were created during this period. Students should use the internet and the school or public library to research this information.
7. Groups will then analyze their timelines in writing based on the following questions:
   • What characteristics do the majority of musicals written and performed during this time period have in common?
   • Why do you think these musicals were all created during the late 1920s and 1930s?
   • How did the subject matter and plots of these musicals, including *Anything Goes*, benefit the American people?
   • What events or circumstances, if any, in modern day U.S. are similar to the events that occurred in the late 1920s and early 1930s?
   • How have various forms of entertainment like television and movies addressed these issues?
8. Using their list, timeline and responses, students will determine how the plot of *Anything Goes* would change if it had been written following the events of 9/11. Each group will then write a scene for *Anything Goes* based on these changes.
9. Scenes must:
   • Involve Billy, Hope, Moonface Martin and Reno.
   • Be set within one year after the events of 9/11.
   • Use or mention air travel.
   • Feature modern dialogue and popular references.
   • Be no more than 2-3 minutes in length.
   • Use all of the group members as actors.
10. Each group will perform their scene for the class and explain what changes they made and why.

FOLLOW-UP
Students should:
   • Determine what similarities there are between modern day and the U.S. during the time *Anything Goes* was written.
   • Explore how America has reacted and responded to difficult or tragic circumstances.
   • Assess how musicals or other forms of entertainment benefit the American people during times of crisis.
   • Evaluate and list ways the period and events surrounding a musical can affect the story and characters.

LESSON 7

ELEMENTARY SOCIAL STUDIES
UNDERSTANDING THE SHOW: Bon Voyage

The Arts: Theatre Grades K-12
Content Standard 6: Students will make connections between theatre, other disciplines and daily life.

CCSS.ELA-Literacy.CCRA.L.3
Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

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

OBJECTIVE

Students will:
• Identify the importance of transatlantic travel in the 1920s.
• Demonstrate an awareness of the setting for *Anything Goes* through research and presentations.
• Analyze cultural trends of the 1920s through research and art work.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Character Summary," "Transatlantic Adventure" and "Show Synopsis" in the *Student Guide to the Theatre.*

ACTIVITY/PROCEDURE

1. Place samples of vintage travel posters (p. 40) on the chalkboard/whiteboard. Ask the students to identify what makes the posters effective.
2. List student' responses on the chalkboard/whiteboard.
3. Leave the posters and brochures up for the remainder of the lesson, so students may analyze what type of information is absolutely necessary to make travel posters effective.
4. Remind the students that *Anything Goes* takes place during the 1920s on a cruise ship called the *S.S. American*, which departs from New York City and travels to England.
5. Explain to the students that they will be creating a travel poster for the *S.S. American* and a brief advertising speech for the ship.
6. Divide the class into groups of two and ask them to brainstorm things that might entice potential travelers in the 1920s to book a trip on the *S.S. American*.
   • Potential items of interest could be:
     o Luxury accommodations
     o Celebrity guests
     o Modern amenities
     o Fun activities
7. Students may use the internet or their school/local library to look up the 1920s time period if needed.
8. Each group should collaboratively create a color travel poster for the S.S. American and a brief advertising "pitch" that tells the public about the ship.
9. Once each group has created its speech and poster, it should present them to the class.

FOLLOW-UP
Students should:
   • Analyze how the advertising in the 1920s differed from advertising practices today.
   • Examine why each character featured in *Anything Goes* chose to travel on the *S.S. American*.
   • Determine how *Anything Goes* would be different if it took place somewhere other than on a ship. (EG???)

MIDDLE SCHOOL HISTORY
UNDERSTANDING THE SHOW: Bon Voyage

The Arts: Theatre Grades K-12
Content Standard 6: Students will make connections between theatre, other disciplines and daily life.

CCSS.ELA-Literacy.RH.6-8.7
Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

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

OBJECTIVE

Students will:
• Identify the importance of transatlantic travel in the Jazz Culture of the 1920s.
• Demonstrate an awareness of the setting in *Anything Goes*.
• Analyze the necessity of celebrity and glamour in the culture of the 1920s.
• Demonstrate an ability to interpret, analyze, and synthesize historical information.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Character Summary," "Transatlantic Adventure" and "Show Synopsis" in the *Student Guide to the Theatre.*

ACTIVITY/PROCEDURE

1. Place samples of vintage travel posters (p. 40) on the chalkboard/whiteboard. Ask the students to identify what they think makes the posters intriguing.
2. As a class, ask the students to brainstorm words or ideas that they associate with the 1920s. The words and ideas should be written on the chalkboard/whiteboard as they are mentioned.
3. Identify what, if any features, would entice the students to travel on a cruise ship and how these features could translate to travel in the 1920s.
4. Remind the students that *Anything Goes* takes place during the 1920s on a cruise ship called the *S.S. American*, which departs from New York City and travels to England.
5. Explain to the students that they will be creating a travel poster, a brochure and a brief advertising speech for the *S.S. American*. The poster, brochure and speech must be written using terms and vernacular from the 1920s. Students should research the speech and styles popular in the 1920s on the internet or through their school/local library.
6. Students' advertising materials must highlight:
    •   Why the *S.S. American* should be someone's preferred method of travel.
    •   The features that the S.S. American has that other cruise ships might be lacking.
    •   How passengers on the S.S. American will be treated.
    •   Where the *S.S. American* is traveling to.
    •   How long the *S.S. American* has been active as a passenger ship.
    •   The safety measures and modern technologies are on board the ship.
    •   How long it will take the *S.S. American* to get from New York to England.
7. Divide the class into groups of two and allow them to begin doing background research on the period.
8. Each group should collaboratively create a color travel poster and brochure for the *S.S. American* and a brief advertising "pitch" that tells the public about the ship in the vernacular of the 1920s.
9. Once each group has created their advertising materials, they will present their work to the class.

FOLLOW-UP
Students should:
•   Analyze how the advertising in the 1920s differed from advertising practices today.
•   Examine why each character featured in *Anything Goes* chose to travel on the *S.S. American*.
•   Determine how *Anything Goes* would be different if it took place somewhere besides a ship or during a different period.

HIGH SCHOOL HISTORY
UNDERSTANDING THE SHOW: Bon Voyage

The Arts: Theatre Grades K-12
Content Standard 6: Students will make connections between theatre, other disciplines and daily life.

CCSS.ELA-Literacy.RH.6-8.7
Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

CCSS.ELA-Literacy.RH.11-12.3
Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.

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

OBJECTIVE

Students will:
• Identify the importance of transatlantic travel in the Jazz Culture of the 1920s.
• Demonstrate an awareness of the setting for *Anything Goes*.
• Analyze the necessity of celebrity and glamour in the culture of the 1920s.
• Demonstrate an ability to interpret, analyze, and synthesize historical information.

Students should be familiar with the following supporting materials in this guide to be prepared for this lesson: "Character Summary," "Transatlantic Adventure" and "Show Synopsis" in the *Student Guide to the Theatre.*

ACTIVITY/PROCEDURE

1.   Place samples of vintage travel posters (p. 40) on the chalkboard/whiteboard. Ask the students to identify what they think makes the posters intriguing.
2.   As a class, ask the students to brainstorm words or ideas that they associate with the 1920s. The words and ideas should be written on the chalkboard/whiteboard as they are mentioned.
3.   Identify what, if any features, would entice the students to travel on a cruise ship and how these features could translate to travel in the 1920s.
4.   Remind the students that *Anything Goes* takes place during the 1920s on a cruise ship called the *S.S. American*, which departs from New York City and travels to England.
5.   Explain to the students that they will be creating a travel poster, a brochure and an advertising script for the S.S. American. Share that students will be presenting their finished advertising materials and speeches in the style of a radio broadcast from the 1920s. The poster, brochure and speech must be written using terms and vernacular from the 1920s. Students should research the speech and styles popular in the 1920s on the internet or through their school/ local library.
6.   • Students should write out their advertising speech as a radio script and may use sound effects to enhance their presentations. They may also include commercials, references, and celebrity endorsements from the 1920s in their speeches.
7.   Students' advertising materials must address:
     •   Why the *S.S. American* should be someone's preferred method of travel.
     •   What features the *S.S. American* has that other cruise ships might be lacking.
     •   How passengers on the *S.S. American* will be treated.
     •   Where the *S.S. American* is traveling to.
     •   How long the *S.S. American* has been active.
     •   What safety measures and modern technologies are on board the ship.
     •   How long it will take the *S.S. American* to get from New York to England.
8.   Divide the class into groups of two and allow them to begin doing background research on the time period.
9.   Examples of 1920s radio broadcasts can be found here, here and here.
10. Each group should collaboratively create a color travel poster and brochure for the *S.S. American* and a brief advertising "pitch" that tells the public about the ship in the vernacular of the 1920s.
11. Once each group has created its advertising materials, it will present its radio advertisement to the class.

FOLLOW-UP
Students should:
•   Analyze how the advertising in the 1920s differs from advertising done today.
•   Examine why each character featured in *Anything Goes* chose to travel on the *S.S. American*.
•   Determine how the plot of *Anything Goes* would be altered if it was set in a different physical location or during an alternate time period.

"YOU'RE THE TOP" LYRIC WORKSHEET
"You're the Top" written for "Anything Goes" (1934)

How many syllables are in each line of the first verse?
At words poetic I'm so pathetic _____
That I always have found it best _____
Instead of getting 'em off my chest, _____
To let 'em rest -- unexpressed. _____
I hate parading my serenading, _____
As I'll probably miss a bar, _____
But if this ditty is not so pretty, _____
At least it'll tell you how great you are. _____

Write a brief description of each underlined item with as much detail as possible:

Chorus 1:
You're the top! You're the Colosseum,

You're the top! You're the Louvre Museum,

You're the melody from a symphony by Strauss,

You're a Bendel bonnet,

A Shakespeare sonnet,

You're Mickey Mouse!

Chorus 2:
You're the Nile, you're the Tow'r of Pisa,

You're the smile of the Mona Lisa.

I'm a worthless check, a total wreck, a flop! But if baby I'm the bottom, You're the top!

Chorus 3:
You're the top! You're Mahatma Gandhi,

You're the top! You're Napoleon brandy,

You're the purple light of a summer night in Spain, You're the National Gallery,

You're Garbo's salary,

You're cellophane!

Chorus 4:
You're the top! You're a Waldorf salad,

You're the top! You're a Berlin ballad,

You're the baby grand of a lady and a gent.
You're an old Dutch Master,

You're Mrs. Astor,

You're Pepsodent!

Chorus 5:
You're the top! You're an Arrow collar,

You're the top! You're a Coolidge dollar,

You're the nimble tread of the feet of Fred Astaire

You're an O'Neill drama,

You're Whistler's mama

You're camembert!

Before writing your own version of "You're the Top," analyze the rhyme pattern you'll be using.

In the chorus section below, tell how many syllables are in each line:
Line 1: You're the top! You're the Colosseum, _____
Line 2: You're the top! You're the Louvre Museum, _____
Line 3: You're a melody from a symphony by Strauss, _____
Line 4: You're a Bendel bonnet,
Line 5: A Shakespeare sonnet, _____
Line 6: You're Mickey Mouse. _____

Which lines rhyme?
Line _____ and line _____
Line _____ and line _____
Line _____ and line _____

As you write your modern version of "You're the Top," keep the following in mind:
    Be sure to include the names of famous people, important places, and things that we enjoy today (what rhymes with iPod?).

If you're having trouble making your song rhyme, rearrange the words like Porter did,
e.g. "Whistler's mama," "Bendel bonnet," "Garbo's salary."

Feel free to throw in some examples of "the bottom," like Porter did in Chorus 2.

OBJECTIVES & TACTICS WORKSHEET 1

Objectives

I want you to _____.

- Apologize
- Bow down to me
- Choose me
- Cry in front of me
- Entertain me
- Forgive me
- Hold me
- Join me
- Hurt me
- Laugh out loud

Tactics

I will _____ you.

- Beg
- Charm
- Inspire
- Pressure
- Reassure
- Scold
- Mock
- Warn
- Bully
- Tease

OBJECTIVES & TACTICS WORKSHEET 2

A: Can you believe that?

B: No.

A: What are we going to do?

B: We?

A: This is really big.

B: We can manage it.

A: Got any ideas?

B: Yes. But don't tell anyone.

Please answer the following questions.

Who is character A?

What does character A want from character B? (Objective)

What will character A do to achieve their objective? (Tactic)

Who is character B?

What does character B want from character A? (Objective)

What will character B do to achieve their objective? (Tactic)

"ANYTHING GOES" LYRICS

Times have changed
And we've often rewound the clock
Since the Puritans got a shock
When they landed on Plymouth Rock.

If today
Any shock they should try to stem,
'stead of landing on plymouth rock,
Plymouth rock would land on them.

In olden days a glimpse of stocking
Was looked on as something shocking
But now god knows,
Anything goes.

Good authors too who once knew better words
Now only use four letter words writing prose,
Anything goes.

When grandmama whose age is eighty
In nightclubs is getting matey with gigolos,
Anything goes.

When mothers pack and leave poor father
Because they decide they'd rather be tennis pros,
Anything goes.

If driving fast cars you like
If low bars you like
If old hymns you like
If bare limbs you like
If mae west you like
Or me undressed you'd like…
Why, nobody will oppose.

When ev'ry night, the set that's smart is in–
Truding in nudist parties in studios,
Anything goes.

The world has gone mad today and good's bad today,
And most guys today that women prize today
Are just silly gigalos
And though i'm not a great romancer
I know that i'm bound to answer when you propose
Anything goes.

If saying your prayers you like,
If green pears you like
If old chairs you like,
If back stairs you like,
If love affairs you like
With young bears you like,
Why nobody will oppose!

And though I'm not a great romancer
I know that you're bound to answer
When I propose,
Anything goes... Anything goes!

"ALL THROUGH THE NIGHT" LYRICS

All through the night I delight in your love.
All through the night you're so close to me.
All through the night from a height far above,
You and your love bring me ecstasy.
When dawn comes to waken me,
You're never there at all,
I know you've forsaken me
Till the shadows fall,
But then once again I can dream I've the right
To be close to you all through the night.

All through the night I delight in your love.
All through the night you're so close to me.

All through the night from a height far above,
You and your love bring me ecstasy.
When dawn comes to waken me,
You're never there at all,
I know you've forsaken me
Till the shadows fall,
And then once again I can dream I've the right

Staying close to you all through the night.

"I GET A KICK OUT OF YOU" LYRICS

My story is much too sad to be told,
But practically ev'rything leaves me totally cold
The only exception I know is the case
When I'm out on a quiet spree
Fighting vainly the old ennui
And I suddenly turn and see
Your fabulous face.

I get no kick from champagne.
Mere alcohol doesn't thrill me at all,
So tell me why should it be true
That I get a kick out of you?

*

I get a kick ev'rytime I see
You standing there before me.
I get a kick though it's clear to me
You obviously don't adore me.
I get no kick in a plane,
Flying too high with some guy in the sky
Is my idea of nothing to do,
Yet I get a kick out of you.

The third verse has been omitted from the above lyrics.

ANYTHING GOES DREAM CAST WORKSHEET

Directions: List three words that describe each character.

Reno Sweeney-

Billy Crocker-

Moonface Martin-

Erma-

Hope Harcourt-

Evelyn Oakleigh-

Directions: Based on your three word descriptions above, circle an actor that you think would be a good choice to play this role. You may look up the actors online if needed.

Reno Sweeney	**Hope Harcourt**	**Erma**
Kristen Wiig	Selena Gomez	Carly Rae Jepson
Rachel McAdams	Bella Thorne	Elizabeth Banks
Jennifer Lawrence	Keke Palmer	Vanessa Hudgens
Ana Gasteyer	Anna Kendrick	Rebel Wilson
Anne Hathaway	Demi Lovato	Julianne Hough
Helena Bonham Carter	Emma Watson	Shailene Woodley

Billy Crocker	**Evelyn Oakleigh**	**Moonface Martin**
Aaron Tveit	Benedict Cumberbatch	Adam Sandler
Zac Efron	Channing Tatum	Johnny Depp
Daniel Radcliffe	Chris Pratt	Ryan Reynolds
Carlos PenaVega	Robert Downey Jr.	James Franco
Eddie Redmayne	Austin Butler	Seth Rogen
Justin Timberlake	Josh Hutcherson	Jonah Hill

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THEATRE ETIQUETTE

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.