

# Goodman Theatre

Student Subscription Series  
2008 / 2009 Season

Student Guide

# *Turn of the Century*

book by  
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music and lyrics by  
Dixie Wilson & Billy Clark

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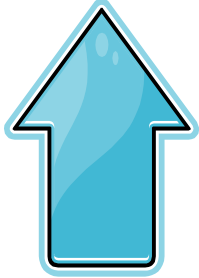
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# Welcome to the Study Guide

a useful key for what's inside



All of the pages have a title and subtitle. Not all of them rhyme (we're not that clever), but they'll give you a general idea of what type of information is on the page.

Whenever you see a black box with white text, read it before anything else! It contains the **background information** you need to understand the rest of the material on that page. You won't see one of these on every page, but keep an eye out for them.

**Text in bold throughout the guide highlights key words, phrases and ideas. Make sure you read it!**

Think About It:  
(Topic)

Dashed circles surround **questions for you to consider** as you discuss the play and other related topics. Rather than focusing directly on the text, most questions will encourage you to relate ideas from the play to your personal experiences.



A computer symbol means the content on that page is expanded upon or included in full on our **Knowledge Nucleus** at [goodmaneacp.typepad.com](http://goodmaneacp.typepad.com). Video clips, the full text of articles, interviews, etc. will be posted there along with other educational resources.



Stars like this are activities for you and your classmates: everything from group contests to individual exercises.

All **quotations** are inside boxes. The quote below doesn't have anything to do with the rest of the guide—it's just Randall being goofy. However, all other quotes will relate to the topics of the pages on which they appear.

*"Man, I love quotes."*

- Randall Colburn

# Exploring the Production

# Marshall Brickman & Rick Elice

## The playwrights

### Rick Elice

As creative director at Serino Coyne, Inc., from 1982 to 2000, Rick Elice produced advertising campaigns for more than 300 Broadway shows, from *A Chorus Line* to *The Lion King*. Since 2000, he has served as creative consultant for Walt Disney Studios. From there, he began to pen his own works, including the popular thriller *Double Double* (translated into 16 languages), *Leonardo's Ring* and *Dog and Pony*. Most famous is Elice's book for *Jersey Boys*, which he co-wrote with Marshall Brickman. He is a teaching fellow at Harvard University and a charter member of the American Repertory Theatre.



Left: Rick Elice (left) with Marshall Brickman work on the *Turn of the Century* script at the Goodman. Courtesy of Michael Brosilow.

### Marshall Brickman

*Turn of the Century* marks Marshall Brickman's second foray into live theatre, preceded only by the smash Broadway sensation *Jersey Boys*. The show won four Tony awards, including Best Musical, has four national companies running and opened in London in the spring of 2008 prior to a world tour. Brickman began his career working on such shows as *Candid Camera*, *Johnny Carson* and the *Dick Cavett Show*, for which he won an Emmy. Brickman eventually began working with filmmaker Woody Allen, helping him pen such classic films as *Sleeper*, *Manhattan*, and *Annie Hall*, which won he and Allen an Oscar for Best Screenplay. Mr. Brickman has been an occasional contributor to *The New Yorker* and other periodicals. He makes his home in New York City with his wife Nina, a writer and film editor, and their two daughters, Jessica and Sophie.

### What is a jukebox musical?

*Turn of the Century* is a jukebox musical. Jukebox musicals are stage or screen musicals that use **previously released popular songs** as their musical score. These musicals can sometimes use a period (such as the 70's or 80's) or particular artist's music to tell a biographical story (*Buddy- The Buddy Holly Story*), to tell an unrelated story (*Mama Mia!*), or to create a musical revue or cabaret (*Ain't Misbehavin'*). We'll get more into what exactly a musical is, as well as its history, in the following pages.

Brickman and Elice feel *Jersey Boys* and *Turn of the Century* are different from most jukebox musicals in that the songs are secondary to the story and characters.

Other famous jukebox musicals include:

*Crazy For You* (1992), featuring the music of George and Ira Gershwin

*We Will Rock You* (2002), featuring the music of Queen

*Movin' Out* (2002), featuring the music Billy Joel

*The Boy From Oz* (2003), featuring the music of Peter Allen

*Ring of Fire* (2006), featuring the music of Johnny Cash

*The Times They Are A-Changin'* (2006), featuring the music of Bob Dylan

"I would bet that they went about the process of creating *Mamma Mia!* exactly the opposite of what we did, that they came up with a list of songs and then retrofitted the plot around them. With us, it was: here's the story of this group. Let's use the song to move the story forward."

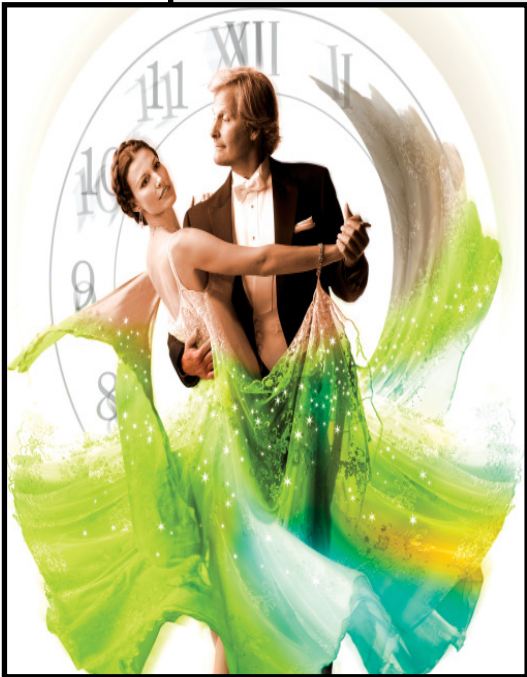
- Rick Elice, discussing *Jersey Boys*



Visit our **Knowledge Nucleus** online to see pictures from these and other musicals!

# Rick Elice and Marshall Brickman...

## ...in conversation



Above: Jeff Daniels and Rachel York in the press shot for *Turn of the Century*. Courtesy of Goodman theatre. Design by Kelly Rickert.

Education Intern Randall Colburn speaks with Rick Elice and Marshall Brickman about their Goodman debut and how Irving Berlin was the Kanye West of his time.

**Randall Colburn: Where did *Turn of the Century* begin for you?**

Marshall Brickman: [...] Originally it was two guys, it was more of a road idea, but since I was really going to school with Rick in terms of musical theatre, he sort of helped us shape it into something that could attract the likes of Tommy Tune and the Goodman Theatre and Bob Falls and Rachel and Jeff [...] All of our projects start with extended walks through the city and eating. An idea that occurred somewhere in the shower.

**RC: With *Jersey Boys*, you were drawing much of the material from Frankie Valli and the Four Seasons, but with this show, you could pick anything from before 1999. What was your song selection process like?**

Rick Elice: It was wildly arbitrary. If it was a song that neither of us had heard of, it probably wouldn't be a song that would work in this show, since the central device is predicated as these songs being perceived as wildly well-known. That still narrows it down to 30,000 songs, there [are] a lot of songs written in the

20th century. Irving Berlin, a character in our show, himself wrote 1000, I think. So there are many, many, many, many songs and we had many, many, many, many lists. We started to write lists and it became a character thing [...] Like how would you, if you actually were able to, write all the songs that have ever been written in the 20th century, how would you actually go about doing it? Because there are so many. So we started to codify them in a way...[and] that gradually started to make it a more manageable selection.

**RC: Speaking of Irving Berlin, what is it that led you to include him so prominently in the play?**

MB: It might've even been a more practical decision than you would think, first blush. It's the turn of the century, we looked, historically, who was alive and how old are they?

RE: [...] We should also say that Irving Berlin isn't really a character in the show—Israel Baline is a character in the show. He's the boy that would become Irving Berlin.

**RC: That's interesting because I think that's a name that a lot of younger people wouldn't know, so seeing this show would give them an understanding of where a lot of these classic songs have come from.**

RE: Well, they probably don't know Irving Berlin, but probably do know "White Christmas," they probably do know "Easter Parade," they probably do know "God Bless America," they probably do know fifty other songs he's written, and that's kind of the nifty thing here.



Visit our Knowledge

Nucleus online to listen to the full interview with Elice and Brickman.

Below: Rick Elice at *Turn of the Century* rehearsals. Courtesy of Michael Brosilow.





Above: Goodman Artistic Director Robert Falls (right) with members of the Turn of the Century cast. Courtesy of Michael Brosilow.

MB: [...] Your question may have contained just one percent of skepticism about why would an audience who had never heard of Irving Berlin wanna come see our show? To that I would say, isn't it more interesting to discover something than to be shown something that you already know?

RE: [...] On paper, you might assume the music of this show was old-fashioned because some of it is 100 years old [...] and to that observation I would say: Our job as dramatists and the music department's job is that the music is gonna be presented not as 100 year old songs—but in our show it's a brand new song, and people are hearing it for the very first time...In fact, it's for the older members of the audience here that we are revising, recreating, in a sense, the harmonics and the performance style of the well-known songs to give the audience at the Goodman the same experience as the audience in our show, which is, "Oh my God, what the hell is that?" Not, "Oh, there's that old song again, covered in dust and cobwebs and who cares?"

**RC: What sorts of similarities or differences do you see between the music industry now versus then?**

RE: Here's what's the same: Content has always been king. No publisher was able to publish anything until somebody sat down at a piano, or guitar, or glockenspiel, and wrote a melody, and then that's what was published. To that extent, the music business is now exactly the same. But distribution has changed everything [...] Really, from the start of the century to the period when recordings could be made it was really one business that was popularized through sheet music. And then the recording industry happened, and suddenly you had records and radio and that lasted for a good long time, in spite of the fact that records have evolved into audio tapes, into 8-tracks, into CD's, all of that, but in the last 10 years with completely new forms of distribution it has changed fundamentally the music business in a much more profound way than it changed in the 100 years up to that point.

MB: Another thing that happened, and it happened right after the second world war, is that when adolescents started to have discretionary income during the post-war boom, the emphasis on audience demographics shifted from slightly older to the younger. The music business now is driven by, I'd guess, 12-25, and that is a major change from 1900 when sheet music cost 12 cents per copy and that was a significant amount of money, certainly kids were never driving the industry back then.

RE: Berlin and Gershwin and Rodgers and Hart and Cole Porter, the really big names from the early part of the century, these were superstars on the level of Michael Jackson, or Janet Jackson, Madonna, Celine Dion, these major-selling artists who sell 3-4 million copies of an album. The audience now that would go to a rap concert to see Beyonce, or to see Jay-Z or Kanye—I think Kanye's the best example. Irving Berlin was Kanye a hundred years ago. He really was, that's not a hyperbole. He affected society in a more profound way than any recording artist now. He changed the vocabulary of society in a way that is like what hip-hop has done in the last 20 or so years. [...] These were the pop stars of their time and it's only because pop music and the sort of music that used to be considered pop music diverged in the 60's with rock and roll that we think of this as old-fashioned music now—but when it was new it wasn't just new-fashioned it was cutting-edge material that really excited new generations of people to listen to music.

**RC: What do you think younger audiences will take away from this musical?**

MB: Well, it's very funny. My old manager used to say, "Funny is money."

RE: [...] Young people coming to see the show are going to hook into one very strong premise: This is really the story of two people who have won the lottery [...] These two characters wake up one morning and they have won the lottery. Their wildest dreams, everything they could possibly wish and hope for is handed to them on a silver platter, and they f--- it up. Every single person has wondered what it would be like to win the lottery, it's one of the great universals. We all have our Oscar acceptance speech. We all fantasize what it would be like to be on the couch with Johnny Carson, Jay Leno, or David Letterman. We all fantasize what it would be like to win the lottery, and this is a story about two people who do and what happens to them when they do.

MB: You always see, "Based on a true story." Well, this is based on a good story.

**RC: And it's an original story.**

RE: Yes, it's that rare, rarest of things in the theatre: it's an original musical comedy.

Below: (From left) Jeff Daniels (Billy), Rick Elice, Marshall Brickman, Tommy Tune, Music Supervisor Daryl Waters, and Music Director Michael Biagi. Courtesy of Michael Brosilow.







# Tommy Tune

## The director

At 6' 6.5', Tommy Tune has been called the tallest dancer in show business. Born in Wichita Falls, Texas in 1939, Tune quickly made his way to New York, starring in his first Broadway musical, *Baker Street*, in 1965. By the early 70's, Tune had won his first Tony Award for Best Featured Actor in a Musical for Michael Bennett's musical comedy, *Seesaw*. Tune would go on to win 8 more, becoming **the first person to win Tony awards in four different categories** (Acting, Featured Acting, Directing, Choreography).

Tune spent the next several years on the stage, and while he was obviously a talented performer it wasn't long before he tried his talent behind the scenes, choreographing and directing a number of plays and musicals. He cut his teeth directing the off-Broadway hit *The Club*, and quickly followed that by co-directing and choreographing *The Best Little Whorehouse in Texas* and several others, garnering his first Tony for choreography with the musical, *A Day in Hollywood/A Night in the Ukraine* in 1980. His direction of the hit musical *Nine* snagged Tune his first Tony for directing, and that same year he received accolades for his direction of Caryl Churchill's controversial play, *Cloud Nine*.



Above: Tommy Tune with the cast of Turn of the Century. Courtesy of Michael Brosilow.

Tune has continued to act, direct and choreograph throughout the years, even popping up in two films: *Hello, Dolly!* and *The Boy Friend*. In 1992, Tune premiered his one-man song and dance show, *Tommy Tune Tonight!*, touring it throughout the country and around the world. He has performed for three U.S. Presidents, the Queen of England and the Royal Family of Monaco, has been inducted into the **Broadway Hall of Fame**, and even has his own star on the **Hollywood Walk of Fame**.

### Tonys, Obies, Astaires, oh my!

Below you'll see just a selection of the awards Tune has won in his illustrious career.

- National Medal of Arts  
(Our nation's highest honor for artistic achievement)
- Nine Tony Awards  
(in acting, directing, and choreography)
- Eight Drama Desk Awards  
(in directing and choreography)
- Two Obie Awards
- Two Astaire Awards  
(recognizing the best dancing on Broadway)
- The American Dance Award  
(presented by the National Academy of Dance)
- Fred & Adele Astaire  
Lifetime Achievement Award  
Julie Harris
- Lifetime Achievement Award  
George Abbot
- Lifetime Achievement Award

In 1997, he published his memoir, *Footlights*, which shed light on his life both in and out of the theatre. The same year he released his first CD, *Slow Dancin'*, a collection of his favorite romantic ballads. Tune also works as an artist, and owns a gallery in lower Manhattan that features his work. He has even been honored through parody in the comedy of Martin Short and *The Simpsons*.

Tune continues to act and direct today, recently touring the country in the title role of *Doctor Doolittle*. In the wake of his still-growing legacy, *The New York Times* declared, "Mr. Tune has reshuffled the elements of the old-style musical into the state of art."



Visit our **Knowledge Nucleus** online to see video of Tune's infamous dance skills.

*"[Tommy] exudes a cultivated serenity and a genuine love of life."*

- **Andy Warhol**, artist and pop culture personality

# Exploring the Text

# Vocabulary

it does a conversation good



## Straight from the Play

The following words can be found in *Turn of the Century* and this student guide. How a word is used in the text- its *context*- can often help you figure out what the word means, even if you don't know its exact definition. Hint: familiar words and phrases near the unknown word in a sentence can help!

**limbo**

**schmaltzy**

**desultory**

**frug**

**vamp**

**flourish**

**metaphysical**

**larceny**

**impetuous**

**passerelle**

**saccharine**

**crescendo**

**ambient**

**pas de trois**

**foxtrot**

**serendipitous**

**scintillate**

**opus**

**consternation**

**hottentots**

**midwife**

“Words are all we have.”

- Samuel Beckett,  
playwright and novelist

## Activity Dictionary Game

### Instructions

- As a class, you and your teacher will break the words into three groups: everyday words, musical terms, and dances.
- Your teacher will choose one word from each group, breaking you up into groups of three where each of you take one of the chosen words.
- For the everyday word, write your own made-up definition, making it sound like a “real” dictionary definition. (Try to sound as professional as you can.)
- Do the same for the musical term, but also try to find a popular song where you can apply the term.
- Do the same for the dance, or show it if you feel you can't describe it.
- Turn your definitions in to your teacher, who has a copy of the actual definitions. S/he reads all of the definitions aloud once so everyone can hear them, then on the second reading each group votes on which definition (or dance) is closest to the actual definition (or dance). This is why you want your definition to sound “real,” even if you don't know what the word really means.
- Your group scores one point for every group that votes for your definition (or dance).
- The group with the most points at the end wins!



## Think About It: Our Slang, Their Slang

When Billy and Dixie travel back in time, they take their modern colloquialisms and speaking patterns with them. How does their language differ from the people they meet in 1900? How do you think language has changed in these 100 years? Find some specific examples in the text to support your answer.

**Now think about how language has changed in your lifetime.** How does your language differ from that of your parents, your grandparents? How have you seen the vernacular change throughout your life? Why do you think language constantly mutates the way that it does? Where do you think these changes come from?

# Then & Now

## from Berlin to B.I.G



In this activity you will **compare and contrast the musical landscape of 1900 to our current one**. Some of this information can be found throughout this study guide or in the text of the play itself. Other facts you will have to look up on your own. In groups, fill out the chart as best as you can, then go home and figure out the best way to present your answers to the class. You can bring in photos, burn a CD, bring in instruments or music players, or showcase some of the dances you've come up with.

Then, as a class, **discuss where you encountered most of the music you like**. Was it through a friend, at a live show, a website or magazine? How do you think you would have discovered new music in 1900? Also consider live concerts. How might some of the concerts you've been to differ from concerts in 1900?

	1900	Now	Both
How we listen to music		iPod	
Prominent genres/ styles	Ragtime		
Common Instruments		Synthesizers	
Popular Dances	Foxtrot		
How music reaches the masses			Live Concerts

### Think About It: The "low" price of fame?

In 1900, an artist had to be "discovered" and put on display in order to reach an audience. In our digital age, through radio, television, and especially the internet, it's much easier for a musician to get his or her work out to a mass audience. Is this a good thing? Or does this mark a drop in quality for the music industry? Why or why not? Can you think of any artists you like who were discovered online, through Myspace, Facebook, or another social networking tool?

# It's all about the music, man

## Getting to know the tunes

### Activity

#### Match Game

In this activity you will match the song from *Turn of the Century* with the artist who wrote it. Several of these songs were performed or made famous by artists other than those who wrote it. After you've matched them, do some research and find some famous covers or reimaginings of these songs, then bring them in to class for everyone to hear. As a class, discuss why you think these artists decided to cover that song? What do you think these covers say about the originals?

Song	Artist
1. Twisted	a. Irving Berlin
2. Summertime	b. Marshall Brickman & Rick Elice
3. Any Place I Hang My Hat is Home	c. Richard Rodgers & Lorenz Hart
4. Alexander's Ragtime Band	d. Johnny Mercer
5. Party Like It's 1999	e. Joni Mitchell
6. You Are the Music	f. George Gershwin
7. Where or When	g. Prince

### Think About It: Analyzing Style

The style of music used in a musical says a lot about the story the characters are trying to tell. The focus on Bohemian youth in Jonathan Larson's *Rent* lends itself to a rock-and-roll aesthetic, while the cartoonish comedy of *Avenue Q* leans toward a lighter, poppier sound. Think about the style of music used in *Turn of the Century*:

What genre does the music fit into?  
What are some of characteristics of that genre?

What are the songs about? Reading some of the lyrics, what sorts of themes do you find they have in common?

Why does this music work for this story?  
How does the tone of the music match the tone of the book? The characters?  
Think about the mood of the piece. What kind of atmosphere does it create?

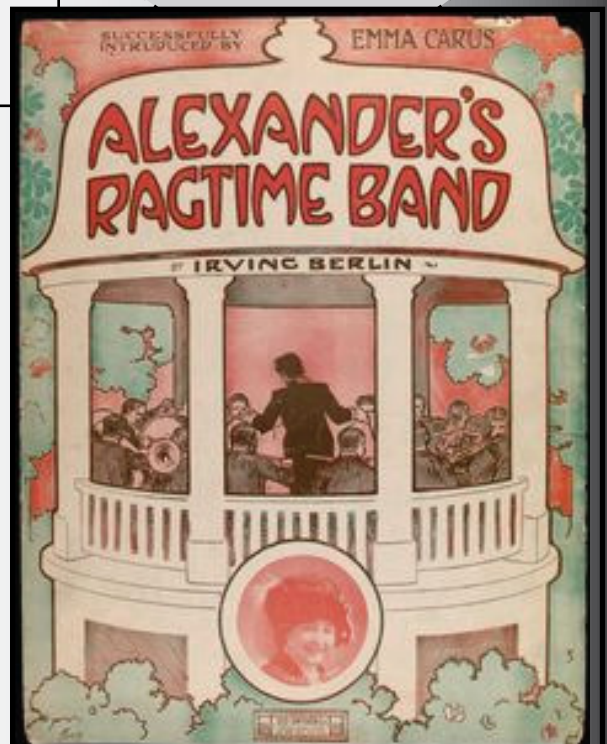
### Why We Do It

*"True music must repeat the thought and inspirations of the people and the time. My people are Americans and my time is today."*  
- George Gershwin

*"I think music in itself is healing. It's an explosive expression of humanity. It's something we are all touched by. No matter what culture we're from, everyone loves music."*  
- Billy Joel

Both of these quotes summarize just how these two artists feel about the impact of music on a culture. To them, it goes deeper than creating a catchy melody and making a few bucks. **How do you respond to these quotes?** Do you agree? Or do you see it in a different way?

How do your favorite artists feel about the power and influence of music? Can you find any quotes or lyrics you think may summarize their feelings? Furthermore, do you make music? If so, why? What is it that draws you to play, sing, rhyme, synthesize, etc?



Above: The illustrated cover for the printed sheet music of "Alexander's Ragtime Band." Image from the American Popular Song Sheet Covers Collection, courtesy of the photographic services and permissions, The New York Public Library.

# Activity

## What's in a song?

### Steppin' Out With My Baby

*Here he comes lookin for his baby  
It's for sure, sure and not for maybe  
Don't ask when will the lucky day be  
Here he comes and let him tell you  
himself:*

*If I seem to scintillate  
It's because I've got a date  
A date with a package of  
The good things that come with love  
You don't have to ask me  
I won't waste your time  
But if you should ask me  
Why I feel sublime  
I'm--*

*Steppin out with my baby  
Can't go wrong cause I'm in right  
It's for sure, not for maybe  
That I'm all dressed up tonight*

*Steppin out with my honey  
Can't be bad to feel so good  
Never felt quite so sunny  
And I keep on knockin wood*

*There'll be smooth sailin' cause I'm  
trimmin' my sails  
With a bright shine on my shoes and  
on my nails*

*Steppin out with my baby  
Cant go wrong cause I'm in right  
Ask me when will the day be  
The big day may be tonight.*

**Before Richard Rodgers and Oscar Hammerstein picked up their pen and paper, musicals were mainly built around a famous actor and a couple of catchy numbers. In the wake of such Rodgers and Hammerstein hits as *Oklahoma!* and *The Sound of Music*, musicals began to focus on the story more than ever before, using song and dance as a way to heighten the emotions and actions of the characters. How do songs serve this function in *Turn of the Century*?**

1. Using the words of "Steppin' Out With My Baby" as a starting point, consider what we learn about the world of the play from this number. Think about the mood and atmosphere. What kind of world is this?

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2. Now let's go deeper: What context is it sung in? What does this song represent to these characters? What does it mean to them? How do they, or their relationships, change when this song is performed?

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3. Notice that this song in particular is sung twice in the show. Why do you think it was brought back? Does the song mean something different the second time it is sung? What differences can you find between the two numbers?

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4. Are there any other songs that are given a reprise? What songs? How does the context change between the two numbers? The relationships?

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Visit our **Knowledge Nucleus** online to find the lyrics to several other songs from the show!

# Exploring the Context

# The Leisure Class

## Livin' large in the Industrial Age

### The Rise of the Leisure Class

By the time the 1900's rolled around, America had already begun to reap the benefits of the Industrial Revolution. This led to a rise in the standard of living for many Americans, leading to what economist Thorstein Veblen, a professor at the University of Chicago, called "the leisure class."

In his 1899 book, *The Theory of the Leisure Class*, Veblen argues that this new ruling class of businessmen performed work that was unimportant, simple and largely symbolic, whereas the more menial, labor-intensive work was left to the less-privileged. In Veblen's opinion, this "leisure class" was engrossed by two things: "conspicuous consumption" and "conspicuous leisure."



*Conspicuous consumption* refers to a waste of money/resources by individuals who were eager to show off their social standing. This included men who made women into "trophies" and people who used fancy dinnerware when cheaper, simpler items worked just as well, if not better.

Where conspicuous consumption concerned the showing off of status through appearance and spending, *conspicuous leisure* was Veblen's term for activities

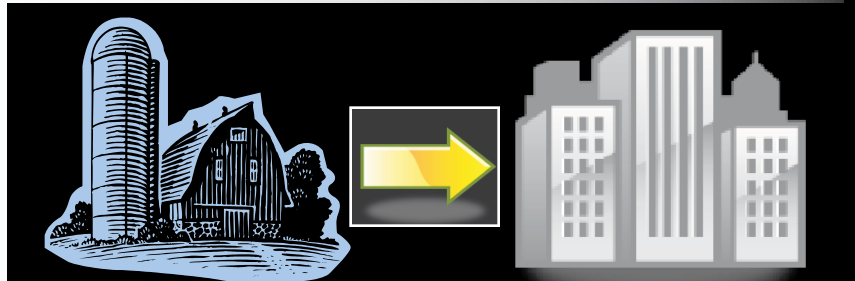
that were done only to display social status, such as going to fancy restaurants or on exotic vacations for long periods of time.



Written as a personal essay rather than a textbook, Veblen's work is considered one of the great books of economics, as well as the first detailed critique of consumerism.



Visit our **Knowledge Nucleus** online to read the full text of "The Theory of the Leisure Class."



### What's the Industrial Revolution?

The Industrial Revolution was a period when much of society moved from working on the land as farmers to working in manufacturing and commerce in factories. It began in Britain and spread throughout the rest of Europe and North America, lasting from the middle of the 18th century to the early 1900s. There were two main phases of the Revolution: the first was founded on iron, steam and coal; the second was founded on steel, electricity and oil. Throughout both of these phases, cities grew very quickly and modern sciences were developed. The new inventions, ideas and methods that resulted led to more efficient means of production.

### Think About It: Class Acts

Do we see Veblen's leisure class in *Turn of the Century*? Which characters do you feel fall into this category? Furthermore, do you see any examples of the lower class in this play? Who are they, and how do they affect Billy and Dixie?

Do you think Veblen's ideas are still applicable today? Looking at our tabloid-rich culture, do you see any modern-day examples of "conspicuous consumption" and "conspicuous leisure?" Also, take a look at the quote below. What does it mean to you? How does it resonate in our culture, and more specifically, in the music industry?

*"It is always sound business to take any obtainable net gain, at any cost and at any risk to the rest of the community."*

- Thorstein Veblen

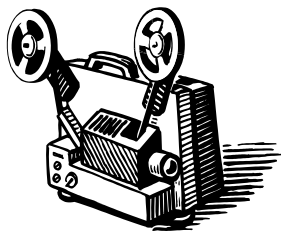


# Entertainment in 1900

## Exploring the roots of our popular culture

### The Movies

The first motion picture camera was invented in 1889, with the first "movie theater" (then called a Kinetoscope parlor) opening in New York in 1894. Shorts and silent films would dominate until 1927 when *The Jazz Singer*, the first feature-length "talkie" (which also featured a song by Irving Berlin) premiered. The next year marked the very first Academy Awards ceremony. While film hadn't caught on at the turn of the century, it's grown into a national phenomenon since then, with the film industry still growing by leaps and bounds today.



### Sports and Leisure

Popular sports at the turn of the century included mostly "upper-class" sports like tennis, golf and sailing, although baseball was quickly becoming the most talked-about sport. The American League was established in 1900, and the first World Series occurred in 1903.



Above: Brooklyn Baseball Club, turn of the century. Image from the A.G. Spalding Baseball Collection, courtesy of the photographic services and permissions, The New York Public Library.

Football and basketball had yet to catch on at the beginning of the century, but their following has grown immensely. Football currently holds the title for most popular American sport, followed by basketball.

### Think About It: A Century From Now...

When year 2100 rolls around, what do you think people will do for fun?

**Think about what's already changed since 1999.** Where are new innovations taking our entertainment? Think about all the different types of entertainment listed here: will there still be a place for the forms of entertainment we enjoy now in 100 years, or will they be lost in the transition?



Visit our **Knowledge Nucleus** online to see digital examples of turn-of-the-century sheet music!

### Theatre

In 1900, theater patrons paid between \$1.50-\$2.00 for to see a Broadway show. The most famous shows of the time included *Floradora*, which is referenced in *Turn of the Century*, and Sarah Bernhardt's *Hamlet*. Audiences during this time would sometimes become involved in the play, talking to the actors, hissing or clapping during performances. Current Broadway seats can fetch anywhere between \$60 and \$300 a show, and the hottest shows include the musicals *Legally Blonde*, *Jersey Boys*, and *In the Heights*, as well as revivals of the plays *Equus* and *All My Sons*. Since 1900, the Off-Broadway scene has also developed, offering a venue for newer, more cutting-edge works to find a home.



Above: Star Theatre, 1900. Image from the Mid-Manhattan Picture Collection, courtesy of the photographic services and permissions, The New York Public Library.

### The Music Industry

In 1900, the music industry thrived on the sales of sheet music, which sold for around 15-25 cents. Many homes contained a player piano, which could play popular songs through a pneumatic mechanism that played pre-programmed music via perforated paper rolls. Player pianos went on the decline with the rise of the gramophone (pictured to the right) in 1920's. Sheet music saw its decline at the he end of

World War I when the recording industry began to flourish and records rose in popularity. The following years brought many technological advances in music with the advent of eight-tracks, cassettes and CD's, leading to a golden age in the form. With the rise of our digital age, though, there has been a decline in the sale/production of CD's. The rise of mp3's, digital recording, and online releases have led many to believe we may be the verge of another musical renaissance.



### Books

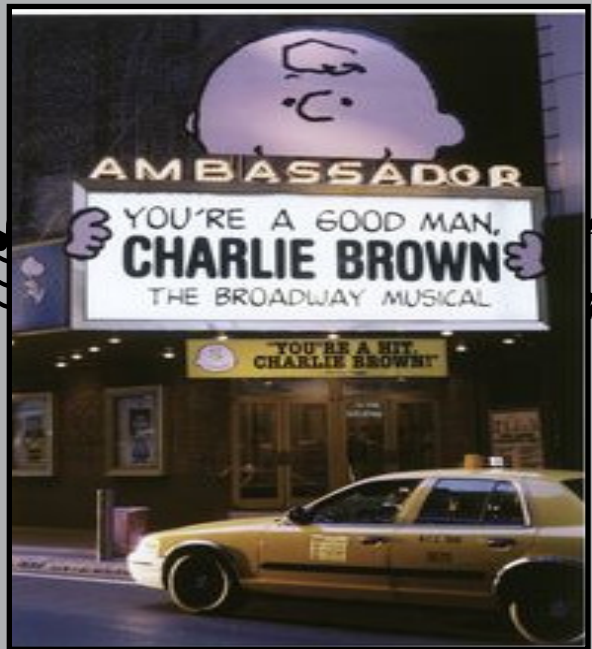
Before film and the internet, books were the public's number one source for a good story. In the early years of the 20th century, such works as Booker T. Washington's *Up From Slavery*, Upton Sinclair's *The Jungle* and L. Frank Baum's *The Wonderful Wizard of Oz* were seen most often on people's bookshelves. These same authors remain popular with today's avid readers.



# What is a musical?

## Not just any song and dance

*Musical theatre* is a form of theatre combining music, songs, spoken dialogue and dance. The three main components of most musicals are the **music**, **lyrics**, and the **book**, the dialogue and physical action within the piece, although there are many musicals that have no need for the book. The **music** and **lyrics** together form the **score** of a musical. Musical theatre is often closely associated to opera, but there is a marked difference between the two, with musical theatre emphasizing the spoken word, dancing, and the incorporation of forms of popular music. Here we'll be discussing the different types of musicals that have popped up over the years. On the next page is a brief history of American musical theatre, and the one beyond that discusses the influence of rock and roll on the musical. Together, these pages will help you to understand how *Turn of the Century* and other modern musicals came to be what they are today.



Above: *You're a Good Man, Charlie Brown*, Ambassador Theatre, 1999. Image from the Billy Rose Theatre Collection., courtesy of the photographic services and permissions, The New York Public Library.

### The Musical Revue

Musical revues often lack a through-line when it comes to story and character, instead focusing on the spectacle of song and dance. Many revues will focus on one particular artist's music, spanning their catalogue, and often placing a few sketches in between songs for laughs. *Ain't Misbehavin'*, which was performed at the Goodman this past summer and features the music of Fats Waller, is one example of a revue. *Side by Side by Sondheim*, a revue featuring songs by Stephen Sondheim, is another big hit. A smaller, but more experimental revue, *The Onion Cellar*, opened in 2006.

This revue featured the music of indie duo, The Dresden Dolls, and was described as an interactive experience between performers and audience.

### The Concept Musical

The 1970's brought us the concept musical. What is a *concept musical*? Made popular by Stephen Sondheim and Hal Prince, these musicals build their plots around an idea rather than a single story. These musicals examine such topics as single life vs. marriage, historic culture clashes, bittersweet reunions, etc. through a series of characters and stories. These musicals tended to be more experimental than any previous musical, with avant-garde techniques that defied the previous unities of time, place and action. These musicals re-energized the genre, speaking to new generations and digging deeper than any musical had tried to do previously. Some popular concept musicals include *Company*, *Follies*, *A Little Night Music* and more recently, *RENT*.

### The Book Musical

The book musical hit its peak in the mid-20th century, which was considered "the golden age" of Broadway musicals. Popularized by Richard Rodgers and Oscar Hammerstein II with their musical *Oklahoma!*, the book musical took predominance over the musical revue. Focus was taken off the spectacle of the music and placed on the story, with music serving as a means of heightening it. These musicals were heavily dependent on plot and character and often contained as many scenes of spoken dialogue as musical numbers. The show's spectacle revolved more around the world of the play than just wowing the audience. It was this emphasis that allowed musicals to begin exploring deeper themes and social issues. Some examples of popular book musicals include *Grease*, *Fiddler on the Roof*, *Dreamgirls*, *Chicago*, and *The Producers*.



Visit our **Knowledge Nucleus** online to see video clips from some of the musicals mentioned here.

# A (Brief) History of the American Musical

## Where did you come from, where did you go?

The first American production of a musical, *Flora*, a musical imported from England, plays for decades in a courtroom in Charleston, South Carolina.

1735

With the development of the nation came the rise of burlesque, which at the time were parodies of famous works through song, dance and dialogue.

1828

*The Brook*, a show about mishaps at a picnic, takes a stab at creating an original American musical with a unified story and developed characters.

1879

In an attempt to create something distinctly American, minstrel shows, which exploited African-American song, dance and humor, are given life. They contain no plot, characterization or setting.

1843

*Showboat*, written by Oscar Hammerstein and Jerome Kern, puts the emphasis on plot, letting the songs feed the story and characters as opposed to the other way around.

1927

1904

George M. Cohen lays the groundwork for what will become the American musical comedy by combining American characters and locales with elements of burlesque, operetta and revue. His musicals made plot secondary to songs, dances and humorous episodes. Any plot would do as long as it served the songs. This would become the format for most musicals in the years following.

Pop culture experiences an upheaval when rock music takes over the airwaves. With showtunes no longer dominating the media, Broadway suffers financially and artistically. This leads to a rise of rock musicals on Broadway and a radical change of form. See more about this on the next page.

1960's

1940's

Richard Rodgers and Oscar Hammerstein's musicals, including *Oklahoma!* and *The Sound of Music*, elevate the musical play into a serious American artform by infusing their musicals with vitality and social thought. *Oklahoma!* breaks all previous box office records, ushering in golden commercial and artistic age for Broadway musicals.

The current decade has brought much variety to Broadway with clever adaptations (*The Full Monty*, *The Producers*) surrealistic comedies (*Urinetown*, *Avenue Q*), social dramas (*RENT*, *The Color Purple*) and emotionally resonant jukebox musicals (*Jersey Boys*, *The Boy From Oz*). Most surprising, perhaps, was the success of *Spring Awakening*, a sexually explicit drama about youth. The public's embrace of the controversial material could be a sign of new things to come.

2000's

1970's - Now

Stephen Sondheim, with musicals such as *Sweeney Todd* and *Sunday in the Park with George*, explores darker material and deep moral questions. Also introduces the "concept musical," where the show's metaphor or statement is more important than the actual narrative

*"After the Rodgers and Hammerstein revolution, songs became part of the story, as opposed to just entertainments in between comedy scenes."*

- Stephen Sondheim



Visit our **Knowledge Nucleus** online to read more about Rodgers, Hammerstein, Sondheim and the history of musical theatre.

# Rock and roll and the modern musical

## How the 60's changed everything

*People today are still living off the table scraps of the sixties. They are still being passed around - the music and the ideas.*

- Bob Dylan, musician



### The Rise of RENT

Rock and roll has had just as much influence on the **content** of a musical as it's had on the **music**. Since rock music appealed to a younger crowd, the rock musical often tended to explore new issues facing the youth of its time. *Hair* captured the rebellious nature of the '60s through its racial integration, anti-war messages, celebration of certain drugs and full-frontal nudity.

Dubbed the *Hair* of the '90s, *RENT*, a rock musical exploring bohemian youth in New York, dealt with issues of homosexuality and AIDS in a frank, honest manner that hadn't been seen on Broadway previously. Another popular musical born out of the rock influence was *Hedwig and the Angry Inch*, a rock musical about the transgendered singer of a fictional rock band. The music is heavily influenced by the '60s and '70s glam rock of artists such as David Bowie, and featured gender issues many theatre audiences hadn't encountered before.



The country was changing in the 60's and the musical landscape was no different. Rock and roll, in all its different incarnations, was sweeping the nation, and the Broadway musical was losing steam. Previously, Broadway musicals could market their shows with a hit single on the radio, but since rock and roll was dominating the airwaves, this was no longer a possibility. Broadway's profits dropped as interest waned, and theatres could no longer pay actors life-sustaining wages. In the mid-60's, only three percent of New York's professional actors were earning more than \$2,500 a year from stage acting. This meant Broadway had to embrace this new sound if they wanted to win back the public, and with the premiere of *Hair* in 1967, they did just that. *Hair: An American Tribal Love-Rock Musical* was a huge success at the Public Theatre and moved to Broadway in 1968. Several other **rock musicals** soon followed, and by the 1970's the form had opened doors for all kinds of different genres.

### Opening the Gates

The entrance of rock and roll into musical theatre wasn't just beneficial for rock musicians. The '70s and '80s saw the premiere of several musicals, including *The Wiz* and *Dreamgirls*, which introduced **R&B** and **soul** to the theatre world. **Jukebox musicals** like *Buddy: The Buddy Holly Story* and *Jersey Boys* also never would have found an audience if it wasn't for this trend. Rock musicals waned in popularity throughout the '80s, but have found a resurgence over the last 15 years with such musicals as *RENT* (discussed to your left!), *Wicked* and the 2007 Tony Award-winning *Spring Awakening*. The recent years have seen other genres find a voice in the theatre world as well. **A hip-hop musical**, *Clay*, is opening off-Broadway this fall, and the Chicago Shakespeare Theatre recently produced the world premiere of *Funk It Up About Nothin'*, a hip-hop retelling of Shakespeare's comedy *Much Ado About Nothing*.

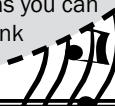


### Think About It: The Future of Musicals

Where do you think musicals will go from here? What sorts of genres would you like to see represented on Broadway?

*In the Heights*, a musical featuring some hip-hop songs, won the Tony for Best Musical this year, but before that, there wasn't a hip-hop musical that had become a smash success. There also hasn't been a metal or punk musical to crack the mainstream. Why do you think this is? Is the music too polarizing? Or has it not been around long enough to garner a big enough audience?

What do you think it takes for a musical to succeed on Broadway? As a class, write out as many ideas as you can on the board, then discuss which you think are most important.



*In 1954, when we produced *The Pajama Game*, the week we opened we had a hit song on the radio, Rosemary Clooney's version of "Hey There." Of course that meant a lot to us at the box office. By the early sixties, that kind of cross-over was no longer a realistic possibility.*

- Hal Prince, Broadway director and producer



# The Lower East Side and Tin Pan Alley

## A melting pot of music

### Immigration to the United States

Immigrants from all over the world came to America in the latter half of the 19th century. Some came to find work, perceiving America to be a land of economic opportunity, while others came to escape political or religious oppression. Most of these immigrants came from China, Germany, Ireland, or England, and more than 70 percent landed at New York City harbors, with the city being dubbed "The Golden Door." While some found success, there was never enough work, and employers often treated the immigrants unfairly. Low wages for men, even lower wages for women, stereotyping, and abuse were just some of the hardships immigrants had to face. While it was a difficult time, this mixing of cultures proved to be beneficial to the United States, transforming it into one of the most culturally and artistically diverse places in the world.



Above: Broadway and Fifth Avenue, New York, 1905. Image from the Mid-Manhattan Picture Collection, courtesy of the photographic services and permissions, The New York Public Library.

A place where popular music was put to the test, **Tin Pan Alley** was where a number of the most important publishers set up shop. Their offices rested on 28th Street between 5th Avenue and Broadway on the Lower East Side of Manhattan.

Monroe Rosenfeld, a newspaper writer of the time, dubbed this stretch Tin Pan Alley to symbolize the cacophony of the hordes of pianos playing in succession, which sounded to him like hundreds of people pounding on tin pans. The term was eventually embraced and became a generic term for all publishers of American sheet music.

It was at these studios that song composers were recruited, and depending on the prevailing style of the time, hired to write the next big hit. Once finished, songs were promoted by **song pluggers**, artists who made their living traveling the country to demonstrate the new songs and promote the sales of its sheet music.

Tin Pan Alley was formed around 1885, enjoying its highest point of success in the early 1900's, eventually fading out around the 1950's with the rise of rock and roll. In this era, the recorded performance became much more important than the written music and words, and publishers were no longer in charge of a song's promotion.

Many believe this is where the music "industry" took precedence over the musical "art form," with everyone looking for the next "hit." **Regardless, many of the most popular songs of our time were born out of Tin Pan Alley.**



**Tin Pan  
Alley:  
Where It  
All Went  
Down**

**With more than a third of its inhabitants foreign-born**, New York City was bound to be a haven of musical fusion. Below are some examples of the sorts of styles immigrants brought with them:

- Klezmer music, a fast-paced, danceable style brought by Eastern European Jews, was made popular in America by artists such as Harry Kandel and Abe Schwartz.
- Waltzes and oom-pah bands are just some of the many musical styles the Germans brought with them.
- The Celtic sound of the Irish immigrants was especially popular during this time, combining brass, reed instruments, and fiddles into an influential "big band" sound.
- The brand of folk music Italian immigrants brought to the states had an influence on barbershop quartets and doo-wop.
- Surprisingly, cajun and creole music has its roots in French styles that were brought to America in the early part of the century.

# Irving Berlin

The man behind the the magic melodies

## *The Berlin Catalogue: a beginner's guide*

- *God Bless America* (1918)

Made famous by Kate Smith, the song is sometimes considered an unofficial anthem of the United States. The song was sung on the steps of the capital on 9/11 by United States Senators, and was revived with recordings by Celine Dion and Daniel Rodriguez in the months following.

- *Puttin' on the Ritz* (1929)

Made famous by Harry Richman and Fred Astaire. Was used in a film by the same name in 1930. Since then has been covered by artists such as Ella Fitzgerald, Rufus Wainwright, Shiny Toy Guns and Alvin and the Chipmunks.

- *Easter Parade* (1933)

Made famous by Marilyn Miller and Clifton Webb in the Broadway musical revue, *As Thousands Cheer*. The song also inspired a feature film of the same name, starring Fred Astaire and Judy Garland.

- *White Christmas* (1940)

Made famous by Bing Crosby and subsequently used in a famous film of the same name. According to the 2008 Guinness Book of World Records, is the number one best-selling single of all time. The huge list of covers include Louis Armstrong, The Flaming Lips, Bright Eyes and New Kids on the Block.

- *There's No Business Like Showbusiness* (1946)

Made famous by the musical, *Annie Get Your Gun*, which Berlin wrote, and Ethel Merman's performance in the movie version of the musical. Covered live by shock metal band Mindless Self Indulgence. Merman also recorded a disco version of the song for her 1979 album, *The Ethel Merman Disco Album*.

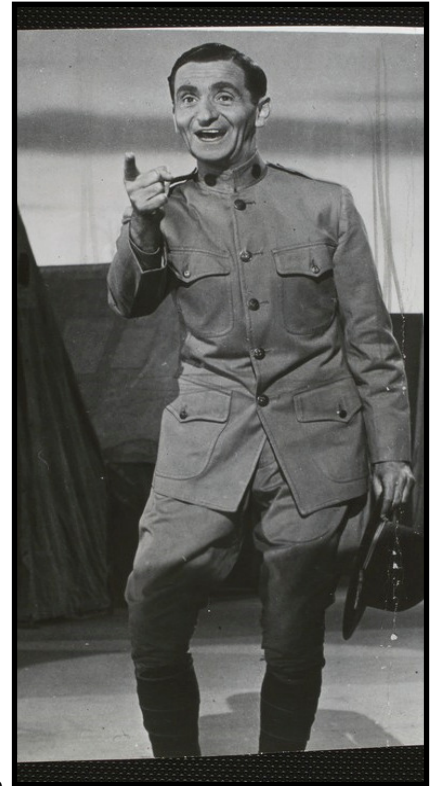
Irving Berlin (born Israel Baline) and his family arrived in New York City from Temun, Russia in 1893. Born in 1888 to Lena and Moses Baline, who served as a cantor (or singer) in their synagogue, Irving was the youngest of eight children.

After his father died in 1896, Irving worked several jobs, eventually landing a gig as a singing waiter at Pelham's Cafe in Chinatown. After a rival tavern had an original song they wrote published, the Pelham's owner asked Irving to write one. The result was "Marie from Sunny Italy," and it was soon published. Irving earned **37 cents** from the song and embarked down a new career path.

Irving's earliest songs garnered modest success, but it wasn't until "Alexander's Ragtime Band" was released in 1911 that he became one of Tin Pan Alley's brightest stars.

Berlin began to write for the theatre, penning such successes *Annie Get Your Gun* and *Yip Yip Yaphank*, which he wrote and staged while in the Army. He moved on to film after one of his songs was featured in the first feature-length "talkie," *The Jazz Singer*. Irving also worked with several Jewish charities, and in 1944 was honored by the National Conference of Christians and Jews for "advancing the aims of the conference to eliminate religious and racial conflict." In 1955, Irving was awarded a gold medal by President Eisenhower in recognition of all the patriotic songs he had written for the country.

After several more years composing music, Irving was awarded an Academy Award and a Grammy Lifetime Achievement Award. He died in 1989 at the age of 101. In his career, he wrote more than 900 songs, 19 musicals and the scores of 18 movies. American songwriter Jerome Kern said of him, "**Irving Berlin has no place in American music. He is American music.**"



Above: Irving Berlin. Image from the Billy Rose Theatre Collection., courtesy of the photographic services and permissions, The New York Public Library.

*"The toughest thing about success is that you've got to keep on being a success."*

-Irving Berlin



Visit our **Knowledge Nucleus** online to read more about Irving Berlin and his history of songwriting.

# The Rise of Ragtime

the rise, fall, and rise again of an influential genre

## Birth

Ragtime began with largely self-taught, uneducated musicians, which included slaves, citizens of rural Kentucky, Virginia, Tennessee, and the Carolinas as well as minstrel musicians. While always a Southern sound, ragtime flourished in the saloons and brothels of St. Louis, Missouri, which was known as the “Gateway to the West.” It was here the sound, through the likes of Tom Turpin and Joe Jordan, came into its own.

## Style

Ragtime was infamous for its use of syncopation—the displacing of the beat from its regular and assumed course of meter. According to music historians, this syncopation was influenced by African drumming and Afro-Caribbean dance rhythms, which creates a ragged, but wild and danceable sound.

Instruments of choice for ragtime musicians included banjos, guitars, mandolins and violins.

## Explosion

America as a whole, got its first taste of ragtime at the Chicago World’s Fair in 1893. Over 27 million people came to the fair that day, and by 1896, ragtime was sweeping the country. The following year saw the the first published piano rags, beginning with W. H. Krell’s “Mississippi Rag,”

The most famous of all the ragtime musicians of this time would be Scott Joplin whose “Maple Leaf Rag,” along with being a major commercial success, elevated ragtime to high art. Some rebelled against ragtime, calling it “unmusical rot,” but most were quick to embrace this lively new form.

## Legacy

Ragtime began to fade out around 1917 due to the rise of jazz music. Many point out that ragtime had not faded, it had simply evolved. In fact, many of the musicians history cites as “jazz artists” referred to their music as ragtime. The 40’s and 50’s saw a resurgence of the form when author Rudi Blesh started Circle Records, a label committed to piquing the public’s interest for ragtime again. New artists were released, as well as older tracks from the likes of Joplin. Circle Records was a success, and ragtime found its way into pop culture, through books, film, and television.



In Act Two of *Turn of the Century*, Billy tries to pass Joplin’s “Maple Leaf Rag” off as his own, claiming, “It’s a new kind of music, Max. It’s called ‘Ragtime.’” While Billy was full of it, he’s right that the emergence of a style has to start somewhere. We’ve examined where ragtime’s come from, but what about the myriad of other genres?

Choosing your favorite genre of music, do a little research and answer the questions below to get a better understanding of its history. Also, be specific. If you like “rock music,” think of what *kind* of rock music you like best. The same with hip-hop or classical. There are always several sub-genres within a genre. Try to pinpoint which one yours is.

1. When did people first begin noticing this sound? Around what decade? Was it already associated with a certain movement, or was it a completely new sound?

2. Where did it originate? Just like people, music tends to be incredibly influenced by the culture where it was created. What traits does it share with the culture?

3. What are some of the names associated with the sound’s origin? Were these people famous, or were they paving the way for others to popularize the sound?

4. What is the state of the music today? How has it evolved? Where do you see it going from here?



Visit our **Knowledge Nucleus** online to read more about the history of ragtime.



# THE NAME GAME

A guide to some important personalities in *Turn of the Century*

## The Vanderbilts

The seventh wealthiest family in history, the Vanderbilts built their empire on railroad and shipping empires, later moving on to the construction of several high-profile mansions. They were a staple of New York's high society scene. Current economists marvel at how good the Vanderbilts were at accumulating wealth, and how pointless their dispensing of it was.

Vanderbilt University in Nashville is named after the family.

## George Gershwin

An extremely popular and successful composer of Broadway, concert hall and popular songs of the period. Gershwin died in 1937, but was posthumously nominated for an Academy Award in 1937 with his brother, Ira, for their song, "They Can't Take That Away From Me" from the film, *Shall We Dance?* In 1935, Gershwin also wrote music for *Porgy and Bess*. Dubbed an "American Folk Opera," the play featured an entire cast of classically trained African-American singers, a bold choice at the time. Gershwin was a major influence on the fusion of jazz with mainstream music.

Below: George Gershwin. Image from the Billy Rose Theatre Collection, courtesy of the photographic services and permissions, The New York Public Library.



## Evelyn Nesbit

A model and chorus girl on Broadway, Evelyn began her career at 16 as an "artist's model" before moving on to photographic modeling. She was the subject of several famous works of art, including Charles Dana Gibson's, "The Eternal Question." Nesbit was also at the center of the sensationalized murder trial of her ex-lover, Stanford White, by her then-husband, Harry Kendall Thaw. She was the focus of the 1955 film, *The Girl on the Red Velvet Swing*.

## Max Beerbohm

Considered by many to be the greatest wit in town, Beerbohm was a famous author, critic and artist of the time. He was also the drama critic for *The Saturday Review* from 1898 to 1910. In the years following, Beerbohm released several books and was a popular radio broadcaster. He is most well-known for his parodies and caricatures.



Above: Evelyn Nesbit. Image from the Billy Rose Theatre Collection, courtesy of the photographic services and permissions, The New York Public Library.

## Isidore Whitmark

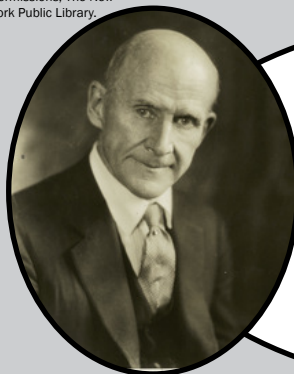
While he was the founder of (and a publisher with) one of Tin Pan Alley's most prominent publishing companies, M. Whitmark & Sons, Whitmark was also a composer himself, although very few of his songs still exist.

## Think About It: Public Personas

The people shown here were considered the social elite by their peers. Their names were known throughout the country and they were continually featured in the newspapers.

Do you see any parallels between the celebrities of 1900 and today? What sorts of similarities and differences do you see between the way celebrity was perceived then and now? Can you think of any famous trials from the last ten years that mirror the kind Nesbit was involved in?

Below: Eugene V. Debs. Image from the "The Pageant of America" Collection, courtesy of the photographic services and permissions, The New York Public Library.



## Eugene V. Debs

An American union leader, and a founding member of the International Labor Union, Debs ran five unsuccessful bids for the presidency (the first in 1900) with the Socialist party. In his youth he was imprisoned for his involvement in the Pullman Strike, which led President Grover Cleveland to call the United States military into Chicago. One of the most well-known Socialists in American history.

# Time Travel...

## ...and its travels through time

### Time Travel Throughout Film and Literature

**1895**

H.G Wells publishes *The Time Machine*, making the first use of time travel as a literal, rather than metaphorical, journey with the help of a machine.

**1983**

In the film *Back to the Future*, time travel is looked at in a comical sense, while still making it a cautionary tale about not messing with history.

**1700-1800's**

Louis-Sébastien Mercier's book *L'An 2440, rêve s'il en fût jamais (The Year 2440: A Dream If Ever There Was One)*, amongst others, portray characters who travel to the past or future within their own minds. There is no mention of science.

**1969**

Kurt Vonnegut's *Slaughterhouse Five* is released. The book features Billy Pilgrim, a character who becomes "unstuck in time." Billy constantly shifts between the past, present, and future, calling into question the idea of time itself.

**Now**

The hit television show *Lost* has recently thrown time travel into its mix of possible answers to the show's mysteries.

### Theories of Time Travel

#### How could it possibly be possible?

Einstein's Theory of Special Relativity paved the way for scientists to begin looking at time travel seriously. Einstein's theories say that time slows as an object approaches the speed of light. This leads some to believe that traveling faster than the speed of light could open up the possibility of time travel.

Even more popular is the idea of *wormholes*, "tunnels" which serve as a shortcut through space and time. Wormholes, which are also called "Einstein-Rosen bridges," **would essentially connect two distant points in space**, like a worm tunnel through an apple. Some believe wormholes are formed when certain masses place pressure on different parts of the universe, forcing them to merge together. Several scientists are currently researching how one could construct and sustain a traversable wormhole, although many believe the quest for time travel to be impossible.

Brian Greene, a professor of physics at Columbia University in New York City and author of *The Fabric of the Cosmos: Space, Time, and the Texture of Reality*, disagrees. **"The bottom line is that time travel is allowed by the laws of physics,"** Greene asserts.

When Billy says that time isn't straight, and that people can "slip through", he is likely referencing the concept of wormholes.

### Think About It:

#### Time Travel as Metaphor

Time travel is often used as a metaphor to explore a larger issue. Using the movies and books you've encountered about time travel, think about how those characters use it, and what they learn from the experience.

Then consider how it applies to Billy and Dixie. At first Billy calls their time displacement "a great cosmic gift," but by the end he is more than happy to return back to his own time.

**How do they use the experience, and what do they learn in the end?**



Visit our **Knowledge Nucleus** online to read more about time travel and wormholes.

*"If we could travel into the past, it's mind-boggling what would be possible. For one thing, history would become an experimental science, which it certainly isn't today. The possible insights into our own past and nature and origins would be dazzling. For another, we would be facing the deep paradoxes of interfering with the scheme of causality that has led to our own time and ourselves. I have no idea whether it's possible, but it's certainly worth exploring."*

- Carl Sagan, Pulitzer Prize-winning author and "popularizer of science"

# The Science of Sound

## The intersection of art and science

### The Influence of the Transistor

Considered by some to be the greatest invention of the 20th century, the transistor's influence has spread far and wide. The reliability and low-cost of the transistor has allowed such inventions as the radio, the telephone, and the computer to develop into what they are today. While early incarnations of these inventions used vacuum tubes, resulting in a product that was large and bulky, transistors have allowed them to become portable, resulting in iPods, cell phones, and laptops.

The invention of the first portable radio, the TR-1, in 1954 allowed people to take music with them wherever they went. This was especially true for youth, who no longer had to listen to music in their parent's living room; they could take their TR-1's to their bedrooms, parties, the beach, wherever their friends were. Coincidentally, the TR-1's popularity grew with rise of rock and roll in the mid-50's, and it's safe to say the genre never would've gained the prominence it did without people discovering it on their TR-1's. With so many more kids listening to

the radio, and a new youthful music dominating the airwaves, this forced the recording companies to shift their focus onto the youth, completely redefining the music industry.

The decline of the portable radio in the '70s saw the rise of the tape player, followed by the CD player and the iPod, all of which use transistors to help pump out their sound. As you can see, this little device wasn't just instrumental in the development of electronics, it was instrumental in the development of our culture as we know it.

### Science and Music: Then & Now

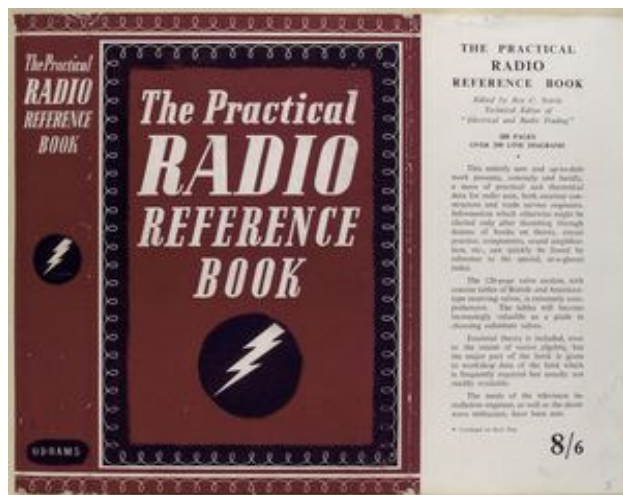
Of all the arts, music has had most to rely upon a scientific and mathematical analysis of its materials. More than 2000 years ago, Pythagoras told us that the relations between pitches and between durations are best defined by numbers and ratios. Because it relies on precise measurement, music was considered until fairly modern times a branch of science. In late antiquity it began to be included in the four mathematical disciplines of the quadrivium along with arithmetic, geometry, and astronomy.

Because of this alliance with mathematics, music figured prominently in cosmology, astrology, and number mysticism. Speculations about the harmony of the universe were often inspired by musical facts, or in the theory that the planets were governed in their motions by ratios of the consonances and therefore produced an unheard music.\*

Music is being analyzed in these fashions even today. In April of this year, three music professors published an article on "geometrical music theory," which translates the language of music theory into contemporary geometry. By categorizing chords, rhythms and scales into "families," they can then be represented by points in complex geometrical spaces, much the way "x" and "y" coordinates, in the simpler system of high school algebra, correspond to points on a two-dimensional plane. The trio thinks this will change the way society looks at music, inspiring new ways to teach and create music.

One of the professors, Dmitri Tymoczko of Princeton University, said about the project, "The most satisfying aspect of this research is that we can now see that there is a logical structure linking many, many different musical concepts. To some extent, we can represent the history of music as a long process of exploring different symmetries and different geometries."

\*Text from <http://etext.virginia.edu/cgi-local/DHL/dhl.cgi?id=dv3-32>



Above: A guide to understanding radio. Image from the "Collection of book jackets," courtesy of the photographic services and permissions, The New York Public Library.

*"It's funny because I use minimal software to make my music-- a wav editor and a calculator for my beats to make sure everything falls on mathematical precision. If you were just mapping this out visually, it works by math. I guess it's slightly engineering influenced."*

- Gregg Gillis, aka Girl Talk, sample-based DJ.

A **transistor** is a semiconductor device commonly used to amplify or switch electronic signals. A transistor sports at least three terminals for connection to an outside circuit, and any voltage applied to one pair of terminals changes the current flowing through another pair, resulting in the amplification of a signal. This technology became the fundamental building block of modern electronic devices, helping to lead us into our current Digital Age of electronics. The transistor was slowly developed through the early part of the 20th century, with the most major discoveries made in the late '40s by William Shockley. In July of 1951, the world's first junction transistor was announced in a press conference and in 1956 Walter Brattain, John Bardeen and William Shockley shared the Nobel prize for physics for their invention of the transistor.

# Exploring the Social Issues

# Music of Color

How stereotypes thrive during a musical revolution

At one point in *Turn of the Century*, Harry Van Deusen derides Wilson and Clark's tunes as "minstrel" or "immigrant" music. His fear of these new forms, most specifically "ragtime," points to a fear of cultural change.

The entrance of the African-American and immigrant influence on popular music was hard for many traditionalists to stomach. When Harry asks if Wilson and Clark can write a "love song," he's essentially asking if they can write the kinds of proper, traditional songs that people of their status "should" be making. This "safe" musical style was put into jeopardy by the raucous fervor of such ragtime hits as Scott Joplin's "Maple Leaf Rag," which, to people like Harry, was generally associated with the kind of "low-class Negro music" you'd find in bars.

This fear of new forms morphing our culture is still present today, with film and music producers often peddling out "the same ol'" rather than promoting "a new sound."

## Stereotypes in Music

While the rise of ragtime was an exciting time in American music history, it was fraught with its own storms of racism, backlash and stereotyping. Black entertainer Ernest Hogan's song, "All Coons Look Alike to Me" was one of many parodies of black culture and speech that was born from the thinking of the time.

When new musical forms, born from cultures we don't understand, dominate the mainstream, it becomes easy to box them into specific stereotypes. This can push performers like Ernest Hogan into simply giving the audience what they want instead of what they truly want to create.

In the summer of 2006, a young rapper named DJ Webstar released "Chicken Noodle Soup," a song with an accompanying dance number that some perceived to be reminiscent of minstrel dances. "The music, dances and images in the video are clearly reminiscent of the era when pop culture reduced blacks to caricatures: lazy 'coons,' grinning 'pickaninnies,' sexually super-charged 'bucks,'" wrote *Baltimore Sun* critic, Rashod D. Ollison. Not everyone agreed, but it certainly caused many artists to wonder if they were expressing themselves truly, or playing into stereotypes.

Many artists throughout time have done their best to eradicate stereotypes from music. Rappers like Eminem and Matisyahu, an Orthodox Jew, have proven that hip-hop wasn't solely for the black community, and black musicians such as Paul D. Hudson, lead singer of punk pioneers, Bad Brains, and Lajon Witherspoon of metal act Sevendust, went on to have barrier-breaking careers in the rock world. These artists believe that all forms of music can speak to the world as a whole, regardless of their cultural affiliations.

## The First Integrated Musical

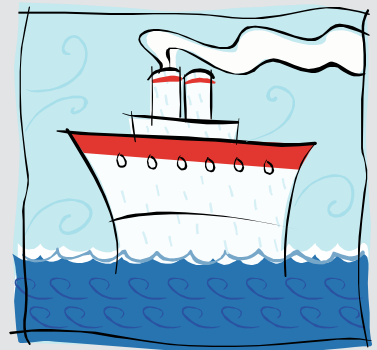
*Showboat*, which opened in 1927, was the first musical to integrate blacks and whites on the same stage, utilizing both white and black choruses. It was also the first musical to depict an interracial marriage.

Some critics feel that calling *Showboat* the first integrated musical is an affront to Black culture, stating that the show inflates racial stereotypes while appropriating their musical style.

African-Canadian writer M. Nourbese Philip condemns "its negative and one-dimensional images of Black people," and Douglass K. Daniel of Kansas State University calls it a "racially flawed story."

Others, such as *New Yorker* theatre critic John Lahr, defend the musical. "The production is meticulous in honoring the influence of Black culture," Lahr says, "not just in the making of the nation's wealth but, through music, in the making of its modern spirit."

Phillip Lamar Boykin, an African-American opera singer who performed in *Showboat*'s 2000 revival, said, "A lot of history would disappear if the show was put away forever. An artist must be true to an era. I'm happy with it."



The stereotypes and labels applied to music are almost always interwoven with the performers, prompting the artists to either embrace the stereotypes or battle against them. In groups, use the prompts to the right to jot down some stereotypes associated with the genre listed, then discuss why you think these stereotypes exist. Where have you heard them? How are they true? How are they false? Who do you feel debunks these stereotypes? Who do you think perpetuates them?

Hip-Hop	Metal	Emo

# Immigration and Nativism

## Should they stay or should they go?



Above: Immigrants seated on long benches, Main Hall, U.S. Immigration Station, 1902. Image from the Collection of William Williams, Commissioner of Immigration, 1902-1913, courtesy of the photographic services and permissions, The New York Public Library.

**Immigration** refers to the leaving of one's home country to start a life in another. People traveling briefly between countries are not considered immigrants, just tourists.

**Nativism** distinguishes between people born in the United States and people who have immigrated illegally to the country. **Nativists** are opposed to these immigrants as they feel these different cultures do not share the "American values" natural-born citizens do.

### Anti-Immigration Movements Throughout History

- **The Know Nothing Movement**  
Started by a Nativist assembly called the America Party, the Know-Nothing Movement was active from about 1854-1856 and was especially concerned with the high influx of Irish Catholic immigrants during that time. America was mainly a Protestant country, and the party felt the Catholics, due to their faith in the Pope in Rome, were resistant to American values. The movement strove to severely limit immigration, to mandate a wait of 21 years before an immigrant could gain citizenship, and to restrict public school teachers to Protestants. The movement met little success and was largely broken up by 1860.

- **The Immigration Restriction League**  
Formed by three Harvard undergraduates in 1894, The Immigration Restriction League had much more success due to the support they received from members of Congress. Along with limiting immigration, increasing entry rates, and excluding the "mentally damaged" and sick, the League instituted a literacy test that immigrants had to pass to be allowed into the country.

- **The Chinese Exclusion Act**  
Passed in 1860, this act was the first significant restriction on free immigration in U.S. history. The act applied to Chinese miners, excluding them from entering the country for ten years under penalty of imprisonment and deportation. The law lasted well over 60 years.

### The American Dream

Crossing the ocean and getting into America was not an easy task for immigrants. Sadly, living in America didn't prove to be much easier.

Poor travel conditions in the early 1900's made the trip to America brutal, and at times, fatal to immigrants. While some boats proved seaworthy, others were dirty and overcrowded. This made it difficult to stay healthy, which was a

large issue considering, once docked, any immigrant who appeared to be sick was marked with a piece of chalk and placed in a cage for further inspection. From here, immigrants were given "sanity tests" while their bags were scoured by guards. Like the Baline family in *Turn of the Century*, many immigrants found themselves in "cold-water flats," apartments with no running water or central heat. Yet in the play, the Baline family still sing of being happy—happy to be with family, and happy to be in America, where they can make their own success.

Immigration is still an important issue today, with undocumented workers from Mexico becoming one of the most-debated topics. To help solve this problem President Bush proposed building a wall between the U.S. and Mexico, but many Americans are resistant to that idea. With America still being regarded as a land of opportunity, it's safe to say our country will continue to see a high influx of both legal and illegal immigrants.

### Think About It: Crossing the Ocean

Immigration has been a hot-button topic in this country for years and continues to be one today. Taking a look at the arguments for nativism below, what sorts of defenses can you find in favor of immigration?

Consider your history. Did your family emigrate here from another country like Berlin's? If so, does your family still celebrate their culture? If not, do you know someone who emigrated here? Do you see differences between their culture and yours?

### Arguments for Nativism

- Government Expense
- Overpopulation
- Welfare
- Employment
- Consumption
- Patriotism



Visit our **Knowledge Nucleus** online to see a video about immigration laws in America.

# Urbanization in 1900

## Bright Lights, Big City

### The Ever-Shifting City

Like the idea of "America" inspired hope in the hearts of immigrants, the idea of "the city" did the same for most Americans, promising social and economic opportunity. It's in the city that artists like Scott Joplin got discovered, and in *Turn of the Century* Dixie Wilson hopes for the same. By 1900, the U.S. was already showing the effects of urbanization. At this time, the country boasted three cities (New York and Chicago included) with over one and a half million people and three more cities with more than one million people. Yet the cities were still developing, as you see when Billy inquires after "the Pierre, the Plaza, the GM Building," establishments which represent the development of the city into a corporate entity.

Cities are constantly changing due to urbanization, and these changes are constantly morphing society and the rules inherent within it. In 1900, many of the upper and middle-class, having been raised with strict rules of dress, manners, and sexual behavior, found themselves shocked by the wild behavior of the lower classes. This created tension, but also an interesting cross-over as members of the higher-class began to engage more fully in the city's night life. Also, new technology brought about all kinds of leisure and entertainment, and the use of gas and street lamps allowed people to spend more nights out. The burgeoning city also gave birth to several colleges, offering men and women alike the opportunity to gain an education, breeding a class of women who grew more assertive than ever before. The city life was not always glamorous, though. Overcrowding led to the formation of urban "slums," and a rise in crime.



**Imagine you were transported to Chicago in 1900.** What buildings would you miss? What sorts of activities or opportunities would you miss having? What sorts of things would you want to check out?

### Think About It: Your Neighborhood

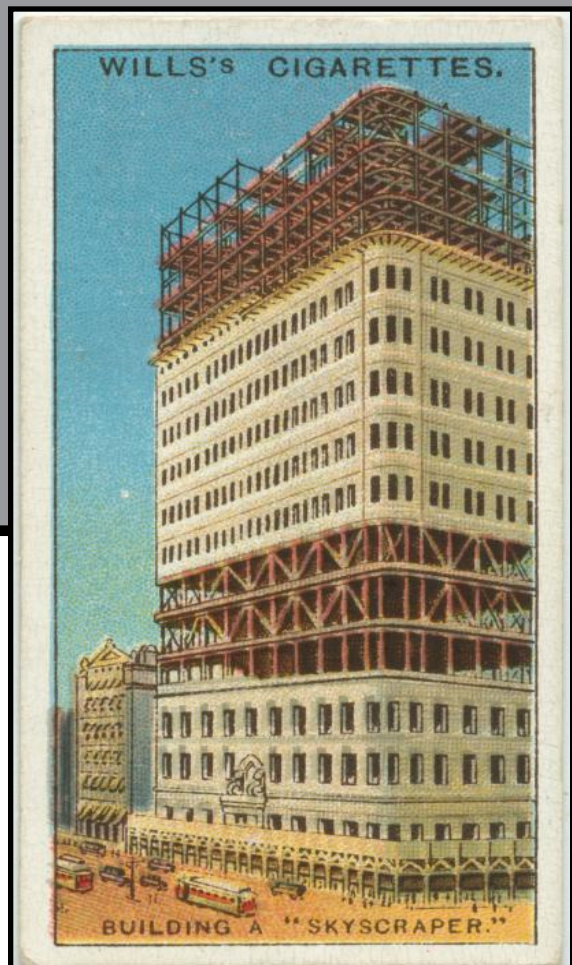
Taking a look at where you grew up or where you're living now, consider how the area has changed.

What sorts of new buildings, businesses or establishments have popped up since you've lived there? How have they changed the community you live in? How has it changed the block you live on?

Ask your parents or neighbors what the community was like when they were younger. What major developments did they live through? Where do you see the community going in the future?

### What is Urbanization?

*Urbanization* literally refers to the process of making an area "urban," with the physical growth of a city overtaking what were rural and natural lands. There are several factors that play into this growth, including the migration of rural townspeople to the larger city, bringing about a massive increase in population. Urbanization also indicates a change of employment structure from agriculture (farming and carpentry) to mass production and service industries. The 2005 Revision of the UN World Urbanization Prospects Report stated that the global proportion of urban population rose dramatically from 13 percent (220 million) in 1900, to 29 percent (732 million) in 1950, to 49 percent (3.2 billion) in 2005. It predicts that by 2030 the figure will rise to 60 percent (4.5 billion). *Suburbanization* is when the residential areas of a city expand outward, forming a series of small neighborhoods, or suburbs, on the outskirts of the city. Suburbanization is directly caused by the urbanization of an area.



Above: Building a skyscraper. Courtesy of the New York Public Library.

# The Women's Rights Movement

## A Quest for Equality

### Coming Together

The first women's rights convention was held in Seneca Falls, New York in 1848. At this convention, 68 women and 32 men signed a Declaration of Sentiments, which set the agenda for the women's rights movement. Two years later, the first National Women's Rights Convention took place in Worcester, Massachusetts. By 1869 two women's rights organizations, the National Woman Suffrage Association and American Woman Suffrage Association, were formed. Later that year, Wyoming passed the first women's suffrage law (**suffrage** referring to an individual's right to vote), and by the following year women in the territory began serving on juries. The two organizations joined forces in 1890, renaming themselves the National American Woman Suffrage Association, and soon began state-by-state campaigns to obtain voting rights for women. In 1896 The National Association of Colored Women is formed, and by 1900 regular national headquarters were set up in New York City.



**At the turn of the century, the women's rights movement was really beginning to pick up speed. How do we see this in *Turn of the Century*? What character(s) do you think embody this kind of empowered female? How so?**

### Birth Control and Single Motherhood

In the early 1900's, birth control was illegal and something not to be mentioned. Notice how nervous Billy seems to even bring up the concept of abortion to Dixie in the play.

During that time, six to nine of every 1000 women died in childbirth, and Margaret Sanger, a journalist whose mother went through birth 18 times before dying of cervical cancer, began a movement to offer more options to women. Sanger formed the American Birth Control League, which eventually became Planned Parenthood. Sanger opened the first birth control clinic in 1916. After 10 days it was raided by the police and Sanger was put in jail for 30 days. Sanger eventually prevailed, though, receiving the support of several important benefactors, and by 1923 had successfully established the Clinical Research Bureau. She lectured her whole life on birth control, dying just months after the legalization of birth control for married couples in the U.S in 1966.

Single motherhood has had a history of being frowned upon by a society which emphasizes the importance of the "traditional family." Even in the '90s, TV character Murphy Brown was attacked for having a woman raise her child alone. This mentality has kept many women in unhappy marriages out of fear for themselves and their child. But the rise of the women's rights movement and birth control led more women to feel comfortable about raising their child their own way, deciding for themselves the best way to build a family.

**Dixie refuses to raise her child with Billy until he changes as a person. Do you find this act noble on her part? Why or why not?**

**Were you raised by a single parent? Do you know any single mothers? What was that experience like for you, or for your friend? How do you think our modern society looks at single parents? How is it similar or different from society in 1900?**

### The Rise of Feminism

After women were guaranteed the right to vote with the passage of the 19th Amendment to the United States Constitution in 1920, the women's rights movement -- more commonly referred to as the "feminist movement" by this time -- began to tackle issues of education and discrimination in the workplace. This movement, called "second wave feminism" met with several successes, morphing into "third wave feminism," by the '90s. *Third wave feminism* focused on a woman's sexuality and the breaking down of gender roles. Today, feminist studies have branched into all aspects of society, including the economy and the environment, with authors continually developing new theories about women and their place in the world.

**Taking a look at the women in the play, what other feminist ideas do you see at work in *Turn of the Century*? What differences do you see between Lily and Dixie? How are they similar or different?**



Above: A poster for women's suffrage, 1915. Image from the Photographic Views of New York City, 1870s-1970s Collection, courtesy of the photographic services and permissions, The New York Public Library.



Visit our Knowledge Nucleus online to read feminist speaker, Gloria Steinem's thoughts on Vice-Presidential candidate Sarah Palin.



# Remixed, Revised, Ripped Off?

## Sampling: Pushing the boundaries of Fair Use

### Copyright Laws in Music

Copyright laws in music were poor and undefined in the 19th century, leaving classic musicians like Stephen Collins Foster (author of such songs as “Camptown Races” and “Old Black Joe”) penniless. This certainly made it easier for Billy and Dixie to commit their musical crimes. But the rise of Tin Pan Alley in the early 1900’s went far in strengthening copyright laws to give artists the compensation they deserve.

In a nutshell, music may be played or sung by anyone after it has been published. But if it is performed for profit, the performers must pay a fee, called a royalty, to the copyright owner. Before this, artists would often take an old riff and build upon it, creating a new song out of that riff. Several artists still engage in the process now, sampling older songs to enhance their own, but now they must pay a royalty to do so. Kanye West, for example, sampled Ray Charles’ song “I Gotta Woman” for his popular song “Gold Digger.”

Some artists don’t feel the need to pay the royalty, though, claiming that their manipulation of the sampled track recreates the song in a whole new fashion. Since DJ Kool Herc began to make use of turntables in the ‘70s, DJ’s have been manipulating popular music in clubs and dance parties. DJ Gregg Gillis, aka Girl Talk, is currently drawing heat for his modern mash-ups of popular songs. Gillis maintains that the brief snippets he works with are covered by copyright law’s “fair use” principle, sparking a nationwide debate about the recontextualization of music.

*“So if I’m sampling Rich Boy and you hate Rich Boy, it doesn’t matter because it’s presented in a different context, it sounds differently and you can enjoy it. I think it’s really similar to the history of hip-hop sampling. Kanye West samples Steely Dan on his new album, and it’s just like how many Kanye West fans want to jam to Steely Dan? Probably not that many. But in this particular context, he made his own original song out of that influence.”*

Gregg Gillis, aka  
Girl Talk



Visit our **Knowledge Nucleus** online to listen to some of Girl Talk’s tracks.

### Famous Music Copyright Cases

#### • **The Rolling Stones vs. The Verve**

The Verve’s Grammy-winning hit “Bittersweet Symphony” contained a sample from an orchestral version of the Rolling Stones song “The Last Time.” The fact that the sample dominated the song didn’t leave much chance for the Verve, and 100 percent of the royalties went to the Stones.

#### • **David Bowie & Queen vs. Vanilla Ice**

Vanilla Ice sampled the main riff from Bowie and Queen’s 1982 song “Under Pressure” for his hugely popular “Ice Ice Baby” without getting permission or crediting the original artists. He claimed one added note in the bass line made them different. They settled out of court.

#### • **Cat Stevens vs. The Flaming Lips**

Stevens claimed the Lips’ 2002 song “Fight Test,” was remarkably similar to his 1970 song “Father and Son.” The courts agreed and the Lips turned over a portion of their royalties.

**Fair Use Law** can be unclear and hard to define, prompting the close listening of the track in question to conclude the following:

1. the purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes;
2. the nature of the copyrighted work;
3. amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
4. the effect of the use upon the potential market for or value of the copyrighted work.

Summary taken from U.C Copyright Office, <http://www.copyright.gov/fls/fl102.html>

### The Art of the Cover

Along with sampling, another way to pay homage to an artist’s work is by covering them. Some covers, like Jimi Hendrix’s version of Bob Dylan’s “All Along the Watchtower,” have gone on to be more popular than the originals, with Dylan even playing the song Hendrix’s way from then on.

Other covers have gone even stranger routes. Last year, indie act The Dirty Projectors released a “reimagined” version of Black Flag’s 1981 album *Damaged*. The Projectors did this completely from memory, not even revisiting the album during production.

What are some of your favorite covers? Do you like them better than the original? How come?

What makes a good cover? How close should an artist stay to the style of the original? Do you think the best covers sound like the original or sound far removed from it? Why?

# Activity

## Dissecting a Sample



As a class, go online to the **Knowledge Nucleus** to listen to the tracks needed for the activity. First you'll hear Ray Charles', "I Gotta Woman," followed by Kanye West's "Gold Digger," which samples the Charles song. After listening to those two tracks, answer questions one and two.



Next, you'll listen to the Girl Talk track, "In Step." After this song, answer questions three, four, five and six. As a class, discuss and debate your answers, using the information on page 30 as a guide.

1. Why do you think Kanye sampled Charles' song for "Gold Digger"? How do the songs complement each other? How does Charles' song help tell the story Kanye's singing?

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2. What else does the sample add to Kanye's track? What do you like/dislike about it? Do you think Ray Charles would have liked the track?

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3. After listening to the Girl Talk track, do you agree with Gillis' assertion that an original song is being created out of these samples?

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4. Did you know any of the songs being sampled? How are the original artists benefitting? How are they being hurt?

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5. Do you think he should have to pay a royalty to the artists sampled? Or is Gillis' sampling protected by Fair Use?

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6. In your opinion, are copyright laws too strict or too loose? Why or why not?

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# Critical Thinking

## Other things to consider

1. What is it exactly that makes what Billy and Dixie are doing wrong? Is it simply the fact that they're stealing the songs, or does it go deeper than that? How does their attitude towards the music change from the beginning to the end?

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2. In the interview with the authors of *Turn of the Century*, Rick Elice discussed how he felt they were "revising" and "recreating" the songs used in the show. While you'll get a better idea of this when you see the show, how can you see what Elice is saying within the text?

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3. What are your personal feelings on immigration? Have they changed after hearing about its history and people like Irving Berlin? Visit our **Knowledge Nucleus** to see video of what our presidential candidates are saying about the issue. Who do you side with? Why?



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4. Irving Berlin has been lauded as the preeminent American songwriter by many. Who do you think is the Irving Berlin of our time, the artist(s) writing the songs that are capturing us as a nation? If someone was sent back to 1990 like Billy and Dixie, what songs would they take as their own? Why do you think that?

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# Where do I sit?

## Reading Your Ticket

Now that we are ticketing each student matinee, **it is important where you sit.** Although in the past you could sit in any seat open in the theater, as long as you stayed in your school group, now **all seats are ASSIGNED.** The ticket your teacher gives you indicates exactly what seat is yours.

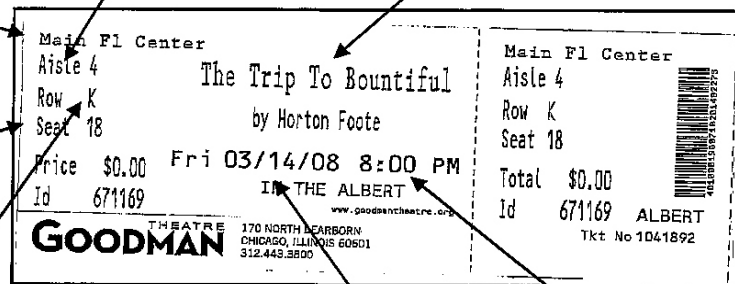
Below is a seating chart-- a map of all the seats in the Albert Theater -- and an explanation of how to read your ticket. **If you have any problems, ask an usher for help.** They're here for you!

This will guide you to the lobby door closest to your seat — aisle numbers are on plaques that hang above the doors to the theater

Play you are seeing and its author

The section of the theatre you will be sitting in: Main Floor or Mezzanine

This is your seat number, located on the edge of the bottom seat cushion



The row where your seat is located, noted in a letter on the side of the end seat of each row

Day and date of performance

Curtain time

## Goodman's Albert Theatre

Albert Ivar Goodman Theatre—Main Floor

Aisle 2												Aisle 3													
Q	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	Q
P	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	P
N	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	N
M	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	M
L	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	L
K	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	K
J	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	J
H	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	H
G	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	G
F	9	10	11	12	13	14	15	16	17	18	19														F
E	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	E
D	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	D
C	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	C
B	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	B
A	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	A

Stage

Albert Ivar Goodman Theatre—Mezzanine

Aisle 6												Aisle 7													
KK	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	KK
JJ	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	JJ
HH	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	HH
GG	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	GG
FF	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	FF
This is NOT an Aisle. It is a Price Break.																									
EE	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	EE
DD	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	DD
CC	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	CC
BB	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	BB
AA	1	2	3	4	5	6	7	8	9	10	11	12	24	25	26	27	28	29	30	31	32	33	34	35	AA

Stage

# Writing Your Response Letter

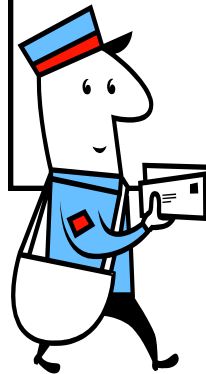
After you have seen the show and discussed your responses in the classroom, it's time to let us know what you thought! Your response letter plays an important role at Goodman Theatre. All of the letters we receive are forwarded to our artists, and you may get a response!

Pick one of the artists involved with *Turn of the Century* whose work was particularly memorable to you—an actor, designer or the director—and write that artist a letter describing your *experience at the show* and your *feedback about his or her work*. Be honest and ask any questions that are on your mind.

Send us your letter within one month of seeing the show, and we'll forward it on to that artist!

## Important information to include:

- Your name, age and school
- Your mailing address (where a response may be sent)



*Including these things will make it easier for our artists to respond!*

Send your letters to:

**Education and Community Programs  
Goodman Theatre  
170 North Dearborn Street  
Chicago, IL 60601**

## Here are two great student letters we received in response to some of our previous productions :

Dear Ms. Ifa Bayeza (writer of *The Ballad of Emmett Till*),

I felt really touched by the story of this play. It felt real to me through and through. The first half of the play was relatable because as a young person struggling to make my mark on the world, I understood what Emmett was going through. The second half was heartbreaking and tragic, especially because it was based on fact. Knowing that such cruelty exists in the world is difficult but it is the sharp push into the freezing cold waters of reality that teenagers need today. [...]

The way the play was written was amazing to me because as a hopeful future writer, I learned a way to stay true to what's real while dramatizing and blowing up the details so that it is entertaining despite the seriousness of the situation. This play was not only a play of action; it was a play of powerful words. To be able to come up with reasonable responses and backgrounds for some of the characters must have been difficult but you made them seem so human. Even the characters who committed such terrible deeds were shown to have their reasons. Evil exists among us all and the way the script brought it out was brilliant.

Thank you for giving me something to truly think about. Emmett's story has made me realize how lucky and blessed I am. I have led a sheltered life similar to the one Emmett led before his fateful trip to Mississippi. Perhaps seeing others' misfortune, I can make wise decisions that will lead to a bright future. I wish you all of the success in the world for this beautifully written and impressively acted play. I truly believe that everyone who watches this play will have the experience of a lifetime and will truly come to appreciate the tale of Emmett Till. Until I die I am inspired to rise. I will rise from the ashes born anew.

A student from Whitney Young High School

Dear Ms. Noonan (Village Idiot and Violet in *Passion Play*),  
[...]The character that I was most intrigued by was the village idiot played by Polly Noonan. In my opinion, the village idiot had the biggest role and really took a lot of courage and focus in not only one's self but also the character in order to bring the character to life

I was able to develop not only a very strong claim but also gather a very powerful message from the *Passion Play*. The claim [is] that the passions you have within your life inevitably shape your religious beliefs. If you believe in pre-marital sex and feel that abortions should be legal chances are that your religious beliefs will be branched far away from the views of Christianity. Pontius Pilate is a good example of this claim. Pontius believed in killing and gutting the bellies of fish and he also believe din pre-marital sex. He felt as though he needed nothing or no one to help him find what he believed in religiously. He killed fish because he feels as though fish are Christ leading him into the direction of Christian views. [...]

The village idiot in this play seems to be the character that everyone is afraid of hearing out because she speaks the truth that no one is ready to hear. She carries along with her this jack in the box that seems to talk to her and almost gives her direction on how she should properly live her life. This jack in the box to me represents religion because before taking even the slightest step forward the village idiot consults with the jack in the box for direction. The village idiot was the most cunning and cultivating character throughout the *Passion*.

A student from North Lawndale College Prep