

Let's put on a Show  
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**Overview**

This unit is written for a fifth grade Language Arts class. It could probably be adapted for older or younger students. It might also be useful for a history, social studies, or music class. The unit will address the history and elements of American musicals. The main goal would be to participate in a musical activity while meeting the communication standards of the Pittsburgh Public Schools. The students will be introduced to the musical through the use of videotapes and recordings. They will have the opportunity to research a personality involved with the musical theater in some way. Each student will have a chance to interview older person and compare and contrast musical tastes. I plan to emphasize the music and contributions that Stephen Foster made to the musical world because this would relate to a previous unit that I wrote about Pittsburgh writers. Also, both my father and son have performed Foster's music so it is of particular significance to me. My father's favorite was "Swanee River" and my son's group features "Hard Times" on their CD. I'm sure that the children would enjoy dressing in the clothing of Foster's time while performing

his songs. We could also write parodies to his music and adapt them for our end of the year musical.

## **Rationale**

I have chosen to develop the unit **Let's put on a Show** for several reasons. I put on a play with my classes every year. My reputation precedes me, and my students look forward to putting on a show. Fifth graders are natural actors so it seems like a natural thing to do. I have always enjoyed all types of music, so it's about time I tried a musical. My father was a song and dance man who performed in both minstrel and vaudeville shows. My son is a local musician who performs with three different bands. I often attend his performances. By coincidence both my father and son have included Stephen Foster melodies in their repertoires so I plan to use Stephen Foster and his melodies as the focal point of our presentation this year. I often play music for the children, as I think it is relaxing and a great stress reliever. Believe it or not, fifth graders are under a tremendous amount of stress, because of the multitude of standardized tests that they are subjected to. We would put on our show after the tests are over. I believe that it would be a fun way to end the year, after all the pressure of preparing for the tests.

As a part of Standards Based Portfolios, we are required to include two responses to information, two personal narratives, a response to literature, and a research report, and a persuasive essay. We are also required to read twenty-five books by at least four different authors and in at least four different genres. I think that this unit would enable my students to meet all of these requirements. The students would research a person related to musicals, and in the process probably read some biographies. They could also read some of the books or plays that the musicals are based on. Several of the stories in our reading text refer to some old time musicians, such as Eddie Cantor, Ella Fitzgerald, and Louis Armstrong. These would fit in quite well with a unit that emphasizes music. Some of favorite moments as a child were following my father around pretending to be his shadow, while he sang the famous Ted Lewis song, "Me and My Shadow." One of Lewis's famous lines was, "Is everybody happy?" I think that doing a musical would make everybody happy.

## **Objectives**

I plan to meet the following objectives:

1. The student will be able to do independent research using the library and the computer. I will insist on at least three sources for any written or oral report.
2. The student will write a personal narrative.

3. The student will define various terms that pertain to musicals.
4. The student will write and/or perform a musical play.
5. The student will conduct an interview comparing and contrasting musical taste.
6. The student will review a musical.

## **Strategies**

I will begin the unit with the theme 4 reading unit in our Harcourt reading text. This unit is entitled “Express Yourself.” All of the stories are about creative people. The first story is about a man who gave a beautiful box to his sister for her birthday entitled “Hattie’s Birthday Box.” The man’s great grand daughter narrates the story. The story begins when they are celebrating the man’s one-hundredth birthday. The time frame keeps switching from the present back to when Spencer, the old man, makes the box for his sister when he was in his twenties. Throughout the story the two time frames are compared and contrasted. One of the response activities suggested in the teacher’s guide is to interview an elderly relative, and compare and contrast your life to theirs. Comparing and contrasting is the skill stressed in this unit, and the students are required to write compare and contrast paragraphs. I will model the activity by preparing an interview I could have done with my own father when I was in the fifth grade. I will include sample interview questions, which would heavily stress the kind of music and entertainment that was popular at the time.

I will also read the book, Song and Dance Man by Karen Ackerman to the class because it so closely parallels my own father’s life. My father was a song and dance man, and often performed in local vaudeville shows. He would be ninety-eight years old now, almost the same age as Spencer. He also appeared in one Al Jolsen movie as a minstrel. I have two Al Jolsen albums, which I will play for the class. My father often sang around the house. He particularly liked the songs of Eddie Cantor and Stephen Foster.

I will suggest to the class that this year we put on a musical using the songs of Stephen Foster. I happen to have a Stephen Foster songbook, and the music is reasonably easy to play on the piano. Since we are stressing the compare and contrast skill with this unit, I would suggest that first we sing the Foster songs as they were originally written. The children could dress in costumes of the time period, which I’m sure their grandmother’s would assist in putting together. Then we could write parodies to the songs and put on our own musical, which would pertain to our own time period. Since this performance would be close to the end of the school year, maybe it could be a recap of the year and/or a preview of summer activities.

When it is agreed that we put on a musical, we will have our usual discussion of what they already know about musicals, and what they need to know. I will give the students a brief history of the background of musicals. I will use the book The Musical by Richard Kislán and some information from Encarta. I will also rent a few videos that depict vaudeville really well, such as *The Seven Little Foys* with Bob Hope. I also remember seeing several with Betty Grable and Dan Daily. As I previously mentioned I will include my father's history in both vaudeville and minstrel shows. I will also relate my own experience of viewing a burlesque show. Showing the musical *Gypsy* would also be an option. I will also show excerpts from any other videos of musicals that I am able to obtain. I will give the historical background of Stephen Foster and his music, and try to arrange a trip to the Stephen Foster Memorial. Many of the children have been to musicals such as, *Annie*, *Grease*, or more recently *The Wizard of Oz*, so I'm sure they will have a lot to add to the discussion.

Dictionary skills are heavily stressed in the fifth grade so I will have the students look up the following terms that pertain to musicals: book, burlesque, lyrics, minstrels, music, opera, operetta, plot, revue, score, and vaudeville. Each student will do research on a person who has made a contribution to musical theater. That person could be a composer, director, actor, producer, or someone else who influenced the musical. A partial list of suggested people might include: Irving Berlin, Leonard Bernstein, George M. Cohan, Oscar Hammerstein, Lorenz Hart, Victor Herbert, Jerome Kern, Cole Porter, Hal Prince, Richard Rodgers, Gilbert and Sullivan, Meredith Wilson, Florenz Ziegfeld, and our own Marvin Hamlisch. I will do a model research paper on one of my father's favorites such as Eddie Cantor since there are actually recordings available of his music and radio show, and we did read about his song, "Yes, We Have no Bananas," in an earlier story in our reading text. I will have the students work in small groups to research a musical, tell its history, and how it happened to be made into a musical. Continuing with the compare and contrast emphasis in our text, we could compare and contrast the different facets of some of the researched musicals. As a personal narrative, each one will write about a musical movie or play that they have seen. Each student will choose an older relative or friend to conduct an interview with. I will suggest that they videotape or record the interview. I expect the unit to last nine weeks, which is one grading period. Our culminating event will be our own musical production as described earlier.

## **Narrative**

A musical is a theatrical production in which songs and choruses, instrumental accompaniments and interludes, and often dance are integrated into a

dramatic plot. The genre was developed and refined in the United States, particularly in the theaters along Broadway in New York City, during the first half of the twentieth century. Broadway is still a popular place to see plays today. I try to get there as often as I can. I do see the plays in Pittsburgh but is just not as exciting as being on the “great white way.” The musical has been influenced by a variety of nineteenth century theatrical forms, including operetta, comic opera, pantomime, minstrel show, vaudeville, and burlesque.

An operetta is a stage play with songs and dance interspersed with dialogue. In the eighteenth century, the term meant a short opera, but it later came to mean a play with music of light character and popular appeal. It developed in Germany and Austria-Hungary during the latter nineteenth century. My grandfather was from Austria-Hungary, and he particularly enjoyed listening to “The Merry Widow” by Strauss. Now I know why. My piano teacher must have been a fan of the operetta because I was constantly playing music by Victor Herbert. I still have my early instructional songbook, and will happily to “entertain” my class with selections from *The Naughty Marietta*. Victor Herbert was born in Ireland, but grew up and was trained in Germany. In 1886, he became first cellist at the Metropolitan Opera House in New York City. My children might be surprised to know that he conducted the Pittsburgh Symphony from 1898 to 1904. In the 1700s a form of comic opera developed in France known as opera bouffe. It was a contrast to the more traditional heavy operas of serious subject matter. The American discovery of the comic opera was the start of big time musical theater in New York. Gilbert and Sullivan’s *H.M.S. Pinafore* created a sensation at its premiere on November 25, 1878. Gilbert and Sullivan both hailed from London and collaborated on comic operas for twenty-five years. They produced a total of fourteen comic operas, the first being *Cox and Box* in 1867. I also possess quite a collection of their music because they were also favorites of piano teacher. She felt the fact that the lyrics were in English and quite understandable made their music very popular. Many of my students have seen *The Pirates of Penzance*, and I know that the *Mikado* will be coming to the public theater next year so I’ll hope to get my class to a performance. Other popular composers of operettas were Sigmund Romberg, and Rudolf Friml. Sigmund Romberg was born in Hungary in 1887 and educated at the University of Bucharest. He came to the United States in 1909. In 1913, he settled in New York, and turned from his first profession of engineering to composing operettas and musical comedies characterized by a skillful combination of the Viennese and American styles of popular music. His best known works include, *The Student Prince*, and *The Desert Song*. Rudolf Friml was born in Prague in 1879. He moved to the United States in 1906. He composed thirty-three operettas. Among his more successful works are *The Firefly*, *Rose Marie*, and *The Vagabond King*. Among his well-known songs are “Rose Marie,” and “Indian Love Call.” He also composed chamber music and music for films. Operettas became less

popular during the Depression because the public was no longer interested in that form of fantasy. Ragtime and Jazz surfaced at this time.

Pantomime is the art of dramatic representation by means of facial expressions and body movements rather than words. It has played a part in theater since the time of ancient Greece and Rome, where the audience could see more easily than it could hear. It was essential to commedia dell'arte an improvised comedy that arose in sixteenth century Italy. Pantomime continued to be used by the Harlequins, which were popular in France and England in the seventeenth and eighteenth centuries. In the nineteenth century the actor Joseph Crimaldi, developed an elaborately staged and costumed pantomime base on fairy tales, incorporating song, dance, acrobatics, dialogue, and other elements from the English music hall. In the twentieth century Marcel Marceau was the outstanding mime of his time. He was often on TV when I was a child. I found him fascinating. I would probably have some children who could create some excellent pantomimes so I will add that to my list of activities. There have been several performers who have revitalized mime and performed on Broadway during the 1980s and 90s. Notable among them are Bill Irwin, David Shiner, and Bill Berky.

Minstrel Shows were a type of theatrical entertainment that originated in the United States in the first half of the nineteenth century. They consisted of songs, dances, and comic repartee typically performed by white actors made up as blacks. The minstrel show probably evolved from two types of entertainment that were popular in America before 1830: the impersonation of blacks given by white actors between acts of plays or circuses and the performance of black banjo players, who sang in the city streets. The most well known minstrel was Thomas Dartmouth "Daddy" Rice, who between 1828 and 1831 developed a song-and-dance routine in which he impersonated an old, crippled black slave, dubbed Jim Crow. He had many imitators. Imagine how politically incorrect this would be nowadays. In 1842, in New York City, songwriter Daniel Decatur Emmett and three companions devised a program of singing and dancing in blackface to the accompaniment of bone castanets, violin, banjo, and tambourine. They called themselves the Virginia Minstrels. Another group called the Christy Minstrels, headed by actor Edwin Christy originated many essential features of the minstrel show, including the seating of the entertainers in semicircle on the stage, with a tambourine player on one end and a performer on the bone castanets on the other. They were known as Mr. Tambo and Mr. Bones. In the 1850's the typical minstrel show had two parts. The first part include the comic exchange, songs by Tambo and Bones, sentimental ballads by such composers as Stephen Foster, a final song by the whole company, and a walk-around. A walk-around was when, one at a time, each performer walked around the inside of the semi-circle and did

his own specialty. The second part consisted of specialty acts such as clog dances, jigs and female impersonators. After the Civil War, black entertainers also performed in minstrel shows. Some say that the banjo playing of minstrel shows influenced the development of ragtime, and that clog dancing evolved into tap dancing. After 1870, the popularity of minstrel shows declined, and by 1919 there were only three troupes left. My father appeared in local minstrel shows around this time period. I know that he did sing Stephen Foster songs, because in addition to "Daddy's Little Girl," he often sang them to me. My favorite was "Oh! Susanna" because I had a toy banjo, which I used to accompany my father's vocals. I made sure to keep it on my knee for this particular song.

Stephen Collins Foster was the ninth of William B. and Eliza T Foster's ten children. The tenth child died as an infant, leaving Stephen as the "baby" of the family. His older brothers and sisters indulged him. He was born on July 4, 1826, in a white cottage high on the hillside above the Allegheny River in Lawrenceville. He was always interested in music and became known as the first professional songwriter in the United States. He was came from a middle-class family and was educated by private tutors and at private academies in the Pittsburgh area. He received his formal musical training from a German immigrant named Henry Kleber. His first songs were composed for a club that he belonged to with his brother Morrison. His first song was published when he was only eighteen. At age twenty, he went to work for his brother Dunning McNair as a bookkeeper in Cincinnati. He continued to write songs and piano pieces, and in 1850 had his first big hit, "Oh! Susanna." In 1850, he returned to Pittsburgh, and married Jane Denny MacDowell, and launched his career as a professional songwriter. His daughter Marion was born the following year. Even though his songs often pertained to the south, in actuality, he only visited the south once. Early on, he realized the minstrel stage was the key to securing an audience for his songs. During the time period he wrote, the copyright laws were not as strong as today, and other publishers pirated many of his songs. He never earned as much many as he would have if he were writing today. In addition to writing for minstrels, he wrote ballads for parlor singers and pianists. One of my favorites is "Beautiful Dreamer." He moved to New York permanently in 1860. His wife left him a year later. It was about this time, that he composed "Hard Times," the song that my son plays on the harmonica. He died on January 13, 1864 at age thirty-seven. He had 38 cents in his pocket. He died in a New York theater-district hotel after an accident in which he gouged his head after falling against the washbasin.

Vaudeville was a kind of variety show that was popular in the United States in the late nineteenth and early twentieth centuries. The word vaudeville loosely means "street voices." In the nineteenth century vaudeville was stage entertainment made up of several individual acts by a single entertainer

of a group of entertainers. These included acrobats, family acts, musicians, comedians, jugglers, magicians, trained animals, and so forth. Tony Pastor was one of the first people to present it as respectable entertainment in his Fourteenth Street Theater in New York City. In 1885 Benjamin Franklin Keith and Edward Franklin Albee entered into a partnership. They managed to acquire control over a chain of vaudeville theaters in almost every major city of the United States. Frederick Francis Proctor joined them in 1905, and vaudeville became the most popular form of American entertainment during the early decades of the twentieth century. In 1928, when vaudeville was at the height of its popularity, an estimated 2 million people daily attended performances given at the approximately 1000 vaudeville theaters of the United States. The Palace Theater in New York City was the leading theater on the vaudeville circuit, and almost every vaudeville performer aspired to appear there. One of those performers of the twenties was my father, a song-and-dance man. His dancing partner was Gene Kelly's ' sister. Alas, he listened to his mother and never made it to the "Great White Way." If only my grandma would have had the foresight of Minnie Marx. My grandmother did not want her son to be an entertainer so he became a luggage salesman instead. My sister, my cousins, and I spent many hours putting on vaudeville shows on the front porch. We knew all of my father's routines as well as those of Eddie Cantor and Ted Lewis. Ted Lewis was popular for the expression, "Is everybody happy?" and the song, "Me and My Shadow." My father would be Ted Lewis and the rest of us were all shadows. It was a lot more fun than playing Gameboy, but I can't get anyone to believe that. Some vaudeville performers, such as Eddie Cantor, W.C. Fields, Will Rogers, George Burns and Gracie Allen, Jack Benny, Jimmy Durante, the Marx brothers, Bob Hope, and Fanny Bryce later crossed over to other popular mediums such as radio, film, and even television. George M. Cohan, another of my father's idols went on to write and perform in Broadway musicals. Radio, talking films, nightclubs, and the Great Depression all contributed to the decline of vaudeville.

Burlesque is a form of comic art characterized by ridiculous exaggeration. The earliest use of burlesque was in plays of Aristophanes, Euripedes, and Plautus. Chaucer brought burlesque to England during the Renaissance. Moliere also excelled in dramatic burlesque. In modern writings, the Nonsense Novels (1911) of Canadian author Stephen Leacock is one of the best examples of light burlesque. In the United States, burlesque began in the 1860s as a combination of the minstrel show and vaudeville. By the first quarter of the twentieth century emphasis was already being placed upon broad, ribald comedy and scantily clad women. In the 1930s, the striptease became a feature of American burlesque. Gypsy Rose Lee was a popular stripper, and I think that the movie Gypsy, based on her life, would be PG enough for my classes to watch. I actually attended a burlesque in the 1960s. At that time the emphasis was really on nudity and not comedy. There were a few comedians, but they weren't very funny, but alas

some of the bodies were. However, my parents did relay stories about the artistry of Sally Rand and Gypsy Rose Lee. I'm sure they were better than Busty Russell, the headliner of the show I saw. As films and radio became more popular, the popularity of burlesque declined. It had been a good training ground for many comics. These included such performers as Fanny Brice, Bobby Clark, Bert Lahr, Red Skelton, and Phil Silvers. Many of these performers moved on to the Broadway stage or to other entertainment mediums where they were able to earn more money, and have a wider audience.

Revue became a popular form of entertainment in the early twentieth century. A revue is a musical show consisting of satirical skits, songs and dances, and many pretty girls. Some famous revues were the George White *Scandals*, *The Garrick Gaieties*, and *The Ziegfeld Follies*. Florenz Ziegfeld was born in 1867 in Chicago. He was a theatrical producer noted for his extravagant musical follies. He promoted musical attractions at the Chicago World's Columbian Exposition of 1893 and later managed a number of entertainers, including the comedians Fanny Brice and W.C. Fields, who, under his direction became stars. With *The Follies of 1907*, produced in New York City, Ziegfeld introduced the revue to the American musical stage. Famous for their beautiful chorus girls and extravagant, dazzling sets, the highly successful revues became known as the Ziegfeld Follies. Popular composers such as Irving Berlin, Jerome Kern, and Victor Herbert composed songs for Ziegfeld. His follies were produced annually until his death in 1932, and continued at intervals until 1957. The later revues were not as extravagant. When Ziegfeld produced his first revue in 1907 it cost a mere \$13,000. By 1927, the cost had risen to \$289,000. Although the extravagant revue faded with the depression and Ziegfeld's death, the intimate revue survives and is still popular today.

The American musical has its roots in a series of eighteenth and early nineteenth century theatrical productions involving music. *The Black Crook* (1866), which ran for 475 performances is generally credited as being the first musical. In the late nineteenth century, operettas from Vienna, Austria, London, and Paris were popular with Eastern urban audiences. These were discussed earlier, so I won't go into detail here. At the same time revues (plotless programs of songs, dances and comedy sketches) abounded not only in theaters but also in some upper-class saloons, such as the music hall operated in New York City by the comedy team of Joe Weber and Lew Fields. The successful shows of another comedy team, Ned Harrigan and Tony Hart, were also revues, but had connecting dialogue and continuing characters. These in turn spawned the musical shows of multitalented George M. Cohan, the first of which appeared in 1901. I will definitely rent *Yankee Doodle Dandy* for my class's viewing pleasure. In the years before World War I (1914-1918) Victor Herbert, Rudolf Friml, and Sigmund Romberg, all of whom I have mentioned previously, emigrated from

Europe to the United States. They were representative of the American operetta, with simple music and librettos and memorable songs that were enduringly popular with the public.

In 1914 composer Jerome Kern began to produce a series of shows in which all the varied elements of a musical were integrated. Kern's musicals featured contemporary settings and events, in contrast to operettas, which always took place in fantasy lands. In 1927 Kern provided the score for *Show Boat*, which had the first serious libretto. It was also adapted from a successful novel, a technique that was to proliferate in post-1940 musicals. Kern was born in 1885 in New York City. Before he achieved success with *Show Boat*, he wrote scores for operettas. He also composed music for many popular films. Among his finest songs are "Ol Man River," and "Smoke Gets in Your Eyes."

Gradually the old musical formula began to change. Instead of complicated but light plots, sophisticated lyrics and simplified librettos were introduced. Music played as background to dialogue or movement was added, and new types of American music, such as jazz and blues were being utilized by composers. In addition, singers began to learn how to act. In 1932 *Of Thee I Sing* (1931) became the first musical to be awarded a Pulitzer Prize in drama. Its creators, composer George Gershwin and lyricist Ira Gershwin, had succeeded in intelligently satirizing contemporary political situations. George Gershwin is one of my favorite composers. He was born in Brooklyn on September 26, 1898. The success of his song "Swanee" established him as a Tin Pan Alley composer in 1918. His brother Ira wrote the lyrics to most of his songs. He was one of the first composers to introduce the rhythms and melodic twists of jazz into his songs. Some of his best-known songs are "The Man I Love," and "I Got Rhythm." He died in 1937. I have a collection of his songs performed by the famous harmonica player, Larry Adler, which I will certainly play for the class.

In the 1920s satire, ideas, and wit had been elements of the intimate revue. These sophisticated shows were important as testing grounds for the young composers and lyricists who later helped develop the serious musical. One composer-lyricist pair who started in the intimate revues, Richard Rodgers and Lorenz Hart, wrote a show in 1940, *Pal Joey*, that had many of the elements of the later musicals, including a book (the spoken dialogue in the musical) with fully developed characters. Rodgers, with Oscar Hammerstein II as his new collaborator, produced *Oklahoma!* in 1943. It had ballets, choreographed by Agnes de Mille, that were an integral part of the plot. The role of choreographer-director was eventually to become vastly influential on the shape and substance of the American musical.

Richard Rodgers was born in 1902 in New York City. He was educated at Columbia University and the Juilliard School. His first complete Broadway show was *Garrick Gaieties* in 1925. That was also his first collaboration with Lorenz Hart. Lorenz Hart was born in New York City in 1895. He also studied at Columbia University. He and Rodgers collaborated on many hit Broadway musical scores during their more than twenty year partnership. Some of their most popular songs are "My Funny Valentine" and "Bewitched." Mr. Rodgers's second collaborator, Oscar Hammerstein II was born in 1895 in New York City, and also studied at Columbia University. Before working with Rodgers, He did *Rose Marie* with Rudolf Friml, *The Desert Song* with Sigmund Romberg, and *Show Boat* with Jerome Kern. Rodgers and Hammerstein's first work, *Oklahoma!* won the Pulitzer Prize in 1944, and was hailed by critics as a significant advance in the development of American musical theater. They went on to write several other musicals together. I have the soundtracks from all of them, so I will play daily portions for the class. I think it would have a nice calming effect, especially after lunch. *South Pacific* also won a Pulitzer Prize, and is considered one of the best musicals ever written. I will make sure portions of any of the Rodgers and Hart, or Rodgers and Hammerstein works that are on video.

Agnes de Mille was born in 1905 in New York City. She was educated at UCLA. Her uncle was Cecil B. De Mille. She was known for her incorporation of popular dance elements into classical ballets. Her outstanding achievement as choreographer on the ballet stage was *Rodeo* in 1942. Her choreography for *Oklahoma!* in 1943 revolutionized musical comedy by integrating dance with the plot. She paved the way for other skilled choreographers such as Jerome Robbins, Michael Kidd, Michael Bennett best know for *A Chorus Line* and Bob Fosse of *Chicago* fame. de Mille also published several books about dance.

Jerome Robbins was born in 1918 in New York City. He attended NYU before becoming a Broadway dancer. His first ballet, *Fancy Free*, with music by Leonard Bernstein, was later expanded into the musical *On the Town*. He had many successful musical theater productions including, *Call Me Madam*, *The King and I*, *Bells Are Ringing*, *West Side Story*, (also with Leonard Bernstein) *Gypsy*, and *Fiddler on the Roof*. Robbins continued to oversee the production of his own ballets until his death in 1998.

Bob Fosse was born In Chicago in 1927. He was trained in dance and acting. Fosse won his first Tony Awards for his imaginative dance sequences in *Pajama Game* and *Damn Yankees*. His other successes included *How to Succeed in Business Without Really Trying*, *Sweet Charity*, *Dancin*, and the films *Cabaret* and *All that Jazz*. Noted for its intentionally exaggerated staging and unique

arrangements of cancan, Fosse's choreography emphasized stylistic techniques such as locked ankles, hip thrusts, shoulder rolls, and leaning postures.

After World War II, audiences came to expect more variety and complexity in their shows. A host of inventive composers and lyricists obliged. In 1948 Cole Porter, who had written provocative songs with brilliant lyrics for many years, finally wrote a show with an equally fine book: *Kiss Me, Kate*. Rodgers and Hammerstein followed *Oklahoma!* with *Carousel* and *South Pacific*. Irving Berlin, who had been writing hit songs since 1911, produced the popular *Annie Get Your Gun*. Frank Loesser provided both words and music for *Guys and Dolls* based on the writings of Damon Runyan. *Brigadoon* was the first successful collaboration of composer Frederick Loewe and book-and lyric writer Alan Jay Lerner, who later contributed *My Fair Lady*, based on Pygmalion by George Bernard Shaw, and *Camelot*

Cole Porter was born in 1891 in Peru, Indiana, and educated at Yale and Harvard Universities. He began writing popular songs as a youth. His songs were known for their sophisticated lyrics. He wrote the words, as well as the music, for all his scores and songs. In addition to writing for Broadway musicals such as *Anything Goes* and *Can-Can*, he also composed scores for several films. His most popular songs include "Night and Day," and "Begin the Beguine."

Irving Berlin was born Isidore Baline in 1888 in Russia. His family moved to New York City in 1893. His father, a cantor, died in 1896, so the young Berlin looked for work to provide for his family. He became a street singer at the age of eight. With no formal musical training, Berlin took a job as a singing waiter and began to compose music and write lyrics. In 1911, the publication of "Alexander's Ragtime Band" established his reputation as a songwriter. Berlin wrote for the Ziegfeld Follies. He later staged his own popular revues. Having written about 1500 songs, Berlin became one of the most successful songwriters in America. In addition to writing for Broadway, he wrote music for such films as *Top Hat*, *Blue Skies* and *Easter Parade*. Some of his most famous melodies are "God Bless America," and "White Christmas."

Frank Loesser was born in 1910 in New York City. His works are known for their superb blend of words and music and for their dramatic integrity. He went to Hollywood in 1931 as a songwriter for Universal Pictures. Some of his hit songs include "I Don't Want to Walk Without You Baby," and "Jingle, Jangle, Jingle," His hit musical comedies were *Where's Charley?* *Guys and Dolls*, *The Most Happy Fella*, and *How to Succeed in Business Without Really Trying* which won the 1962 Pulitzer Prize in drama. He died in 1969.

Damon Runyan was born in 1880 in Kansas. He was a syndicated columnist for the Hearst papers. His writing, mostly about romanticized underworld and Broadway characters, is noted for the use of slang and metaphor. His stories were the source for the popular Broadway musical *Guys and Dolls*.

Alan Jay Lerner was born in 1918 in New York City. He studied at Harvard University and worked at writing advertising copy and radio scripts. He began working with Frederick Loewe in 1942. In addition to their notable Broadway successes of *Brigadoon*, *Pygmalion*, and *Camelot*, they collaborated on the motion pictures *Gigi*. He won the Academy Award for his screenplay for *An American in Paris*. In addition to Lowe, he also collaborated with Burton Lane, Andre Previn, and Leonard Bernstein. Lerner died in 1986.

Frederick Loewe was born in 1904 in Vienna. He was a piano soloist with the Berlin Philharmonic by the time he was thirteen years old. He came to the United States in 1924. His first Broadway musical was *Great Lady* in 1938. In 1942 he began his collaboration with Alan Jay Lerner, and they produced eight musical comedies and the movie *Gigi*. Loewe died in 1988.

George Bernard Shaw was born in 1856 in Ireland. He wrote more than fifty stage plays. In addition to *Pygmalion*, two of his most popular plays that are often still seen are *Arms and the Man* and *Man and Superman*. Shaw died in 1950.

In the 1950s a number of composer gained prominence. Leonard Bernstein wrote the scores for *Candide* and *West Side Story*. The latter, a modern adaptation of *Romeo and Juliet*, consisted mostly of dance and was heavily underscored and greatly influential. Jule Styne wrote the music for *Bells Are Ringing* and *Gypsy*. In the 1960s and 1970s composer Sheldon Harnick and lyricist Jerry Bock produced *Fiddler on the Roof*. Composer John Kander and lyricist Fred Ebb collaborated on *Cabaret*. Stephen Sondheim, who wrote the lyrics for *West Side Story* and *Gypsy*, created the entire scores for a series of musicals, including *Company*, *Follies*, *A Little Night Music*, and *Sweeney Todd*. Many musicals were also staged by black American companies, including *The Wiz*, adapted from *The Wonderful Wizard of Oz* by L. Frank Baum, and *One Mo' Time*. *Hair* opened on Broadway in 1968 and went on to affect world theater. Called a folk-rock musical, it had a rambling, unfocused plot, and its lyrics, as performed, were often unintelligible, but its youthful exuberance, ingenious theatricality, and concentration on rock music produced many imitators. (I saw it at the Nixon, but I missed the nude scene because I was in the bathroom.) Andre Lloyd Webber wrote the hits *Evita*, based on life of Argentine political figure Eva Peron, *Cats*, *The Phantom of the Opera*, and *Sunset Boulevard*. The traditional *La Cage aux Follies* by composer Jerry Herman and playwright Harvey Fierstein

and *Sunday in the Park with George* by Stephen Sondheim, and *Les Mis* were also notable works of the 1980s. Musicals of the 1990s include *Miss Saigon*, *The Kiss of the Spider Woman*, *Rent*, *Bring in Noise*, *Bring in 'da Funk and 'da Ragtime*.

Leonard Bernstein, a composer, conductor, and pianist was born in 1918 in Lawrence, Massachusetts, and educated at Harvard University and the Curtis Institute of Music. He made his conducting debut in 1943. In addition to writing the musicals *On the Town*, *Wonderful Town*, and *West Side Story*, he composed operettas and symphonies. He also wrote several books and conducted Young People's Concerts on television. He died in 1990.

Stephen Sondheim was born in New York City in 1930. He was a student of Oscar Hammerstein II, and Milton Babbitt. He was a scriptwriter for the television series "topper." He wrote the lyrics for *West Side Story* and *Gypsy* in Collaboration with Leonard Bernstein, and Jule Styne respectively. He wrote both the lyrics and music for *A Funny Thing Happened on the Way to the Forum*, *Company*, *Follies*, *A Little Night Music*, *Pacific Overtures*, *Sweeney Todd*, *Sunday in the Park with George*, *Into the Woods* and *Passion*. He also wrote five songs for the film *Dick Tracy*, including "Sooner or Later," which won an Academy Award. He is still alive and writing.

Andrew Lloyd Webber was born in 1948 in London. He was educated at the University of Oxford and at the Royal College of Music. He began his musical training as a child and published his first composition at the age of nine. He often collaborates with librettist Timothy Rice. He wrote *Joseph and the Amazing Technicolor Dreamcoat* while he was still a student. He went on to write *Jesus Christ Superstar*, *Evita*, *Cats*, *Phantom of the Opera*, *Starlight Express*, *Aspects of Love*, and *Sunset Boulevard* which won two Tony awards. In 1990 Webber was the recipient of a Grammy Legends Award. He is still alive.

Musicals consist of five main elements, the book, lyrics, score, dance and set design. The **book** is the text of the musical and is the basis of the show's existence. It is what the show is about. It is the first part that is written. It is what the music and lyrics and dances are set to. It is the reason a musical is produced in the first place. **Lyrics** are a compact pattern of words that when set to music communicate information vital to the dramatic life of the show. They carry the plot forward. They should be consistent with the character who is singing and convey his or her thoughts. The **score**, or music brings the musical to life and gives it dramatic expressiveness that cannot be accomplished merely with words. Music can reinforce emotions that can't be done with words alone. **Dance** allows the performers to express their feelings with the rhythmic movements of their bodies. It suggests and communicates with a systematic arrangement of position and step elements known as pattern. The dynamics and

style of the dance add to the mood or atmosphere of the play. The **set design** includes the scenery, and performance environment of the play. It must be light and mobile making for an uninterrupted performance. It must reflect the concept of the director, and help to create the mood or tone of the production.

## **Classroom Activities**

### **Activity 1 Introduction and Definitions**

After I complete the background of musicals that I have prepared in the narrative portion of the unit, I will have the students look up the following terms that pertain to musicals: actor, book burlesque, composer, director, lyrics, minstrels, music, opera, operetta, plot, producer, revue, score, and vaudeville. See the index for the official dictionary definitions.

### **Activity 2 Research Paper**

The students will write a research paper about one of the people listed in the appendix who pertain to musicals. They will follow the approved process for writing a research report:

- 1 Choose a topic.
- 2 Take notes from at least three sources. These may be library books or computer sites.
- 3 Make an outline.
- 4 Write the rough draft. (This is known in our class as the “sloppy copy.”)
- 5 Revise.
- 6 Publish.

My research model is as follows:

#### **Eddie Cantor**

Isadore Iskowitiz, better known as Eddie Cantor, was born on the Lower East Side of New York City in 1892. By the time he was three years old, both of his parents had died, and he was raised by his grandmother Esther. They lived in the basement of a tenement on Henry Street. Esther supported them by selling candles and running an employment agency for girls who hoped to be servants. Eddie began singing in the streets as a young boy. He also took jobs in local businesses. As he reached his teens, he began to win local talent contests. He also met Ida Tobias, who lived up the street from him. They married in 1914. By this time Cantor was appearing in musicals and their honeymoon was spent in

London, where he was appearing. He later was booked into a theater in Los Angeles, where the songwriter Earl Carroll recommended him to the famous theatrical producer Oliver Morosco who featured him in *Canary Cottage*. It was from this show that he was noticed by the great Florenz Ziegfeld, who booked him for “Midnight Frolic” at the New Amsterdam Theater on 42<sup>nd</sup> Street in New York. He then appeared in the Ziegfeld Folies of 1917, 18, and 19. When he became active in the Actor’s Equity Association, he angered Ziegfeld who refused to feature him anymore. He then began working for Shubert in the touring revue, “Midnight Rounders.” It was around this time they my father saw him for the first time. By 1928, Eddie Cantor was one of the most popular stars in show business, and had become a millionaire. He lost his money in the stock market crash, but because of his popularity, he was able to revive his fortune. In 1931, he started in radio and became one of the biggest stars of that medium for the next two decades. He also made many movies in the thirties. Some of them are occasionally shown on those old movie channels. When World War II broke out, Cantor entertained the troops. He helped President Roosevelt create The March of Dimes to help cure infantile paralysis. In the fifties he moved on to television as a guest host of the Colgate Comedy Hour. I remember these appearances. He really did have “banjo eyes.” In 1952, he had his first heart attack. A second one forced him into semi-retirement. The deaths of one of his five daughters in 1959 and his wife in 1962 further weakened him. He died on October 10, 1964.

### **Activity 3 A Compare and Contrast Interview of an Older Person**

As I have previously mentioned, the story in our text that I will begin the unit with suggests that students interview an older relative and compare and contrast their everyday life at age ten. Hopefully we will arrive at the following list of interview questions together. Of course each student would be able to alter the questions to fit the individual that he/she is interviewing. I will make sure that some of the questions pertain to music and musical tastes since that is the focus of this unit.

1. What was your house like?
2. What was your school like?
3. How many kids were in your class?
4. Did you sing songs at school?
5. Were some of them Stephen Foster songs?
6. What did you do for recreation?
7. Did you listen to music?
8. Who was your favorite entertainer?
9. Did you go to movies or shows?
10. What kind of clothes did you wear?

11. What kind of stores did you shop at?

Before I proceed with my model interview of my father, I will read Song and Dance Man by Karen Ackerman because it so closely parallels my father's vaudeville days even to the pulling a coin from behind your ear trick. My model compare and contrast narrative is as follows:

### Daddy's Little Girl

Even though we were born almost four decades apart, my father and I had many things in common in our lives. We had many differences also. My father was born in Pittsburgh and lived in a sturdy brick home. My father was one of six children and had to share a room with his older brother. In his school there were about forty kids in a class and the seats were always in rows because they were nailed to the floor that way. There was an inkwell in each desk. Everyone wrote with a pen that they periodically dipped in the ink. My father did admit to occasionally dipping the pigtails of the girl in front of him in the inkwell also. Maybe it was because he was forced to write right-handed, even though he was a natural lefty. He did sing songs at school. Often they were Stephen Foster songs. His favorite was "Swanee River." After school, he played basketball and other street games with his brothers. His sister taught him to dance, and he became an excellent dancer. They used to go to the movies at a Nickelodeon. The movies were silent and they cost a nickel. They were in black and white. There was always a piano player. My father taught himself how to play the piano. He and his family also went to vaudeville shows. His favorite entertainers were Al Jolsen, Ted Lewis, George M. Cohan, and Eddie Cantor.

I was also born in Pittsburgh. I also grew up in a sturdy brick home, but it was actually smaller than my father's house. I had my own bedroom because in contrast to my father's large family, I had only one sister. My fifth grade class also had about forty children but our desks were arranged in groups of four. Some of the older desks still had holes for the inkwells, but we never used them. If we had to write something in ink, we used ballpoint pens. We also sang songs at school. Once a year, the teacher got out the Stephen Foster songbooks and we sang many of his songs. My favorite was also "Swanee River." One difference was that my father could actually carry a tune. My teacher told me to mouth the words. Even though I still can't sing, I have always enjoyed listening to all kinds of music. After school, I played games like hopscotch, and jump rope. I watched *American Bandstand* on television every day, but I still can't dance. My father became such a good dancer, that he actually partnered with Gene Kelly's sister in marathons. My father did not even have a radio when he was ten. Every Saturday, I went to the movies with my sister and my cousins. For twenty-five cents, we could watch seventeen cartoons, a serial, and a technicolor feature. My

favorite entertainers were Doris Day, Gordon MacRae, Dan Dailey, Betty Grable, and of course Elvis Presley. My mother was the nurse for the Civic Light Opera, which played at Pitt Stadium when I was young, so I got to see many musicals. I sometimes met some of the stars. I remember John Raitt and Carol Channing as being exceptionally nice.

#### **Activity 4 Review a Musical**

I thought that it was such a good idea to rent a musical video and review it, that I decided to steal it from you. In addition to the review, which satisfies the response to literature requirement, I will have the students add a persuasive paragraph telling whether to see the show or not. My model is as follows:

##### *Review of Show Boat*

I recently had the privilege and pleasure of reviewing and re-viewing the musical *Show Boat*. I first saw the play and the movie when I was in grade school, so it has been a long time. I thought that it would be dated, and I didn't expect to enjoy it as much as I did. I actually watched it twice.

*Show Boat* first opened at the Ziegfeld Theater in December of 1927. According to most drama historians it was the first musical play to combine extravagant scenery and costumes with a serious dramatic plot. It was able to integrate dance, song and drama into a spectacular stage production. The story was based on the novel Show Boat by Edna Ferber, the fine novelist who also wrote So Big and Giant.

The story concerns Cap'n Andy Hawks and his wife, Parthy Ann who won the show boat "Cotton Blossom," their daughter Magnolia, and her husband Gaylord Ravenal, a handsome but compulsive gambler. The plot follows the usual "boy meets girl, boy gets girl, boy loses girl, then gets girl again story" with the addition of the side plot of a couple, Steve and Julie, who have a mixed marriage. Alas this part of the story did not end happily as Steve and Julie split up, and Julie drinks her sorrows away. In the stage play, Gaylord left his wife and child when he realized he couldn't give up gambling. They were later reunited when they went to see their daughter Kim perform. In the movie, Gay left before he knew of his impending fatherhood, and the couple did not reunite until Julie shows Gay a picture of Cap'n Andy, Noli, and Kim performing on the show boat.

The **book** of the movie was written by Oscar Hammerstein, and was based on the novel *Show Boat* by Edna Ferber. It captured the period of the late 1800s/early 1900s with all the color and mood of the mighty Mississippi. It was different than previous musicals, in that it concerned a serious topic of

miscegenation. Also, other than the opening scene of the movie, when the black people were happily singing while doing the backbreaking work of picking cotton, the Negro characters were treated like actual people rather than Stepin Fetchit type characters. Mr. Hammerstein chose to focus his “book” around the show boat entertainers, especially the close relationship of Noli and her father. Ms. Ferber continued her novel by telling about Kim’s Broadway career.

The **lyrics** by Jerome Kern were amazing, and certainly propelled the plot forward. It had several songs that are still standards today. They include, “Can’t help Lovin’ dat Man,” “Bill,” “Ol Man River,” “Make Believe,” “Why Do I Love You?” and “You Are Love.” It also included “After the Ball,” which Noli sang in the Trocadero scene. That brought back memories for me. That was a song that my father used to sing.

The **set design** and **costumes** were spectacular and colorful. They certainly made the movie enjoyable to watch. They set the time period as they moved from the cotton fields to the show boat, to Chicago and the Trocadero, then back to the show boat. I enjoyed the movie much more than I thought I would. I loved the lavish costumes and the dazzling sets. I particularly liked all the familiar songs. I hadn’t remembered there being so many songs that one could walk out singing. Of course, it is always a joy to watch Marge and Gower Champion dance. I also enjoyed Joey Browne and the words of advice he gave to his daughter to “Keep smiling.” My father gave me that same advice and it has stood me well. Howard Keel, and Kathryn Grayson were incredible. Their voices are beyond compare. I can see why *Show Boat* was such a popular groundbreaking musical.

I think that everyone should see this musical if they have the opportunity. The actors gave excellent performances. The show quickly moved from one song to another. It seemed that each one was better than the one before. If one of the moments of the play brought you down such as Julie not being allowed to perform on the show boat or Gay leaving Noli, you were quickly brought up by the upbeat dancing and singing that permeated the whole musical. The two hours passed amazingly quickly. I feel that *Show Boat* is the perfect example of what a musical should be.

### **Activity 5 Performing Stephen Foster Songs and Parodies**

As our culminating event, we will put on a show. First we will sing some of the Stephen Foster songs as they were originally written. My students are all pretty adept at doing research on the computer so in addition to the biography of Stephen Foster which I will give them, I will have them look up some additional facts. There are more than sixty sights that pertain to Foster on the Internet.

Some of them contain wonderful pictures of him and his home. They also show what Pittsburgh looked like at the time of his popularity. Of course, we can also look up pictures in our Pittsburgh book by Stephen Loran, which is in our permanent classroom collection. There are also several websites, which have good pictures of what the clothing of that time period looked like. The best one that I found was <http://www.memorialhall.mass.edu/activities/dressup/>. This was an interactive program in which one could actually dress a person in layers from the underwear to the outerwear. I know my children would enjoy dressing up, and I have several mothers who are talented seamstresses. In addition, I plan to arrange a visit to the Stephen Foster Memorial in Oakland so we can get more of a feel for Stephen Foster and his time period. We would sing the following songs because I happen to already have the music for them: "Beautiful Dreamer," "Camptown Races," "Hard Times," "Jeanie with the Light Brown Hair," "My Old Kentucky Home," "Oh Susannah," and "Old Folks at Home." The songs could all have an end of the year or welcome to summer theme, as we will be presenting our show at the end of the year after the testing is over. Here is my parody to the tune of "Beautiful Dreamer:"

"Welcome to Summer"

Welcome to summer, June's finally here.  
Gone are the books that we've worked on all year.  
Sounds of the schoolroom heard in the day  
Are replaced by some birdcalls from far far away.

Welcome to summer, the tests are all done,  
Replaced by the carefree days full of fun  
Gone are the hours of homework and studies.  
Welcome to summer and playing with buddies.

Welcome to summer and playing with buddies.

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<http://www.acay.cin.au/-gsm/1860s.html>

[http://www.clpgh.org/exhibit/neighborhoods/lawrenceville/law\\_n102.html](http://www.clpgh.org/exhibit/neighborhoods/lawrenceville/law_n102.html)

<http://www.eddiecantor.com/bio.html>

<http://www.geocities.com/fasharch2/war.html>

<http://histclo.hispeed.com/cgrib/c1860.html>

<http://www.memorialhall.mass.edu/activities/dressup/>

<http://www.musicals101.com/shoswho.htm>

<http://www.pbs.org/wgbh/amex/foster/gallery/images/>

<http://www.pdmusic.ort/foster.html>

## **Student Reading List**

Ackerman, Karen, *Song and Dance Man*, Alfred A. Knopf, New York, 1989

Farr, Roger, *Pathways to Adventure*, Harcourt, Boston. 2001

The students will also read any other books that pertain to any musicals that they are researching or biographies of any of the personalities that they are studying.

## **Materials for Classroom Use**

1. Text book and library books that were previously mentioned
2. Materials to construct costumes
3. Television with VCR
4. Phonograph, tape and CD player
5. Records, Tapes and CDs
6. Video tapes from the library and/or video stores
7. Materials to construct sets
8. Computers

## Student Learning Standards

All staff members of the Pittsburgh Public Schools expect all students to achieve at high standards of academic performance and behavior. The academic standards describe the knowledge and skills which students will be expected to demonstrate before graduating from public school. Pittsburgh has sixty-two academic standards. My curriculum unit is mainly concerned with the communication standards. The standards are as follows:

### Communication Standards

1. All students use effective research and information management skills, including locating primary and secondary sources of information with traditional and emerging library technologies.
2. All students read and use a variety of methods to make sense of various kinds of complex texts.
3. All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use the information and ideas to make decisions and solve problems.
4. All students write for a variety of purposes, including to narrate, inform, and persuade, in all subject areas.
5. All students analyze and make critical judgments about all forms of communication, separating fact from opinion, recognizing propaganda, stereotypes and statements of bias, recognizing inconsistencies and judging the validity of evidence.
6. All students exchange information orally, including understanding and giving spoken instructions, asking and answering questions appropriately, and promoting effective group communications.
7. All students listen to and understand complex oral messages and identify the purpose structure, and use.
8. All students compose and make oral presentations for each academic area of study that are designed to persuade, inform, or describe.
9. All students communicate appropriately in business, work, and other applied situations

## Writing Rubric Grade 5

### **4 Advanced**

### 3 Proficient

### 2 Basic

### 1 Below Basic

- 4 Shows good sentence order  
Understands the topic completely  
Uses an interesting variety of words  
Makes few or no mistakes in grammar, punctuation or spelling  
Has more than enough details
  
- 3 Shows good sentence order  
Shows some understanding of the topic  
Uses some variety in words  
Makes some errors in grammar, spelling or punctuation  
Has a sufficient amount of details
  
- 2 Sentences may be confusing or inconsistent  
Assignment may be incomplete  
Shows limited choice of words  
Makes too many errors in grammar, spelling or punctuation  
Does not have enough detail
  
- 1 The paper is too incomplete or confusing to grade.

## Vocabulary

actor ac·tor [ákt?r] (plural ac·tors) n 1. performer in plays: somebody who acts in plays, movies, or television  
2. somebody who pretends: somebody who pretends to be somebody else or to feel something so as to impress or deceive

book [b?k] (plural books)n script or libretto: the script of a play, or the libretto of an opera

burlesque [bur lésk] n (plural burlesques) variety show: a variety show of a type that often includes striptease

composer com·pos·er [k?m p?z?r] (plural com·pos·ers) n somebody who composes: somebody who composes, especially a writer of music

director di·rec·tor [di rékt?r, di rékt?r] (plural di·rec·tors) n cinema tv filmmaker: somebody who has control over, and responsibility for, the actual making of a movie, television show or play and its artistic and technical content

lyrics (plural lyr·ics) n music song words: the words of a song, especially a popular song

minstrel min·strel [mínstr?l] (plural min·strels) n 1. medieval traveling musician: a medieval singer, musician, or reciter of poetry who traveled around from place to place giving performances  
2. blackface entertainer in variety show: one of a group of entertainers who wore blackface makeup and sang and performed in variety shows (a form of entertainment now usually considered racist and highly offensive)

music mu·sic [my?zik] n 1. sounds that produce effect: sounds, usually produced by instruments or voices, that are arranged or played in order to create a pleasing or stimulating effect  
2. written music: written notation on paper indicating the pitch, duration, rhythm, and tone of notes to be played

opera op·er·a1 [ópp?r?, óppr?] (plural op·er·as) n musical drama: a dramatic work where music is a dominant part of the performance. It is usually highly stylized, with the actors often singing rather than reciting their lines, and typically has recurring themes intensified by musical repetitions developed as the piece progresses.

operetta op·e·ret·ta [ópp? rétt?] (plural op·e·ret·tas) n comic opera with dancing: a theatrical production, usually with a comic theme, similar to opera but with much spoken dialogue and usually some dancing. Gilbert and Sullivan wrote many operettas.  
Also called light opera

plot [plot] n (plural plots) story line: the story or sequence of events in a narrated or presented work such as a novel, play, or movie

producer pro·duc·er [pr? d?ss?r] (plural pro·duc·ers) n organizer of movie, recording, etc.: somebody who organizes and supervises the making of a motion picture, play, broadcast, or recording

revue re-vue [ri vy?] (plural re-vues) n musical variety show: a musical variety show consisting of skits, dance routines, and songs that often satirize current events and personalities.  
Also called review

score score [skawr] n (plural scores) 1. printed music: a written or printed copy of a musical composition  
distributed copies of the score to the chorus  
2. music composed: the music that has been composed for a movie, play, or musical  
a film with a breathtaking score  
3. dance copy of choreographic notation: a written record of the choreography for a dance or ballet  
4. vt music orchestrate something: to orchestrate or arrange a piece of music  
5. vt music compose the music for something: to write the music for a movie, play, or musical  
6. vt dance write the choreography for something: to write out the choreography for a dance or ballet

vaudeville vaude-ville [vawd vil, vawd? vil] (plural vaude-villes) n 1. theater music popular entertainment: a type of entertainment popular in the late 19th and early 20th centuries consisting of a variety of singing, dancing, and comic acts.  
U.K. term music hall  
2. vaudeville show: a vaudeville show  
3. comic play with songs: a comic play with songs and dances  
4. music satirical popular song: a satirical popular song of the type performed in cabarets in the 19th and 20th centuries

## Research Topics

Julie Andrews  
Fred Astaire  
Busby Berkeley  
Irving Berlin  
Leonard Bernstein  
Fanny Brice  
Carol Burnett  
Abe Burrows  
James Cagney  
Sammy Cahn  
Eddie Cantor  
Jack Cassidy  
George M. Cohan  
Betty Comden  
Nel Coward  
Bing Crosby  
Dan Dailey  
Agnes De Mille  
Stanley Donen  
Deanna Durbin  
Nelson Eddy  
Alice Faye  
Bob Fosse  
Eddie Foy  
Rudolph Friml  
Judy Garland  
George Gershwin  
Ira Gershwin  
Robert Goulet  
Joel Grey  
Lorenz Hart  
Victor Herbert  
Judy Holliday  
Bob Hope  
Betty Hutton  
Al Jolson  
Shirley Jones  
George S. Kaufman  
Stubby Kaye  
Howard Keel

Ruby Keeler  
Gene Kelly  
Bert Lahr  
Nathan Lane  
Angela Lansbury  
Alan Jay Lerner  
Rob Marshall  
Mary Martin  
Ethel Merman  
Liza Minelli  
Robert Morse  
Zero Mostel  
Anthony Newley  
Donald O'Connor  
Jerry Orbach  
Mandy Patinkin  
Bernadette Peters  
Cole Porter  
Dick Powell  
Eleanor Powell  
Robert Preston  
Hal Prince  
Chita Rivera  
Jerome Robbins  
Richard Rodgers  
Mickey Rooney  
Stephen Sondheim  
Barbra Streisand  
Shirley Temple  
Sophie Tucker  
Gwen Verdon  
Ben Vereen  
Andrew Lloyd Webber  
Kurt Weill  
Meredith Willson  
Ed Wynn  
Florenz Ziegfeld

Any other personality that you find who has some relationship to musicals