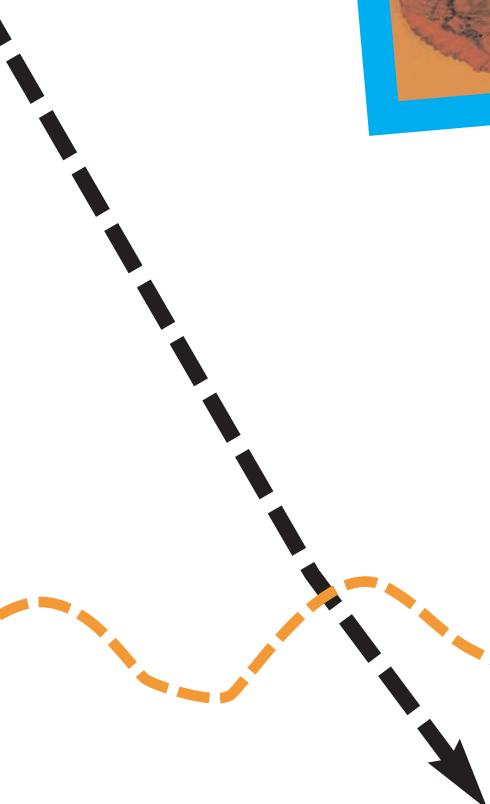
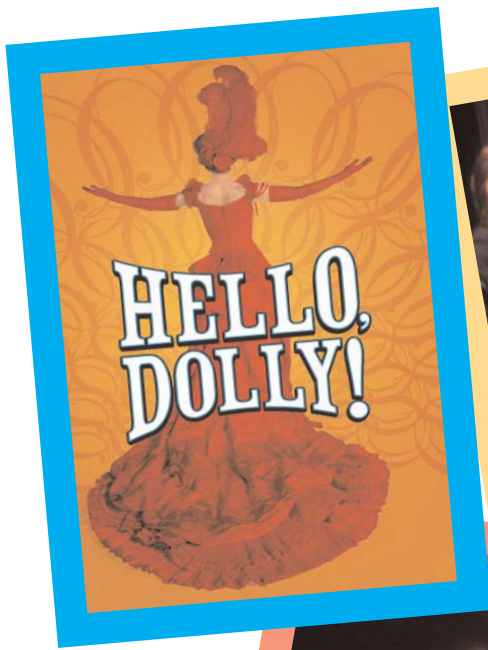


Hello, Dolly!

Educational Study Guide



THEATRE UNDER THE STARS
800 BAGBY, SUITE 200
HOUSTON, TEXAS 77002

Table of Contents

SECTION ONE: Introduction

Page 1: Brief History of TUTS
Page 1: Purpose of Study Guides

SECTION TWO: Musical Theatre 101

Page 2: What is Musical Theatre?
Page 2: History of Musical Theatre
Page 3: History of Musical Theatre (cont.)
Page 3: How to Make a Musical
Page 4: Jobs on a Production Team
Page 5: Jobs on a Production Team
Page 5: Stage Diagram
Page 5: Why is Musical Theatre Important?
Page 6: Glossary of Terms
Page 7: Theatre Etiquette
Page 8: How About Trivia
Page 9: Review Questions
Page 10: Review Activities

SECTION THREE: About the Show

Page 11: Show Background
The Creative Team
Page 12: Character, Scene, & Song List

SECTION FOUR: Elementary School Curriculum

Page 13: Show Synopsis
Page 14: Digging A Little Deeper
Literary Terminology
What's Going On?
The Hunt- For Answers!
Page 15: Get Creative!
a. *Who's Who?*
b. *Lights, Camera, Action*
c. *How Much?*
The Story Comes to Life- Good Journal Entries
a. *Similar Specimens*
b. *Your Red Dress*
c. *Inner Monologues*
Page 16: Word Search Hand-out
Page 17: Word Search Answer Key
Page 18: Crossword Puzzle Hand-out

SECTION FIVE: Middle & High School Curriculum

Page 19: Crossword Puzzle Answer Key
Page 20: Digging A Little Deeper
Literary Terminology
Discovering the Plot
Discovering the Historical Context
Page 21: *Discovering the Theme*
Discovering the Symbolism
Page 22: Get Creative!
a. *Two Thumbs Up!* c. *You're the Writer*
b. *It's All Relative* d. *Stars are Born*
e. *Test Your Knowledge*
Page 23: Mini Quiz Hand-out

SECTION SIX: Supplemental Material

Page 24: Mini Quiz Answer Key
Page 25: More Material
a. *Business Card* b. *Menu*
c. *"Before the Parade Passes By" Lyrics*
Page 26: a. *Scenes* b. *Useful Websites*

Hello, Dolly!
Educational Study Guide

Theatre Under The Stars
Houston, Texas

Written by
Shay Thornton

SECTION ONE

Introduction



History of Theatre Under The Stars

Founded in 1968, Theatre Under The Stars (TUTS, <http://www.tuts.com>) is currently under the direction of President and CEO John C. Breckenridge. TUTS was the first theatrical organization in Houston to perform free to the public in 1968 at Miller Outdoor Theatre in Hermann Park, and is the only Houston arts organization that has performed there free to the public every year since the building opened. Since its founding by Frank M. Young, TUTS has produced more than 275 musicals including many local, national and world premieres and is currently represented on Broadway with *Disney's Beauty and the Beast*. TUTS is also noted for mounting many International tours, including Debbie Reynolds in *The Unsinkable Molly Brown*, Juliet Prowse in *Mame*, Robert Goulet in *Man of La Mancha*, and the Tony Award-winning revival of *Carousel*.

As a way to continue the tradition of musical theatre, TUTS' Humphreys School of Musical Theatre provides instruction and stage experience for more than 1,700 students annually. Since 1972, Theatre Under The Stars' Humphreys School of Musical Theatre has provided a superb and thrilling forum for musical theatre training for children and adults. Housed at the Hobby Center for the Performing Arts, The Academy and The Studio at TUTS allow students to flourish in a year-round schedule of classes. Conducted by an outstanding professional faculty and renowned resident artists who inspire and train students in every aspect of musical theatre, TUTS' Humphreys School of Musical Theatre offers everything from vocal technique and choreography to costume design and prop construction. Specifically designed for the career-track student, The Academy offers Intermediate and Advanced Studies in Tap, Ballet/Jazz, Voice and Theory, Acting, Musical Theatre Workshop, and Directing. The Academy at TUTS gives students numerous opportunities to put their training to work in performance, with a final showcase at the end of each semester. Open to babies, teens, and the young at heart, The Studio offers a variety of classes for those on a non-audition basis. The Studio at TUTS is an exciting program for learning and fun that includes early morning and evening classes, Saturday workshops and summer and winter camps. TUTS also annually presents the Tommy Tune Awards, honoring the best and brightest in Houston's high school musical theatre programs.

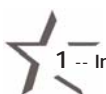
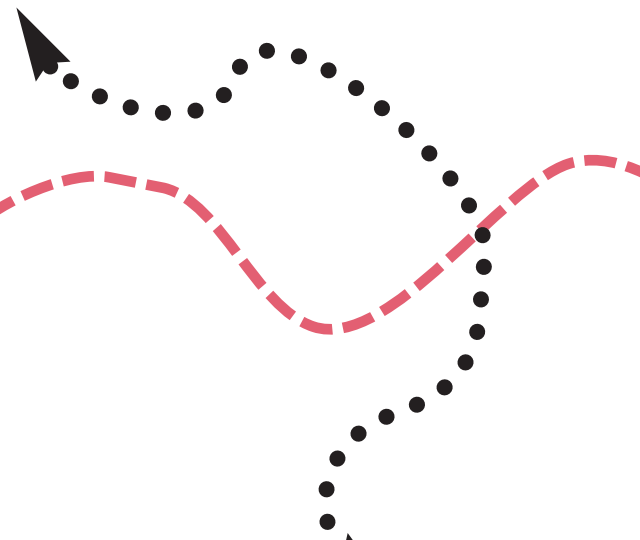
Purpose of Study Guides

TUTS has designed online study guides such as this one to enhance students' theatrical experiences. Using the guide, teachers can encourage their students to explore both the story and the production elements of the show. Live theater can enrich young peoples' lives like few other experiences. The study guides contain various discussion questions, projects, and activities that allow students to engage in literary analysis, historical research, and personal reflection. TUTS' hope is that these young people will be able to gain a greater understanding and appreciation for musical theatre.

" No child is fully educated or adequately prepared to live in an increasingly technological world without understanding the meaning and beauty transmitted by the arts."

J.P. Getty Trust

Beyond Creating a Place for Art in America's School, 1985



SECTION

Musical Theatre 101



What is Musical Theatre?

Musical theatre establishes as the only genre of theatre that fully encompasses acting, singing, and dancing all to further the development of the plot. This differs from traditional theatre because the plot is enhanced by the addition of singing and dancing not just supplemented like it is in 'straight' plays. To better understand musical theatre as a whole, and audience member must understand the importance of these three elements. A cast member in musical theatre, who is talented at acting, singing, and dancing, is called a triple threat because they have mastered those three areas. Watching musical theatre, one must be careful to try to appreciate everything occurring on stage so they can understand what the director tried to do with the show.

History of Musical Theatre

Musical theatre's history stretches far beyond the limits one might assume. In fact, evidence suggest elements of this art form were used over 2500 years ago! During the 5th century B.C.E. most plays in Greece were set up with one to three actors and a chorus that responded to what the characters did. Both the actors and the chorus sang lyrics throughout the play. The actors incorporated not only the dialogue and song, but dance in their parts as well. Grecian theatre can be divided into three main genres that all employ music and dance. Tragedy required a slow and graceful dance called the emmeleia, comedy used a more fast paced danced known as the kordax, and satyr plays (used for poking fun at a belief of the time) used a dance called the sikinnis that mocked tragedy's dance. Although, this all probably seems far-fetched for most, Grecian humor transcends time and elements of it are used still today! For example, did you think the crude body jokes and off-color humor used in sit-coms developed in ancient Greece? If not, think again. Tons of the guttural humor we laugh at today has been used for thousands of years. Although humor has remained the same over the years, most everything else concerning musical theatre has changed.

After the Greeks were taken over by the Romans during the Peloponnesian War, the popularity of theatre declined. The Romans, known for their military genius and stoic nature, didn't care much for theatre. The Middle Ages were not a particularly bright time for theatre, either. Performers often went from city to city performing for whomever, wherever. However, they were not always well received. A good example of this is the misconception at one time that these performers brought the plague with them, and no one would allow them admittance into the city gates. Musical theatre still managed to advance in this time period through the church. Although the history between the Roman Catholic Church and theatre is touchy at best, the Church used theatre to transmit it's messages to the illiterate masses. Most people did not know Latin, the official language of the Church, so clever monks started adding music and art to spread their faith. This went even further when cycle plays developed. A cycle play is a biblical story that has been chopped up and divided between different groups. Each group would have a pageant wagon (a stage on wheels) and they would move about the city depicting biblical stories. Once one group was done the next part of the story would start. This caused religion not only to be widespread, but also entertaining. The cycle plays helped increase the popularity of theatre, which would soon skyrocket.

The Renaissance, which in French literally means "rebirth", reawakened the public to the arts. Throughout Europe technological, literary, and stylistic advances were occurring to appease the audience of the day. One of the most famous playwrights of all time, Moliere, shows this. King Louis XV demanded a further reaching entertainment, and called on Moliere to reformat his plays to do this. Moliere added music and dance to his shows making his farcical style, song, and dance appease the king's taste during the 1600s. This style grew and by the 1700s there were two main divisions of it: the ballad opera and comic opera. The ballad opera used popular songs of the day with new lyrics, while the comic operas had original scores and a more romantic plot development. Both these styles flourished, and the idea of incorporating music into plays grew and grew. The birth of the musical as we know it did not occur until 1866 in New York City. A theatre manager and producer, William Wheatley, was worried about his upcoming show, which he described as a boring melodrama. Looking for something to add excitement (and sell tickets) Wheatley jumped when he noticed the Academy of Music burnt down in a fire leaving their performers jobless. Wheatley and the collaborators at the Academy of Music joined together to mix the play Wheatley was producing and the ballet dancers that were scheduled to perform at the Academy. Combining the two together in a performance called The Black Crook, audiences were astounded at the integration of music, dance, and theatre making the popularity of this art form boom.

In the 1920's musical theatre faced its first big test. Film had just begun and was already starting to gain popularity. What was theatre going to do with this medium stealing their audience? They kept seats filled by retaliating with emphasizing theatre's stars, bigger dance routines, and adding in popular songs to all increasing the spectacle of the performances. This, however, caused the budget to increase and when the Great Depression hit in 1929 very few could afford the theatre.



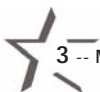
History of Musical Theatre? (cont.)

The theatre lived on, however, and in the 1940's the Golden Age of musical theatre began with Rodger and Hammerstein's *Oklahoma!*. This is the first piece to really incorporate dance into the plot line of the musical- which happened almost by accident. The Theatre Guild, a controlling producing agency, went bankrupt so Rodgers and Hammerstein received full artistic control. The pair took many chances including hiring the modern dance choreography, Agnes DeMille. Since the characters were cowboys and farm girls, the idea of them expressing their emotions solely through words seemed awkward. Choreographer, Agnes DeMill, used everyday motions to express their ideas including butter churning- not traditional showgirl dancing. Opening night proved the musical a success and is now thought of as the quintessential musical theatre piece.

Musicals still continued to evolve. After the success of *Hair* (1968), the 1970's continued to use rock influence music in their production. One example *Grease* became so famous that it has turned into a classic movie. Also the 1970's started an increase in the appearance of African American issues and themes. Both *Dreamgirls* and *The Wiz* are known for their reflecting of the changing social climate where diversity became more and more accepted. The 1980's and 1990's brought along the rise of the "mega musicals". These incorporated larger casts, pop influenced scores, and an increase in the value upon special effects. Audiences were wowed with *The Phantom of the Opera*'s falling chandelier in 1986. The increase in spectacle had many implications, however. Now it has become impossible for a single individuals to fund shows, so more and more corporations got involved. The increased cost also meant that ticket prices would be raised. The price increase changed the status of theatre to a more upper class activity. Jonathon Larson's *Rent* tried to change this when he added heavily stylized rock music and a young cast. The 21st century has brought on a combination of many revivals and new styles to musical theatre. The revivals of shows provide almost a guarantee to producers that people will support the show, but new shows stretch the limits of theatre. *Avenue Q* is a new production where adult themed material is performed with puppets. Overall, musical theatre has had an interesting past, but the future seems just as unique.

How to make a Musical in 10 steps?

- 1) Pick the **PERFECT** musical! Some of the things to consider are: if audiences will like it, how much it costs, and if you can secure the rights to do the show. Sometimes you can't secure the rights to a musical if the licensing company thinks too many people are performing it in an area or if it is on Broadway.
- 2) Plan a **BUDGET!** Understanding how much you can spend on salaries, sets, costumes, musicians- while still paying bills to rent the theatre, pay the box office workers, and general upkeep is crucial to putting your musical up.
- 3) Secure the **CREATIVE** team! This goes beyond just the director (although they are important too), a musical needs a choreographer, music director, conductor, set designer, prop master... (the list goes on and on)!
- 4) Have a **PRODUCTION** meeting with the creative team! During these meetings the overall concept of the show should be discussed. This includes everything from the set design to the tiniest detail on a costume.
- 5) Actors **AUDITION!** This exciting process takes place in Houston, New York, and Los Angeles. After the initial auditions callbacks are scheduled to let the director see people audition again. At callbacks, actors usually prepare a song or scene from the show.
- 6) **CAST** the show! During this step discussions with actor's agents agree (or sometimes don't agree) on how much the performers will be paid.
- 7) Start **REHEARSALS!** Once everyone is situated in Houston, rehearsals start for the performance. This is when actors learn their blocking, songs, and dance. Rehearsals can sometimes last as short as 2 weeks before a show opens.
- 8) **PREPARE** all costumes, props, sets, and lights. This takes weeks of work on the production team's effort so that all the little details are taken care of.
- 9) Have a **TECH** rehearsal! During this step it is important to have patience because trying to get the lights, sound, and cues perfect is a very hard job. This usually happens during one of the last rehearsals.
- 10) Go on for a fabulous **OPENING** night! Your nerves might be high, however, all your work won't be lost because the cast and crew are so well prepared!



Elements of Production

A musical is much more than the two and a half hour show the audience sees. The production process often takes many months, even years, to complete.

Librettist

No musical would be possible without the imagination or inspiration of its authors. Over one third of the musicals on Broadway come from an existing book, play, article, or movie. Other times, authors write musicals from an original idea or concept. The **librettist** is the book writer- the person that writes the script for a musical. Just to show the importance of a strong script, most musicals with a strong score, but bad libretto will fail, while shows with an average score and strong script could succeed.

Composer/ Lyricist

A musical isn't complete without music so a **composer** and **lyricist** will do this job. Composers and lyricists begin to write the songs that fit the overall tone of the musical, but also carry the plot along so the audience can better understand the show. The composer writes the music, while the lyricist writes words to go along. Sometimes the same person will do both tasks. There have also been a few people who have been successful as a composer, librettist, and lyricist. This select group includes George M. Cohan, Noel Coward, Meredith Wilson, and Jonathan Larson.

Producer

Producers are a rather unknown field of theatre occupations. In the past, a show would only have one producer who had a tremendous impact on the creative direction of the show. Many shows started because a single producer had an idea for a musical, and wanted to make it come to life. Now that musicals have become big business, however, it is almost impossible for a single producer to put up a show. Now Broadway shows have a dozen or so producers making it hard for them to exercise creative control.

INVESTOR

Investors traditionally would give a few thousand dollars in return for tickets and possibly money back from their investment if the show was a hit. This is no longer the case, however, because of the high price of producing a Broadway show. Now investors contribute hundreds of thousands of dollars with little chance that any of that money coming back. What is the point then? Most investors enjoy being in "show business" and they usually get great seats to see shows!

Director

The **director** is the person who stages the show to make it come to life for the audience. In the past directors were merely puppets doing what the producer envisioned, but since the 1950s they have taken basically full control. A director has to work with the cast on singing, acting, and dancing to tell a cohesive story for the audience. The director will help each actor understand their motivation for the show, block the action, and oversee how everything comes together. The director is the "top dog" in most shows that everyone answers to. They are in control of the overall artistic vision of the show.

Choreographer

A **choreographer** designs dance sequences for the performers to follow the director's vision. The dances are intricate movements that allow the performers to express the meaning of each song. Through the choreography, the audience should understand what the characters are feeling. The choreographer used to be called the dance director, but changed when ballet choreographers started working on musicals. This person usually spends a large amount of time rehearsing all the dances with the cast.

Casting Director

A **casting director** has the hard job of finding the perfect person to play each role of a production. They need to stay up to date on the ever-changing talent and be ready to set up an audition for major and minor roles at any moment. Casting directors usually work as free agents for a variety of producers, but in some cases top producers have their very own casting directors.

Dance Captain

A **dance captain** has to be one of the most skilled dancers in the cast who can learn quickly and help teach. In big productions on Broadway, national tours, or major regional productions most choreographers are not going to be available to be on hand for every performance in case a cast member forgets a step. This is where a dance captain helps. They make sure everyone stays sharp on their dances and are there to teach any forgotten moves.

Music Director

The **music director** is in control of basically all the music in the show. They help the cast learn the music, and then they are giving the task of helping pace the music. The music director can sometimes conduct the orchestra as well, which comes in handy because they know the music of the show do well. They usually hire the orchestra members as well.



Designers

Whatever you see onstage probably did not come off a store rack, so costuming is very important! A **costume designer** has to design how the costumes should look so that they are historically correct, and build them in a way that they can stand the rough day to day wears & washings

How would a show look if you couldn't see it? Probably not very good! A **lighting designer's** job is the task of making everything that needs to be shown visible to the audience, while also setting the tone and mood with the lighting design. A lighting designer also has to be aware of the actors movements so they don't step out of the light.

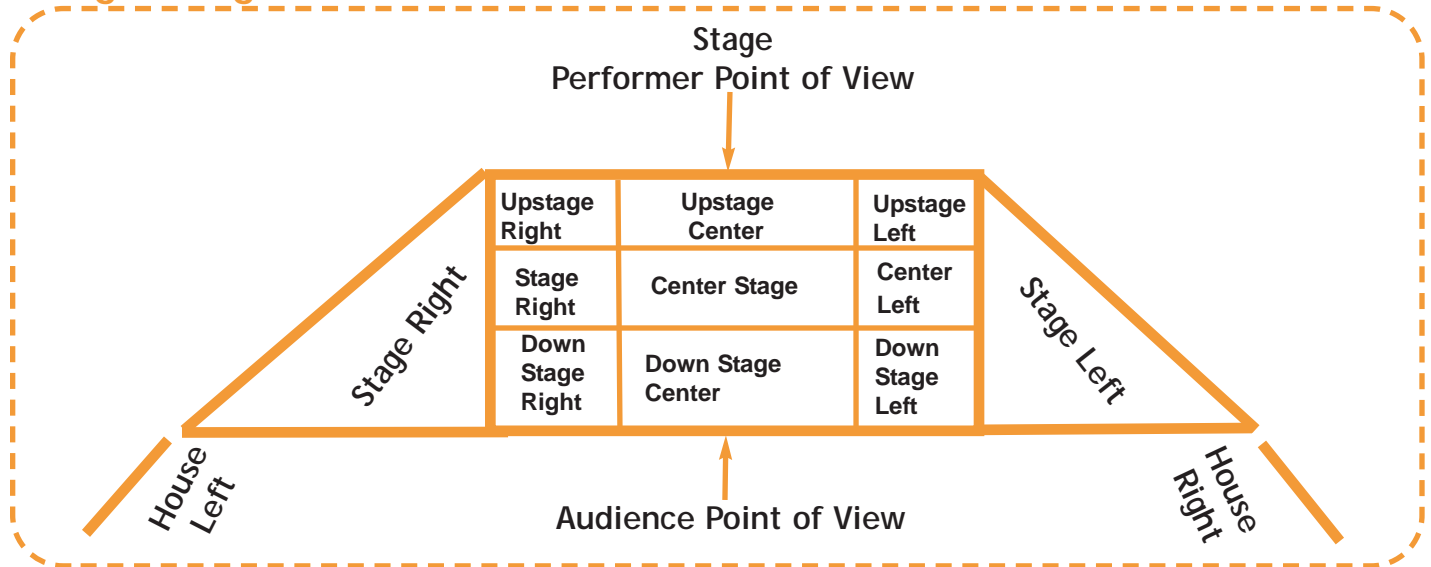
A **sound director** has the complex job of making everything heard! Since most of the characters onstage have a microphone on the sound designer needs to watch how loud that each mic gets. This job used to not even be listed in the playbill, but with the rise of technology, it is now a crucial part of theatre.

The **set designer** plays an important role in the audience being able to be taken to the place of the action during the play. They are responsible to design how the set should look, and what materials will be used to build it. Sometimes the set designer will double as the scenic painter, and paint the set pieces as well!

Stage Manager

The **stage manager** is usually the unsung hero of a production. They are in control of making sure all the elements of a show come together during each and every performance. They are in control of "calling the show" meaning they cue all the technical actions of the show. The SM is in full command of the backstage area, and after the show opens they receive full control from the director. The stage manager's script or "bible" has every single cue marked for the whole show, so that the action can continue onstage trouble-free. The stage manager usually has a team of assistants that can be anywhere doing whatever is needed.

Stage Diagram



Why is Musical Theatre Important?

Musical theatre is unlike any other medium of entertainment, which makes it important. Any live theatrical experience not only involves the actors on stage, it also involves the audience in ways that film and television do not. There is no barrier between the performers and the audience like in film or television. Each performance allows each of us to become our own editors because we can choose to watch whatever part of the stage we want to. The wonders of movies and television are remarkable, but often provide an isolated experience. Being part of the communal magic when performer and audience connect at the theater cannot be duplicated. How the audience reacts to the show deeply affects the actors. Something seemingly trivial like whispering or unwrapping a piece of candy can distract the actors and alter the mood and tone of their performance.

Musical theatre can help students grow academically, aesthetically and personally. Musical theatre writers, lyricists, and composers have long looked to literature for their inspiration and subject material. As a result, students have the opportunity to engage in literary analysis of both the story and its inspiration. Elementary students can begin to explore plot and characters, while junior high and high school students can delve into theme, symbolism, and historical context.

Students will also have the opportunity to discover how music, dance, lighting, backdrops, etc. contribute to the show. Musical theatre allows young people to explore the elements of production beyond television and film, and gain a greater appreciation for the arts.



Glossary of Terms

Author - the writer of a musical script also called the book

Audition - to perform in order to get a role in the production; usually includes singing, dancing, and reading scenes from the show

Ballad - a slow, romantic song for actors to showcase vocal clarity

Blocking - the specific movements of actors on stage

Box - a separate compartment of seats usually elevated on the sides of the theater, for the accommodation of VIP's

Box Office - a booth inside the theater where tickets are sold
"Calling the Show" - the process of calling out the lighting, sound, and scene-change cues during a performance usually done by the stage manager

Casting - the process through which actors are chosen for roles in the production

Casting Agent - one who chooses actors for roles in the production

Child Wrangler - one who works with child performers

Choreographer - one who designs dance sequences

Composer - one who writes music

Conductor - one who directs the orchestra

Dance Captain - one who teaches and rehearses dance sequences with the performers

Director - one who supervises the creative aspects and guides the artistic vision of the production

Dress Rehearsal - rehearsal in which performers practice with costumes and props

Dresser - one who assists performers with their costumes during dress rehearsals and shows

Electrician - one who works with the lighting designer to adjust and operate lighting instruments

Emmeleia - a dance for the Grecian tragedies that was slow and graceful

Ensemble / Chorus - a group of singers, dancers, or actors who perform musical numbers

Flyman - one who pulls the curtain before and after performances and operates the flying system, if one is used

Gallery - the section of seats in a theater farthest away from the stage; separated into front gallery and rear gallery

Head Carpenter - one who builds the sets for the production

Headshot - a photograph of an actor from the shoulders up and lists his or her credits on the back

House Left - the left side of the theater, when facing the stage (audience's point of view)

House Manager - one who oversees all aspects of the audience; responsible for ushers and audience safety

House Right - the right side of the theater, when facing the stage (audience's point of view)

Kordax - a dance for Grecian comedies that was up beat

Lighting Designer - one who decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets

Lyricist - one who writes the words to a song

Makeup Artist - one who applies cosmetics to a performer's face and body

Marquee - a signboard projecting over the theater's entrance

Mezzanine - the middle section of seats in a theater between the orchestra and the gallery; separated into front mezzanine and rear mezzanine

Music Director - one who teaches and rehearses the music with the orchestra

Orchestra - the section of seats in a theater immediately behind where the orchestra sits

Principal Performers - the leading actors, those who portray the major roles

Program - a listing of the order of events, names of the cast and crew, and other relevant information for the production

Property (Props) Master - one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe

Read-through - the cast reads through the script without movement or music

Rehearsal Pianist - one who plays the piano for early-stage rehearsals

Set Designer - one who creates the scenery for the stage

Sikinnis - a dance for the Grecian satyr plays that mocked tragedy

Sitzprobe - the first rehearsal with both the performers and the orchestra, with no staging or dancing

Sound Designer - one who plans and executes the layout of all sound playback and equipment for the show

Sound Operator - one who handles the sound playback and mixing equipment for the show; works with the sound designer

Sound Board - a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; changes the quality of the sound

Sound Effects Designer - one who creates or enhances sounds that are not part of the music or dialogue

Standby / Understudy - one who studies a role and is prepared to substitute the principal performer when needed

Stage Left - the left side of the stage, when facing the audience (performer's point of view)

Stage Manager - one who is responsible for the quality of the show's production, assists the director and oversees the show at each performance

Stage Right - the right side of the stage, when facing the audience (performer's point of view)

Swings - one who is prepared to substitute for ensemble or chorus members who are unable to perform

Tailor - one who alters garments to fit a person's specific measurements

Technical Rehearsal - rehearsal incorporating the technical elements of a show, such as the scene and property shifts, lighting, sound, and special effects

Uptempo Song - a fast, upbeat song for actors to showcase dancing and acting ability

Usher - one who guides audience members to their seats

Wanderprobe - rehearsal in which the performers practice singing and dancing on stage while the orchestra plays

Wig Master / Mistress - one who obtains and customizes wigs for performers to wear



Use the following page about proper theatre etiquette during performances to copy and print out handouts for your students or cut along the dotted lines to make reminder cards for students to keep with them throughout the show.

Going to the Theatre!

Some basic theatre etiquette tips:

1. Do not talk, whisper, sing, or hum during the performance. Singing and swaying with the music or leaning forward in your seat blocks the view of those sitting behind you.
2. Do not eat and drink during the performance. It is distracting to both the performers and your neighbors.
3. Keep feet on the floor, not on the seat or balcony in front of you.
4. Clap after the songs to show the performers that you are enjoying the show. Also keep in mind that performers appreciate enthusiastic applause, but not whistling or shouting.
5. Appropriate laughter, tears, and applause are the best ways to express your feelings about the performance.
6. Stay until the end of the show and clap during the curtain call to say "thank you" to the performers.
7. No electronic devices should be brought into the theatre, and please silence all cell phones, pagers and watches.

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How About Trivia?

Do you know Roman actors wore the first tap shoes?

They would attach pieces of metal called *scabillas*, to the bottoms of their shoes so audiences would be able to hear the performers feet!

Did you know it used to be okay to talk in theatres!

Before the introduction of electric lighting, the goal of theatre was to be seen, not necessarily to be heard. Audience members would talk through performances and sometimes even correct the actors if they messed up! Now it would be very rude to disrupt a performance by talking, so be warned!

Not until Duke of Saxe-Meiningen wanted historical accuracy in plays did theatre start providing costumes. Take a look back at Shakespearean plays where the actors wore doublets and tunics (clothing of the time) during shows set in ancient Greece.

Did you know actors used to "buy the audience"?

Actors hired a *claque*, a group of people paid to applaud an actor, to gain fame. Although this isn't in theatre anymore, it is still rumored to exist in opera.

Do you know how old lip-syncing is?

In ancient Rome, popular actors like Livius Andronicus, would have someone speak their words while they did the movements if they were sick.

Did you know actors were supposed to supply their own costumes for hundreds of years?

Do you know what the proscenium arch (the picture frame archway built around the stage) is named after?

Do you know how ancient actors got into character?

Do you know how old the traditions of spotlights in theatre have been used for?

Back in medieval times, when electricity hadn't been invented, stage hands would polish basins to reflect sunlight back in a beam on lead actors. This helped focus the audience's attention on what the director wanted the focus to be.

A *skene* was a building in Greek theatre that provided the backdrop which the actors performed in front of. Add the prefix "pro" meaning before and the term literally means before the *skene* or in front of the backdrop.

Actors are known for trying to experience the character they are portraying. The Greek actor Polus, while playing the part of Electra, in Sophocles' *Electra*, carried an urn of his own dead son's ashes to represent the late brother his character was mourning.

Review Questions

The following questions are intended to help students learn the basics of musical theatre. These may be used for class discussion or given as homework and written assignments.

Checking for Understanding

1. What is the definition of musical theatre?
2. Where is humor from ancient Greece still found today?
3. How did the Roman Catholic Church help theatre?
4. Who formulated the musical as we know it today?
5. What was the problem facing musical theatre in the 1920's?
6. What was the first musical to incorporate story telling in dance?
7. How can you be your own editor in theatre?
8. What does a choreographer do?
9. Draw a diagram noting upstage, downstage, stage left, and stage right. Can you further divide it?
10. What are four major theatre etiquette tips?

Critical Thinking

1. Do you think theatre from another time period would interest us today? Why or why not? Give an example.
2. What about musical theatre seems the most interesting? What makes this appealing?
3. Spectacle is so important in musicals now. Do you think it will stay that way forever? What technology might have encouraged this?
4. What step do you think is the most important in making a musical? The most challenging? The most fun?
5. What do you hope to gain from experiencing musical theatre?
6. What theatre element seems the most important? Do you think your neighbor would feel the same?
7. How can audiences influence performers since there is a new audience every night?
8. If you were to teach a child how to behave at the theater, what would you tell them?



Review Activities

The following activities and projects are intended to encourage students to further their understanding of musical theatre, and may also be used for class assignments or take-home projects.

1st - 5th Grade

EVOLUTION

OBJECTIVE: To learn the major shows throughout the history of musical theatre

ACTIVITY: Have students create a timeline of the major steps in musical theatre history. They can draw or find and cut-out pictures to represent each one. Test their knowledge by asking older children to write facts about each step.

MATERIALS: Construction paper, crayons/markers/colored pencils

EVERYONE'S A STAR!

OBJECTIVE: To learn the elements of production in musical theatre, stimulate imagination, develop teamwork skills, and build self-confidence

ACTIVITY: As a class, choose a story to turn into a play. Think of an easy one like a class book or fairy tale. Divide into a production team (director, costume designer, choreographer) and actors. Follow the step by step musical guide and put on a show for parents.

MATERIALS: Homemade or real instruments, props (optional)

6th - 12th Grade

INSPIRATION

OBJECTIVE: To learn how historical context has affected and inspired musical theatre, and to develop research and public speaking skills

ACTIVITY: Have students choose a musical to research and then create a presentation of how the show reflects the times in which it was created, including historical figures and relevant social or political issues. Encourage students to watch videos of the show, study song lyrics, and research the time period in which the musical was written.
Suggested Shows: Oklahoma, West Side Story, Bye Bye Birdie, Peter Pan, Annie, The Sound of Music, Ragtime

DEBATE

OBJECTIVE: To learn the differences between various media, develop public speaking and verbal expression skills, and encourage self-expression

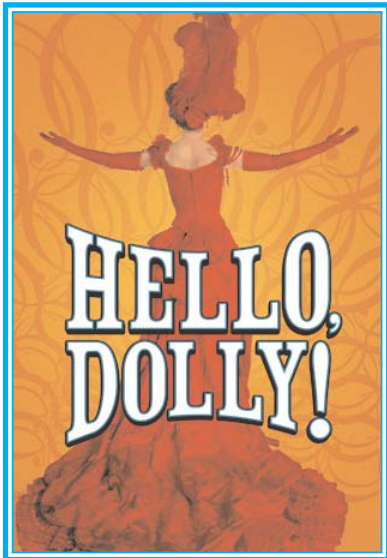
ACTIVITY: Divide the class into three groups and have each group choose a form of media (ex. television, newspapers, or theatre). Then have the groups debate on which medium is the best. Make sure students support their claims with specific benefits and limitations of each medium. Have opening remarks be done as a skit showing the same story done in each medium. Students should leave understanding the differences in each storytelling medium.



Section Three

About the Show

Show Background



Hello, Dolly! has had quite an interesting history to become the famous 11 Tony award-winning musical that it is today! It was first seen in 1835 as *A Day Well Spent* in London by John Oxenford. Shortly after that in 1942, a Viennese version was produced by Johann Nestroy. Thornton Wilder, after discovering the Viennese version, decided to write *The Merchant of Yonkers* based on the story in 1938. After 17 years, he then decided to re-visit the play and make it into *The Matchmaker*. Wilder opened both of these 2 plays on Broadway, but to not nearly as much success as *Hello, Dolly!* received in 1964.

Hello, Dolly! has become one of America's favorite musicals. It held the record for 10 months as the longest running Broadway musical until *Fiddler on the Roof* surpassed it. The success it received on Broadway is due in large part to the work on the out of town trial performances. A lot of material was changed during these performances including dropping 3 songs to add another 3.

The part of Dolly in *Hello, Dolly!* has been played by many fantastic actresses through the years. Carol Channing opened the role, Ginger Rodgers later was a replacement, along with Martha Raye, Betty Grable, Bibi Osterwald, and Pearl Bailey- who played the role in the all African American version of the show. The actress who first turned down the role, Ethel Merman, later got the chance to portray Dolly. This popular musical was later made into a movie in 1969 starring Barbra Streisand and Walter Matthau.

The Creative Team

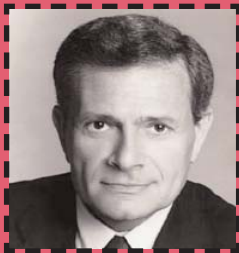
Jerry Herman

MUSIC & LYRICS

Jerry Herman was born on June 10, 1933 in New York City. He grew up playing the piano, watching Broadway shows, and participating in theatre because of his parents support of the arts. He started college at Parsons School of Design, but later switched to the University of Miami for it's experimental theatre department. After graduation he moved to NYC where he composed some of his greatest hits.

Including *Hello, Dolly!*, *Mame*, and *La Cage aux Folies*.

Herman has won many awards including Tony's, Grammy's, and is a member of the Songwriters Hall of Fame.



Michael Stewart

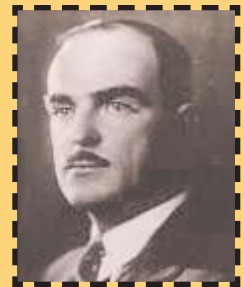
AUTHOR

Michael Stewart was born on August 1, 1924 in New York City (Manhattan). He attended Queens college then went on to Yale School of Drama. Stewart's other work includes *Bye, Bye Birdie*, *42nd Street*, *Carnival!*, *The Grand Tour*, and *Barnum* among many others. He has received 11 Tony nominations and has won three of these prestigious awards. His sister is Francine Pascal, who created the *Sweet Valley High* book series. His early work consists of mostly reviews. Sadly Michael Stewart passed away on September 20, 1987.

Thornton Wilder

BASED ON A PLAY BY

Thornton Wilder was born on April 17, 1897 in Madison, Wisconsin. He then moved to China because his father was a U.S. diplomat. He studied law at Berkeley for 2 years before he dropped out, but later got a degree from both Yale and Princeton. He served in the U.S. Coast Guard during WWI. Wilder is both a novelist and a playwright. Some of his plays include *Our Town*, *Someone from Assisi*, and *Queens of France*. He has received 3 Pulitzer Prizes. Wilder passed away on December 7, 1975.



Scene List

Act I

- Scene 1- Along Fourth Avenue- New York City
- Scene 2- Grand Central Station
- Scene 3- A street in Yonkers
- Scene 4- Vandergelder's Hay & Feed Store, Yonkers
- Scene 5- The Yonkers Depot
- Scene 6- Outside Mrs. Molloy's Hat Shop
- Scene 7- Inside the Hat Shop
- Scene 8- A Quiet Street
- Scene 9- 14th Street

Act II

- Scene 1- In Front of Hoffman House Hotel, on Fifth Avenue
- Scene 2- Outside the Harmonia Gardens Restaurant, on the Battery
- Scene 3- Inside the Harmonia Gardens Restaurant
- Scene 4- The Polka Contest
- Scene 5- A Courtroom on Centre Street
- Scene 6- The Hay & Feed Store, Yonkers

Song List

Act I

- I Put My Hand In*
- It Takes a Woman*
- Put On Your Sunday Clothes*
- Put On Your Sunday Clothes (Reprise)*
- Ribbons Down My Back*
- Motherhood*
- Dancing*
- Before The Parade Passes By*

Act II

- Elegance*
- The Waiter's Gallop*
- Hello, Dolly!*
- The Polka*
- It Only Takes a Moment*
- So Long Dearie*
- Hello, Dolly! (Reprise)*
- Finale*

Character List

Mrs. Dolly Gallagher Levi-

Charming matchmaker with her sights set on a match of her own

Ernestina- Dolly's client who isn't exactly well mannered

Ambrose Kemper- Ermengarde's love interest who is told he can't marry her

Horace Vandergelder- Grouchy old man set in his ways about love

Ermengarde- Ambrose's girlfriend and Vandergelder's niece

Cornelius Hackl- Vandergelder's head clerk who is tired of his life

Barnaby Tucker- Vandergelder's goofy clerk

Irene Molloy- Pretty widow looking to be married, but not for love

Minnie Fay- Irene's easily exciteable assistant

Mrs. Rose- Dolly's old friend

Rudolph- Head of Harmonia Gardens

Judge

Court Clerk

Ensemble

Show Synopsis



Act I

When asked what the vibrant character Mrs. Dolly Gallagher Levi does for a living she simply responds, "I meddle." One of America's most beloved musicals opens with Dolly and client Ambrose traveling to Yonkers, New York, looking to find a hand in marriage. At Grand Central Station, Dolly explains *I Put My Hand In* describing why she likes matchmaking and promising Ambrose that he will marry the lovely Ermengarde. That is not all the love in the air, however, when Dolly confides in her late husband that she will be pursuing her own match with Ermengarde's uncle Horace.

Back in Yonkers, the miser of a man Horace Vandergelder, denies his niece, Ermengarde, from marrying Ambrose. His spirits don't falter at the prospect of finding a new wife for himself, and he prepares to court Irene Molloy, another of Dolly's clients. Vandergelder's two clerks, Cornelius and Barnaby, listen to him wholeheartedly reason why *It Takes A Woman* in the home.

Dolly arrives and quickly learns of Vandergelder's attempts to court Irene Molloy. Catching him off guard, Dolly convinces him to explore other options- even offering "an heiress."

Her meddling starts to pay off after convincing Ambrose and Ermengarde the only way to show Vandergelder wrong is to win the Polka Dance contest in a New York restaurant, Harmonia Gardens (Cornelius and Barnaby sneak away as well excited by the idea of an adventure in the big city). On their way out they sing *Put On Your Sunday Clothes- Reprise* joined by the townspeople of Yonkers for a joyous *Put On Your Sunday Clothes- Reprise*.

Irene Molloy sits waiting for Vandergelder as her eager assistant Minnie Fay gossips. Irene admits she doesn't really love Vandergelder, but if she ever did love a man she would attract him with *Ribbons Down My Back*. In all the excitement of the city, Barnaby and Cornelius wander into Irene Molloy's shop innocently flirting before Vandergelder interrupts them. As the clerks hide in the wardrobe madness ensues finally saved by Dolly and the mismatched group's song *Motherhood*. A very upset Vandergelder leaves to attend a parade on 14th street, and Dolly pronounces the only way to make amends of the situation is for Barnaby and Cornelius to take the two women out *Dancing* at the Harmonia Gardens.

Later Dolly runs into an old acquaintance from the life she left behind, and after one more conversation with her late husband she decides to start a new life (*Before the Parade Passes By*). Meeting a frustrated Vandergelder on 14th Street, he agrees to have dinner with the "heiress" she mentioned, but fires her as a matchmaker. All is not lost for our heroine, however, and she declares, "He's as good as mine!"

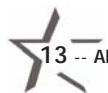
Act II

Act Two opens with Cornelius and Barnaby persuading Irene and Minnie that real *Elegance* comes from walking to dinner, not driving (and its not bad on their checkbooks either). Rudolph, the headwaiter at Harmonia Gardens, teaches his staff how *The Waiters' Gallop* should impress their company- especially Dolly. As dinner starts Cornelius and Barnaby stress over what their dates eat since they cannot afford the meal. Vandergelder, particularly dismayed with his date, Ernestina Money, doesn't have time to be too concerned because he is busy being furious at Dolly's matchmaking skills.

Dolly majestically enters to the ecstatic waiter's delight who welcome her with a round of *Hello, Dolly!* showing how excited they are that their favorite customer has returned. Everything falling into her plan, Vandergelder tells Dolly he is having an awful time. She then persuades him to think he wanted her to marry him, but playing coy she refuses. To worsen the night for Vandergelder, his wallet gets accidentally switched with one of his clerks who realize now they have more than enough money to pay for dinner.

Music plays and *The Polka* contest starts with Dolly as a guest judge. Vandergelder for the first time sees Ambrose, Ermengarde, Cornelius, and Barnaby. Pandemonium erupts as he tries to sort out all the action, but the police arrive trying to solve the disturbance. In court, Cornelius sings *It Only Takes a Moment* to fall in love with Irene. The judge, touched by Cornelius' sentiment, releases everyone, but Vandergelder. Dolly says *So Long Dearie* to the broken man saying she would leave him just like the others did.

Vandergelder welcomes Dolly the next day (*Hello, Dolly!- Reprise*) and after they sort out all the mess finally they are able to be together. After the *Finale* Dolly departs the stage with a wink saying, "Money, pardon the expression, is like manure. It's not worth a thing unless it's spread around, encouraging young things to grow."



SECTION FOUR

Elementary Curriculum

The questions and activities are encouraged for use with elementary level students to cover basic knowledge and understanding about the story. The following questions are intended to help students learn about the plot and the characters. These may be used to prompt class discussions or be given as a written assignment.

Digging A Little Deeper

Plot: refers to the arrangement of the events in a story that each follow plausibly from one to the next to create a logical order

Exposition: devices by which critical elements of the plot, often involving back-story, are not directly depicted, but instead are presented through dialogue (or lyrics) by either characters or a narrator; information is often crucial for the audience to understand the story's action

Rising Action: refers to the period after the exposition and after a conflict has been introduced to a story's plot;

Climax: a point of a story's highest tension or drama

Falling Action: a series of events in a story that follow the climax which serve as a conclusion of the story

Resolution: the end of a story in which all conflicts are resolved, creating normality for the characters or

Literary
Terminology

What's Going On?

1. Describe the major plot of *Hello, Dolly!* in one or two sentences.
2. Using the synopsis (pg. 13), identify the five most important plot points in *Hello, Dolly!*. Explain the importance of each event to the story in one sentence, and create a chronological timeline using pictures to illustrate each event.
3. Become familiar with the meaning of exposition. In *Hello, Dolly!*, what information was given that helped you understand the action of the story? If the information were not given, how hard would it have been to understand the plot? Explain something you wouldn't know if you hadn't seen the exposition.
4. Read the lyrics to "Before the Parade Passes By" in Section Six (pg. 26). What is the main message behind this song? Can you see yourself in Dolly's place? Why or why not?
5. Become familiar with the meaning of resolution. Identify and describe events in the story that can be considered part of the resolution. The ending of this play isn't clearly established. What do you feel happened?

The Hunt- For Answers!

1. Did you like Dolly instantly? Why or why not?
2. What was your favorite song of the show? Describe why you liked it. What was different about this one compared to the other numbers?
3. Why do Dolly's clients trust her? Do you think they did the right thing in trusting her?
4. Why do you think Vandergelder is so against Ermengarde getting married? Do you think this has anything to do with his life? Why or why not?
5. What is Irene trying to say when she sings *Ribbons Down My Back*?
6. Why do you think that Vandergelder doesn't see what Dolly is trying to do to him?
7. Throughout the musical, Dolly speaks to her late husband. What do these interactions show the audience about her character?
8. Why do you think Cornelius was so anxious to get out into the real world? What led you to do this conclusion?
9. Why do you think Dolly would try to play matchmaker with everyone else, but not herself?
10. What do you think will happen right after the musical ends? What will each character do?



Get Creative!

W H O ' S W H O ?

OBJECTIVE: To develop creative writing skills, stimulate imagination, and encourage creative expression

ACTIVITY: *Hello, Dolly!* tells the story of matchmaker Dolly Levi, but that isn't all she does. Dolly hands out a whole range of business cards listing the activities she "specializes" in. Use the template on page 25, and construct 5 of your own cards. Think of creative jobs that you are good at and decorate them accordingly. On the back side describe what you would do, how you would do it, and why you would be good at it. Once the whole class has prepared their 5 different business cards, switch off with your classmates. Try to find the most creative ones in the group.

L I G H T S , C A M E R A , A C T I O N

OBJECTIVE: To develop self-esteem, develop presentation skills, and encourage and stimulate imagination

ACTIVITY: Have you ever wanted to be an actor? Look in the supplemental materials packet to find your script! Split into groups of 2 and prepare a scene. The more creative that you can be with the performance the better. Think of any costumes or props you can either bring from home or make to have your show be more interesting. As a class spend a whole afternoon watching all the different scripts. Look in the Musical Theatre 101 section, and go over the proper etiquette you should use when watching a performance.

H O W M U C H ?

OBJECTIVE: To develop math skills, think logically, and stimulate creativity.

ACTIVITY: Cornelius and Barnaby have to worry about how much money they have left all throughout the play. Although it seems funny in the musical, learning how to manage your money is a very important skill to learn. In the supplemental materials packet there is a list of how much different food would have cost during this time period. Have younger students do this activity as a class while older ones should decide how much money they need to spend on things separately. Discuss the differences between needs and wants. For example, do Irene and Minnie Fay need an expensive dinner or do they want one? Allow each student one dollar to buy a whole meal (including vegetables, entree, other, drink, & dessert).

The Story Comes To Life- Good Journal Entries

S I M I L A R S P E C I M E N S

This musical is special because it has lots of different character types in it. The different types of characters are just like there are different types of personalities people have. Think back through the whole performance and find a character you are most like. In a journal entry, explain why you are similar to this particular character. What types of problems do they get into? Could you see yourself getting into a similar position? Write about how you would handle the situation differently, or why you would do the same. Finally, no one is going to be exactly like the characters in this musical, so talk about what makes you different from the character. Afterwards, talk as a class to find out who was the most and least likely character to be chosen.

Y O U R R E D D R E S S

When anyone thinks of this *Hello, Dolly!* one of the first images that come to mind is Dolly's appearance at Harmonia Gardens. Dolly's red dress and headdress have become iconic when anyone thinks of this musical. Think about what you are known for like Dolly is known for her red dress. Write a journal entry about your special thing. Think about how this got started, what it means to you, and what everyone else thinks of it. After your journal entry is complete, have everyone write their special quality on a sheet of paper and the rest of the class should guess whose is whose. If no one can guess one, then whoever's that is gets to read their journal entry out loud for the rest of the class.

I N N E R M O N O L O G U E S

Throughout the show, Dolly talks to her late husband about what she is doing. These monologues can be heard by the audience, so we have a better understanding about her character. Try to write another monologue (paragraph where only Dolly speaks) that shows Dolly talking on her wedding day to her late husband about her new husband. Don't be afraid to make it silly, happy, sad, or a combination. Try to write the section so that the audience knows exactly what Dolly is thinking even if no one else does. Use your imagination to describe the events since a marriage between Dolly and Vandergelder is not shown in the musical.



Hello, Dolly! Word Search

Court
 Carol Channing
 Hat Shop
 Grand Central Station
 Thornton Wilder

Elegance
 Michael Stewart
 Molloy
 Rudolph
 Harmonia Gardens

Pearl Bailey
 Jerry Herman
 Ermengarde
 Yonkers
 Vandergelder

S	T	H	A	T	S	H	O	P	I	W	A	P	J	Q	M	J	T	G	G	E
W	O	T	R	O	P	P	E	R	L	R	A	H	G	W	O	K	C	H	T	T
J	E	R	R	Y	H	E	R	M	A	N	C	A	Y	I	I	T	A	I	H	S
T	H	N	I	T	R	A	M	L	P	N	B	R	T	D	W	F	R	T	O	I
M	O	O	N	F	A	C	E	E	J	D	N	M	E	B	A	W	O	T	R	U
V	R	U	D	O	L	P	H	R	H	W	H	O	R	D	Y	E	L	E	N	H
F	F	I	U	O	D	D	I	F	M	O	E	N	D	E	H	R	C	R	T	R
C	V	B	J	I	P	H	I	C	N	B	R	I	X	R	G	T	H	G	O	D
M	E	N	G	A	R	D	E	S	H	U	C	A	R	O	S	S	A	E	N	F
C	V	B	N	M	L	L	O	U	R	R	T	G	M	N	O	S	N	T	W	L
F	M	I	C	H	A	E	L	S	T	E	W	A	R	T	G	H	N	J	I	K
A	X	C	B	N	M	W	E	R	T	Y	U	R	U	I	O	A	I	S	L	D
W	G	H	T	I	J	O	U	L	W	R	V	D	A	S	X	C	N	O	D	L
W	E	R	G	H	E	O	X	C	V	Y	I	E	A	S	G	M	G	T	E	R
T	H	E	F	G	C	T	R	E	U	G	R	N	E	R	T	O	S	T	R	A
V	A	L	L	E	R	M	N	Y	L	R	E	S	T	R	T	L	J	T	G	P
E	R	M	E	N	G	A	R	D	E	E	C	V	B	T	J	L	Z	F	H	P
I	L	D	F	E	T	H	U	L	A	R	G	T	Y	Y	I	O	Q	W	E	R
E	R	M	R	G	T	Y	M	A	G	R	K	A	X	T	O	Y	R	G	J	O
P	E	A	R	L	B	A	I	L	E	Y	W	E	N	T	O	N	P	E	T	B
Q	W	V	G	Y	O	J	Z	S	Y	E	T	U	K	C	A	N	K	E	C	T
A	Q	D	G	R	N	U	L	I	O	J	F	R	Y	U	E	O	K	E	R	F
G	R	A	N	D	C	E	N	T	R	A	L	S	T	A	T	I	O	N	R	S
W	Y	U	D	V	G	H	W	I	F	U	F	J	J	E	R	V	G	T	R	S
V	A	N	D	E	R	G	E	L	D	E	R	W	T	I	K	C	R	E	D	S



Hello, Dolly! Word Search Answer Key

		H	A	T	S	H	O	P											
											H					C		T	
J	E	R	R	Y	H	E	R	M	A	N	A				A		H		
											R				R		O		
											M				O		R		
	R	U	D	O	L	P	H				O				L		N		
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	M	I	C	H	A	E	L	S	T	E	W	A	R	T		N	I		
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G	R	A	N	D	C	E	N	T	R	A	L	S	T	A	T	I	O	N	R
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V	A	N	D	E	R	G	E	L	D	E	R								



Hello, Dolly! Crossword

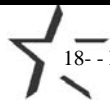
Across

1. "We've got _____."
2. Head Clerk
3. *Put On your _____ Clothes*
4. Town Vandergelder lives in
5. *I Put My _____*
6. Money should be spread like this
7. Wilder's Play that the musical is based on
The _____
8. Cornelius' sidekick

Down

1. Harmonia _____
2. *Hello, _____!*
3. Ernestina _____
4. Horace _____
5. Wrote the book
6. Irene's silly assistant
7. Dolly said she does
8. *It Only Takes a _____*
9. Mrs. Molloy's _____ Shop

The crossword puzzle grid is 15 columns wide and 15 rows high. The grid is filled with black squares, leaving white squares for letters. The crossword puzzle is set within this grid. The grid is 15 columns wide and 15 rows high. The crossword puzzle is set within this grid.





Hello, Dolly! Crossword Answers

										E	L	E	G	A	N	C	E			
												A								
												R								
												D								
												E								
												N						V		
C	O	R	N	E	L	I	U	S		S	U	N	D	A	Y					
	N				Y								N							
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M	A	N	U	R	E						M	A	T	C	H	M	A	K	E	R
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B	A	R	N	A	B	Y														
	E				T															



SECTION FIVE middle & high school Curriculum

The following questions are intended to encourage students to go beyond the surface of the play by engaging in literary analysis and outside research. These may be used to prompt class discussions or be given as written assignments.

Digging A Little Deeper

Plot: refers to the arrangement of the events in a story that each follow plausibly from one to the next to create a logical order

Exposition: devices by which critical elements of the plot, often involving back-story, are not directly depicted, but instead are presented through dialogue (or lyrics) by either characters or a narrator; information is often crucial for the audience to understand the story's action

Rising Action: refers to the period after the exposition and after a conflict has been introduced to a story's plot;

Climax: a point of a story's highest tension or drama
Falling Action: a series of events in a story that follow the climax which serve as a conclusion of the story

Resolution: the end of a story in which all conflicts are

resolved, creating normality for the characters or release of tension and anxiety for the audience

Subplot: refers to a series of connected actions within a story that functions separately from the main plot and may connect to it either in time and place or thematic significance. Often involves the supporting characters in a story

Protagonist: the character that is the central figure of a story and his or her attitudes and actions are made clearest to the audience. Also characterized by an ability to change or evolve

Antagonist: the character, group of characters, or entity that represents the opposition against which the protagonist or other characters must contend with

Literary Terminology

Discovering The Plot

1. Describe the main plot of the story in a brief paragraph. Next, identify a subplot, and summarize it and its relationship to the main plot.
2. Using the synopsis (pg. 13), categorize the important moments of the story into rising action, the climax, falling action, and the resolution. Briefly explain why you chose each moment in one or two sentences.
3. Become familiar with the meaning of exposition. In *Hello, Dolly!*, what information was given that helped you understand the action of the story? In what ways did the show communicate this information? If the information were not given, how hard would it have been to understand the plot?
4. Is there an antagonist of the story? Who would be if you think so? If you don't think there is an antagonist, why do you believe this?
5. Why are Dolly's monologues (single character speech) important to the story? What does this show you about her character?

Discovering The Historical Context

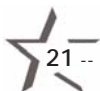
1. Although Dolly is a strong female character, women are not given the same respect as men are throughout this musical. Describe the differences between men and women's status in this musical. Examples can include Dolly not being allowed back into Harmonia Gardens since her husband died.
2. As a matchmaker, Dolly uses her skills to pair people up into good couples. In mainstream American society, matchmakers are not readily used. What do you feel has changed to make this no longer acceptable? Use your history skills.
3. Describe the difference in technology and transportation from the 1890's to the present. Would this story be able to be set in today's world? Why or why not?
4. The court scene at the very end of the musical gives an inside look at how the author views government. Describe the similarities and differences between this government and today's government.

Discovering The Theme

1. Name one common thing all the main characters are looking to find in this musical. Why is this important?
2. An important lesson Dolly learns throughout *Hello, Dolly!* is that she needs to move on. Discuss how her character evolves her thinking to realize this throughout the story.
3. What different standards are set between young and old. Think of how thematically the younger and older people act throughout this play. Are there any similarities?
4. If you had to make a moral for this story, what would it be? Give examples and background information to support your opinion.
5. The end of *Hello, Dolly!* isn't exactly clean cut. Although the audience is led to believe Dolly will be happy, why do you think the play doesn't end with a marriage? What does this add or take away from the performance?

Discovering The Symbolism

1. What is symbolic of how Dolly enters Harmonia Gardens? Why do you think it is staged this way?
2. Dolly wears the color red throughout the musical. Do you think this is symbolic of anything? Why or why not?
3. Irene sings the song about how she would wear ribbons down her back to attract a man. What do you think that she means by this?
4. What characteristics are emphasized in Ermengarde to represent that she is still very young? Why do you think they did this?
5. Why was it so important that Dolly had to keep tricking Vandergelder into liking her? Why do you think this is so?



Get Creative!

The following project ideas are intended to enhance students' musical theatre experience through the analysis and creation of art. They may be assigned as in-class written assignments, take-home projects, or presentations.

TWO THUMBS UP!

OBJECTIVE: To develop an understanding of the elements in a theatre production

ACTIVITY: After seeing *Hello, Dolly!*, pretend you are a theatre critic and write an in-depth review of the show. Using specific examples, evaluate the music style, performance, scenery, lighting, and costumes. Be sure to include how each contributes to the show's overall imagery and tone. You might also use information from class discussions or your answers to the questions in this section (pg. 20-21). Make sure to give your personal opinion about whether you liked the show and how it affected you.

IT'S ALL RELATIVE

OBJECTIVE: To develop research skills, further formal writing skills, and encourage presentation skills

ACTIVITY: The part of Dolly in *Hello, Dolly!* has been played by some of the most famous musical theatre actresses of all time. Pick one of the following and do a mini-research project on her life, career, and background. Key in on their time spent as Dolly and what changes were made to the character during each actress' reign. You should write a report of 1 1/2 to 2 pages in length going into interesting, lesser known facts about each actress. It might be a good idea to do a little research on 2 or 3 before picking your actress. Make a presentation in front of the class about what you learned. Some famous past Dollys include: Carol Channing, Ginger Rogers, Martha Raye, Betty Grable, Pearl Bailey, Barbra Streisand, and Ethel Merman.

YOU'RE THE WRITER

OBJECTIVE: To develop creative writing skills, stimulate imagination, and develop presentation skills

ACTIVITY: Have you ever wondered why a play started when and where it did? Write a scene right before the action started in the version you saw. Give deep thought about what you want to be shown so that the audience can understand the overall story better. Give as much detail concerning lights, sets, costumes, songs, and actions that you can think of. Be careful about matching your beginning scene to the actual beginning of the play. If you are having trouble, get creative and move around songs from later in the musical to the beginning to start your scene.

STARS ARE BORN

OBJECTIVE: To develop an understanding of plot, develop creative writing skills, stimulate imagination, encourage teamwork, and develop presentation skills

ACTIVITY: Divide the class into groups of four or five students. Have each group pick a scene from the scene list (pg. 12). Write a new version of the scene, including dialogue and actions, but the group's version of the particular scene should be no longer than five to ten lines of dialogue. Make sure the scene still conveys the major action and overall plot. Students may choose to write their scenes as comedy or use a similar tone as the one in the story. Refer to the synopsis (pg. 13) and song lyrics (pg. 27-32) to identify the characters and the main idea of each scene. Assign members of the group a character role, and then act out the scene for the class. Instead of a dialogue limit, you may choose to limit the scenes based on time.

TEST YOUR KNOWLEDGE

OBJECTIVE: To engage in literary analysis, develop research techniques, and develop presentation skills

ACTIVITY: Choose a question that interests you from the ones provided that cover plot, historical context, theme or symbolism (pg. 20-21). Create a presentation that conveys your thoughts and analysis for the question you choose. Conduct outside research to support your ideas, and present some of those topics to the class. A good presentation should be four to five minutes long, and you should also create a visual aid to help the class understand the information you are giving, such as an informational handout or a Power Point presentation. Work independently or with a partner on this project.



Mini Quiz

- When did this musical open?
 - 1910
 - 1964
 - 1998
 - 2007
- Who wrote the book for this musical?
 - Jerry Herman
 - Carol Channing
 - Walter Matthau
 - Michael Stewart
- Which of Thornton Wilder's plays was this based on?
 - Our Town & Queens of France*
 - Matchmaker & Our Towns*
 - Matchmaker & The Merchant of Venice*
 - The Merchant of Venice & Our Town*
- How long did *Hello, Dolly!* hold its spot as the longest running musical on Broadway?
 - 10 months
 - 10 days
 - 10 years
 - never
- Who was the first actress to portray Dolly?
 - Pearl Bailey
 - Ethel Merman
 - Betty Grable
 - Carol Channing
- Dolly has her sights set on who?
 - Horace Vandergelder
 - Ambrose Kempner
 - Cornelius Hackl
 - No one
- Who is Emernagarde is love with that her uncle won't let her marry?
 - Horace Vandergelder
 - Cornelius Hackl
 - Ambrose Kempner
 - Barnaby
- Who is the head waiter at Harmonia Gardens?
 - Ambrose
 - Cornelius
 - Barnaby
 - Rudoph
- Irene ends up following is in love with whom?
 - Vandergelder
 - No one
 - Cornelius
 - Barnaby
- Where is everyone going when they sing *Put On Your Sunday Clothes*?
 - church
 - Yonkers
 - New York City
 - To Vandergelder's wedding



Mini Quiz Answers

1. B
2. A
3. C
4. A
5. D
6. A
7. C
8. D
9. A
10. C



SECTION SIX

Supplemental Material



Front

AS A

Back

I do _____

Before the Parade
Passes By
LYRICS

*Before the parade passes by
I'm gonna go and taste
Saturday's high life
Before the parade passes by
I'm gonna get some life back
into my life
I'm ready to move out in front
I've had enough of just passing
by life
With the rest of them
With the best of them
I can hold my head up high
For I've got a goal again
I've got a drive again
I wanna feel my heart coming
alive again
Before the parade passes by*

*Look at that crowd up ahead
Listen and hear that brass harm-
ony growing
Look at that crowd up ahead
Pardon me, if my old spirit is
showing
All of those lights over there
Seem to be telling me where I'm
going
When the whistles blow
And the cymbals crash
And the sparklers light the sky
I'm going to raise the roof
I'm going to carry on
Give me an old trombone
Give me an old baton
Before the parade passes by!*

Restaurant Menu
Cosmopolitan Restaurant
Santa Clara, California, 1890

<i>Vegetables</i>	
Green Corn.....15c	Boiled Rice.....15c
Red Beets.....15c	
<i>Entrees</i>	
Fried Oysters.....50c	Fresh Fish.....15c
Pigs Feet.....13c	Pork Chops.....15c
Tenderloin Steak...40c	
<i>Other</i>	
Sardines.....15c	Olives.....15c
Russian Cavier.....25c	Tongue Sandwich.....10c
3 Poached Eggs.....15c	3 Fried Eggs.....15c
<i>Drinks</i>	
Tea.....10c	Milk.....10c
Coffee.....10c	Chocolate Drink.....13c
<i>Desserts</i>	
Apple Fritters.....15c	Stewed Fruits.....10c
Cake.....10c	Assorted



More Supplemental Materials

Scene Between Mrs. Molloy & Minnie

MINNIE FAE

Mrs. Molloy, wild horses couldn't make me ask this next question I'm about to ask but I'm going to ask it anyhow! Do you love Horace Vandergelder?

MRS. MOLLOY

No, Minnie, I don't. Peter Molloy, God rest him was my share of love and I'm not aying I was short changed. Once is enough for a woman as long as its true love, and it was that.

... Minnie, look. There's two men staring at the shop.

MINNIE

Men?

MRS. MOLLOY

Why I do believe they mean to come in here!

MINNIE

Men in the shop! Oh, Mrs. Molloy, what shall we do?

MRS. MOLLOY

Do? Why flirt with them of course! I'll give you the short one.

MINNIE

Mrs. Molloy! And you with all that talk about love!

MRS. MOLLOY

Love enough I've had, Minnie! It's a bit of adventure I could do with now! Now you get into the workroom, Minnie, I know some ways we can perk up our appearances.

MINNIE

If you say vampire I'll scream!

MRS. MOLLOY

Vampire! Oh Minnie, we'll get an adventure out of this yet!

Scene Between Cornelius & Barnaby

CORNELIUS

We'll get an adventure out of this yet, Barnaby! All day long we wander around New York and nothing happens, then we come to the quietest street in the city and suddenly...

BARNABY

Vandergelder!

CORNELIUS

Is he still out there?

BARNABY

He's sitting on that bench. Cornelius, are you sure this is an adventure?

CORNELIUS

You don't have to ask, Barnaby. When you're in one you'll know it all right! How much money have you got left?

BARNABY

Not much, Cornelius. Forty cents for the train back, thirty cents for dinner, and twenty cents to see the whale. Ninety cents. Why?

CORNELIUS

When those women come out we'll have to pretend to be customers! Maybe the best thing to do is make them think we're rich. Then we won't have to spend anything! We're two men looking for hats for ladies!

Scene Between Dolly & Vandergelder

VANDERGELDER

Look here, Mrs. Levi, you introduced me to Mrs. Molloy and rumors or not I intend calling on her this afternoon... as arranged!

DOLLY

Very well, Mr. Vandergelder, then there's nothing more for me to do but go back to New York and tell the other girl, the heiress not to wait.

VANDERGELDER

What did you say?

DOLLY

Nothing, a word, heiress.

VANDERGELDER

Particulars, Mrs. Levi, I demand particulars. Her name!

DOLLY

Her name? Er, um, blah...Money! Ernestina Money!

VANDERGELDER

What a lovely name!

DOLLY

Picture if you will hair as shiny as a newly minted dime, eyes big round as a silver dollar, age nineteen, height 5'2, waist 47...

VANDERGELDER

Waist 47?

DOLLY

That's with the money belt!

Useful Websites

Internet Broadway Database
www.ibdb.com

Playbill
www.playbill.com

Houston Theatre
www.theatreport.com

Musicals
www.musicals.net

Musical 101
www.musicals101.com

