

2009 Tony® Award Nominee

Irving Berlin's  
**WHITE  
CHRISTMAS**  
THE MUSICAL

**STAGE  
THRU THE  
DOOR**

MEMBER  
**THE  
BROADWAY  
LEAGUE**

THE OFFICIAL STUDY GUIDE OF BROADWAY'S  
**STAGE  
THRU THE  
DOOR**  
KIDS NIGHT ON BROADWAY

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The contents of this study guide are based on the National Educational Technology Standards for Teachers.



Broadway Theatrical, LLC is proud to present the *Thru The Stage Door* edition of Irving Berlin's *White Christmas*, a new and innovative way of using Broadway as an educational tool in the classroom. *Thru The Stage Door* has been created by seasoned educators and combined with technology to bring lessons alive in the classroom and engage students. Whether you are teaching the Arts, Social Studies or even Science, you will find rich Broadway content and curriculum compliant lessons.

When I was seven years old, my parents took me to see the original Broadway cast of *Mame* on Broadway. Now, more than four decades later I can still remember every moment of that visceral experience. I knew at that moment that this was the world in which I wanted to work and for 2 decades now, I wake up every morning thrilled that I've been fortunate to work in this truly magical world. I was also incredibly lucky to grow up in a school with a dynamic arts program that fueled my desire daily. Sadly, arts programs have been cut in most schools now and an entire generation is growing up without the many skills arts can teach.

Broadway Theatrical, LLC is committed to keeping the arts in the classroom with *Thru The Stage Door*. As a companion piece to seeing a Broadway show or as stand-alone lessons, *Thru The Stage Door* is designed to stimulate creativity, inspire collaboration and engage a new generation of theatre-goers.

*Thru The Stage Door* has been written to be compliant with several curriculum standards including the International Society for Technology in Education (ISTE). The International Society for Technology in Education (ISTE) is the trusted source for professional development, knowledge generation, advocacy, and leadership for innovation. ISTE provides leadership and service to improve teaching, learning, and school leadership by advancing the effective use of technology in PK-12 and teacher education. ISTE's National Educational Technology Standards (NETS) have served as a roadmap since 1998 for improved teaching and learning by educators. ISTE standards for students, teachers, and administrators help to measure proficiency and set aspirational goals for the knowledge, skills, and attitudes needed to succeed.

On behalf of everyone at Broadway Theatrical, *Thru The Stage Door* and Irving Berlin's *White Christmas* we welcome you to the theatre.

Now, it's time to take you *Thru The Stage Door* into Irving Berlin's *White Christmas*.

Producing Director  
Broadway Theatrical, LLC  
*Thru The Stage Door*, LLC

Irving Berlin's  
**WHITE CHRISTMAS**  
 THE MUSICAL

Book by  
**David Ives, Paul Blake**  
 Based Upon the Paramount Pictures Film

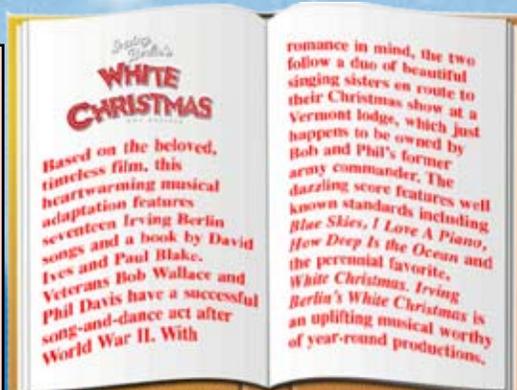
Written For the Screen by  
**Norman Krasna, Norman Panama  
 and Melvin Frank**

Music and Lyrics by  
**Irving Berlin**

The Characters of



Bob Wallace  
 Phil Davis  
 Betty Haynes  
 Judy Haynes  
 General Henry Waverly  
 Martha Watson  
 Susan Waverly  
 Ralph Sheldrake  
 Rita  
 Rhoda  
 Ezekiel Foster  
 Mike  
 Tessie  
 Jimmy  
 Cigarette Girl  
 Snoring Man  
 Mrs. Snoring Man  
 Train Conductor  
 Dance Captain  
 Seamstress  
 Assistant Seamstress  
 Ed Sullivan Announcer  
 Regency Room Announcer (offstage voice)  
 Sheldrake's Secretary (offstage voice)  
 "Jimmy's Back Room" Clubgoers  
 Train Passengers  
 Inn Guests  
 Chorus Kids  
 Patrons of the Regency Room



Musical Numbers

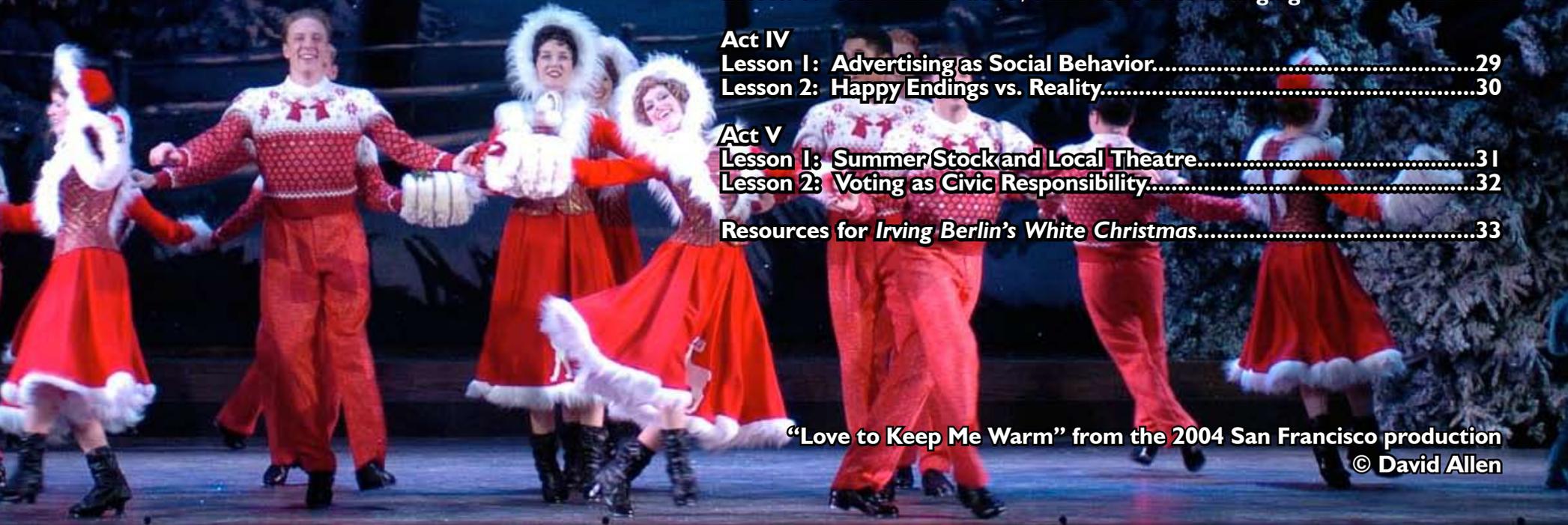
1. Overture (The Company)
2. Happy Holiday (Bob, Phil and Sheldrake)
3. Happy Holiday/Let Yourself Go (Bob, Phil and the Chorus)
4. Love and the Weather (Bob and Betty)
5. Sisters (Betty and Judy)
6. The Best Things Happen While You're Dancing (Phil, Judy and Quintet)
7. Snow (Phil, Judy, Bob, Betty, Snoring Man, Mrs. Snoring Man, Passengers)
8. What Can You Do With A General? (Martha, Bob and Phil)
9. Let Me Sing And I'm Happy (Martha)
10. Count Your Blessings Instead Of Sheep (Bob and Betty)
11. Blue Skies (Bob and the Chorus)
12. I Love A Piano (Phil, Judy and the Chorus)
13. Falling Out Of Love Can Be Fun (Martha, Betty and Judy)
14. Sisters (Reprise) (Martha, Betty and Judy)
15. Love, You Didn't Do Right By Me (Betty and Bob)
16. How Deep Is The Ocean (Betty and Bob)
17. The Old Man (Bob and Men)
18. Let Me Sing And I'm Happy (Reprise) (Bob and Men)
19. How Deep Is The Ocean (Reprise) (Bob and Men)
20. The Old Man (Reprise) (Bob and Men)
21. White Christmas (The Company)
22. I've Got My Love To Keep Me Warm (The Company)



Irving Berlin's  
**WHITE CHRISTMAS**  
 THE MUSICAL

## Table of Contents

Synopsis, Characters and Musical Numbers.....	3
Using the Lessons.....	5
Act I: <i>Who Was Irving Berlin?</i> .....	6
Act II: <i>There Were Never Such Devoted. . .Sisters</i> .....	10
Act III: <i>The Reeeeeeeally Big Shew!</i> .....	12
Act IV: <i>And Now A Word From Our Sponsor</i> .....	16
Act V: <i>We've Got A Barn. . .Let's Put On A Show</i> .....	18
Lessons	
Act I	
Lesson 1: America's Musical Heritage.....	20
Lesson 2: The Cadillac of Pianos.....	21
Lesson 3: Getting Past Writers Block.....	22
Act II	
Lesson 1: <b>USO / USO Canteens</b> .....	23
Lesson 2: Comparison / Simile in Writing.....	24
Lesson 3: American Music Venues and their Stars.....	25
Act III	
Lesson 1: Social Response to New Ideas.....	26
Lesson 2: Glib vs. Wry.....	27
Lesson 3: The Fickle Public / America's Ever-changing Viewer Tastes...28	
Act IV	
Lesson 1: Advertising as Social Behavior.....	29
Lesson 2: Happy Endings vs. Reality.....	30
Act V	
Lesson 1: Summer Stock and Local Theatre.....	31
Lesson 2: Voting as Civic Responsibility.....	32
Resources for <i>Irving Berlin's White Christmas</i> .....	33



"Love to Keep Me Warm" from the 2004 San Francisco production  
 © David Allen

# A Guide To Using the Lessons inside this edition of *Thru The Stage Door*®

Each lesson contains three main guides for teachers:

A Curriculum Designation indicating which main areas of study are covered by the lessons. Basic areas of study including: History, Language Arts, Science, Mathematics, Behavior, Life Skills, The Arts (Music, Drama, Theatre, Dance, Visual Arts) Media Studies, Gender Studies.

Sub-Curriculum Areas are listed as such and help teachers to better focus on lessons they deem appropriate for their class's interests and that compliment particular areas of interest not included in the basic curriculum. The purpose of the lessons is to allow students to discover information and ideas that broaden the educational experience.

Many lessons can be used across the curriculum and are not relegated to specific subject areas. Teachers can extrapolate from much of the material and extend the lesson into other subject areas.

## The purpose of *Thru the Stage Door* is twofold:

- to use elements of each show to encourage lesson plans as creative as the shows themselves
- to enhance student appreciation of the Broadway theater experience and encourage interest in the arts, particularly live theater
- to introduce students to topics within the culture they might normally not discuss within the standard curriculum. As such, the lessons, while specific to areas taught on particular grades levels, should also be considered **enrichment**. They are designed to **facilitate and inspire student learning and creativity**.

## Educational Standards

Lessons are based on National Education Technology Standards for Teachers. Each is carefully crafted to adhere to these standards. Particular standards applying to the lessons are listed separately in individual Broadway Theatrical Study Guides. **Online interactive use of the guides will be accompanied by specific instructions for teachers on how to use the technology incorporated in the lesson.**

The purpose of the online guide is to transform the classroom learning environment and take students beyond the narrow confines of the classroom into a world of educational opportunities, thus broadening and enhancing the educational experience.

**Act I**  
**LESSON 1**  
**History / Music Studies**  
Lesson Focus: America's Musical Heritage  
Lesson Level: Middle/High School

Only in America could a young Jewish boy grow up to write one of the most famous Christmas songs of the last century!

**Instructional "Heads Up":**  
History proves that America is a melting pot more so than the many immigrant musicians who came here, became famous, and molded the face of American music. Irving Berlin, whose songs resonate throughout White Christmas, is a prime example. Born in Russia, his family came here in the year of his birth to escape the pogroms program. A good reason would might be to have someone find out what a pogrom is and why Berlin's parents left Russia! A natural born lyricist, he became the head of radio on the Lower East Side of New York, where his songs quickly catapulted him in fame as "The Dean of American Songwriters."

Just prior, Art Hodes was also brought to America by his Russian Jewish parents as a boy. Of similar ancestry were the famous brothers Benny Goodman (Benjamin David Goodman) and Aron Shaw (Arthur Jacob Aronowicz). Both became stars of the swing era.

The list of musicians either immigrants themselves or children of immigrants is extensive. American history is rife with talented individuals without whom the face of American music would be quite different.

**Begin Teaching:**

- Students visit the following website which provides detailed information about famous musicians—some immigrants themselves, other first and second children of immigrants.  
<http://www.pbs.org/lessonplans/immigration.htm>
- Students visit the website above and carefully read the information.
- They select one musician with whom they share a connection.
- Students write a detailed biography of the person they choose.

**Sponsor A Classroom Concert**

- Each student reads their musician's biography then plays a sampling of their music in class.

TSd 20 White Christmas

**The Instructional "Heads Up"**

This section is meant to prepare you and the students for teaching/lessons. Each instructional section, on its own, can be repeated to students before lessons begin as an introduction to the lessons they will complete. Lessons will also be available as PDF file handouts.

**Begin Teaching**

Lesson instructions are bulleted for ease of teaching. Each lesson has been carefully calculated by educational professionals to create a definitive and focused learning experience for students.

# Act I

Irving Berlin has the distinction of being the only Academy Award® presenter in history to read his own name as a winner. He won the award for Best Original Song for “White Christmas” from the 1942 movie *Holiday Inn*.

Irving Berlin wrote the score for the Marx Brothers film, *The Cocoanuts*.

Amazingly, Irving Berlin won only one Tony Award® - for Best Original Score for the 1951 production of *Call Me Madam*.

Irving Berlin contributed songs to six Fred Astaire movies, more than any other composer.

Berlin considered actor/dancer, Fred Astaire to be his closest and best friend.



## WHO WAS IRVING BERLIN?

**Arguably the most prolific songwriter of the 20th Century,** Irving Berlin wrote over 1200 songs during his career achieving greatness in a field for which he had no formal training.

Born in 1888 under his real name of Israel Baline, he was the eighth and youngest child of Jewish immigrants. Baline ran away from home during his teenage years earning money as a street singer in New York’s Bowery section of the city. His vocal abilities got him noticed and soon he was hired to sing at several of New York’s most popular cafés and restaurants. It was in 1906, while working as a singing waiter that Baline’s fortune would change, as would the landscape of American music.

Honoring a request from his boss to write the lyrics for a song composed to rival a tune written by the employees of a competing restaurant, Baline and partner wrote “Marie of Sunny Italy.” Baline performed it repeatedly while at work to rave reviews. The decision was made to have it published and due to a printer’s mistake, Israel Baline’s name was changed to Irving Berlin. It was a name he would adopt and choose to keep until his death.

Berlin continued to build a reputation as a creative lyric writer. Occasionally writing tunes to accompany his lyrics, on most occasions he would hire an arranger to act as composer. Amazingly, Berlin never learned to play the piano

**Broadway Joe**  
wants you to know. . .

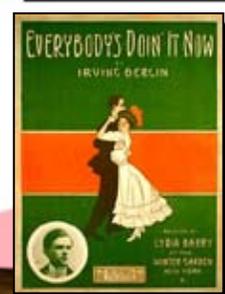
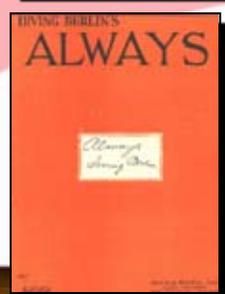
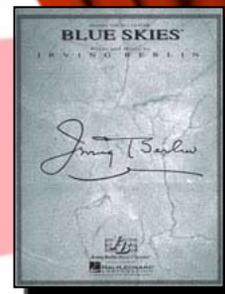
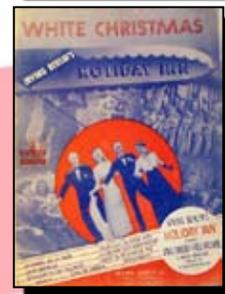
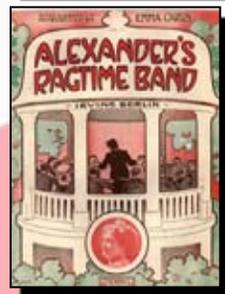
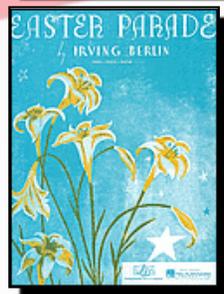
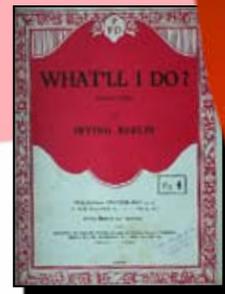
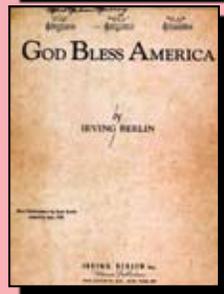
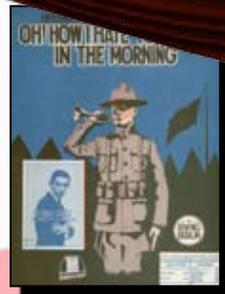
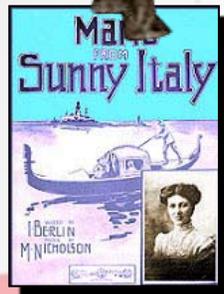


and the little bit he did know was self-taught. He was famous for plunking out small tunes using only the piano's black keys. Whether Berlin or another arranger created the melody, more often than not, Berlin received full credit for the work.

Berlin's first hit song was in 1911 and titled "Alexander's Ragtime Band." The song took the country by storm selling over one million copies of sheet music in only a few months. The increasing popularity of Berlin's work allowed him to cross over into other forms of entertainment. Berlin was tapped to develop a show for the Broadway stage. Creating the musical *Watch Your Step* for The Castles, a popular dance team in the early part of the 20th Century, the show ran for 175 performances.

Berlin's life wasn't without tragedy. His first wife Dorothy developed typhoid fever during their honeymoon, dying upon their return home. The depression over his loss caused him to immerse himself in his work. It was during this time that Berlin wrote some of his most emotional tunes. His song "When I Lost You" became a sensation, outselling his previous hit, "Alexander's Ragtime Band."

Patriotism was always prevalent in Berlin's work but never more so than during World War I. He didn't merely watch the war happen as many socialites of the era did. Berlin actually joined the Army. He continued to write patriotic songs designed to build morale. Seeing that the troops needed entertainment especially during war, he created a staged musical that starred the soldiers based at his camp in Yaphank, New York. The show titled *Yip, Yop Yaphank* proved such a success that it was moved to

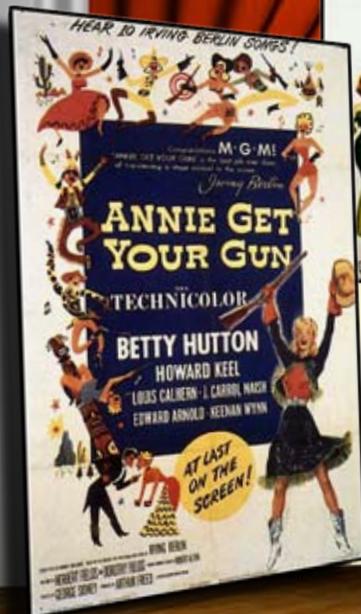


New York's Century Theatre. The libretto included the song "Oh! I Hate To Get Up In The Morning" which became a major hit. Ironically the song "God Bless America" was dropped from the show as it was thought to be too morose. A little over a decade later, singer Kate Smith would first perform the song on her radio shows making it her signature song. Becoming a pseudo second national anthem for the United States, "God Bless America" has continually helped to ease the collective mind of the masses in times of tragedy such as the dark days following September 11, 2001.

Other songs that became a part of the American conscious include "Anything You Can Do I Can Do Better," "Puttin' On The Ritz," "Heat Wave," "Blue Skies," "How Deep Is The Ocean," "Cheek To Cheek" and "Always." He continued to flourish on the Broadway stage writing the complete scores for such shows as *As Thousands Cheer*, *Miss Liberty*, *Mr. President*, *Call Me Madam* and the great, *Annie Get Your Gun*.

Suffering a bit of a creative slump during the late 1920s, Berlin's career gained momentum in the early 1930s with the advent of the motion picture musical. Such films as *Easter Parade*, *White Christmas* and *Annie Get Your Gun* all feature brilliant Irving Berlin scores.

Reaching the age of 101, Berlin all but secluded himself away from public view aside from an appearance at Carnegie Hall to celebrate his 100th birthday. The award-winning composer received numerous accolades throughout his career including a special Tony Award® in 1963 and the 1942 Academy Award® for Original Best Song for "White Christmas." To this day, his massive library of songs continues to provide the nation with hope and inspiration.



# WHITE CHRISTMAS

Composers and lyricists dream of fame and fortune stemming from the creation of one, great song. That one song that will touch generations and continue through the ages. Out of the more than 1200 songs created by Irving Berlin, none developed a life of its own more than “White Christmas.”

Written in 1940 as part of the film score for the movie *Holiday Inn*, Berlin of Jewish faith, found creating a song about Christmas to be a difficult task. His only experiences with the Christian holiday were memories of the families living around him as they decorated their homes and brought in their trees. Having observed the holiday from a distance, he felt the resulting song didn't do its subject justice.

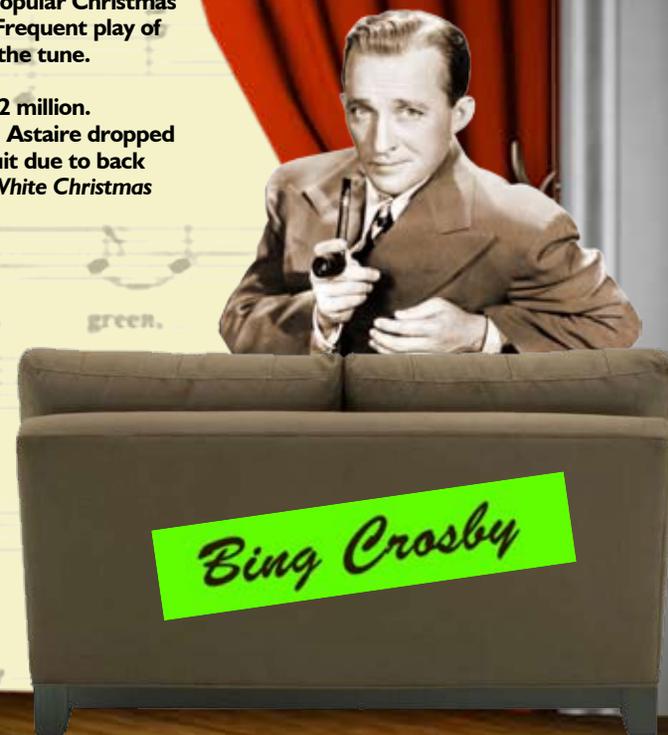
It was film and recording star Bing Crosby, after hearing “White Christmas” as sung by Berlin, who propelled the song to its legendary status. Crosby's first public performance of “White Christmas” took place on his December 25, 1941 NBC radio program. *Holiday Inn* starring Crosby and Fred Astaire was set for an August 1942 release. In May of that year, Crosby recorded the song for Decca Records where it ultimately became Crosby's biggest selling song and the most popular Christmas single of all time. Interestingly, the version of Crosby's hit that most of us hear annually was not the original. Frequent play of the master recording caused deterioration necessitating Crosby to go back to the studio in 1947 to re-record the tune.

The movie *White Christmas* was released in 1954 and became the top grossing film of the year earning over \$12 million. Originally designed to re-team Bing Crosby, the number one box office draw in the country and Fred Astaire. Astaire dropped out supposedly due to his dislike of the script. Actor Donald O'Connor was hired to replace him but he too quit due to back injury. The part finally fell to Danny Kaye who took on the role of Phil Davis opposite Crosby's Bob Wallace. *White Christmas* became the biggest movie of director Michael Curtiz's career and a springboard for the career of singer Rosemary Clooney who played Betty Haynes.

*White Christmas* was the first movie released by Paramount Studios in VistaVision. A forerunner of today's widescreen format, images captured on film were done so horizontally rather than the standard vertical filming system. This allowed for a wider view of a scene. The film was then projected as it was photographed through a special horizontal projector. The additional filming area allowed for richer colors and images that were clearer and sharper than previously experienced in other movies of the era. VistaVision became Paramount's standard through the 1950s. The process, still utilized today specifically for films involving special effects, was most recently used in the 2008 blockbuster, *The Dark Knight*.

The song “White Christmas” is the biggest selling Christmas tune of all time. According to the Irving Berlin Music Company, started by Berlin and still in existence today, the song has sold over 100 million copies of sheet music and recordings in numerous languages. Bing Crosby hasn't been the only artist to perform “White Christmas”. Singers such as Gloria Estefan, Bette Midler, Hanson, Kenny Rogers and many more, have all included the Christmas classic in their past recordings.

## IRVING BERLIN'S GIFT OF “WHITE CHRISTMAS”



## Act II

# THERE WERE NEVER SUCH DEVOTED... SISTERS

Sister acts like Betty and Judy Haynes are not exactly unique. Lots of sisters have made it big. Venus and Serena Williams, Mary Kate and Ashley Olsen have made names for themselves in the areas of tennis and light weight acting respectively. Then, of course, there are the Brontë's, Charlotte and Emily, recognized as the first ultra feminist novelists of their era. There are many others.

The most famous, however, and certainly the closest to the Haynes Sisters in Irving Berlin's *White Christmas* are The Andrews Sisters—the irrepressible Patty, Maxene and LaVerne.

The Andrews Sisters made their name in a time when teenagers were doing the jitterbug and Uncle Sam was asking young men to enlist in the Army. They were America's most popular female singing group during the World War II era of the 1940s and on into the 1950s and beyond.

Patty, the youngest sister, blonde, loud and energetic was the acknowledged leader of the group with her confident vocals. Maxene's superb harmonic range made the group sound like more than three. Completing the trio, LaVerne, a red head with a fiery sense of humor, gained reputation as the undisputed fashion plate—although many of their appearances featured the girls in army uniform—a patriotic tribute to troops fighting World War II. The Andrews Sisters were beloved by the troops whom they tirelessly entertained.

More than a music group, their cheerful songs and optimistic mood gave hope to a country trying to survive the hardships of war which dubbed them, "America's Wartime Sweethearts."



The  
Andrews  
Sisters



The sister's versatile sound and range explains their longevity in the music industry and popularity with people all over the world. They had major hits in nearly all types of music ranging from swing to country-western.

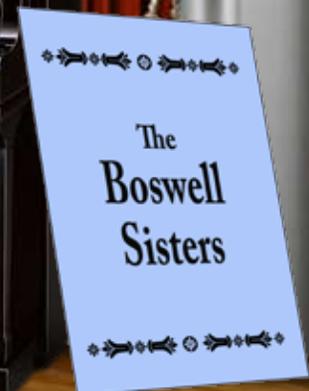
Patty was only seven when the group was formed, and just twelve years old when they won first prize at a talent contest at the local theatre in Minneapolis. LaVerne played piano accompaniment there for silent film showings in exchange for free dancing lessons for herself and her sisters. Once the sisters found fame they settled in California but always returned home at least once a year to perform.

While their sound is unique, they originally patterned themselves after the Boswell Sisters. Definitely the most talented and arguably the best all-around jazz vocal group of all time, the Boswell Sisters parlayed their New Orleans upbringing into a swinging delivery that featured impossibly close harmonies and unequalled vocal gymnastics.

As the career of The Andrews Sisters progressed, so did their style. Best known to swing fans of the 1940s for their rendition of "Bei Mir Bist Du Schön" ("To Me You Are Beautiful"), their broad career stretched from radio to records to Hollywood and Broadway. The great comedian Bob Hope often performed with them and referred to them in his comedy skits.

In 1970, Patty Andrews appeared in a stage musical, *Victory Canteen*, written by Milt Larsen and Bobby Lauher, with music by Richard and Robert Sherman. The success of the small Los Angeles show caught the attention of Kenneth Waissman and Maxine Fox, the producers of *Grease*. They optioned the musical, but it was rejected as a Broadway show. After the success of *Victory Canteen*, the Sherman's teamed with Will Holt to write *Over Here!* a musical about the World War II homefront, starring Patty and Maxene Andrews. The musical was billed as *The Andrews Sisters in Over Here!* It opened March 6, 1974 at the Shubert Theater in New York, and closed on January 4, 1975, after 341 performances. The cast also included Marilu Henner, Treat Williams, Ann Reinking, and John Travolta.

In their day, The Andrews Sisters became the best-selling female vocal group in the history of popular music, setting records that remain to this day. In addition to appearances on "The Ed Sullivan Show", the girls regularly appeared on other popular variety shows of the day, including Milton Berle, Perry Como, Frank Sinatra, Dean Martin, Johnny Carson's "Tonight Show," and Art Linkletter.



# Act III

# THE REEEEEALLY BIG SHEW!

No videotape exists of Ed Sullivan's first show.

The talent budget for Sullivan's first show was \$375 of which \$200 went to Dean Martin and Jerry Lewis.

The only visual recording of Richard Burton and Julie Andrews performing the title song from the Broadway musical, *Camelot* was filmed from their appearance on "The Ed Sullivan Show."

Although Elvis Presley appeared on "The Ed Sullivan Show" three times, Ed Sullivan was only present for the second and third appearances. Sullivan was severely injured in a car crash necessitating him to miss five Sundays of shows. It was during this medical leave that Elvis made his first appearance on the show.

**Broadway Joe**  
wants you to know...



In Irving Berlin's *White Christmas*, Bob Wallace and Phil Davis are recording artists and Broadway stars. The two characters are show business veterans who appear on a 1954 television show called "The Ed Sullivan Show." Although the two characters are fictional, the show they appear on is not. In fact, "The Ed Sullivan Show" was a live television show that had the ability to make or break a star's career.

For almost 25 years between the late 1940s through the early 1970s, "The Ed Sullivan Show" and its host Ed Sullivan ruled Sunday night television. Television's longest running variety program, "The Ed Sullivan Show" was a popular staple of the CBS television network entertaining generations of viewers.

By the late 1940s it was evident that television wasn't just a fad. Capitalizing on its increasing popularity, television executives were constantly in search of new programming that would appeal to the masses. Vaudeville had ended in the 1930s but it was believed that the structure of vaudeville, namely variety entertainment, could be retooled for the television audience.

Television broadcasts were performed live during the early years of the genre. The uncertainty and unpredictability of a live show required a master of ceremonies who could keep a show moving as well as recovering it when glitches would occur. Enter Ed Sullivan.

Ed Sullivan had been a prominent figure in the entertainment industry since the early 1930s. His work as a journalist and emcee for many charity events made him the logical choice for a new CBS variety program called "Toast of the Town." First airing in 1948, "Toast of the Town" ruled the Sunday night television schedule and in 1955, the program was rechristened "The Ed Sullivan Show."

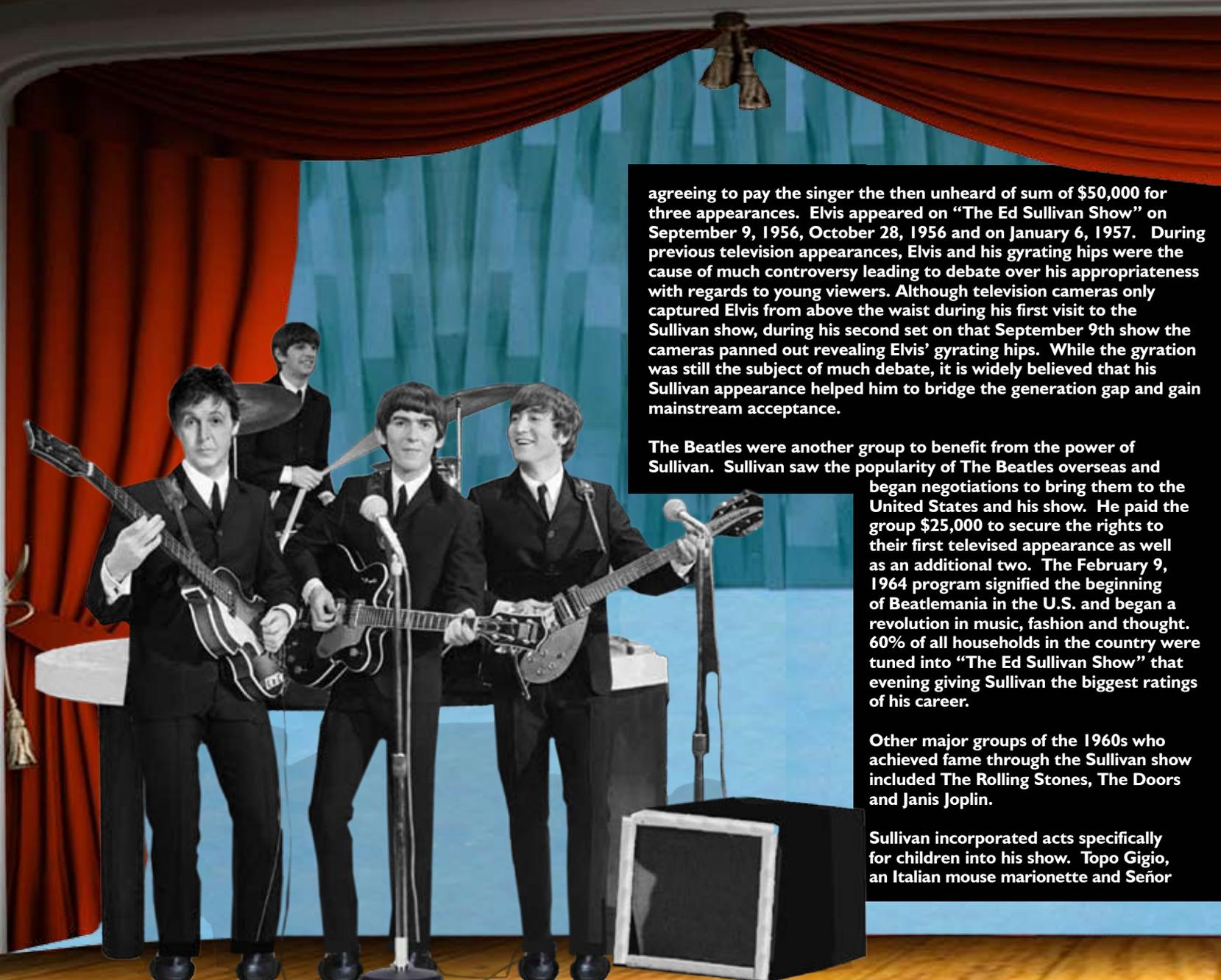
Sullivan appeared awkward and stiff on camera. Perhaps this was part of his appeal. He was not considered handsome and his speech pattern was often mocked by other public figures. In describing the Sullivan show through a Sullivan imitation, the phrase "reeeeeely big shew" (really big show) became a part of the American lexicon. Still Ed Sullivan had a broad appeal to the viewing audience who remained devoted to him.

Sullivan's true power came in his ability to find talent and structure a show that would appeal to all ages. Drawing from every corner of the entertainment industry, it wasn't uncommon for him to feature such highbrow acts as ballet dancers and opera singers in the same hour program with a comedian or an animal act. He believed in diversity that ultimately would bring families with varying interests together to watch the same television program.

"The Ed Sullivan Show" was the first program to capitalize on the developing adolescent musical subculture that was taking hold of America's youth. He showcased the biggest musical talents of the day and garnered a massive teenage audience while legitimizing rock and roll to the more conventional adult audience.

Elvis Presley performed on "The Ed Sullivan Show" three times during his career. Sullivan was determined to not allow Presley to perform on his show. He soon rethought his decision after Presley had appeared on NBC's "The Steve Allen Show" to huge ratings. Both shows held the same timeslot and a rivalry between the two personalities grew. Sullivan contacted Presley's manager





agreeing to pay the singer the then unheard of sum of \$50,000 for three appearances. Elvis appeared on "The Ed Sullivan Show" on September 9, 1956, October 28, 1956 and on January 6, 1957. During previous television appearances, Elvis and his gyrating hips were the cause of much controversy leading to debate over his appropriateness with regards to young viewers. Although television cameras only captured Elvis from above the waist during his first visit to the Sullivan show, during his second set on that September 9th show the cameras panned out revealing Elvis' gyrating hips. While the gyration was still the subject of much debate, it is widely believed that his Sullivan appearance helped him to bridge the generation gap and gain mainstream acceptance.

The Beatles were another group to benefit from the power of Sullivan. Sullivan saw the popularity of The Beatles overseas and began negotiations to bring them to the United States and his show. He paid the group \$25,000 to secure the rights to their first televised appearance as well as an additional two. The February 9, 1964 program signified the beginning of Beatlemania in the U.S. and began a revolution in music, fashion and thought. 60% of all households in the country were tuned into "The Ed Sullivan Show" that evening giving Sullivan the biggest ratings of his career.

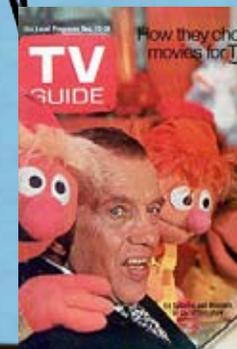
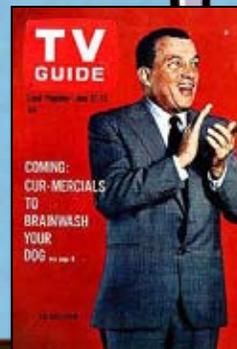
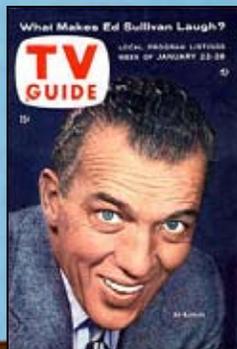
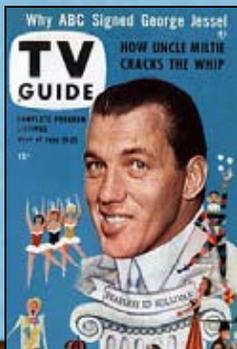
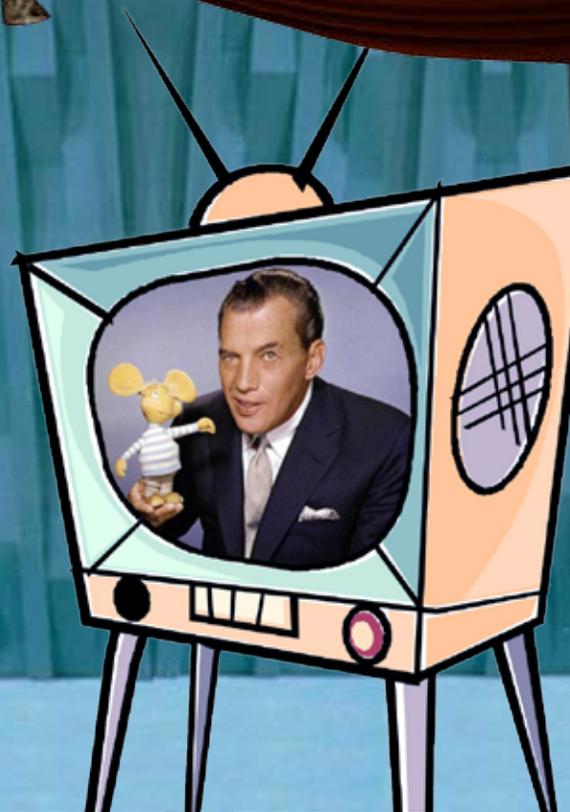
Other major groups of the 1960s who achieved fame through the Sullivan show included The Rolling Stones, The Doors and Janis Joplin.

Sullivan incorporated acts specifically for children into his show. Topo Gigio, an Italian mouse marionette and Señor

Wences, a ventriloquist who talked to his own lipstick decorated hand were just two of the acts brought on to appeal to a younger generation.

Ed Sullivan was instrumental in breaking down racial barriers that existed in the television industry, often at the dismay of his show's sponsors. Sullivan embraced the African-American performers of the era and fought with the conservative sponsors of his show when pressure was put on him to choose other guests. Sullivan ultimately won his battles and regularly booked such names as Ethel Waters, Bill "Bojangles" Robinson and Louis Armstrong.

Ed Sullivan and his show, while ground breaking in its appeal to audiences of all ages may have ultimately become too varied for its own good. As television audiences became more sophisticated and the Vietnam War became the focal point of the nation, "The Ed Sullivan Show" no longer remained the barometer that gaged the nation's entertainment pulse. The public began discussing matters of relevance and "The Ed Sullivan Show" seemed almost trivial in scope. Sullivan ended his show in 1971 after over 1,000 telecasts and to this day remains one of the giants of early television.



## Act IV

### Classic Commercial Slogans

**"You Can Trust Your Car To The Man Who Wears The Star" -  
Texaco Gas Company**

The symbol for Texaco was a large red star, inside a circle, with a green T on the star and the word Texaco across the upper one third of the circle. This same star was on a patch on the attendants' uniforms.

**"Mama Mia That's A Spicy Meat-a-ball!"  
Alka-Seltzer**

This was one of six different memorable ad slogans used by Alka-Seltzer. The other slogans were: "Plop, plop, fizz, fizz, Oh what a relief it is!", "I can't believe I ate the whole thing," and "Try it, you'll like it."

**A Little Dab'll Do Ya  
Brylcreem**

This ad campaign featured their jingle, "Brylcreem, a little dab'll do ya/Brylcreem, you'll look so debonair!/Brylcreem, the gals'll all pursue ya!/They'll love to run their fingers through your hair."

**Broadway  
Joe**  
wants you to know. . .



## AND NOW A WORD FROM OUR SPONSOR

**At the top of the first act in Irving Berlin's *White Christmas*, the announcer says "Welcome back to 'The Ed Sullivan Show' brought to you by the 1954 Lincoln Mercury and Oxydol Detergent – the washday cleanser for that all-American purity." Two female dancers, costumed in Oxydol Detergent boxes enter from off-stage to reinforce the virtues of using Oxydol. Seeing a product advertised in such a comical way may seem absurd by today's standards but back in the 1950s, these types of television commercials were quite commonplace.**

Still in its infancy during the 1950s, television was perceived as merely a fad but one that advertisers were anxious to take advantage of. The most popular commercials were ones for cigarettes, cars, cereals, kitchen appliances and soap products. A conscious effort was made to target ads towards the female head of the house as they were considered to be the primary decision maker with regards to daily living. Male and female actors would appear on the screen to display and discuss a product that was sure to enhance and simplify the user's life.

With most early television broadcasts done live, early commercials were performed live as well. Approximately one minute in length, actors would be positioned on a small set on the studio floor prepared to act out the scripted scene in front of a single television camera when the director gave a cue that they were "on the air."

Not all commercials were performed live. When a commercial was

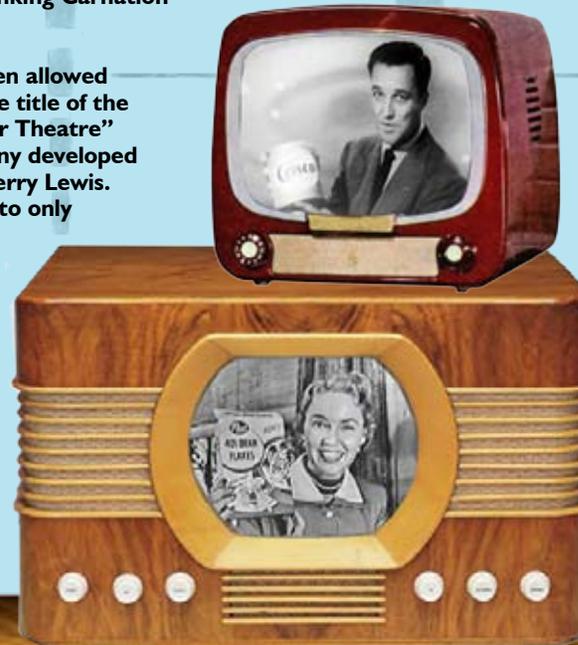
filmed prior to airing, a company was able to use animation and catchy music to help sell a product. Jingles were catch phrases created by a company to enhance recognition of their product. The hope was that a particular phrase, through repeated airings of a commercial, would stay in the viewer's mind and become part of the lexicon of the era. The breakfast elves of Kellogg's Rice Krispies boasted about the delight that the "Snap, Crackle and Pop" of their cereal would bring to America's children. The makers of Anacin Tablets soothed the aching heads and bodies of America's hardworking parents with the promise that their "medically approved combination of ingredients would provide fast relief to headache, neuritis and neuralgia."

One interesting advertising model employed by large companies in the early days of television was the product sponsored television program. Irving Berlin's *White Christmas* uses the factual example of Lincoln Mercury cars and their sponsorship of "The Ed Sullivan Show". The Carnation Company, and its leading product of the day, Carnation Evaporated Milk, sponsored "The George Burns and Gracie Allen Show". The show centered on the hugely popular and highly successful husband and wife comedy team of Burns and Allen. Along with numerous references to Carnation Evaporated Milk humorously interspersed throughout the program by its stars George and Gracie, another character acting as both their neighbor and the show's announcer would "stop by" the Burns home and talk about the advantages of drinking Carnation Evaporated Milk, "the milk made from contented cows!"

Networks airing television shows with single sponsors often allowed the product or company name to be incorporated into the title of the program. The Texaco Gas Company created "Texaco Star Theatre" starring comedian Milton Berle while the Colgate Company developed "The Colgate Comedy Hour" starring Dean Martin and Jerry Lewis. These advertiser and network affiliations weren't limited to only comedies. Early television boasted numerous live dramatic performances on programs such as "The Philco Television Playhouse" sponsored by the Philadelphia Storage Battery Company and "The Kraft Television Theatre" specifically created to promote Kraft's newest product, Cheez Whiz. A company sponsored television program proved to be a beneficial arrangement for both the network and the advertiser. The resulting program heavily promoted a company and their products while the networks shared the production costs incurred. It is a production model that network television is hoping to revive today.



George Burns & Gracie Allen



## Act V

# WE'VE GOT A BARN. . . LET'S PUT ON A SHOW!

Movie star Grace Kelly got her professional start on the Bucks County Playhouse stage in a 1949 production of *The Torchbearers*.

Robert Redford worked as a summer stock apprentice in 1963 as well as starring in Neil Simon's comedy, *Nobody Loves Me*. A year later, he and the show, moved to Broadway where it was renamed *Barefoot In The Park*.

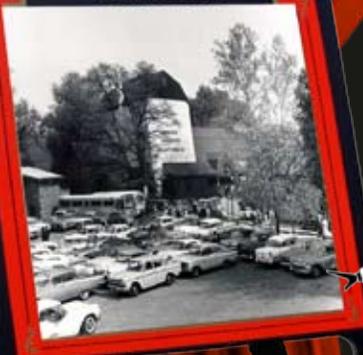
Many celebrities viewed starring in a stock production as a summer vacation. It was an opportunity for the actor and his family to get away from the city and enjoy a brief stay in the country while still being able to act.

**It's an unseasonably warm December in Vermont.** The Haynes sisters, with Phil and Bob, are traveling north to provide entertainment at the Columbia Inn only to find out that there's no snow, no skiers and most importantly no money to pay them. The girls are about to give up when Colonel Waverly, owner of the inn, tells them he has a barn and they can put on their show there. Phil and Bob agree and decide to tryout their New York bound show in Vermont complete with the Haynes sisters and a full cast and band. Their show is sure to bring in an audience, snow or not!

The attitude adopted by Phil and Bob is similar to that of many theatrical producers in the 1940s through the 1960s that were involved with summer stock theatre. The concept of stock theatre took hold in the early 1940s primarily being performed during summer months to take advantage of favorable weather conditions. Summer stock theatre companies were scattered throughout the eastern seaboard and housed in buildings originally serving as barns or old mills. These buildings were renovated to include a full stage with working lights and seating that was often simply wooden benches or folding chairs.

The summer stock season lasted about 12 weeks a year from the first of July through Labor Day. But what a 12 weeks it was! Depending on the show and number of actors needed for it, actors would perform a play for one or two weeks at matinee and evening performances. On days when there were no matinees, actors would rehearse for the upcoming show to be performed. Actors who weren't needed on stage were called upon to handle backstage jobs such as set construction or costume and prop building.

BUCKS COUNTY  
PLAYHOUSE



**Broadway  
Joe**  
wants you to know. . .



WESTPORT  
COUNTRY  
PLAYHOUSE



Working in summer stock meant gaining a very comprehensive knowledge of theatre. Many kids or apprentices, as they were called, found the sometimes 20 hour days exhausting. It was said if you could survive a season of summer stock, you could survive anything. Summer stock often crushed the spirit of many a young thespian. The long hours, lack of sleep and little if any pay made many teens rethink their theatrical aspirations. Some of those who did survive went on to famous careers in New York and Hollywood and served as a guiding light to the next generation of star-struck kids. "If they can do it, so can I!"

Summer stock theatre flourished from 1940 well into the 1960s. Several of the already established summer theatres decided to join together to share costs and perform the same shows at various times over the summer. Dubbed the "straw hat circuit", plays and musicals would open at a venue. When the show was over the sets and costumes would be packaged up ready to travel from theatre to theatre on the circuit. One or multiple stars in the leading roles would also travel to each venue. If any additional actors were needed for a show, they would be cast from local actors or apprentices in each town the production traveled to. While apprentices were performing their customary duties of setting lights, sewing costumes or building scenery, they would also vie for any walk-on roles or speaking parts still up for grabs. After all, with the often close proximity to New York City that most summer stock theatres had, it wasn't uncommon for a theatrical reviewer from a major newspaper or a talent scout for that new medium called "television" to be in the audience. Lives could be changed!

The most well known summer stock theatres included the Ogunquit Playhouse in Maine, the Bucks County Playhouse in Pennsylvania, the Woodstock Playhouse in New York, the Falmouth Playhouse and Cape Playhouse both in Massachusetts and the Westport Country Playhouse in Connecticut. The Bucks County Playhouse in New Hope, Pennsylvania once held the most prestigious spot on the "straw hat circuit" with the national reputation of being "America's Summer Theatre." Of the many theatres that made up the "straw hat circuit" only the Bucks County Playhouse, Ogunquit Playhouse, Cape Playhouse and Westport Country Playhouse remain open today. The local theatre, in many regions, has become a casualty of tough economic times. The money needed to produce and cast shows is often greater than the number of sold tickets needed to cover costs. For those fortunate enough to become involved, summer theatres still provide invaluable training to America's up and coming talents. While in most venues we no longer have to put up with benches and folding chairs or a lack of air conditioning, it is the rustic charm of these old theatres that allows us to experience the next generation of actors and actresses on their way up the ladder to success.





## Act I

### LESSON 1

## History / Music Studies

**Lesson Focus:** America's Musical Heritage

**Lesson Level:** Middle/High School

*Only in America could a young Jewish boy grow up to write one of the most famous Christmas songs of the lexicon!*

### Instructional “Heads Up”:

Nothing proves that America is a melting pot more so than the many immigrant musicians who came here, became famous, and molded the face of American music. Irving Berlin, whose songs resonate throughout *White Christmas*, is a prime example. Born in Temun Russia, his family came here in the year of his birth to escape the notorious pogroms. (A good lesson aside might be to have students find out what a pogrom is and why Berlin's parents left Russia) A natural born lyricist, he became the toast of cafés on the Lower East Side of New York, where his songs quickly catapulted him to fame as “The Dean of American Songwriters.”

Jazz pianist Art Hodes was also brought to America by his Russian-Jewish parents as a baby. Of similar ancestry were the famous bandleaders Benny Goodman (Benjamin David Goodman and Artie Shaw (Arthur Jacob Arshawsky.) Both became icons of the swing era.

The list of musicians either immigrants themselves or children of immigrants is extensive. American history is rife with talented individuals without whom the face of American music would no doubt be quite different.

### Begin Teaching:

- Students visit the following website which provides detailed information about famous musicians—some immigrants themselves, other first and second children of immigrants:

[http://www.pbs.org/jazz/places/faces\\_immigration.htm](http://www.pbs.org/jazz/places/faces_immigration.htm)

- Students visit the website above and carefully read the information.
- They select one musician with whom they share a connection.
- Students write a detailed biography of the person they choose.

### Sponsor A Classroom Concert

- Each student reads their musician's biography then plays a sampling of their music in class.



## Act I

### LESSON 2

## Music / The Arts

**Lesson Focus:** The Cadillac of Pianos

**Lesson Level:** Middle/High School

### Instructional “Heads Up”:

#### I Love A Piano

By Irving Berlin

I love a piano, I love a piano  
I love to hear somebody play  
Upon a piano, a grand piano  
It simply carries me away

I know a fine way to treat a Steinway  
I love to run my fingers o'er the keys, the ivories

**MIKE**

Morning. People! Piano.

**PHIL**

Wait a moment, do I smell a  
piano in this classroom? Yes, I  
do. Odeur de Steinway, number  
five.

**SUSAN**

Mr. Davis, you didn't really smell  
the piano?

**PHIL**

I can detect a spinnet at fifty  
feet.

Mike walks into rehearsal and says good morning to both the cast and the piano—indicating the instrument is as important as the people. Phil enters the barn and asks, “do I smell a piano...? Yes, I do. Odeur de Steinway, number five.” Obviously this is a play on Chanel #5 perfume, the generally acknowledged king, or should we say queen of fine perfumes.

A self taught musician, Irving Berlin loved the piano. For him just any piano wouldn't do. It had to be a Steinway.

Steinway & Sons was founded in 1853 by German immigrant Henry Engelhard Steinway in a Manhattan loft on Varick Street—not far from where Berlin spent his childhood on the Lower East Side of New York. For Berlin the names Steinway and piano were synonymous.

### Begin Teaching:

- Students listen to the entire song, *I Love a Piano*.
- They research the history of the Steinway and write a report on the company, its origins and present day prominence.

### Famous Musicians Agree

- Students visit the following site on which world famous musicians have some very nice things to say about the Steinway:

<http://www.steinway.com/steinway/quotes.shtml>

- Students select one musician and listen to a CD on which they play their Steinways.



## Act I

### LESSON 3

## Language Arts

**Lesson Focus:** Getting Past Writer's Block

**Lesson Level:** Middle/High School

### Instructional “Heads Up”:

Berlin wrote over 1200 songs in his lifetime. To say he was prolific is an understatement. Yet he too sometimes drew a blank as to what he wanted to create. In the 1920s it is said he went into a “bit of a creative slump.” The point is it happens to everyone who is trying to convey an idea with words.

Anyone who writes will tell you the worst thing you can do when that happens is to sit there and stare at an empty page. Put something on the paper, anything that will get the creative juices flowing.

Many a professional writer has experienced frustrating encounters with the empty page. When asked about the most frightening thing he had ever encountered, novelist Ernest Hemingway said, “A blank sheet of paper.” The Master of Terror himself, Stephen King, said that the “scariest moment is always just before you start [writing]. After that, things can only get better.”

### Begin Teaching:

- Students pretend they are songwriters.
- Choosing any song from *Irving Berlin's White Christmas*, they type the first line of the song on a blank sheet of 8 X 10 paper or in a blank Word document.
- After that it's up to them to write the rest of the lyrics.
- Their “song” should express similar ideas but not necessarily the same one's expressed by Berlin.

### Instructional “Heads Up”:

There will be times when students need to write quickly, such as essay writing for exams or on the SATs. It is also frustrating to many students that it takes them so long to do assignments that involve writing because they simply can't get started.

### Begin Teaching:

#### Writing “Off The Top Of Your Head”

Teachers should think of as many topics as there are students in your class. Write the topics on slips of paper and put them in a hat:

- Each student selects a topic from the hat
- On a blank sheet of 8 X 10 paper or in a blank Word document, students should write their topic at the top of the page.
- Students write a five-sentence paragraph on that topic in ten minutes.

Teaching Note: There are no penalties for not being able to do it. This is strictly practice to help them get better at writing faster. It is supposed to be fun. Give those who fail a chance to do it a second or third time if necessary.



## Act II

### LESSON 1

## History

**Lesson Focus:** USO/USO Canteens

**Lesson Level:** Middle/High School

### Instructional “Heads Up”:

The United Service Organizations Inc. (USO) is a private, nonprofit organization that provides morale and recreational services to members of the U.S. military worldwide. The Andrews Sisters were among a myriad of entertainers who performed live for the troops, sometimes in dangerous venues, during World War II. The organization has continued to provide entertainment for troops through conflicts around the world, including the Korean War, Vietnam, the Persian Gulf War and in Iraq.

Along with entertaining troops on the battlefield, the USO ran canteens in the U.S. to provide troops with “a home away from home.” Canteens still survive today. In Act One of *Irving Berlin’s White Christmas* we find Bob Wallace and Phil Davis preparing to entertain their battalion.

#### SHELDRAKE

Okay GI’s...settle down, settle down. If there is anything worse than fighting a war on Christmas Eve, it’s got to be our next piece of entertainment. Their jokes are lousy and their dancing’s even worse. With deep regret, The Foxhole Follies presents Captain Bob Wallace and Private Phil Davis! Let’s bring ‘em out!

### Instructional “Heads Up”:

No star is more closely identified with the USO than comedian Bob Hope. Hope’s fifty-year commitment to public service has made him one of the most honored and esteemed performers in history. His charitable work and tours on behalf of the USO have brought him the admiration and gratitude of millions and the friendship of every President of the United States since Franklin D. Roosevelt.

### Begin Teaching:

- Students write a paper on the history of the USO and its role in World War II, Korea, Vietnam, the Persian Gulf War and Iraq.
- Instead of bibliography, they compile a list of stars who have entertained.
- If possible, visit a USO Canteen in your area and talk with servicemen about how much it means to them.

### Begin Teaching:

- Students go online and view audio/video clips of Hope’s performances for the troops.
- Extensive listings of Hope’s famous one-liners exist on the web. Students take turns as “stand-up” comics and tell the jokes to the class.
- Suggest that students converse with older members of their family about Bob Hope and what they remember most about this great American entertainer.



Act II

LESSON 2

Language Arts

Lesson Focus: Comparison / Simile in Writing

Lesson Level: High School

LOVE AND THE WEATHER,  
BIRDS OF A FEATHER,  
CAN'T BE DEPENDDED UPON.  
ONE DAY IT'S SUNNY;  
NEXT DAY THE SUNSHINE HAS GONE.  
LOVE AND THE WEATHER,  
ALWAYS TOGETHER,  
PLANNING ANOTHER SURPRISE,  
BRINGING THE RAINDROPS  
JUST LIKE THE TEARS TO YOUR EYES.

Lyrics from "Love and the Weather"

Instructional "Heads Up":

The Berlin song above from Irving Berlin's White Christmas is an excellent example of how comparisons in writing can create interesting results. Here he uses the simile "love is like the weather." If he were writing prose he might actually say that. But because he's writing music lyrics he finds a more poetic way to say the same thing.

Begin Teaching:

- Students read the lyrics above and discuss how each line compares love to the weather.
- Students think of two things they would like to compare
- They write their own song lyrics starting with

\_\_\_\_\_ AND \_\_\_\_\_  
BIRDS OF A FEATHER

- Students put the words to music.
- They record their song either on a computer with a microphone, on a standard tape machine, or with video camera.



## Act II

### LESSON 3

## Language Arts / Music

**Lesson Focus:** American Music Venues and their Stars

**Lesson Level:** High School

*“From the Regency Room at the Imperial” – stop. “Can you come immediately” – stop. “Solo engagement, you name the terms” – stop. Signed What-are-you-waiting-for-we’re-the- Regency Room.*

*Martha Watson reads a telegram delivered to Betty  
Act One, Scene 9*

### Instructional “Heads Up”:

From musicals performed in barns to Carnegie Hall in New York City, America has always prided itself on its musical venues. In *Irving Berlin’s White Christmas* a telegram from The Regency Room sounds like an invitation from the Queen of England. They’re offering Betty a chance to perform at one of the top clubs in New York. We can safely assume the Regency Room is an obvious take off on the famous Rainbow Room in New York City.

Every area of the country has its famous music venues. From rock groups to jazz musicians and ensembles to classical and operatic performances, audiences can see their favorite artists perform live on stage.

### Begin Teaching:

#### Class Project

- One student in the class offers to contact a venue nearest your town and find out which performers have appeared there over the past year.
- Student groups pick a performer and research their lives as professionals
- Encourage personal interviews. Suggest that Q & A can be done by email if that is possible and that agents are a good source of information
- Tell them to try to include quotes in their reports about performing for a live audience.
- Student groups write up a report on what they’ve been able to find out and place them in a book titled, “A Year of Song at (name of venue)”

Teacher Note: This project is designed to teach students to work together as a group toward one goal. It also reinforces that information is not always at your fingertips, and that sometimes you have to dig for it. Material for the above project, for instance, might not necessarily be easily available on the internet. Suggest that students read CD covers or try to make contact with agents, personal representatives, or the singers themselves. You don’t know until you try!



## Act III

### LESSON 1

## Social Studies

**Lesson Focus:** Social Response to New Ideas

**Lesson Level:** Middle/High School

*“Those who hear not the music ... think the dancers mad.”*

– Anonymous

### Instructional “Heads Up”:

#### Elvis’s hips and other things unacceptable

The advent of rock music in the 1950s initiated as much controversy then as Janet Jackson’s unfortunate Superbowl clothing “malfunction” in 2004. Raised in the south, Elvis’s performances were influenced by the gospel music he heard every Sunday in black churches, where uninhibited movement to the music was considered a natural accompaniment to the religious service. The American adult public did not see it that way. His gyrations when he sang shocked a nation used to singers who essentially stood at a microphone and, well, sang.

Controversy is nothing new in entertainment. The jitterbug, a dance of the 1940s and 1950s *White Christmas* era, was considered by many an indecent display. Other groups featured on “The Ed Sullivan Show” also garnered their share of public criticism. Rolling Stone concerts often ended in brawls. The Doors lead singer, Jim Morrison, was notorious for his wild antics on stage and questionable lyrics. Janis Joplin’s raspy renditions of blues numbers left the public wondering if it would ever again hear a melody, such as the ones in *Irving Berlin’s White Christmas*. In short, rock and roll, while growing steadily in popularity among young people, would travel a long road to overall public acceptance as a valid entertainment art form.

Today’s hip hop and rap music has its detractors for much the same reasons. Society, it seems, has a hard time with new musical concepts. While lyrics to some of this music are questionable, one wonders if the controversy has more to do with society’s unwillingness to accept anything new that it does not fully understand.

### Begin Teaching:

- Listen online to several songs from *Irving Berlin’s White Christmas*.
- Do the same and listen to clips from the rock and rollers mentioned who performed on “The Ed Sullivan Show.”
- Now listen to several hip hop and rap performers

- They have now listened to music from three different eras.
- How many negative comments can they find on the music of each era?
- Where do the comments come from?
- Are most from an older generation?

### Write a Speech

Whether you like hip hop and rap or not, write a speech supporting the music and its right to exist in modern culture.

### That’s Surprising!

Some of the most famous pop and classical composers had a hard time getting their work accepted by the public in their day. What we now see as some of the finest music ever written had a hard time getting played. Find a composer who had this problem and see what his critics had to say. Does it all sound familiar?



## Act III

### LESSON 2

## Language Arts

**Lesson Focus:** Glib vs. Wry

**Lesson Level:** Middle/High School

### Instructional “Heads Up”:

**Wry** - dryly humorous, often with a touch of irony.

Colonel Waverly’s granddaughter, Susan, is visiting for the holidays. He introduces her to Bob as “the smart one in the family.” Bob, noting the thick book she is carrying, says, ...” the strongest one, too. What is that, a Gutenberg Bible?” Bob is a wisecracker. He has a wry sense of humor. We see this frequently throughout the show.

In the show David Ives and Paul Blake deliberately duplicated Bing Crosby’s wise-cracking character from the *White Christmas* film. The ability or tendency to speak in a wry manner is a gift. Some people have it, and some people don’t. Bob does, and it contributes greatly to the humor in the show.

### Instructional “Heads Up”:

**Glib** - marked by ease and fluency in speaking or writing often to the point of being insincere or deceitful—a glib politician; smooth-tongued— marked by, or engaging in ready but often insincere or superficial discourse: a glib denial; a slick commercial; a smooth-tongued hypocritical.

Famous television characters from the 80s with the gift of “glib” appeared on the popular television sitcom, “The Golden Girls”, a comedy featuring four women, all above age 50, living together in Florida. The elderly mother, Sophia, played by Estelle Getty and her daughter, Dorothy, played by Beatrice Arthur were famous for their glib exchanges. The show won several Emmy Awards and is still very popular today in reruns.

### Begin Teaching:

- Students watch the movie, *White Christmas* and pick out other instances where Bob shows his wry sense of humor.
- They should think up lines that express their own wry sense of humor.

- Students read the text to the left
- They should go online and find clips from “The Golden Girls” or watch a rerun on television.
- Advise them to pay particular attention to the exchanges between Dorothy and Sophia
- Students pretend they are script writers and write original glib dialogue for the two characters.



## Act III

### LESSON 3

## Media Studies

**Lesson Focus:** The Fickle Public/America's Ever-changing Viewer Tastes

**Lesson Level:** Middle/High School

*"TV is a fickle business. I'm only good for the length of my contract."*

– Tom Brokaw

### Instructional "Heads Up":

Performers in the era of Irving Berlin's *White Christmas* are just dying to get on "The Ed Sullivan Show." Bob Wallace and Phil Davis are no different. We can be certain their holiday song and dance act performed on the show absolutely wowed their audience.

Señor Wences, a ventriloquist, was always a hit with his Johnny, a "dummy" made of his own lipsticked hand. Edgar Bergen and pals Charlie McCarthy and Mortimer Snerd were household words. Every kid in the country wanted a Charlie McCarthy doll for Christmas. The days' entertainment in thousands of American households consisted of youngsters, lips moving obviously, with Charlie perched on their knee.

But alas times change, and so do television viewing tastes. While song and dance men like Bob and Phil retained their popularity for a time doing live shows, their television days along with Bergen's and other acts popular at the time on television were numbered. Most survived in the entertainment industry by developing live stage acts for Las Vegas. For them the television medium was no longer in need of their services—replaced by drama, sitcoms and the nightly news.

### Instructional "Heads Up":

#### They Don't Make 'Em Like That Anymore

In the 1950s there was a drama series called "Studio One." Offering a wide range of dramas, all performed live, "Studio One" received Emmy nominations every year from 1950 to 1958. The series staged some notable and memorable teleplays among its 466 episodes. Some created such an impact they were adapted into theatrical films, including Reginald Rose's *12 Angry Men*, which was adapted for Broadway (not a musical) and the movies.

### Begin Teaching:

- Students go online.
- They research sites that feature television shows popular in the various eras starting with the 1950s and list them chronologically
- Advise them not to list more than 6-8 for each ten-year period. We are looking for viewing trends not every television show on the air during that period.
- Using this information students look for viewing trends
- They make a chronological chart tracing the trends
- Monitor an open class discussion on whether we are better off today in terms of television viewing. Be sure to address how reality television has affected the quality of TV viewing

### Begin Teaching:

- Watch a "Studio One" video in class.
- Ask students if there anything comparable on television today?
- Would you like to view more live performances on television rather than taped programs? Why or why not?



## Act IV

### LESSON 1

## Social Studies / Media Studies / Behavior

**Lesson Focus:** Advertising as Social Behavior

**Lesson Level:** Middle/High School

*Welcome back to the Ed Sullivan Show! Brought to you by the 1954 Lincoln Mercury and Oxydol Detergent – the washday cleanser for that all-American purity.*

### *TV Announcer – Irving Berlin's White Christmas Act One*

#### **Instructional “Heads Up”:**

Legions of housewives followed the trials and tribulations of “Ma Perkins” along with the heroines appearing on other soap operas every Monday through Friday. “Soaps” first started over 50 years ago on radio. The programs were sponsored or owned by soap manufacturers and featured products geared towards the female listening audience who escaped the drudgery of cooking, cleaning and their everyday family lives by listening to such soap favorites as “Ma Perkins”, a radio serial program sponsored by Oxydol soap powder that aired nationally.

The show’s popularity lead other soap brands to sponsor numerous new soap operas. Some major sponsors of “Soaps” were Proctor & Gamble, Borden, Lever Brothers, Colgate-Palmolive, Jergens, General Mills, and General Foods.

Eventually the daily dramatic program moved to television where it continues today.

#### **Begin Teaching:**

- Students visit the following website and listen to episodes of “Ma Perkins.”

<http://www.archive.org/details/maperkinsOTRKIBM>

- What marketing gimmicks do students hear in the Oxydol commercials? Would they be effective in today’s consumer market?

#### **Instructional “Heads Up”:**

In the early days of television the ad jingle was king. In the film *The Prize Winner of Defiance, Ohio*, actor Julianne Moore enters a jingle writing contest, wins, and ends up raising ten children on money earned writing commercial jingles of twenty-five words or less. It’s a true story.

#### **Begin Teaching:**

- Students view the film *The Prize Winner of Defiance, Ohio* in class.
- They listen to as many the jingles as they can find on the web then... going to the following website, they read up on how to write a jingle:

<http://blog.modernmechanix.com/2006/07/11/how-to-win-a-jingle-contest/>

- Students write an original jingle for their favorite product.
- Each student performs his or her jingle in class.
- Students vote on who wins the jingle contest.
- The winner receives a pre-designated prize.



## Act IV

### LESSON 2

## Language Arts

**Lesson Focus:** Happy Endings vs. Reality

**Lesson Level:** Middle/High School

**BLUE SKIES SMILING AT ME.  
NOTHING BUT BLUE SKIES DO I SEE.  
BLUEBIRDS SINGING A SONG;  
NOTHING BUT BLUEBIRDS ALL DAY LONG.  
NEVER SAW THE SUN SHINING SO BRIGHT.  
NEVER SAW THINGS GOING SO RIGHT.  
NOTICING THE DAYS HURRYING BY;  
WHEN YOU'RE IN LOVE, MY HOW THEY FLY.  
BLUE DAYS, ALL OF THEM GONE.  
NOTHING BUT BLUE SKIES FROM NOW ON.**

*Lyrics from "Blue Skies"*

### Instructional "Heads Up":

#### **All's Well That Ends Well. . . Really?**

The above song from *Irving Berlin's White Christmas* says it all about Irving Berlin and the era in which he wrote *White Christmas*. World War II was over and optimism about the future was brimming. Berlin, the eternal optimist, wrote his show so that everyone who saw it would have a smile on their face when they left the theatre. Everything ends up just as the characters would have wanted. General Waverly gets re-commissioned; the wartime comrades all show up and the show is a success; Bob and Betty and Phil and Judy end up together; the Inn survives. It's what we call "a feel good ending."

There's not much of that around today in modern story writing. Authors tend to favor more realistic endings, weaving conclusions that ring truer and more believable in the less optimistic more problem-plagued new millennium. Audiences and readers are quick to pick up on unrealistic endings that audiences see as trite and maudlin.

### Begin Teaching:

- Students write a different ending for *Irving Berlin's White Christmas* the way it might have been written today.

### An Original Short Story

- Create a short story contest. Have students write a short story and submit it to the contest. Students are responsible for making sure their story fits the requirements set down by contest officials. Tell them the story must have a good ending—happy or not—that is realistic.

### The "Bard" and Happy Endings

*All's Well That Ends Well*, a comedy by William Shakespeare, intimates that the story has happy ending.

- Read the play in class.
- Does the ending match the title? Ask students why they think Shakespeare chose this title for his play.



## Act V

### LESSON 1

# Language Arts / The Arts / Drama - Theatre Studies

**Lesson Focus:** Summer Stock and Local Theatre

**Lesson Level:** Middle/High School

### Instructional “Heads Up”:

Many an actor got his or her start doing summer stock theatre. Many established actors, especially those who do more film work or are out of work at that moment, do summer stock to keep up on or sharpen their skills “on the boards.”

### Begin Teaching:

- Students view the film *Summer Stock* starring Gene Kelly and Judy Garland.
- What similarities do they see between the film and the experiences of the characters in *Irving Berlin's White Christmas*?

### Instructional “Heads Up”:

Small theatres exist everywhere. While the number of summer stock theatres has diminished over the years, quite a few small theatres produce drama and musicals throughout the year, affording local residents who can not get to big cities to see major productions the opportunity to experience live theatre. Most of these theaters use local actors, some of whom dream of doing bigger and better things in their careers.

### Begin Teaching:

- Purchase tickets for the class to see a production at a local theatre.
- Arrange a “Talk Back” with the actors after the show at which students interview the actors about their experiences in local theatre.
- Students prepare a list of questions beforehand based on *White Christmas* and *Summer Stock*.



## Act V

# LESSON 2

## Behavior

**Lesson Focus:** Voting as Civic Responsibility

**Lesson Level:** Middle/High School

**WHAT CARE I WHO MAKES THE LAWS OF A NATION.  
LET THOSE WHO WILL  
TAKE CARE OF ITS RIGHTS AND WRONGS.  
WHAT CARE I WHO CARES FOR THE WORLD'S AFFAIRS,  
AS LONG AS I CAN SING ITS POPULAR SONGS.**

**LET ME SING AND I'M HAPPY**

### Instructional “Heads Up”:

Of course, Martha is just kidding in singing this song. With General Waverly around—a character for whom patriotism means a great deal-- she certainly wouldn't be serious about shunning her civic responsibilities. She is simply trying to make a point that she has a good loud voice, like Ethel Merman, and can be a part of the show, too.

*Martha Watson singing lyrics from “Let Me Sing and I’m Happy”  
Act One, Scene 6*

### Begin Teaching:

Using the song lyrics to “Let Me Sing and I’m Happy” is a good place to start a conversation about civic responsibility.

- Students analyze the lyrics.
- Ask: What do they say about the character’s sense of responsibility as a citizen?
- They discuss their thoughts.
- Students write a paper about the dangers in letting other people decide how their country is run.

### Say this to students. . .

You may be asking yourself, “Why should I bother to vote? Does my vote count? It’s not likely that there’s going to be a tie and my vote will be the deciding vote. The same people will win whether I vote or not. So why should I vote?” These are good questions, and it is true that the chances of breaking a tie are not good. But there are other reasons to vote and your vote counts in ways you never thought of.

The government doesn’t know who you voted for, but they do know whether or not you voted. For instance they track information for statistical purposes to determine how many young people are voting as compared to other age groups. That way politicians know what age groups to target in order to win elections. The fact that you even voted adds one vote to the number of young people who participated.

- Divide students into two groups, those who think voting is one’s patriotic responsibility, and those who do not.
- Students debate the issue from the standpoint of civic responsibility.
- In a show of hands, ask which students are likely to vote when they reach 18.



## Resources

[www.whitechristmasthemusical.com](http://www.whitechristmasthemusical.com)

The Official Website of Irving Berlin's *White Christmas*

### Websites

[www.sing365.com/music/lyric.nsf/Irving-Berlin-Biography/954E8A4CFAC1945848256970000CC030](http://www.sing365.com/music/lyric.nsf/Irving-Berlin-Biography/954E8A4CFAC1945848256970000CC030)  
[www.parlorsongs.com/bios/berlin/iberlin.php](http://www.parlorsongs.com/bios/berlin/iberlin.php)  
[www.timstvshowcase.com/commercials.html](http://www.timstvshowcase.com/commercials.html)  
[www.nostalgiacentral.com](http://www.nostalgiacentral.com)  
[www.museum.tv/archives/etv/E/htmlE/edsullivans/edsullivans.htm](http://www.museum.tv/archives/etv/E/htmlE/edsullivans/edsullivans.htm)  
[www.fiftiesweb.com/tv/ed-sullivan.htm](http://www.fiftiesweb.com/tv/ed-sullivan.htm)  
<http://history1900s.about.com/od/1950s/qt/elvissullivan.htm>  
<http://grammar.about.com/od/yourwriting/a/wblockquotes.htm>  
[www.tv.com/hogan-s-heroes/show/1449/summary.html](http://www.tv.com/hogan-s-heroes/show/1449/summary.html)  
[http://quotations.about.com/od/marktwainquotes/Mark\\_Twain\\_Quotes\\_Mark\\_Twain\\_Quotations.htm](http://quotations.about.com/od/marktwainquotes/Mark_Twain_Quotes_Mark_Twain_Quotations.htm)  
[www.ideafinder.com/features/everwonder/won-printbook.htm](http://www.ideafinder.com/features/everwonder/won-printbook.htm)  
[www.mediaweek.com/mw/about-us/licensing-opportunities/index.jsp](http://www.mediaweek.com/mw/about-us/licensing-opportunities/index.jsp)  
[www.msu.edu/~trepani1/tc200term.htm](http://www.msu.edu/~trepani1/tc200term.htm)  
[www.pbs.org/jazz/places/faces\\_immigration.htm](http://www.pbs.org/jazz/places/faces_immigration.htm)  
[www.sweetslyrics.com/Irving\\_Berlin.html](http://www.sweetslyrics.com/Irving_Berlin.html)  
[www.steinway.com/](http://www.steinway.com/)  
[www.old-time.com/commercials/1940's/New%20New%20Drene.htm](http://www.old-time.com/commercials/1940's/New%20New%20Drene.htm)  
[www.bizjournals.com/tampabay/stories/2008/05/05/daily18.html?ana=from\\_rss](http://www.bizjournals.com/tampabay/stories/2008/05/05/daily18.html?ana=from_rss)  
[www.mitaliperkins.com/contest\\_win\\_story.htm](http://www.mitaliperkins.com/contest_win_story.htm)  
<http://history.sandiego.edu/gen/WW2Timeline/USO.html>

### Books/Articles

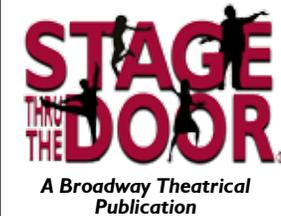
"The 1950s Television Commercials Audiences Knew and Loved" by Ben Anton - 2008  
*Writing With Power: Techniques for Mastering the Writing Process*, by Peter Elbow Oxford University Press, 1998  
"Of Straw Hats & Summer Stock" by Simon Saltzman. U.S. 1 Newspaper, July 31, 1996

### Video/Audio

[www.youtube.com](http://www.youtube.com)  
[www.rhapsody.com](http://www.rhapsody.com)  
TV's Magic Memories, Soap Operas, Moviecraft Home Video  
"The Burns and Allen Show", TV Screen Gems, Columbia Tristar Home Video

### Exhibit

James A. Michener Art Museum: "Show Business: Irving Berlin's Hollywood" Doylestown, Pennsylvania



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