

Stage Notes

A FIELD GUIDE FOR TEACHERS

RICHARD FAHEY

CHICAGO

LIVE!



THE MOST WANTED MUSICAL

Summer 2007

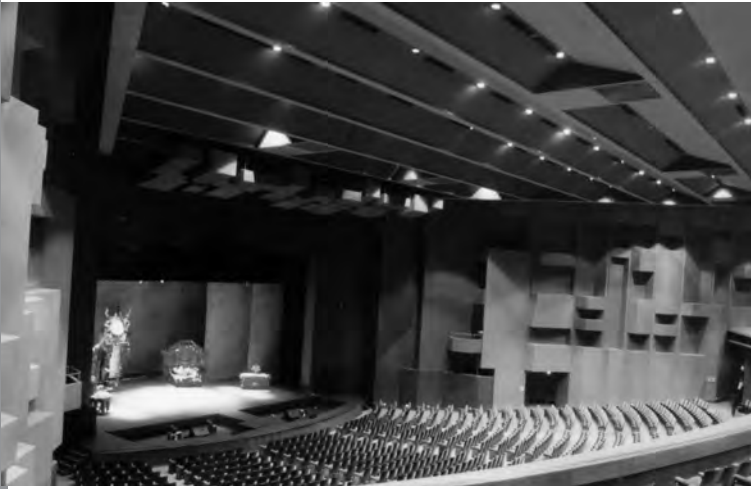
Dallas Summer Musicals

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Welcome from Dallas Summer Musicals



Summer 2007

Welcome to Dallas Summer Musicals!

We're so glad you could join us! Musical theater is a unique American creation. It's also a joyful mixture of song and story, and, since 1945, Dallas Summer Musicals has brought the finest musicals to Dallas.

Want to know what goes into making a musical? Just two simple ingredients: singing and acting (song and story). There's just something about a song that makes a story mean more than just regular speech. It touches us in a different way.

Whether a show uses classical music or rock, a musical uses music to tell its story, to suggest feelings, emotions, and attitudes. As long as it mixes song and story, musical theater can be about literally anything, and this season's shows are great examples of the wide range of subjects. From the blockbuster musical *Wicked* to the sweeping epic of *Camelot*, each production reveals a different aspect of what makes musical theater so special.

The story of Dallas Summer Musicals is a long and honored one, and by learning about and attending one of our shows, you are now part of that story too!

Sincerely,

A handwritten signature in black ink, appearing to read "Michael A. Jenkins".

Michael A. Jenkins
President and Managing Director



Using

The Field Guide

Camp Broadway® is pleased to bring you the Dallas Summer Musicals edition of **StageNOTES®**, the 22nd in our series. We are proud to be affiliated with this presenter and offer a comprehensive guide that incorporates their entire season of musical theater. This guide has been developed as a teaching tool to assist educators in the classroom who are introducing their students to the stories in conjunction with the musical theater productions.

The Camp Broadway creative team, consisting of theater educators, scholars, researchers, and theater professionals, has developed a series of lesson plans that, although inspired by and themed around the musicals, can also accompany class study of the periods and other related literary works. To assist you in preparing your presentation of each lesson, we have included: an **objective** and **teaching tips** along with each lesson unit. There are four types of lesson ideas including a **written exercise**; a **discussion activity**; an **experiential exercise**; and an **"after hours activity"** that encourages students to interact with family, friends, or the community at large.

The curriculum categories in this guide have been developed in accordance with Texas Essential Knowledge and Skills (TEKS). The division provides information to school administrators, counselors, parents, and students on course offerings and meeting the learning needs of students through 19 TAC Chapter 74. In cooperation with the divisions of Instructional Materials and Educational Technology and Student Assessment, the goal of the Division of Curriculum provides information and resources to ensure academic success of all students in Texas public schools.

The Dallas Summer Musicals study guide is for you, the educator, in response to your need for standards-compliant curriculum. We hope this study guide will help you incorporate musical theater into your classroom activities.



Philip Katz
Producing Director
Camp Broadway

A Brief History of The Broadway Musical

The Broadway musical is one of the few genuinely American art forms; like America itself, the musical was formed from a collision of immigrant traditions. British operetta, African-American song and dance styles, the melodies and humor of Eastern European Jews: All contributed to the development of the Broadway musical.

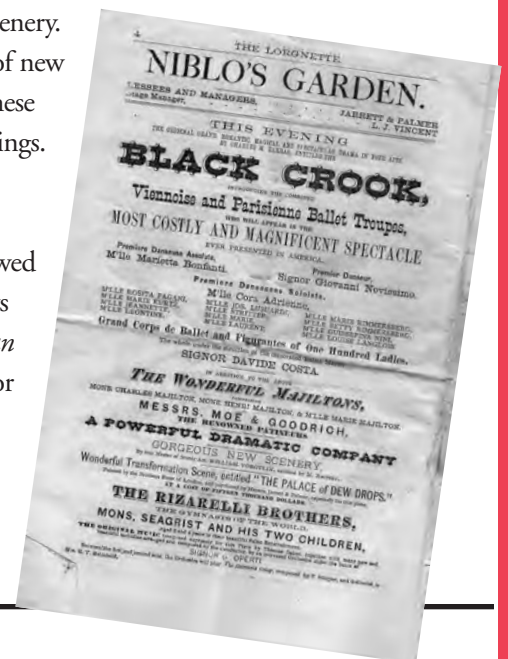


Just as America is described as a “melting pot,” the first American musical was a hasty melding of other works. In 1866, producers Henry C. Jarrett and Harry Palmer had brought over a French ballet troupe to perform in New York; however, the theater they had obtained for the performances was destroyed by fire. Trying to find a way to salvage their investment, they came to William Wheatley, the manager of Niblo’s Garden, a popular theater at Broadway and Prince Streets. He was about to open a production of a piece by Charles M. Barras, a version of von Weber’s Romantic opera, *Der Freischutz*. The two productions were combined, and audiences were treated to a five and one-half hour spectacle in which the French ballerinas performed amidst the slim plot of an evil alchemist who pursues two young lovers through a succession of elaborately designed scenes. *The Black Crook* was a success: The dancers in their pink tights entranced the

audience, as did the intricately painted scenery.

The plot was flexible enough to allow for changes and insertions of new material as the run continued; producers periodically advertised these “reconstructions” as a lure to bring audiences back for repeat viewings. *The Black Crook* ran for 475 performances, closing in 1868.

Crowds enjoyed not only romantic spectacles like those that followed in *The Black Crook*’s footsteps, but also knockabout-comedy shows that traded in ethnic humor like Harrigan and Hart’s *The Mulligan Guards Ball*. The team of Harrigan and Hart found inspiration for their comedy in the chaotic streets of New York of their day: a sea



A Brief History of The Broadway Musical

of immigrants all trying to get along and get ahead in a strange new country.

By the turn of the century, opulent revues featuring statuesque chorus girls in breathtaking costumes were popular; the *Ziegfeld Follies* were producer Florenz Ziegfeld's showcase of elegant (but slightly naughty) entertainment. The first smash hit of the Twenties was *Shuffle Along*, with Eubie Blake's "I'm Just Wild



Florenz Ziegfeld

About Harry" as the standout song; the show was the first to have an all African-American writing team and cast. The pulse of the Jazz Age continued to beat in the fast-paced comedy of shows like *Lady, Be Good!*, the first of 14 musicals written by brothers George and Ira Gershwin; the plots of Twenties musicals were often loosely strung together vaudeville routines intermixed with snappy, danceable tunes.

The musical reached a turning point when Ziegfeld took a risk and produced something different – a musical adaptation of Edna Ferber's novel about generations of a theatrical family on the Mississippi, *Show Boat*. Ziegfeld hired Oscar Hammerstein to handle the task of reducing the novel's sprawling plotlines



to a manageable few; composing the memorable music was Jerome Kern. In contrast to the bubble-headed plots of the musicals of the time, *Show Boat* dealt with serious themes such as racism, alcoholism, and racial intermarriage. It was an immediate popular and critical success, making it possible for musicals to take on subject matter of all kinds.

The Thirties were a time when a Depression-weary public went to the theater for frothy escapism, such as the elegant wackiness of Cole Porter's *Anything Goes*, featuring Ethel Merman singing "You're the Top" and "I Get a Kick Out of You."

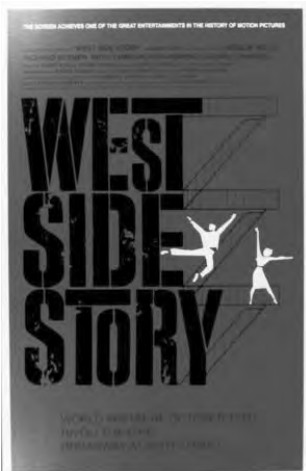
The patriotism of the World War II years made audiences respond emotionally to the heartfelt nostalgia of *Oklahoma!* Oscar Hammerstein and composer Richard Rodgers took the musical another step forward by creating a "musical play" in which dialogue, dance, and music were thoroughly integrated.

Because of this integration of all elements, director-choreographers such as Jerome Robbins soon came to prominence in musical theater. After honing his



Richard Rodgers and Oscar Hammerstein

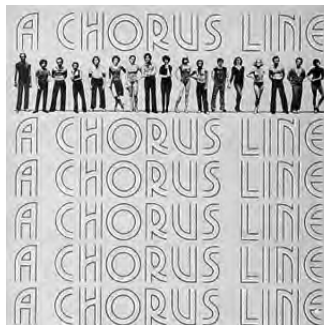
craft on a number of shows like *Peter Pan*, Robbins pushed the boundaries of musical theater yet again when he reinterpreted ballet steps to create a new dance vocabulary in *West Side Story*. In this modern retelling of Romeo and Juliet, dance was made even more central to the musical's structure.



Other director-choreographers like Bob Fosse and Michael Bennett began to move away from plot-driven shows, ultimately creating “concept musicals” like *Chicago* and *A Chorus Line*,

where dance was the dominant driving force. Deconstructing the standard “book musical” in another way was composer/lyricist Stephen Sondheim,

who



brought layers of dramatic irony and musical dissonance to the scores of his collaborations with director Hal Prince, such as *Company*, *Follies*, and *A Little Night Music*.

The opulent Eighties heralded the “British Invasion”: lavish pop-opera spectacles like *Cats*, *Les Miserables*, and *Phantom of the Opera*. The big-hair-and-shoulder-pads excesses of the decade were reflected in the lush music and over-the-top scenic effects of these

long-running hit shows.

The slacker Nineties brought *Rent*, a gritty rock reimagining of Puccini’s *La Boheme*. The decade also saw the emergence of Disney as a theatrical force with films reimagined for the stage like *Beauty and the Beast* and *The Lion King*.

At the turn of the Twenty-first century, it seems that Broadway has a little bit of everything. Classic vaudevillian humor lives on in *The Producers* while down the street you can find sing-your-guts-out pop opera like *Wicked*, dance-driven shows like *Movin’ Out*, and optimistic musical comedy like *Hairspray*. Each of the golden eras of Broadway’s past are reinvented for the audiences of today to discover and delight in.



A scene from the original Broadway production of *Hairspray*

Broadway Timeline

- 1866 *The Black Crook*
- 1879 *The Mulligan Guards Ball*
- 1907 *First edition of the Ziegfeld Follies*
- 1924 *Lady, Be Good!*
- 1927 *Show Boat*
- 1934 *Anything Goes*
- 1943 *Oklahoma!*
- 1954 *Peter Pan*
- 1957 *West Side Story*
- 1970 *Company*
- 1971 *Follies*
- 1973 *A Little Night Music*
- 1975 *Chicago, A Chorus Line*
- 1982 *Cats*
- 1987 *Les Miserables*
- 1988 *Phantom of the Opera*
- 1994 *Beauty and the Beast*
- 1996 *Rent*
- 1998 *The Lion King*
- 2001 *The Producers*
- 2002 *Thoroughly Modern Millie*
- 2003 *Hairspray*
- 2004 *Avenue Q*
- 2005 *Monty Python’s Spamalot*
- 2006 *Jersey Boys*

Chicago Production History

The musical *Chicago* is based upon the original play

penned by Maurine Dallas Watkins. John Kander and Frank Ebb

developed the score through mirroring and utilizing the principles of the vaudeville style of theatre. The use of showy vaudevillian techniques allowed audiences to grasp the connection between criminal justice, showmanship and stardom. The musical *Chicago* premiered on Broadway June 3, 1975 with John Kander writing the music, Fred Bee and Bob Fosse creating the book of the musical all under the direction and choreography of Bob Fosse himself. Starring in the principal roles were Chita Rivera as Velma Kelly, Gwen Verdon as Roxie Hart and Jerry Orbach as Billy Flynn.

In a world of light-hearted musicals, *Chicago*

was met with mixed reviews and mediocre ticket sales. The style of the show was unlike any other on Broadway, utilizing theatrical techniques that intentionally alienated audiences to point out the similarities between the world of the play and the world of the audience. Unfortunately the show also opened in a year that witnessed the birth of *A Chorus Line* which swept the Tony Awards and became one of the highest grossing Broadway productions of the year.

In the shadow of such monumental box office and critic hits, *Chicago* closed its doors on August 27, 1977.

After the NY City Center's successful presentation of *Chicago* in 1996 under the direction of Walter Bobbie, the possibility of a revival became real. The revival of *Chicago: The Musical* opened on November 14, 1996 and featured Bebe Neuwirth as Velma, James Naughton as Billy Flynn and Anne Reinking as Roxie, who also choreographed the show in the style of Bob Fosse. Contrary to its initial opening, the revival encountered unprecedented success. Critics praised its relevance to society and audience members recognized the principles of criminals as famous icons of American culture. In the absence of an overbearing competitor, the revival garnered seven Tony Awards including Best Direction, Best Choreography, Best Lighting Design, Best Actress, Best Actor and Best Revival of a Musical given to producers Barry and Fran Weissler.

Other notable productions of *Chicago* include its successful British run, still in full throttle, which opened at the Adelphi Theater on November 18, 1997. In February of 1998, the British run went on to earn two Olivier awards, including Best Musical Production. Australian, Dutch, Swedish, and Spanish-speaking (Argentina) productions rapidly opened in July of 1998, February and May of 1999 and January of 2001 respectively. Additionally, Miramax Productions turned *Chicago* into a full length feature film starring Catherine Zeta-Jones as Velma, Richard Gere as Billy Flynn and Renée Zellweger as Roxie Hart. The movie was nominated for thirteen Academy Awards, of which it won six Awards including Best Actress in a Supporting Role, Best Costume Design and Best Picture.

On January 29, 2003 the revival moved from the Richard Rodgers Theater to its new home at the Ambassador Theater. September 14, 2006 secured the revival's place in Broadway history, as it surpassed *Miss Saigon* to become the 8th longest-running show. Remaining at the Ambassador, *Chicago* continues to entertain and delight audiences from across the globe.



Chicago Synopsis

Chicago opens with a bang as the experienced vaudevillian Velma Kelly sings the overly sensational “All that Jazz.” Big star hopeful and chorus girl Roxie Hart murders her less than honest nightclub lover Fred Casley at her shabby city apartment but convinces husband Amos that the murder was nothing short of self-defense from a burglar. Amos decides to take the blame for his wife until the police investigators release the name of the victim, at which point he learns of Roxie’s affair. Caught in the lie, the police arrest Roxie and cart her off to jail.

Once in jail, Roxie meets her fellow inmates, led by the media’s favorite murderess Velma Kelly. Inside the criminal justice system, Roxie learns that all of the women on death row have committed particularly gruesome crimes for reasons similar to her own. All of the murderesses embrace their guilt and justify their actions, though the court system executes the only woman free of guilt. Roxie also comes to learn that Matron “Mama” Morton runs the jail through a system of reciprocity. Mama is responsible for Velma’s media fame for her crime and acts much like her talent manager, she is hopeful that Velma will return to the stage as a star as a result of all the media sensation.

Roxie’s ruthless murder has placed her in the limelight, much to the dismay of Velma. Roxie’s sudden media popularity has attracted the attention of famed manipulator and lawyer Billy

Flynn. Ignoring the facts of the case, he repositions her story in a much more sympathetic, albeit less honest, portrayal which he feeds to optimistic columnist Mary Sunshine. In the face of the media, Billy tells his own version of the truth and tells Roxie to follow his lead. While Roxie’s story dominates the newspapers and radio stations, Velma becomes a thing of the past. Velma asks Roxie to join forces to bring back her sister act, but Roxie refuses choosing the limelight all for herself.

The limelight does not last long, as the media becomes fixated on an even more gruesome murderess. Realizing that all the media attention will allow her to become a star, Roxie pretends to be pregnant to reclaim the media spotlight. Velma becomes even more envious of Roxie, knowing her story and pregnancy to be untrue. In an attempt to reclaim Billy Flynn from Roxie’s case, she explains exactly how she plans to win over the judge and jury – through costumes and acting. Billy cannot ignore Roxie’s

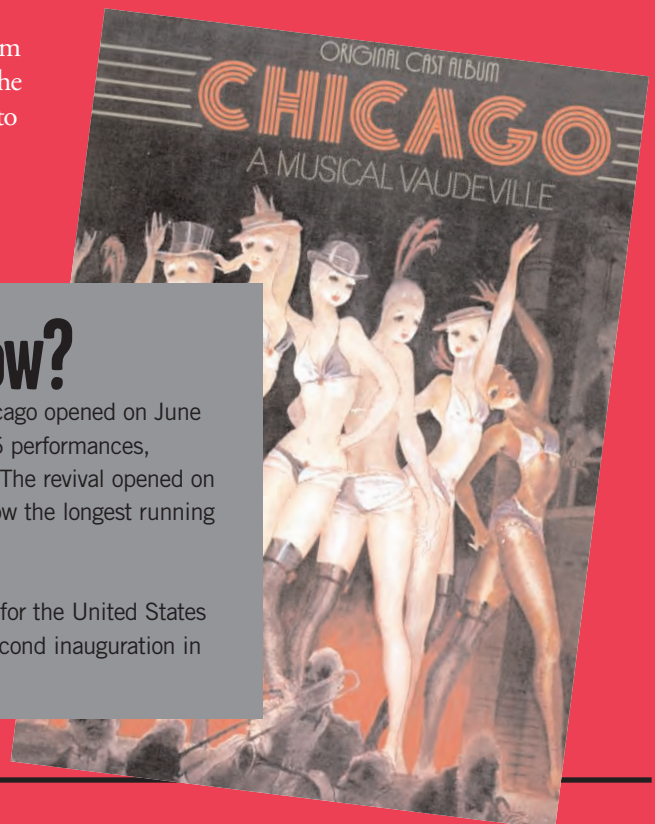
popularity and so steals all of Velma’s ideas and gives them to Roxie. When Roxie takes the stand at her own trial, she wears clothes and engages in activities that become a mother and paint a sympathetic portrayal of her situation. Velma is furious that Billy and Roxie have taken her tricks of the trade as their own. With these tricks, Billy convinces the court to acquit Roxie of all charges. As the court is about to conclude, the murder hungry media learns of an even more gruesome murder.

Unable to compete for the media’s attention anymore, Roxie realizes that she has escaped a dangerous situation and jail. In the end, Roxie teams up with Velma to rekindle her sister act and they perform the final number of the show, “Hot Honey Rag.”

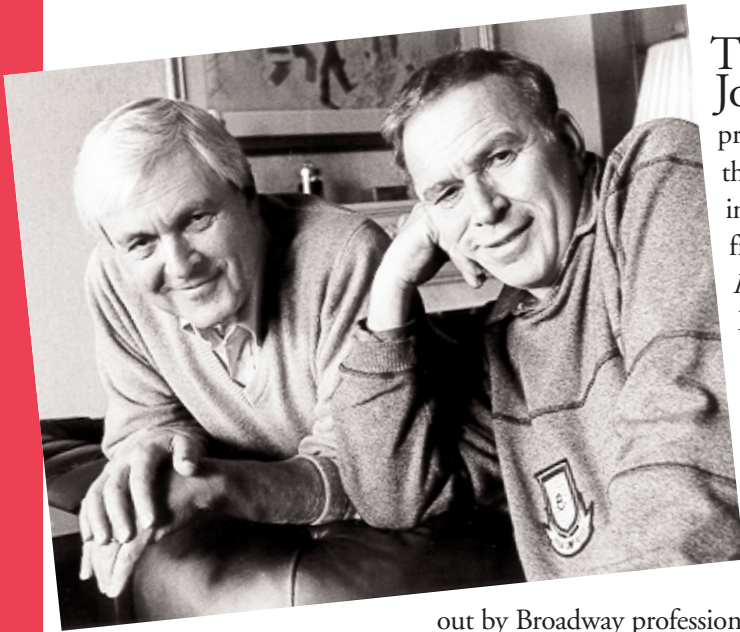
Did You Know?

The original production of *Chicago* opened on June 3, 1975 and for a total of 936 performances, closing on August 27, 1977. The revival opened on November 14, 1996 and is now the longest running Broadway revival in history!

“All that Jazz” was performed for the United States President Bill Clinton at his second inauguration in January of 1997.



Kander and Ebb *The History of Partnership*



The musical partnership between John Kander and Fred Ebb is one of the most prominent in music history, not to mention longest lasting. They are the only songwriting team that began in the 1960s and is still active in the musical theater community. Together they have penned over fifteen musicals, most notably *Flora the Red Menace*, *Cabaret*, *Chicago*, *Kiss of the Spider Woman*, *Fosse* and most recently *Curtains* starring David Hyde Pierce and Debra Monk.

John Kander is an award-winning composer famously affiliated with lyricist Fred Ebb. Kander studied music at Oberlin College, after which he attended Columbia University earning his Master of Arts in Music. He began his career as a rehearsal pianist for *West Side Story* and soon made his Broadway debut in 1962, devising and developing a score for *A Family Affair*. After being scouted

out by Broadway professionals such as choreographer Jerome Robbins and writers Robert and William Godwin (the authors of *A Family Affair*), he finally met up with Fred Ebb to pen *Flora the Red Menace*, in which Liza Minelli made her Broadway debut. The couple would work together to develop over fifteen productions, two of which would become award winning films.

The Legend at the Heart of **Chicago**

It is impossible to talk about Chicago and not look at the extraordinary talent of legendary choreographer **Bob Fosse**. Bob Fosse began his unusual career as a dancer in the late 1940s, touring with companies of *Call Me Mister* and *Make Mine Manhattan*. After playing the lead in a summer-stock production of *Pal Joey*, then choreographing a showcase called Talent 52, Fosse was given a screen test by M-G-M and



went on to appear in the film *Kiss Me Kate*. This appearance, in a highly original dance number, led to Fosse's first job as a choreographer, the Jerome Robbins-directed Broadway hit *The Pajama Game*. Soon after, he met the talented dancer Gwen Verdon and the two proceeded to collaborate on several hit shows, including *Damn Yankees*, *New Girl in Town* and *Redhead*.

Strongly influenced by choreographer Jack

Vocabulary

Fred Ebb is an award-winning lyricist and author, and a part of the famous Kander and Ebb theatrical team. Earning a degree in English from New York University and a Master's Degree in English from Columbia University, he began his foray into writing for the theatre supplying lyrics for a number of smaller musical revues. One of his earliest revues, *A to Z*, ran on Broadway for a brief stint. In 1962 Ebb met future long-time collaborator John Kander. Together they wrote their first musical theatre piece *Golden Gate* which was never brought to the stage, but the quality of the writing attracted the attention of producer Harold Prince who hired the pair to produce their first notable success *Flora the Red Menace*. Prince next hired the pair for what would be their career making project, *Cabaret*, which was incredibly well received by theatre critics and mass audiences. Kander and Ebb also strayed from musical theatre, when they composed the title song for Martin Scorsese's *New York, New York* of the same title. Ebb remained active in the theatre world with Kander, most recently conceiving *Curtains* with David Hyde Pierce and Debra Monk, until his death in New York City on September 11, 2004.



Bob Fosse is a director, dancer, actor and choreographer for the stage and screen. Born in Chicago on June 23, 1927 to a vaudevillian father, he quickly became a vaudevillian performer himself appearing in local venues. He studied dance at the Frederick Weaver Ballet School and by the age of fifteen worked as a performer at a

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Cole, Fosse staged dance numbers that were highly stylized, using staccato and sexy movements. The "Steam Heat" number from *The Pajama Game* and "Hey Big Spender" from *Sweet Charity* were Fosse trademarks—jazzy, machinelike motion and cocky, angular, even awkward poses. He favored style over substance (his patented knee slides and spread-finger hands), and minimalistic costuming (all black, accentuated by hats and gloves). A perfectionist, Fosse liked detail in his choreography and would position his dancers down to the angles of their feet or their little fingers. It is agreed that as a choreographer, Bob Fosse changed the course of Broadway musicals with his distinctive style of dancing.

Acquittal: As defined in the law books as a judicial deliverance from a criminal charge on a verdict or finding not guilty.

Columnist: A newspaper or magazine writer.

Crime of passion: A spontaneous unlawful and fatal act against another individual inspired by extreme emotions such as jealousy or anger.

Defendant: A person or company against whom a claim is brought through a court of law.

Headline: A heading in a newspaper for any written material that indicates subject matter, generally the largest type print on the page.

Jazz: Music originating at the beginning of the twentieth century characterized improvisation, musical freedom. Commonly used to accompany dance, especially throughout the 1920s when it was stylized and arranged for big bands.

Jury: A group of people sworn to render a verdict or true answer on a question or questions officially submitted to them. The people represent the defendant's peers.

Media: A term applied to news reporting agencies such as newspapers, radio stations and television stations that keep the public aware of important events.

Prohibition: A period in American history 1920-1933 when the 18th Amendment of the United States Constitution did not allow for the manufacture or sale of alcoholic beverage.

Reciprocity: Mutual exchange that benefits all parties.

Sensationalism: Subject matter, language or style producing or designed to produce startling or thrilling impressions or to excite and please vulgar taste; the use of or interest in this subject matter, language or style.

Showmanship: Highly theatrical and dramatic, often manipulative, manner of action.

Speakeasy: An establishment that sales alcoholic beverages against the law, especially during the Prohibition era.

Tabloid: A newspaper with pages half the size of standard newspapers and concentrates on sensational and lurid news usually accompanied by illustrations or pictorial representations.

Vaudeville: Theatrical entertainment consisting of a number of different performances, acts, or mixed numbers, as by comedians, singers, dancers, acrobats and magicians. Also a theatrical piece of light or amusing character, interspersed with songs and dances or a satirical cabaret song.

Ventriloquism: The art of speaking with little or no lip movement so that it appears that sound does not come from the person speaking but some other source, such as a dummy, puppet or other object.

Warden: An individual responsible for the care or custody of a person or persons; a person who oversees a prison.

Witness Stand: The physical location where a person gives testimony in a court of law, generally located to the side of the presiding judge.

Chicago *A City's History*

Prior to the Prohibition era (1900-1920), there was an incredible migration to the increasingly urban city of Chicago. Thousands of European immigrants, landless African Americans and rural Midwesterners flocked to the

city. The mixture of races and cultures within the cities gave rise to new social developments. Businesses and the commercial culture catered to the diversity of the population.

Throughout these two decades, amusement parks, theaters and clubs began offering activities that appealed to all people, bringing a sense of equality to those individuals living in the city. Equal opportunity to enjoy the goods and services of the city led to new forms of mass culture.

Though people no longer worked on farms but in factories and textile mills, they sought varying forms of entertainment. Emphasis on leisure activities, and not pride in work, changed the focus of many individuals and took Chicago into the era of the Modern Age. People defined themselves by their activities – what clothes they wore, what shows they had seen and what nightclubs they frequented. Different classes of people reacted to these developments in different ways.

Wealthy families purchased these establishments of leisure such as restaurants and theaters to control the dominant styles of the city. The newly developed middle class was split in their reaction. Some segments of the middle class believed their status depended on their enjoyment of these leisurely trends, and so embraced the clothes, movies and tastes of the time. On the other hand, another segment of the middle class condemned the superficial aspects of culture such as clothes and fashionable restaurants and responded with increased individual responsibility, self-sacrifice and the protection of the family's honor by not partaking in these activities.

This division between those who embraced popular culture and those who did not (often called "old-fashioned Victorians" or their self-proclaimed title "Progressives") led to a number of reform movements such as Prohibition and anti-prostitution campaigns. Tension between these two groups lasted through the repeal of the 18th Amendment in 1933.

The Loop

While there were several geographic locations in the city that catered to these new leisurely activities, one of them became dominant in the eyes of the thrill-seeking public. The Loop



was one of the most popular entertainment districts in the city's history because of its diverse amusements that catered to multiple sections of the population. While the more expensive heart of the district catered mostly to women and married middle class couples, the area directly surrounding it offered small movie theaters and discount retail stores and thereby a more diverse customer base. On the fringe of the Loop were the most inexpensive and criticized sections of the district, home to cigar stores, penny arcades and burlesque shows. Those sections most frequently criticized by Progressives constantly changed, as numerous establishments throughout the city began to question standards of morality and offered these same activities.



The police constantly closed down one establishment or nightclub just to have another take its place in another part of the city. As with the rest of Chicago, the mixture of people as a result of limited city space and increased entertainment establishments did not allow for segregation and separation. As the public became evermore diverse and occupied by thrills and entertainment, the media followed suit.

Naturally all aspects of culture began to reflect the need for entertainment and drama. People found straight news stories and fact-finding boring and insignificant to their everyday lives. Journalists and columnists became hungry for stories filled with drama and spectacle. Newspapers began to fill headlines with gruesome and mysterious crimes. With the release of a sensational article, criminals became overnight celebrities. Chicagoans followed the events of major trials to the minute, eagerly waiting for the radio broadcast of the day's events or the newspaper's recap of the courtroom drama. The public was little concerned with principles of justice and equality, but more with the entertainment value of the story.



Leopold and Loeb Case

In the year 1924, Chicago was faced with one of the most publicized cases of the decade. Two University of Chicago students, Nathan Leopold and Richard Loeb, kidnapped and murdered a fourteen year old neighborhood boy, Robert Franks. The case received an incredible amount of media attention and in the face of publicized police investigations and thrill seeking journalists, the two students confessed. When asked about the crime, the students revealed they had

committed the crime for the excitement of planning and putting into action "the perfect crime."

Journalists followed the case as though it were the most pressing national concern. The media capitalized on the gruesome nature of the case to sell more papers. Sensational and melodramatic headlines showed up everywhere, such as "Slayers' Baseness is Depicted," "Girl Tells of Slayers" and with the verdict, "Life for Slayer of Franks."

The public's need for constant amusement called for particularly graphic headlines that detailed the drama of the day. One day the criminals would be celebrities and the next they would be left behind as a newer, more gruesome crime was uncovered. Sensationalism and a need for the dramatic would dominate Chicago's culture for nearly a decade until the repeal of the 18th Amendment.

Chicago LESSON IDEAS

WRITING

Objective:

Students will disseminate information from a source in order to inform, entertain, and persuade.

Exercise:

Based on a current event, experiment with all the sensational ways you can write headlines. Be creative and funny, in trying to sell as many papers as possible.

Teaching Tips:

- When writing a headline, it is important to get the MAIN POINT of the story covered, while trying to entertain. Do you decide what newspaper to buy or what articles to read based on the headlines? If so, what is it about those headlines that grab your attention?

Texas Essential Knowledge and Skills (TEKS) guidelines addressed:

English Language Arts standard 110.22(

(b)(15) Writing/purposes. The student writes for a variety of audiences and purposes and in a variety of forms. The student is expected to: (B) write to influence such as to persuade, argue, and request (4-8), (C) write to inform such as to explain, describe, report, and narrate (4-8), and (D) write to entertain such as to compose humorous poems or short stories (4-8).

DISCUSSION

Objective:

Students will gain understanding of problem areas in the current global community according to social studies standards.

Exercise:

Chicago in the 1920s was violent and full of illegal behavior because of gang activity. In what parts of the world right now is there violence and distress and why?

Teaching Tips:

- How do the events of the world make you feel? What are the causes for the unrest? What kinds of things can we do to help?



Chicago LESSON IDEAS

EXPERIENTIAL

Objective:

Students will create and perform their own vaudeville style skit.

Excercise:

Vaudeville in 1920 is like Broadway today. Vaudeville shows consisted of popular songs mixed with humorous skits, based on current events. Create your own 2007 vaudeville piece by pairing a song on the radio with a skit based on a current event (the event for which you wrote your headline).

Teaching Tips:

- After the students perform their skits, have the students give positive feedback. Encourage a dialogue between the “artists” and their “audience”. Why did the students choose their specific current event?

Texas Essential Knowledge and Skills (TEKS) guidelines addressed:

Fine Arts standard 117.34

(1) Perception. The student develops concepts about self, human relationships, and the environment, using elements of drama and conventions of theatre. The student is expected to (C) respond to sounds, music, images, and the written word, incorporating movement, (D) express emotions and ideas, using interpretive movements and dialogue, (E) imitate and synthesize life experiences in dramatic play, and (F) create environments, characters, and actions.

AFTER HOURS

Objective:

Utilizing varied media, students will analyze a specific personage of celebrity.

Exercise:

The press and the media play huge roles in CHICAGO, making or breaking the lives of the main characters. Celebrities today face the same struggles. Choose a famous celebrity today, and create a photo montage of all the press (positive AND negative) surrounding that person this week. Use celebrity magazines like Enquirer and Star as your raw material. Share your montage with the class.

Teaching Tips:

- Do you think it's fair that celebrities are photographed at every moment? What happens when a person becomes a celebrity, do they lose the right to personal space? Why does the public feel that they are entitled to see every aspect of a celebrity's life? Where can the line be drawn between sightings and stalking?

The Broadway Guide to Theatergoing Etiquette

In the early part of the nineteenth century, theatrical performances usually began at six o'clock. An evening would last four or five hours, beginning with a short "curtain raiser," followed by a five-act play, with other short pieces presented during the intermissions. It might be compared roughly to today's prime-time television, a series of shows designed to pass the time. With no television or radio, the theater was a place to find companionship, light, and warmth on a cold winter's evening.

As the century progressed, the theater audience reflected the changing social climate. More well-to-do patrons still arrived at six o'clock for the full program of the evening, while half-price admission was offered at eight or eight-thirty to the working class. This allowed for their longer workday and tighter budgets. Still, the theaters were always full, allowing people to escape the drudgery of their daily lives and enjoy themselves.

Because of this popularity, theaters began to be built larger and larger. New progress in construction allowed balconies to be built overhanging the seats below — in contrast to the earlier style of receding tiers. This meant that the audience on the main floor (the section called "the orchestra") were out of the line of sight of the spectators in the galleries. As a result, the crowds became less busy people-watching and gossiping among themselves, and more interested in watching the performance. The

theater managers began the practice of dimming the lights in the seating area (called the "house lights"), focusing the attention of the audience on the stage. The advent of gas lighting and the "limelight" (the earliest spotlights) made the elaborate settings even more attractive to the eye, gaining the audience's rapt attention.

By the 1850s, the wealthier audiences were no longer looking for a full evening's entertainment. Curtain time was pushed back to eight o'clock (for the convenience of patrons arriving from dinner); only one play would be presented, instead of four or five, freeing the audience for other social activities afterward. Matinee (afternoon) performances were not given regularly until the 1870s, allowing society ladies, who would not have ventured out late at night, the opportunity to attend the theater.

Now in a new millennium, many of these traditions are still with us. The theater is still a place to "see and be seen"; eight o'clock is still the standard curtain time; and the excited chatter of the audience falls to a hush when the house lights dim and the stage lights go up, and another night on Broadway begins.

You can make sure everyone you know has the very best experience at the theater by sharing this Theater Etiquette with them. And now, enjoy the show!

Being a Good Audience

Remember, going to the theater isn't like going to a movie. There are some different rules to keep in mind when you're at a live performance.

Believe it or not, **the actors can actually hear you.** The same acoustics that make it possible for you to hear the actors means that they can hear all the noises an audience makes: talking, unwrapping candy, cell phones ringing. That's why, when you're at a show, **there is no food or drink at your seats** (eat your treats at intermission; save the popcorn-munching for the multiplex)

No talking (even if you're just explaining the plot to the person next to you)

Always **keep cell phones and beepers turned off** (This even means no texting your friends during the show to tell them how great it is...)

Of course, what the actors like to hear is how much you're enjoying the performance. So go ahead and laugh at the funny parts, clap for the songs, and save your biggest cheers and applause for your favorite actors at the curtain call. That's their proof of a job well done.

The History of Partnership

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number of smaller nightclubs, where he began choreographing his grandiose dance numbers. Fosse choreographed a number of highly regarded musicals including *The Pajama Game*, *Damn Yankees*, *How to Succeed in Business Without Really Trying*, *Sweet Charity* and *Chicago*. He was well known for his innovative choreography that incorporated sophistication, subtext, surprise all within the vaudevillian influenced dance numbers. Some of his most famous numbers include "Big Spender" from *Sweet Charity* and "All that Jazz" from *Chicago*. Fosse was also honored by receiving an Emmy (*Liza with a 'Z'*), Tony (*Pippin*) and Academy (*Cabaret*) award in the same year.



Walter Bobbie is best known as the Tony Award winning director of *Chicago*, but also as former artistic director of City Center's Encores! Program. He is also a Broadway actor, appearing in the original production of *Grease* as well as roles in the revival of *Guys and Dolls* with Nathan Lane and *Driving Miss Daisy*.

Soon after appearing as an actor he became a director / choreographer and directed such productions as the revivals of *Chicago* and *Sweet Charity* as well as a Rodgers and Hammerstein revue *A Grand Night for Singing* for which he was nominated for a Tony Award for Best Book of a Musical. Bobbie continues to be a presence on the Broadway scene, directing and co-writing *Footloose* and directing *High Fidelity* in 2006.



School of Musical Theatre

The Dallas Summer Musicals School of Musical Theatre (<http://www.dsmschool.org>) provides fun, disciplined, and professional training for students 7 to 17 years of age, as well as continuing education for adults in the musical theater arts.

The School's goal is to help students integrate the disciplines of singing, dancing, and acting into the unique genre of musical theater. The result is a well-rounded performer—a "triple threat"—comfortable and confident as a singer, dancer, and actor. Students are grouped according to a combination of experience and training, providing a challenging, but comfortable environment to investigate and practice their craft.

Besides teaching the essential skills for becoming a well-rounded performer, our unique curriculum exposes students to material from the season's performances of the Dallas Summer Musicals, as well as other popular and age-appropriate musicals and plays. Preparation for the audition process is also an important part of our program.

The DSM School of Musical Theatre offers its students exciting special events, gifted and talented guest speakers, and professional staff members.

For more information, please call 214/969-7469

The Dallas Summer Musicals Kids Club

The DSM Kids Club is a free program for our youngest patrons through High School introducing them to musical theatre. Upon registration, Kids Club members receive a passport to keep track of the shows they attend, and to earn special prizes. We also plan special events for the Kids Club members with opportunities to meet cast members, take backstage tours, and a variety of other events throughout the season.

For more information on the Dallas Summer Musicals Kids Club, please call Judi Wheeler at 214-421-5678, extension 159, or email her at kidsclub@dallassummermusicals.org.