

GOODSPEED MUSICALS TEACHER'S INSTRUCTIONAL GUIDE

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



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MY ONE AND ONLY

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HOW TO USE THE GUIDES

THE TEACHER'S INSTRUCTIONAL GUIDE (TIG) is intended for use by teachers who will bring their school groups to attend performances at Goodspeed Musicals. The TIG provides background information, teaching ideas, and prompts to facilitate students' knowledge and appreciation of the show's themes and characters. The TIG activities are influenced by state and national standards associated with the arts, language arts, social studies, 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. It also includes fun facts, theatre terms, and activities.

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. (Click page numbers to jump to section.)

LEVEL/SUBJECT	LEARNING PHASE	LESSON TOPIC	TIG	STUDENT GUIDE
Middle School Language Arts	Before the Show	Language and Lyrics	Lesson: p. 18 Support Material: p. 25-26, 6-11	Student Material: p. 5, 15, 10-11
Middle School Language Arts	Understanding	Technology and Mass Culture	Lesson: p. 18 Support Material: p. 10-13	Student Material: 9-10
Middle School Language Arts	After the Show	Countercultures	Lesson: p. 19 Support Material: p. 15	Student Material: p. 12
Middle School Social Studies	Before the Show	Famous Firsts	Lesson: p. 20 Support Material: p. 16	Student Material: p. 8-9, 13
Middle School Social Studies	Understanding	<i>The Jazz Singer</i>	Lesson: p. 20 Support Material: p. 12-13	Student Material: p. 10
Middle School Social Studies	After the Show	The History of Flight	Lesson: p. 21 Support Material: p. 16-17	Student Material: p.13-14
High School English	Before the Show	Literary Connections: F. Scott Fitzgerald	Lesson: p. 22 Support Material: p. 9	Student Material: p. 8-12
High School English	Understanding	Language and Lyrics	Lesson: p. 22 Support Material: p. 25-26, 6-11	Student Material: p. 5, 15, 10-11
High School English	After the Show	Convroversial Issues	Lesson: p. 22 Support Material: p. 14	Student Material: p. 11
High School History	Before the Show	News in the 1920s	Lesson: p. 23 Support Material: SG	Student Material: p. 8-9
High School History	Understanding	The Prohibition Debate	Lesson: p. 23 Support Material: p. 14	Student Material: p. 11
High School History	After the Show	Countercultures	Lesson: p. 24 Support Material: p. 15	Student Material: p. 12

SHOW SYNOPSIS

Setting: May 1927, New York City

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

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

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

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

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

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

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



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

CHARACTER SUMMARY

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

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

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

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

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

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



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

THE GERSHWINS

Ira

The following three pages include information about George and Ira Gershwin, composer and lyricist of *My One and Only*. It can be used as supporting material for the "Language and Lyrics" lessons on pages 18 and 22.

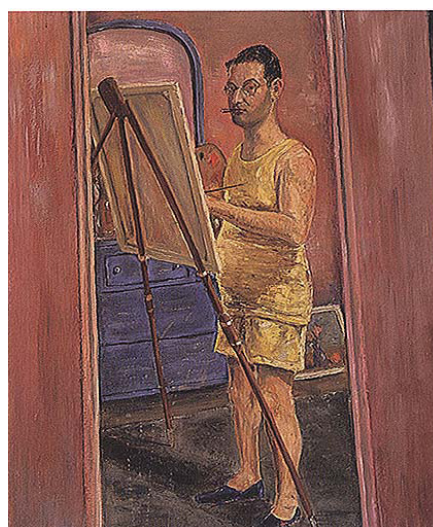
"A song without music is a lot like H₂ without the O." - Ira Gershwin



IRA GERSHWIN, lyricist for *My One and Only*, was born in New York City on December 6, 1896. Gershwin was an indifferent student who loved to read and became fascinated by popular music, particularly the song lyrics. At the age of sixteen, Ira enrolled in the College of the City of New York as an English major. He began contributing to school newspapers and magazines, but after demonstrating that he didn't have much talent as a writer, he eventually dropped out.

Academy Awards for his film songs "They Can't Take That Away From Me," "Long Ago (and Far Away)," and "The Man That Got Away." In 1966 Ira received a Doctor of Fine Arts degree from the University of Maryland, confirming that his work had set new standards for the American musical theatre.

On August 17, 1983, Ira Gershwin died peacefully at his home in Beverly Hills.



A self portrait, "My Body," by Ira Gershwin (1932)

Ira tried out a number of jobs including a business manager to a carnival, a clerk, and a theatre reviewer. While Ira was struggling to find a career path, his younger brother George was already developing a reputation in the music world. In 1918, George asked Ira to collaborate with him on a song. Not wanting to ride his brother's coat tails, Ira added lyrics to George's music under the pseudonym Arthur Francis – a combination of the names of his youngest brother Arthur and sister Frances. Their first song, "The real American Folk Song (Is a Rag)" appeared in the musical comedy *Ladies First*. In 1921, under his pen name, Ira supplied the lyrics for his first Broadway show, *Two Little Girls in Blue*. After writing songs for three more years with a variety of composers, Ira began the successful and lifelong collaboration with George and dropped his pseudonym.

Sources:

"Ira" <<http://www.gershwin.com/v1/launch.html>>

"Ira Gershwin Biography"

<<http://www.gershwinfan.com/ira.html>>

The Gershwin brothers wrote the music for a number of Broadway and Hollywood musicals, and despite George's death in 1937, Ira continued on as a successful lyricist.



He collaborated with such composers as Vernon Duke (*The Ziegfeld Follies* of 1936), Kurt Weill (*Lady in the Dark*, 1941), Jerome Kern (*Cover Girl*, 1944), Arthur Schwartz (*Park Avenue*, 1946), Harry Warren (*The Barkleys of Broadway*, 1949), Burton Lane (*Give a Girl a Break*, 1953), and Harold Arlen (*A Star is Born*, 1954).

Ira was the first songwriter awarded the Pulitzer Prize for drama with collaborators George S. Kaufman and Morrie Ryskind for their 1932 musical, *Of Thee I Sing*. He was nominated for three

"Of Thee I Sing (Baby)" lyrics by Ira Gershwin

From the Island of Manhattan to the Coast of Gold,
From the North to South, from East to West,
You are the love I love the best.
You're the dream girl of the sweetest story ever told;
A dream I've sought both night and day
For years through all the U.S.A.
The star I've hitched my wagon to
Is very obviously you.

Of thee I sing, baby -
Summer, autumn, winter, spring, baby.
You're my silver lining,
You're my sky of blue;
There's a lovelight shining
Just because of you.

Of thee I sing, baby -
You have got that certain thing, baby!
Shining star and inspiration,
Worthy of a mighty nation -
Of thee I sing!

THE GERSHWINS

George

"When I realized beyond any possibility of error, or need of recantation, that the voice of America, the expression of soul, is jazz, a determination to do the best possible in that idiom filled me." – George Gershwin, "Jazz is the Voice of the American Soul." *Theatre Magazine* 45/3 (March 1927): 14, 52B.



GEORGE GERSHWIN, composer of *My One and Only*, was born in Brooklyn, New York on September 26, 1889. He began his musical training at the age of thirteen and at fifteen he left high school to work as a Tin Pan Alley song plugger. Within three years he had published his first song, "When You Want 'Em, You Can't Get 'Em, When You've Got 'Em You Don't Want 'Em," but it created little interest. It wasn't until he composed "Swanee"

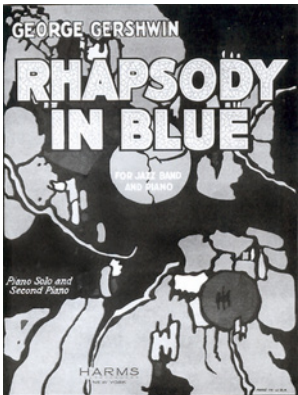
that George gained real fame. The song was popularized by Al Jolson in 1919 in the musical comedy *Sinbad*. (http://www.youtube.com/watch?v=VB5_FScm41Q)

In 1924, George teamed up with his brother Ira and the Gershwins became the dominant Broadway songwriters of the day, creating brisk, infectious rhythmic numbers and poignant ballads. While he was writing the music for numerous musicals and films, George had ambitions to compose serious music and he got his chance when, in late 1923, the bandleader Paul Whiteman asked George Gershwin to write a jazz piece for his band.

George sketched out some possible themes, but didn't go any further with the project. To his surprise, on January 4, 1924, *The New York Tribune* announced that George Gershwin was at work on a "jazz concerto" that would be premiered by the Whiteman Band on February 12 in a concert called *An Experiment in Modern Music*. Although Gershwin was busy with Broadway commitments, he rose to the occasion. George composed a breakthrough piece called *Rhapsody in Blue* in only five weeks. He drew inspiration while riding the train to Boston, as he told biographer Isaac Goldberg in 1931:

"It was on the train, with its steely rhythms, its rattle-ty bang, that is so often so stimulating to a composer – I frequently hear music in the very heart of the noise... And there I suddenly heard, and even saw on paper – the complete construction

of the *Rhapsody*, from beginning to end. No new themes came to me, but I worked on the thematic material already in my mind and tried to conceive the composition as a whole. I heard it as a sort of musical kaleidoscope of America, of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance."



Rhapsody in Blue premiered to a roomful of influential composers including John Phillip Sousa and Sergei Rachmaninoff, with George Gershwin himself playing the piano. Later termed "symphonic jazz," *Rhapsody* brought jazz, a primarily "black music," out of the night clubs and into an orchestral setting and also brought orchestral music to people who would not normally be welcome in a concert hall. As stated by Whitman in a pre-concert lecture, the piece would "at least provide a stepping stone which will make it very simple for the masses to understand, and therefore, enjoy symphony and opera." Although the piece received mixed reviews from critics and despite some initial resistance, *Rhapsody in Blue* became a hit and is still widely performed and greatly respected today.

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

The years to follow brought much success to Gershwin. In both the popular and serious music worlds he was the most famous composer alive, although he only composed four concert pieces. Perhaps he would have written more, but George Gershwin's death came tragically early in his life. On July 11, 1937, after an operation which could not remove all of a fast growing malignant brain tumor, George Gershwin died at only 38 years old. His death shocked his fellow composers and an entire generation as the nation mourned their great loss.



A self portrait by George Gershwin

Sources:
Tick, Judith. *Music in the USA*. 2008, Oxford University Press.

"George." < <http://www.gershwin.com/v1/launch.html> >

"Rhapsody in Blue."
<<http://www.fanfaire.com/gershwin/rhapsody.html>>

THE GERSHWINS

George & Ira in Collaboration



GEORGE AND IRA GERSHWIN had phenomenal careers as individuals, but when working together, the brothers formed a collaboration that is unmatched. They will forever be remembered as the songwriting team whose voice was synonymous with the sounds and style of the Jazz Age.

By the time of their 1924 Broadway hit, *Lady, Be Good!* starring Fred and Adele Astaire, George had worked on a series of revues called *The George White Scandals*, and Ira had enjoyed several successful collaborations. But from that year until George's premature death in 1937, the brothers wrote almost exclusively together. They composed over two dozen scores for Broadway and Hollywood and while they are best remembered today for their numerous individual song hits, their greatest achievement is the elevation of musical comedy to an American art form.

With *Lady, Be Good!* (1924), *Tell Me More* (1925), *Tip-Toes* (1925), *Oh, Kay!* (1926), *Funny Face* (1927), *Treasure Girl* (1928), and *Girl Crazy* (1930), the Gershwin brothers



achieved a high level of songwriting craftsmanship that powerfully influenced the future of the musical stage. Their trilogy of political satires (*Strike Up the Band*, *Of Thee I Sing*, and *Let 'Em Eat Cake*) helped raise popular musical theatre to a new level of sophistication. Gershwin scores were smart, exuberant, and offered vehicles for some of the best remembered performances by stars such as Gertrude Lawrence, Fred and Adele Astaire, and even the debut of Ethel Merman.

PORGY AND BESS

In 1924, Edwin Du Bose Heyward wrote his first book, *Porgy*. Heyward got the idea for the story from a newspaper article about a maimed black man who committed murder at the height of passion. In 1926, George Gershwin read *Porgy* and immediately wrote to Heyward expressing that he wished to compose an opera based on his book. Nine years later, Heyward and the Gershwins began collaborating on *Porgy and Bess*, an opera that dealt with African American life in Charleston, South Carolina during the 1920s.

In the summer of 1935, George Gershwin worked on the opera in Charleston, drawing inspiration from the James Island Gullah community, which he felt had preserved

some African musical traditions. George's research added authenticity to the work as the music reflects his jazz roots, but also draws upon southern black traditions including the blues, work songs, and spirituals. He masterfully blended all of these with traditional arias and recitatives of the opera genre.

Although the music aimed to reflect the southern black community, the opera's depiction of African Americans attracted controversy – many of its critics voicing concerns that the characters played into a stereotype that African Americans lived in poverty, took drugs and were quick to fight. Over time, however, *Porgy and Bess* gained acceptance from the opera community and some of the African American Community.



Ira Gershwin stipulated that only blacks be allowed to play the lead roles when the opera was performed in the U.S., thus launching the careers of several prominent black opera singers.

THE GERSHWINS' LEGACY

Today, the Gershwin catalog has been enthusiastically revived by a younger generation. Their songs have become integral standards in the American songbook, and many have even been reinterpreted in "new" Gershwin musicals including *My One and Only* (1983) and *Crazy for You* (1992). In 1985, Congress awarded George and Ira Gershwin the Congressional Gold Medal – only the third time that songwriters had been so honored in the United States.



Caricature of Ira and George Gershwin by Al Hirschfeld

Sources:

Kimball, Robert. *The Complete Lyrics of Ira Gershwin*. 1998, Da Capo Press.

Kimball, Robert and Alfred Simon. *The Gershwins*. 1973, Bonanza Books.

"Two Brothers Make History." < <http://www.gershwin.com> >

THE ROARING TWENTIES

The popular image of the 1920s is that it was a decade of prosperity and riotous living, bootleggers and gangsters, flappers and jazz. While this image glamorizes the Roaring 20s, it also provides insight into the decade's underlying force – social change. The most obvious signs of change were in the rise of a consumer-oriented economy and in the growth of mass entertainment. Gender roles, hair styles, and dress all changed profoundly during the 1920s, demonstrating the liberation of Americans from their Victorian past.

THE GREAT MIGRATION

Cities in the 1920s were profoundly impacted by World War I. European immigration had come to a near standstill during the fighting and new immigration restrictions left cities with insufficient immigrants to man factories. Seeking the opportunity for a better life, Southern blacks migrated to urban areas and traded in their jobs as sharecroppers for jobs as factory workers. Widespread prosperity ensued as cities outmatched small towns and rural areas in overall population throughout the decade.

MASS PRODUCTION

Mass-produced technology products were within the reach of most Americans during the twenties. Many homes were outfitted with refrigerators, washing machines, vacuum cleaners and other electrical appliances. As a result, electricity production soared throughout the 1920s as more of the United States switched from coal to electric power. Assembly lines produced Henry Ford's automobiles at steep prices, but those that could afford one enjoyed freedom as they traveled the thousands of miles of new, paved roads.

THE NOBLE EXPERIMENT

The 18th Amendment took effect in 1920, attempting to solve post-war social problems by prohibiting alcohol production and sale, but the new law was difficult to enforce. Gangsters, bootleggers, and moonshiners ran rampant as corrupt officers turned a blind eye to crime and allowed illegal liquor to flow freely in speakeasies across the country. Prohibition was repealed in 1933 after the "Noble Experiment" did not achieve the results intended.

A NEW WOMAN

In the 1920s, a new woman was born. She smoked, drank, danced, wore makeup, and voted. She was a symbol of young women's freedom and independence – a flapper. A flapper was lively and full of energy. She dared to shorten her skirt and bob her hair and for the first time, women presented themselves as sexual beings.



THE 1920s

Music

The following two pages include information about music of the 1920s. It can be used as supporting material for the "Language and Lyrics" lessons on pages 18 and 22 and the "Technology and Mass Culture" lesson on page 18.

In the 1920s, people couldn't purchase their music from iTunes or listen to mp3's through headphones. Popular music, for the most part, was consumed in the form of sheet music. For entertainment, families would gather around the piano to play and sing the newest song by the Gershwins or Irving Berlin.

TIN PAN ALLEY

After the Civil War, over 25,000 new pianos a year were sold in America and by 1887, over 500,000 youths were studying piano. As a result, the demand for sheet music grew rapidly and so more and more publishers began to enter the market. Because New York was becoming an important hub for the performing arts, the city emerged as the center of popular music publishing, as much of the talent was already there.

Publishers such as Harms, Inc., M. Witmark & Sons, and Remick Music Co. hired song composers, giving the publisher exclusive rights to popular composers' works. Once a song was written, it was tested with performers and listeners to determine whether or not it would be published. After a song was published, people called song pluggers would play the latest sheet music releases to persuade performers to use the new songs in their acts, giving the music public exposure.

By the end of the 1800s, a number of the most important music publishers had offices on 28th Street between 6th Avenue and Broadway. This area in New York City became known as Tin Pan Alley. Tin Pan Alley got its name from a newspaper writer named Monroe Rosenfeld who coined the term while staying in New York. "Tin Pan" symbolizes the cacophony of sound coming from all the pianos being played in publishers' offices. Rosenfeld said it sounded as though hundreds of people were pounding on tin pans.

Tin Pan Alley reached its peak in the 1890s when vaudeville was in its prime. Performers would often visit various publishing firms to find new songs for their acts. Second and third-rate performers often paid for rights to use a new song while famous stars were given free copies of a publisher's new numbers, giving the song a valuable advertisement.

During the 1920s, Broadway musical theatre began replacing vaudeville as Tin Pan Alley's prime showcase for new songs. As many as fifty new musicals with star-studded casts could premier in one season. Because so many shows were being produced, Tin Pan Alley had an instant market in which to advertise its songs. A song that was received well on Broadway was sure to be recorded for radio, meaning it would also sell thousands of copies of sheet-music to the public.

Season after season, Broadway was enriched with the latest Tin Pan Alley tunes by such famous composers as Irving Berlin, Jerome Kern, and the Gershwins, but because the hub of the theatre world was concentrated on Broadway between 40th and 50th streets, the publishers began to move. Tin Pan Alley was becoming decentralized for the first time in more than fifty years.

While the 1920s was a landmark decade for musical theatre, it also brought the onset of commercial radio. By 1921 commercial radio stations were popping up all over the country, their programs broadcast to millions of homes each night. In their homes, people could listen to a variety of popular music with the flip of a dial. They no longer needed to purchase sheet music and gather around the piano to hear their favorite song. The American public liked to hear hit songs by popular performers over and over again and the only way to satisfy this need was through recordings.

The death of Tin Pan Alley came after the Great Depression in 1930. Sheet music sales had sunk to about 75% below where it was a few decades earlier. Most hit songs now sold fewer than 100,000 copies, and with sales this low, publishers could no longer sustain their businesses. Many firms merged with movie studios and the film industry now became the driving force behind the music industry.



Tin Pan Alley publishing firms

THE 1920s

Music

NEW TECHNOLOGY

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



A family gathered around the radio.

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

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

THE JAZZ AGE

F. Scott Fitzgerald dubbed the 1920s the "Jazz Age," and it truly was a golden age for jazz. A new, made-in-America, genre of music emerged in New Orleans around 1900. The music, jazz, fused the spirituals of southern blacks with other traditions such as ragtime into a rhythmic, improvisational sound. By 1920, jazz had moved north with the migration of blacks into cities, particularly Chicago, New York, St. Louis and Kansas City.

Jazz clubs flourished during the twenties, but because jazz grew out of African American culture, racism played a strong role in critical opposition to the music. Black musicians like Duke Ellington, King Oliver, and Louis Armstrong weren't allowed to play in most establishments so they were forced into brothels, speakeasies and other venues of ill repute. Because of the negative connotations associated with these venues (prostitution, alcohol, drug addiction, gambling, and organized crime), jazz was considered immoral and viewed as a symptom of cultural decline.

Jazz appealed to a primarily black audience, but in the 1920s, it gained a wider following when white musicians began to imitate and adapt it. White musician Paul Whiteman, nicknamed "King of Jazz," became the decade's most popular bandleader. Whiteman assembled a large band that avoided improvisation and used semi-classical devices to produce a symphonic sound. George Gershwin introduced the new genre of symphonic jazz with the premier of his *Rhapsody in Blue*.



Sources:

Ewen, David. *The Life and Death of Tin Pan Alley*. H. Wolff, 1964.

Mintz, S. "The Formation of Modern American Mass Culture" <http://www.digitalhistory.uh.edu/database/article_display.cfm?HHID=455>

Reublin, Rick. "The Story of Tin Pan Alley" <<http://parlorsongs.com/insearch/tinpanalley/tinpanalley.php>>

THE 1920s

Film

The following two pages include information about film in the 1920s. It can be used as supporting material for the "Technology and Mass Culture" lesson on page 18 and "The Jazz Singer" lesson on page 20.

"Wait a minute! Wait a minute! You ain't heard nothin' yet!" – Al Jolson, THE JAZZ SINGER (1927)

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

THE HOLLYWOOD ASSEMBLY LINE

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

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



Film production was primarily dominated by five major studios: Warner Brothers Pictures, Paramount, RKO Pictures, Metro-Goldwyn-Mayer (MGM), and Fox Film Corporation/Foundation; and three minor studios: Universal, United Artists, and Columbia. Other studios or independents also existed in an area of

Hollywood dubbed "Poverty Row." Poverty row housed such companies as Disney Studios, Monogram Picture Corporation, Selznick International Pictures, Samuel Goldwyn Pictures, 20th Century Pictures, and Republic Pictures. These studios usually specialized in horror films, westerns, science-fiction, or thrillers.

MOVIE PALACES

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

Sid Grauman built a number of movie palaces in the Los Angeles area during this time period. Grauman was dubbed as "Hollywood's Master Showman" and established the tradition of having Hollywood stars place their prints in cement in front of the Grauman's Chinese



A crowd gathered to see the first movie with sound

Theatre to create an instant tourist attraction and has continued as one ever since. Legend has it that during the theatre's construction, silent screen actress Norma Talmadge accidentally stepped into wet cement and inspired the tradition.

SILENT STARS

Two of the biggest silent movie stars of the era were Douglas Fairbanks and Mary Pickford. Pickford had been a child star and as an adult she had become one of the most influential figures in Hollywood. In 1916, she was the first star to become a millionaire.



Pickford and Fairbanks

Pickford was married to another star, Douglas Fairbanks. In 1920, as a wedding gift, the two received a twenty-two room palatial mansion in the agricultural area of Beverly Hills, marking the start of stars owning lavish homes in the suburbs of West Hollywood and the making of Hollywood royalty.

Other top box office stars included Harold Lloyd, Gloria Swanson, Norma Talmadge, Rudolph Valentino, Norma Shearer, John Barrymore, Greta Garbo, and Charlie Chaplin.

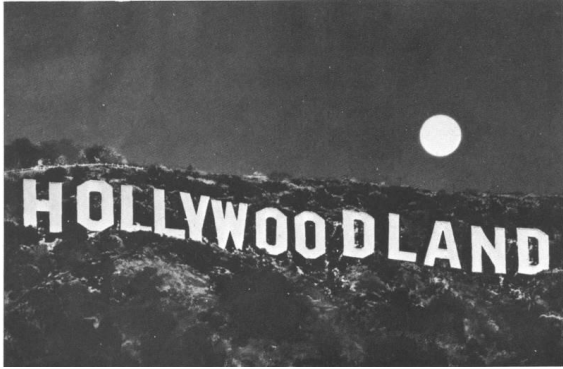
For an example of silent film, view a clip from Charlie Chaplin's 1921 film, *The Kid*:
<http://www.youtube.com/watch?v=Xh3z89u1NtY>

THE 1920s

Film

HOLLYWOODLAND

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

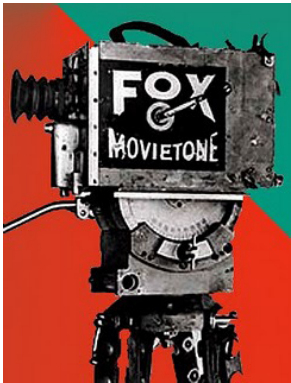


The original Hollywoodland sign

THE BIRTH OF THE TALKIES

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

In 1925-1926, America technologically revolutionized the entire film industry with the formation of the Vitaphone Company – a subsidiary created by Warner Bros. and Western Electric. Warner Bros. launched sound and talking pictures by developing a revolutionary synchronized sound system called Vitaphone. Although the development of talking pictures was off to a start, Vitaphone had inherent synchronization problems allowing them only to use the system for recorded music and sound-effects.



A Fox Movietone Projector

THE JAZZ SINGER

In April 1927, Warner Bros. built the first studio to produce a feature film with sound. The sound feature they released on October 6, 1927 revolutionalized motion pictures forever. *The Jazz Singer* was the first feature-length Hollywood talkie film in which spoken dialogue was used as part of the dramatic action. The film, starring Al Jolson, was the most expensive in the studio's history with a budget of about

\$500,000. Although it was considered a talkie, the film had only about 350 "spontaneously spoken" words as well as six songs. View Jolson performing "Blue Skies" in *The Jazz Singer* here: <http://www.youtube.com/watch?v=Djd1XfwDAQs>

The other major film studios realized that the sound revolution would bring along expensive and challenging ramifications, but that talkie films would be the wave of the future. Film studios were confronted with many problems related to sound, including restricted markets for English-language talkies, the lack of good voices and stage experience among many Hollywood actors and actresses, and new difficulties with cameras and microphones. For a period of time, the quality of films suffered, but eventually the studios adapted to the changes and accepted sound as a mainstay for the industry.



Movie poster for THE JAZZ SINGER

For a comical look at the problems sound created during film production, watch this clip from *Singin' in the Rain*: <http://www.youtube.com/watch?v=m6jsXQm5lrM&feature=related>

Sources:

Dirks, Tim. "The Jazz Singer"

<<http://www.filmsite.org/jazz.html>>

Dirks, Tim. "The 1920s: Pre-Talkies and the Silent Era"

<<http://www.filmsite.org/20sintro2.html>>

PROHIBITION

The following page includes information about the Prohibition. It can be used as supporting material for the "Controversial Issues" lesson on page 22 and "The Prohibition Debate" lesson on page 23.

THE TEMPERANCE MOVEMENT

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

The Temperance Movement blamed alcohol for many of society's evils such as crime and murder. Members of the Temperance Movement urged that Prohibition would stop husbands from spending all the family income on alcohol and prevent accidents in the workplace caused by workers who drank during lunch.

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

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



Men disposing of liquor during prohibition

CRIME & GANGSTERS

Enforcing Prohibition law proved to be almost impossible. Prohibition quickly produced bootleggers, speakeasies, moonshine, bathtub gin, and rumrunners who smuggled supplies of alcohol across state lines. In 1927, there were estimated to be 30,000 illegal speakeasies – twice the number of legal bars before Prohibition.

As people took notice of the high level of demand for alcohol within society, a new breed of gangster arose to illegally fulfill the wants of the average citizen who didn't stock up on alcohol in advance or have a prescription. Gangsters, such as Al Capone, hired men to smuggle rum from the Caribbean or hijack whiskey from Canada and

bring it into the US. Others would buy large quantities of liquor made by bootleggers or in homemade stills. The gangsters would then open up secret bars, or speakeasies, for people to drink and socialize. A profitable and often violent black market for alcohol flourished. Homicides increased in many cities as a result of gang wars and an increase in open drunkenness. Powerful gangs corrupted law enforcement agencies making their crimes incredibly difficult to stop.

To make matters worse, popular culture glamorized bootleggers like Chicago's Al Capone. He and other gangsters became the model for characters in such films as *Little Caesar* and *Scarface*. In rural areas, moonshiners became folk heroes.



Al Capone's mug shot

REPEAL

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

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

Visit this link to watch a newsreel clip about the repeal: <http://www.youtube.com/watch?v=PUeMD057wcU>

THE IMPACT OF PROHIBITION

Even today, the debate still rages about the impact of Prohibition. Critics argue that the amendment failed to eliminate drinking, made drinking more popular among the young, spawned organized crime and disrespect for the law, encouraged solitary drinking, and led beer drinkers to hard liquor and cocktails. They argue that it is counterproductive to try to legislate morality.

On the other side of the debate, opponents argue that alcohol consumption declined dramatically during Prohibition. Deaths from liver disease in men fell about 30% from 1911 to 1929.

Source:

Mintz, S. "Prohibition" <http://www.digitalhistory.uh.edu/database/article_display.cfm?HHID=441>

"Prohibition" <<http://history1900s.about.com/od/1920s/p/prohibition.htm>>

FLAPPERS

The following page includes information about the flapper counterculture. It can be used as supporting material for the "Counter cultures" lessons on pages 19 and 24.



John Held Jr.'s illustration of a flapper

Women's suffrage brought about more than just the right to vote in 1920. Women felt liberated and growing numbers went to college and entered the workplace. Nonconformist conduct and clothing started appearing at a rapid rate and gender roles were in a state of flux. For the first time, women presented themselves as sexual beings and that sexual liberation entered the middle class mainstream with the flappers.

The flappers defined a social and sexual behavior and style for the Roaring Twenties. After the destruction of World War I, young people were disillusioned. They reacted with cynicism to the traditional Victorian values of their elders and viewed the standards of propriety and morality as hypocritical. The flappers broke free from the restraints of the past and moved in the opposite direction.

THE FLAPPER IMAGE

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

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

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

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

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

THE FLAPPER ATTITUDE

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

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

THE END OF FLAPPERHOOD

Though many were shocked by the flappers' provocative attire and behavior, a less extreme version of the flapper became respectable among the old and the young. Some women cut off their hair and stopped wearing their corsets without going to the extremes of the lifestyle.

At the end of the 1920s, the stock market crashed and the Great Depression caused frivolity and recklessness to come to an end. Many of the changes brought about by the flappers still remained, though. They created what many consider the modern woman.

WHAT'S IN A NAME?

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

Author F. Scott Fitzgerald and artist John Held Jr. brought the term in the U.S., helping to create the image and style of the flapper. Fitzgerald described the ideal flapper as "lovely, expensive, and about nineteen." Many others have tried to define flappers. In William and Mary Morris' *Dictionary of Word and Phrase Origins*, they state, "In America, a flapper has always been giddy, attractive and slightly unconventional young thing who, was a somewhat foolish girl, full of wild surmises and inclined to revolt against the precepts and admonitions of her elders."

Sources:

Rosenberb, Jennifer. "Flappers in the Roaring Twenties." <http://history1900s.about.com/od/1920s/a/flappers.htm>

"Flappers." <http://www.vintageperiods.com/flappers.php>

CHARLES LINDBERGH

The following page includes information about Charles Lindbergh and his trans-Atlantic flight. It can be used as supporting material for the "Famous Firsts" lesson on page 20 and "The History of Flight" lesson on page 21.

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



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

BORN TO FLY

Charles Augustus Lindbergh was born on February 4, 1902 in Detroit, Michigan. In childhood, Lindbergh proved to have exceptional mechanical ability. When

he was 18, he entered the University of Wisconsin to study engineering, however, Lindbergh was more interested in the new and exciting field of aviation than he was in school. After two years, he left school to become a barnstormer, a pilot who performed daredevil stunts at fairs.

In 1924, Lindbergh enlisted in the U.S. Army in order to receive training as an Army Air Service Reserve pilot. A year later he graduated from the Army's flight-training school as the best pilot in his class. His success afforded Lindbergh the opportunity to work for the Robertson Aircraft Corporation of St. Louis flying mail between St. Louis and Chicago.

AND THE RACE IS ON!

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

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

HERO OF THE SKIES

On May 20, 1927, Lindbergh took off in the Spirit of St. Louis from Roosevelt Field near New York City at 7:52 am. He landed at Le Bourget Field near Paris on May 21 at 10:21 pm, Paris time. Lindbergh had flown more than 3,600 miles in 33.5 hours and thousands of cheering people had

gathered to meet the first man to fly solo, non-stop, across the Atlantic Ocean.

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



Charles Lindbergh and the Spirit of St. Louis

In later years, Lindbergh invented an artificial heart, received a German medal of honor, flew a number of combat missions for the U.S. Army and Navy, and developed cruise control techniques that increased the capabilities of American fighter planes.

Lindbergh died of cancer on August 26, 1974 in his home on the Hawaiian island of Maui.

Source:

"Charles Lindbergh Biography"

<<http://www.charleslinbergh.com/history/index.asp>>

BARNSTORMERS

The following page includes general information about barnstormers. It can be used as supporting material for "The History of Flight" lesson on page 21.

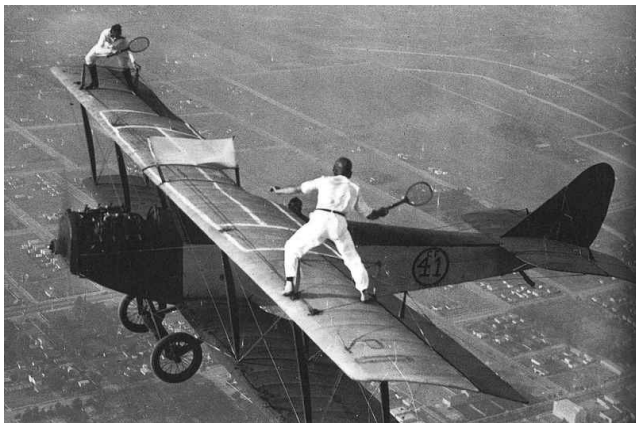
Barnstormers were the most exciting daredevils of their day. Also known as stunt pilots or aerialists, barnstormers performed every imaginable dangerous feat you could do with an airplane. During the 1920s, barnstorming became one of the most popular forms of entertainment and provided pilots and stunt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

DEVELOPMENT OF BARNSTORMING

Before barnstorming became an official phenomenon in the 1920s, some aviators such as the Wright brothers and Glenn Curtiss had flying exhibition teams. Barnstorming began to grow in North America after the war when World War I aviators wanted to make flying their profession. Also contributing to the growth was the multitude of Jenny planes manufactured during the war. These planes were used to train military aviators and almost every U.S. airman had learned to fly using a Jenny. During the post-war period, the federal government priced its surplus planes for as little as \$200 allowing many servicemen to purchase their own planes.

BARNSTORMING SHOWS

Most barnstorming shows followed a typical pattern. A pilot or team of pilots would fly over a small rural town to attract the attention of the local inhabitants. The pilot or team of aviators would then land at a local farm (earning it the name "barnstorming") and negotiate with the farmer for the use of one of his fields as a temporary runway from which to stage an air show and offer plane rides to customers. After they reached an agreement, the pilot would fly back over the town, or "buzz" the village, and drop handbills offering airplane rides for a fee and advertising the daring feats that would be displayed. Crowds would then follow the airplane to the field and purchase tickets for rides. For many rural towns, the appearance of a barnstormer or an aerial troop in the sky was just like a holiday – almost everything in the town would shut down instantly so that people could watch the show.



Aerialists playing tennis on the wings of a plane

STUNTS

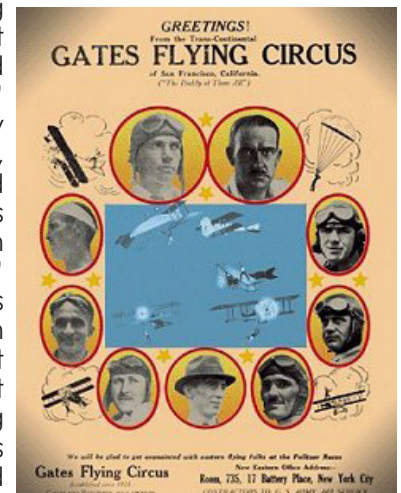
Barnstormers performed a wide array of stunts. Many handled all their own tricks, but others became specialists –

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

FLYING CIRCUSES

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

The Ivan Gates Flying Circus was perhaps the most traveled of all the major barnstorming acts. It toured almost every state and traveled internationally. Gates' circus was famous not only for the stunts displayed, but also for having started the one-dollar-joy ride. This ride was so popular that in a single day, one of Gates' pilots took 980 passengers up into the sky. Historian Don Dwiggins noted that during the barnstorming era, "the Gates Flying Circus turned out more famed pilots that the Army and Navy put together."



Flyer for the Gates Flying Circus

THE BARNSTORMER'S DEMISE

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

Source:

Onkst, David H. "Barnstormers"

<<http://www.1920-30.com/aviation/>>

LESSONS

Middle School Language Arts

BEFORE THE SHOW: Language and Lyrics

Ira and George Gershwin were one of the most successful songwriting teams in America. Starting their career in Tin Pan Alley, their music has been sung on Broadway and by many of the most recognizable crooners and jazz singers such as Frank Sinatra, Dean Martin, and Ella Fitzgerald. The Gershwins' music is still being recorded and sung today.

Before attending the show, explore the music of *My One and Only* as a class. Read through the lyrics, (found on [pages 25-26 of the TIG](#)) dissecting the language and identifying the differences between today's speech and that of the 1920s. You may also want to give your students a brief introduction to the Gershwins and music of the 1920s using [pages 6-8 and 10-11 of the TIG](#) as a reference.

- ➡ What words are different?
- ➡ How is the phrasing different?
- ➡ Do the lyrics still hold the same meaning today?
- ➡ How is subject matter of modern songs different or the same as Gershwin songs?

UNDERSTANDING THROUGH EXPLORATION: Technology and Mass Culture

During the 1920s, new technologies such as radio, talking movies, and phonographs changed the way people received their entertainment. These innovations also created a mass culture that imposed similar tastes and lifestyles upon people that were once divided by distance. As a class, discuss the rise of technology and mass media in the 1920s and its effects on society and culture. Use [pages 10-13 of the TIG](#) as a reference.

After the discussion, students should write a short essay exploring the effects of today's technology as compared to the mass culture boom of the 1920s. Students may want to focus on one particular technological trend such as ipods, Facebook, texting, email, etc. The essay should address the following topics:

- ➡ How does your chosen technology impact daily life?
- ➡ What was life like before the rise of that technology?
- ➡ How does this technology affect society as a whole?
- ➡ What are the pros and cons of this technology?
- ➡ Are we better with it or better off without the technology? Why?
- ➡ What are the similarities and differences between the effects of the technological advances of the 1920s and those of today?

Once the essays are written, you may want to discuss individual responses as a class in order to draw comparisons between the 1920s and today.

LESSONS

Middle School Language Arts

AFTER THE SHOW: Countercultures

A counterculture is defined as a culture, especially of young people, with values or lifestyles in opposition to those of the established culture. Using this definition as a framework, discuss flappers in 1920s society. You may want to refer to [page 15 in the TIG](#).

- ➔ What started the flapper movement?
- ➔ What defined someone as a flapper?
- ➔ How did flappers change gender roles and perceptions?
- ➔ How did flappers permeate mainstream society?
- ➔ What elements of flapperhood have shaped today's society?

After discussing the flapper counterculture, have your students choose a different counterculture to explore. After they have chosen a counterculture, students should create a poster and write a short research paper addressing the following questions:

- ➔ When and why did your counterculture begin?
- ➔ What defines someone in your counterculture (clothing style, music preference, slang, art, literature, politics, beliefs, etc.)?
- ➔ Does the counterculture or its ideologies still exist today? In what form?

SUGGESTED TOPICS FOR RESEARCH

- Bohemianism
- Romanticism
- Beat Generation
- Hippies
- Punks
- Goths
- Hipsters
- Swing Kids (1930s Germany)

LESSONS

Middle School Social Studies

BEFORE THE SHOW: Famous Firsts

The 1920s was a decade filled with important innovations and headline-grabbing firsts that would shape the future of America and the world. Charles Lindbergh was first to fly solo non-stop across the Atlantic Ocean, Gertrude Ederle became the first female to swim the English Channel, the first Miss America pageant took place in Atlantic City, talking movies were invented, and the list goes on and on.

Give your students a brief overview of the important events that made the 1920s stand out in history. The timeline on [pages 8-9 of the Student Guide](#) might be helpful. Each student should then choose one of these landmark events to research further. Use the information about Charles Lindbergh on [page 16 of the TIG](#) as an in-depth example. They should prepare a short presentation, including a visual aid such as a poster or Powerpoint by which to share their findings with the rest of the class.

SUGGESTED TOPICS FOR RESEARCH

- Charles Lindbergh (First solo non-stop flight across Atlantic)
- Gertrude Ederle (First female Channel swimmer)
- *The Jazz Singer* (First talking movie)
- Babe Ruth's Home-Run Record
- First Introduction of Mickey and Minnie Mouse
- First Commercial Radio Broadcast
- Philo Taylor Farnsworth (Inventor of television)
- First Miss America Pageant
- Formation of the FBI

UNDERSTANDING THROUGH EXPLORATION: *The Jazz Singer*

On October 6, 1927, Warner Bros. revolutionized motion pictures forever with the release of *The Jazz Singer*. *The Jazz Singer* was the first feature-length talkie film in which spoken dialogue was used as part of the dramatic action. The story begins with young Jakie Rabinowitz defying the traditions of his devout Jewish family by singing popular tunes in a beer hall. Punished by his father, a cantor, Jakie runs away from home. Some years later, now calling himself Jack Robin, he has become a talented jazz singer. He attempts to build a career as an entertainer, but his professional ambitions ultimately come into conflict with the demands of his home and heritage.

Before watching the film, discuss with your students the history of film as outlined on [pages 12-13 of the TIG and page 10 of the Student Guide](#). You may also want to discuss the history of black face in entertainment and immigration during the 1920s, particularly Jewish immigrants. Next, watch the film as a class, having students notate their observations on these questions:

- ➔ What are the differences and similarities between how this film looks and sounds as compared to the movies of today?
- ➔ Why do you think this movie revolutionized the film industry?
- ➔ What is Jakie's life like with his devout Jewish family?
- ➔ What do you suppose the struggles were for immigrants in the 1920s?
- ➔ Do you believe immigrants of today have the same struggles? Why or why not?

LESSONS

Middle School Social Studies

AFTER THE SHOW: The History of Flight

The race to be the first man to fly solo, non-stop across the Atlantic Ocean plays a big part in *My One and Only*. It was also an event that shaped the 1920s and acted as a major point of interest for many U.S. citizens. Have your students read [pages 13-14 of the Student Guide](#) ([pages 16-17 of the TIG](#)) so they will have a basic understanding of the history of flight during the 1920s.

Students should then form groups of two and choose a topic concerning the history of flight in order to gain a more in-depth understanding of its development. Each group should prepare a short presentation, including a visual aid, to teach their topic to the rest of the class.

SUGGESTED TOPICS FOR RESEARCH

- Early History of Flight (kites, hot air balloons, gliders)
- First Human Flight, 1738 (Jean-Francois Pilatre de Rozier and Francois Laurent d'Arlandes)
- Ballooning and Airships
- Flight in the 1880s (controlled aircrafts)
- Flight in the 1890s (Powered aircrafts)
- Blimps
- Samuel Pierpont Langley
- The Wright Brothers
- Alberto Santos-Dumont
- Barnstormers/Flying Circuses
- Charles Lindbergh
- Jet Planes

LESSONS

High School English

BEFORE THE SHOW: Literary Connections – F. Scott Fitzgerald

F. Scott Fitzgerald's writing epitomized the 1920s. His novels, short stories, and essays provide an illustrative and informative look into the Jazz Age. After giving students a brief background on the 1920s (found on [page 9 of the TIG](#)), have your students read one of Fitzgerald's short stories from the "My Last Flappers" section of *Tales of the Jazz Age*. (<http://www.gutenberg.org/ebooks/6695>) After reading, students should prepare an essay discussing the short story in terms of the following quote from Fitzgerald's 1931 essay, "Echoes of the Jazz Age": **"It was an age of miracles, it was an age of art, it was an age of excess, and it was an age of satire."** How do the elements of the story support the quote?

Follow Up: After attending a performance of *My One and Only*, students should write another essay, this time using elements of the musical to support Fitzgerald's quote.

UNDERSTANDING THROUGH EXPLORATION: Language and Lyrics

Ira and George Gershwin are one of the most successful songwriting teams in America. Starting their career in Tin Pan Alley, their music has been sung on Broadway and by many of the most recognizable crooners and jazz singers such as Frank Sinatra, Dean Martin and Ella Fitzgerald. The Gershwins' music is still being recorded and sung today.

Before attending the show, explore the music of *My One and Only* as a class. Read through the lyrics, (found on [pages 25-26 of the TIG](#)) dissecting the language and identifying the differences between today's speech and that of the 1920s. You can also look at 1920s slang on [page 15 of the Student Guide](#) and background information about the Gershwins and 1920s music on [pages 6-8 and 10-11 of the TIG](#).

- ➡ What words are different?
- ➡ How is the phrasing different?
- ➡ Do the lyrics still hold the same meaning today?
- ➡ How is subject matter of modern songs different or the same as Gershwin songs?

For an added challenge, you may ask students to choose a modern song that deals with a similar subject matter as one of Gershwin's songs. They can then compare and contrast the lyrics, form, and topic of the two songs.

AFTER THE SHOW: Controversial Issues

Prohibition was the hot-button issue of the 1920s. Although the law was put in place to protect society from the evils of alcoholism, it actually caused an increase in crime and a loss of jobs. After great debate, Prohibition was eventually repealed in 1933. Have students read [page 14 of the Student Guide](#) to get a better understanding of the debate surrounding Prohibition.

Controversial issues still raise debate today in the political scene, religious world, and in everyday life. Have each student choose a controversial issue that interests them. They should do some research about the debate surrounding the issue and choose a side – they do not need to agree with the side they choose, but should be able to make a believable argument. Students will then write a "Letter-to-the-Editor" of their local newspaper arguing their side of the debate. The letter should be persuasive and well-informed, using facts, not opinions to support their argument.

SUGGESTED TOPICS FOR RESEARCH

- Arizona Immigration Law
- Legalization of Marijuana
- Stem Cell Research
- Death Penalty
- Affirmative Action
- Gun Control
- Building a mosque at World Trade Center site

LESSONS

High School History

AFTER THE SHOW: News in the 1920s

The Twenties was a decade filled with important innovations and headline-grabbing firsts that would shape the future of America and the world. Charles Lindbergh was first to fly solo non-stop across the Atlantic Ocean, Gertrude Ederle became the first female to swim the English Channel, the first Miss America pageant took place in Atlantic City, talking movies were invented, and the list goes on and on.

Today, we can turn on our television at almost any time and find a live news broadcast informing us about current events, but in the 1920s because there was no television, the only way people could see footage of news stories was in movie theaters. Newsreels were typically featured as short-subject documentary films preceding the main feature film and are now considered significant historical documents since they are often the only audiovisual record of historical and cultural events of those times.

Give your students a brief overview of the important events that made the 1920s stand out in history. The timeline on [pages 8-9 of the Student Guide](#) might be helpful. In groups of 3 or 4, students should then choose one of these landmark events to research further, turning their research into a 2-3 minute newsreel. Students may want to use newspaper headlines and articles to dictate the topics of their newsreel. There should be elements of reenactment as well as voice over announcing as seen in this sample newsreel: http://www.foxnews.com/on-air/movietone-news/index.html#/v/3873806/war-on-prohibition/?playlist_id=86881

SUGGESTED TOPICS FOR RESEARCH

- Charles Lindbergh flies solo non-stop across Atlantic
- Gertrude Ederle becomes the first female to swim the English Channel
- Babe Ruth sets the home-run record
- First Commercial Radio Broadcast
- Philo Taylor Farnsworth inventor the first television
- First Miss America Pageant
- Formation of the FBI
- St. Valentine's Day Massacre
- Sacco and Vanzetti Trials
- Ratification of Prohibition

UNDERSTANDING THROUGH EXPLORATION: The Prohibition Debate

For better or worse, prohibition was one of the driving forces that shaped 1920s society. As alcohol was outlawed, the crime rate increased and jobs were lost. The Temperance movement fought to decrease the amount of drinking after World War I through the prohibition, but their cause eventually backfired.

As a class, discuss the history of Prohibition addressing how it began, how it affected society, and why it was eventually repealed. Use [page 14 of the TIG](#) as a reference. Next, split the class into two groups – one group will represent the Temperance Movement and the other will represent the Moonshiners. (You may want to have four groups and hold two debate sessions so everyone can participate.) Groups will research the arguments fueling their side of the Prohibition debate either for (Moonshiners) or against (Temperance) the repeal of the law. Once research is done and arguments are written, hold a debate between the Temperance Movement and the Moonshiners, pretending as though the debate is set in 1930, after the Stock Market crash. The respective sides are debating whether or not to repeal Prohibition.

How to Debate:

1. Begin the debate with the pro side speaking first. Allow them 5-7 minutes of uninterrupted time to explain their position.
2. Repeat step number 1 for the con side.
3. Give both sides about three minutes to confer and prepare for their rebuttal.
4. Begin the rebuttals with the con side and give them three minutes to speak.
5. Repeat step number 4 for the pro side.

LESSONS

High School History

AFTER THE SHOW: Countercultures

A counterculture is defined as a culture, especially of young people, with values or lifestyles in opposition to those of the established culture. Using this definition as a framework, discuss flappers in 1920s society. For more information, reference [page 15 of the TIG](#).

- ➔ What started the flapper movement?
- ➔ What defined someone as a flapper?
- ➔ How did flappers change gender roles and perceptions?
- ➔ How did flappers permeate mainstream society?
- ➔ What elements of flapperhood have shaped today's society?

After discussing the flapper counterculture, have your students form groups of two and choose a different counterculture to explore. After they have chosen a counterculture groups should create and present Powerpoint slides addressing the following questions:

- ➔ When did your counterculture begin?
- ➔ What important events or characteristics of society sparked the need for your counterculture?
- ➔ What defines someone in your counterculture (clothing style, music preference, slang, art, literature, politics, beliefs, etc.)?
- ➔ Does the counterculture or its ideologies still exist today? In what form?
- ➔ How did it or does it permeate mainstream society?

SUGGESTED TOPICS FOR RESEARCH

- Bohemianism
- Romanticism
- Beat Generation
- Hippies
- Punks
- Goths
- Hipsters
- Swing Kids (1930s Germany)

Gershwin Lyrics

The following two pages are to be used with the "Language and Lyrics" lessons on pages 18 and 22.

"FUNNY FACE" – 1927

Verse 1

Frankie, dear, your birthday gift reveals to me
That at heart you're really not so bad.
If I add, your funny face appeals to me.
Please don't think I've suddenly gone mad.
You have all the qualities of Peter Pan;
I'd go far before I'd find a sweeter pan,
And yet

Refrain 1

I love your funny face,
Your sunny, funny face;
For you're a cutie
With more than beauty;
You've got a lot
Of personality N.T.
A thousand laughs I've found
In having you around.
Though you're no Gloria Swanson,
For worlds I'd not replace
Your sunny, funny face.

Verse 2

Needn't tell me that I'm not so pretty dear
When my looking glass and I agree
In the contest at Atlantic City, dear,
Miss America I'd never be.
Truth to tell, though, you're not such a lot yourself;
As a Paul Swan, you are not so hot yourself.
And yet

Refrain 2

I love your funny face,
Your sunny, funny face.
You can't repair it.
So I declare it
Is quite all right –
Like Ronald Colman?
So's your ol' man!
Yet it's very clear,
I'm glad when you are near.
Though you're no Handsome Harry
For worlds I'd not replace
Your sunny, funny face.

"WHAT ARE WE HERE FOR?" - 1928

Verse

The sea is bright blue;
The heavens, light blue;
Green things are growing;
South wind is blowing;
All nature's colors are unfurled.
Oh, see the sunbeams!
How ev'ry one beams!
The crickets call us;
The birds enthrall us;
This is a pretty darn good world!
Never can understand
People who reprimand
You when they hear laughter.
Pity the Gloomy Gus,
Speaking in manner thus:
"You will suffer after!"

Refrain

What are we here for? –
What are we here for? –
I'd like to know –
If not to dance and to play?
If not to laugh and be gay?
What do birds sing for? –
Down here below –
If not to brighten the way
As on we go?
We all are actors in a gorgeous setting –
It's full of magic;
No use in getting
Tragic.
If we can't be full
Of a joy gleeful
All through the day,
What are we here for
Anyway?

"HIGH HAT" – 1927

Verse

When a fellow feels he's got to win a girlie's handie,
He will send her loads of flowers, books, and tons of candy
The overhead is big;
Oh, how they make us dig!
No use stepping out that way – The thing to do is lay low
You can't win by treating her as if she wore a halo.

Refrain

High hat!
You've got to treat them high hat!
Don't let them know that you care;
But act like a Frigidaire.
You'll win them like that!
Stand pat!
Put on your gayest cravat,
But keep your feet on the ground.
Oh boy! How they'll come around!
Just treat them high hat!

Gershwin Lyrics

“MY ONE AND ONLY” – 1927

Verse 1

To show affection
In your direction,
You know I'm fit and able.
I more than merely
Love you sincerely;
My cards are on the table.
There must be lots of other men you hypnotize.
All of a sudden, I've begun to realize –
As follows:

Refrain

My one and only –
What am I gonna do if you turn me down.
When I'm so crazy over you?
I'd be so lonely –
Where am I gonna go if you turn me down?
Why blacken all my skies of blue?
I tell you I'm not asking any miracle;
It can be done! It can be done!
I know a clergyman who will grow lyrical –
And make us one! And make us one!
So, my one and only –
There isn't a reason why you should turn me down,
When I'm so crazy over you.

Verse 2

It's time you woke up –
It's time you spoke up –
My praise you've never chanted.
Though we're not strangers,
You see the dangers
Of taking me for granted.
And if you cared, you should have told me long ago;
Dear otherwise how in the world was I to know?

“'S WONDERFUL” – 1927

Verse 1

Life has just begun:
Jack has found his Jill.
Don't know what you've done,
But I'm all a-thrill.
How can words express
Your divine appeal?
You could never guess
All the love I feel.
From now on, lady, I insist,
For me no other girls exist.

Refrain

'S wonderful! 'S marvelous –
You should care for me!
'S awful nice! 'S Paradise –
'S what I love to see!
You've made my life so glamorous,
You can't blame me for feeling amorous.
Oh, 's wonderful! 'S marvelous –
That you should care for me!

Verse 2

Don't mind telling you
In my humble fash
That you thrill me through
With a tender pash.

When you said you care,
'Magine my emosh;
I swore, then and there,
Permanent devosh.
You made all other boys seem blah;
Just you alone filled me with AAH!

Refrain 2

'S wonderful! 'S marvelous –
You should care for me!
'S awful nice! 'S Paradise –
'S what I love to see!
My dear, It's four-leaf-clover time;
From now on my heart's working overtime.
Oh, 's wonderful! 'S marvelous –
That you should care for me!

“HOW LONG HAS THIS BEEN GOING ON?” – 1927

Verse

'Neath the stars,
At bazaars,
Often I've had to caress men.
Five or ten
Dollars, then,
I'd collect from all those yes-men.
I must add that they meant no more than chessmen.
Darling, can't you see –
'Twas for charity?
Though these lips
Have made slips,
I was never really serious.
Who'd 'a' thought
I'd be brought
To a state that's so delirious?

Refrain

I could cry
Salty tears;
Where have I
Been all these years?
Little wow,
Tell me now:
How long has this been going on?
Oh, I feel that I could melt;
Into heaven I'm hurled.
I know how Columbus felt
Finding another world.
Kiss me once,
Then once more.
What a dunce
I was before!
What a break –
For heaven's sake!
How long has this been going on?

RESOURCES

THE 1920S

- Fitzgerald, F. Scott. "Echoes of the Jazz Age."
<<http://www.dlackey.org/weblog/docs/Echoes%20of%20the%20Jazz%20Age.pdf>>
- Fitzgerald, F. Scott. *Tales of the Jazz Age*. 1922. <<http://www.gutenberg.org/ebooks/6695>>
- "The Jazz Age: The American 1920s." <<http://www.digitalhistory.uh.edu/database/subtitles.cfm?TitleID=67>>
- *Project Twenty: The Jazz Age*. Snanachie, 2003. DVD format.
- "Teaching the American 20s." <<http://www.hrc.utexas.edu/educator/modules/teachingthetwenties/>>

MUSIC IN THE TWENTIES/THE GERSHWINS

- Reublin, Rick. "America's Music Publishing Industry: The Story of Tin Pan Alley"
<<http://parlorsongs.com/insearch/tinpanalley/tinpanalley.php>>
- Rosenberg, Deena. *Fascinating Rhythm: The Collaboration of George and Ira Gershwin*. University of Michigan Press, 1998.
- The Official Website of George and Ira Gershwin: <<http://www.gershwin.com/>>

FILM IN THE TWENTIES

- Dirks, Tim. "The Jazz Singer." <<http://www.filmsite.org/jazz.html>>
- Dirks, Tim. "The 1920s: Pre-Talkies and the Silent Era." <<http://www.filmsite.org/20sintro2.html>>
- *The Jazz Singer*. Warner Home Video, 2007. DVD format.

PROHIBITION

- Mintz, S. "Prohibition." <http://www.digitalhistory.uh.edu/database/article_display.cfm?HHID=441>
- Okrent, Daniel. *Last Call: The Rise and Fall of Prohibition*. Scribner, 2010.
Okrent explores Americans' relationship with the bottle dating back to the colonial era and analyzes the long-term effects of Prohibition on everything--from the rise of the Mafia and the Ku Klux Klan to language, art, and literature.
- "Prohibition." <<http://history1900s.about.com/od/1920s/p/prohibition.htm>>
- *Rumrunners, Moonshiners and Bootleggers*. A&E Home Video, 2002. DVD format.

FLAPPERS

- Sagert, Kelly Boyer. *Flappers: A Guide to an American Subculture*. Greenwood, 2009.
Flappers takes readers back to the time of speakeasies, gangsters, dance bands, and silent film stars, offering a fresh look at the Jazz Age by focusing on the women who came to symbolize it.

AVIATION

- Grant, R.G. *Flight: 100 Years of Aviation*. DK Publishing, 2007.
This volume of capsule histories and archival images traces the history of flight, including thumbnail profiles of aviation heroes and inventors and a plethora of diagrams and photos.
- Kessner, Thomas. *The Flight of the Century: Charles Lindbergh and the Rise of American Aviation*. Oxford University Press, 2010.
Kessner details the pertinent moments in the aviator's history, from his childhood to Atlantic flight to the devastating loss of his oldest child. He also writes about media coverage of Lindbergh's exploits and the intense focus of the press long after he flew from New York to Paris.
- *Across the Atlantic: Behind the Lindbergh Legend*. National Geographic, 2010. DVD format.
- *The Barnstormers: Pioneers of the Skies*. Tapeworm Video, 2009. DVD format.

THEATRE ETIQUETTE

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

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

The Teacher's Instructional Guide for *My One and Only* was prepared by **Joshua S. Ritter**, M.F.A, Education & Library Director and **Katherine Griswold**, Education Assistant