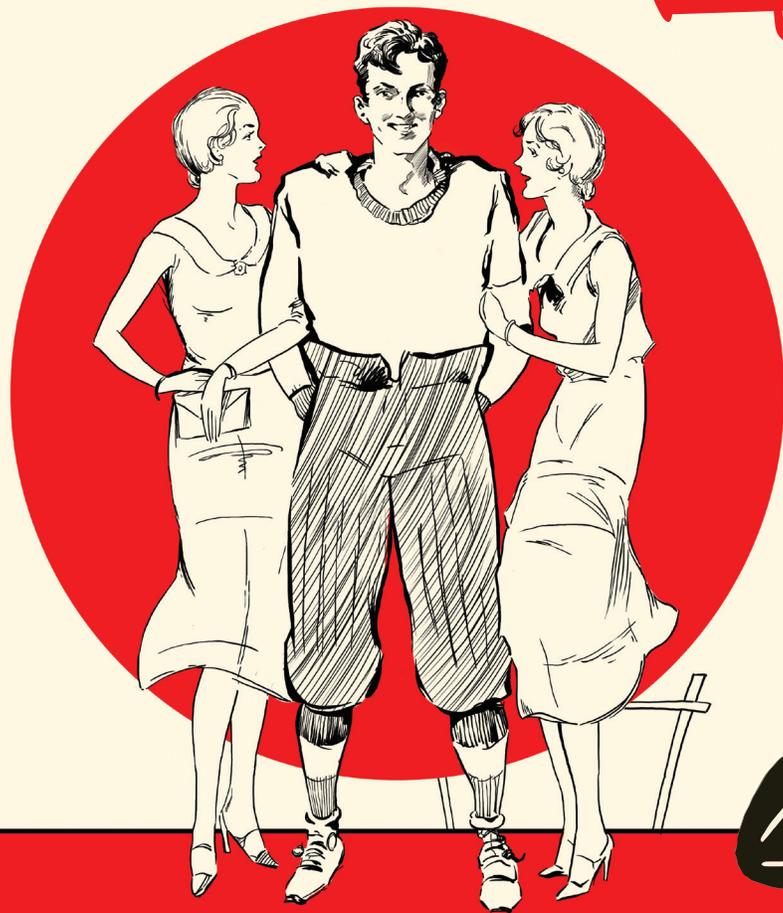


GOODSPEED MUSICALS

AUDIENCE INSIGHTS

GOOD NEWS!

a musical comedy



50th Anniversary

GOODSPEED
MUSICALS®

The Max Showalter Center for
Education in Musical Theatre

GOOD NEWS!

Goodspeed Opera House
April 12 - June 22, 2013

MUSIC AND LYRICS BY
**B.G. DE SYLVA, LEW BROWN
& RAY HENDERSON**

BOOK BY
**LAWRENCE SCHWAB,
B.G. DE SYLVA & FRANK MANDEL**

ADAPTED BY
JEREMY DESMON

LIGHTING DESIGN BY
CHARLIE MORRISON

COSTUME DESIGN BY
TRACY CHRISTENSEN

SCENIC DESIGN BY
COURT WATSON

DIRECTED AND
CHOREOGRAPHED BY
VINCE PESCE

PRODUCED FOR GOODSPEED
MUSICALS BY
MICHAEL P. PRICE

GOOD NEWS!

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Goodspeed's *Audience Insights* can be found on our website:
www.goodspeed.org/pages/guides

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SHOW SYNOPSIS

ACT ONE

It's 1927, Tait College's students are gathered on their New England campus to cheer on the football squad as they practice for an upcoming game. The school newspaper, the *Tait Gazette*, claims that Tait can't lose due to the skills of star football team member Tom Marlowe.

With the blow of a whistle, Coach ends practice and explains to the team that they need to play better in order to win. Coach reminds the Tait players about what their priorities should be: 1) football, 2) girls, and 3) studying. The team is released but Coach asks Marlowe to hang back at which time he explains to Marlowe, once again, that he is essential to winning the game. Marlowe happily accepts the responsibility and welcomes the pressure.

Meanwhile, Connie, a studious and dedicated student with no interest in football, is in the observatory with her eye glued to a telescope. Connie is approached by Professor Kenyon who commends Connie for her dedication to her studies. Professor Kenyon also notes that Connie seems to be looking the wrong way with the telescope—she is peering down at the campus rather than up at the sky. Connie confesses that although she doesn't care about the dance and the football game, she does care for Tom Marlowe. But her affections can only be from afar as Marlowe is dating her cousin, Pat Bingham.

Back on the field, Pooch, the wisecracking trainer for the Tait College football team, frantically shows up at practice. He explains to Coach that Marlowe is failing astronomy. As per the Dean's new policy "any student with a failing grade in one or more classes may not partake in athletics, no exceptions." Coach and Pooch go to the observatory to speak with Professor Kenyon. Seeing them coming, the Professor instantly becomes a nervous wreck and goes off to check her appearance.

When Professor Kenyon returns, she and Coach speak reluctantly at first about Marlowe's situation. We then learn that they have a lot in common – both are alumni of the school, they graduated the same year, and were in a relationship while students at Tait – and after some discussion, they agree that Tom Marlowe can play in the upcoming football game if he passes an astronomy retest.

Everyone is overjoyed until they realize that Tom is going to need a great deal of assistance to pass the retest. Pat comes to the conclusion that they need to get Tom a brainy, whiz-kid tutor and realizes that her cousin, Connie, is the perfect person! At first, Connie declines but once she hears that she will be tutoring Tom Marlowe she agrees.

During their first session, Tom disappoints Connie when he suggests that she should just slip him the answers to the test the next day. After Connie threatens to leave, Tom apologizes and agrees to learn whatever she can teach him.

Meanwhile, to ensure that Tom passes, Coach and Pooch devise a plan to steal the astronomy test from Professor Kenyon. Later that day, Coach successfully distracts the Professor with a poem in which he confesses he still loves her. Meanwhile, Pooch sneaks behind her desk and steals the test. As Pooch exits with the test Coach and Kenyon lock eyes on each other.

The next day, the team and Pat wish Tom the best of luck on his test. His teammates offer him assorted good luck charms and Pat gives him a small ring box but instructs him not to open it until after the test. Tom is clearly taken aback by Pat's gift but puts it in his pocket.

Pat announces that Tom has passed the test and then exclaims to the team and their friends that after Tom leads the Tait Vikings to victory, he is going to propose to her. Tom is perplexed and searches for Connie in the chaos but cannot find her. The crowd lifts Tom and exits joyfully.



Jessi Trauth and Andrew Roubal in Goodspeed's Good News!. Photo by Diane Sobolewski.

SHOW SYNOPSIS

ACT TWO

It's the day of the big game! The Tait Vikings are preparing and the campus has joined together on the quad for an energetic pep rally.

Later, the girls gather at the Pi Beta Phi sorority house to prepare for the evening's events. Tom shows up at the house looking for Pat and immediately following him, Connie arrives to get ready with Flo and Millie. Connie goes with the girls while Pat and Tom walk away to speak privately. Tom expresses his reservations about getting married and Pat convinces him that it is what he always wanted. Then, Professor Kenyon unexpectedly arrives at the house looking for Pat to ask her for advice about a man! Following Kenyon's arrival, Coach shows up at the Pi Beta Phi house looking for his missing football players. As people continue to join the festivities at the Pi Beta Phi house, Tom reveals his cheat sheet from Pooch and confesses to everyone that he can't play because he cheated on the exam. Kenyon explains that all the answers on his cheat sheet were wrong and that he, in fact, knew all of the correct answers. Kenyon allows Tom to play in the game but leaves disappointed with

Coach for encouraging Tom to cheat. Connie leaves as well, disappointed with Tom.

At the game it's halftime and the Tait Vikings are losing. Coach tries to revive his team but is too distracted by what happened with Professor Kenyon. After his underwhelming pep talk, Connie shows up, feeling like Tom's poor playing is her fault. She apologizes to him but he explains that it's not her fault—he is purposely throwing the game for her because if he loses he won't have to marry Pat. Connie explains to Tom that he needs to fight for things that are important to him and that he can't take the easy way out. Subsequently, Tom gets his head back in the game and Tait wins!

At the All-American Ball, Tom gets up in front of the crowd, gives Pat's grandmother's ring back to her, and expresses his true feelings for Connie. Pat surprisingly understands and gives the ring back to Tom. She states "You know Tom...it is her grandmother's ring, too. Go get her." Tom and Connie happily embrace as Coach professes his love for Professor Kenyon and presents her with the game ball.

PRESENTING A TIMELESS TROPE

Trope: a common or overused theme or device: a cliché

When the story begins, Tom and Connie are part of two separate worlds. Tom is the quarterback and star of the football team while Connie spends most of her time up in the Tait College observatory studying science and constellations. When Tom's participation in an upcoming football game is jeopardized by a failing astronomy grade, Connie agrees to be his tutor. In the process, Tom breaks off his engagement to his popular and beautiful fiancée and unexpectedly falls for the new additions to his life—astronomy and the nerdy girl, Connie!

Good News! developed into the most acclaimed musical in a new wave of romantic musical comedies set on college campuses. When the De Sylva, Brown and Henderson trio collaborated on this quintessential lighthearted boy-meets-girl story, they didn't realize that they were substantially contributing to a timeless and repeated plot structure revolving around a popular and hunky jock falling in love with a nerdy girl—a trope that is still used today.

CHARACTER SUMMARY



TOM MARLOWE: The star of the Tait College football team. Tom is handsome, likeable, and the big man on campus. The fate of the team falls to Tom, who is the primary reason they ever win. Tom is not as dedicated to his studies as he is to football and he struggles to maintain good grades.

CONNIE LANE: An extremely studious and mature student at Tait College. Connie excels at astronomy and is Professor Kenyon's best student. Although she does not have any interest in football, she does have a secret interest in Tom Marlowe, her cousin's boyfriend.

COACH BILL JOHNSON: The coach of Tait's football team. He is popular with the students, especially the football team. Coach is a graduate of Tait College and used to play on the team. While a student at Tait, he had a blooming relationship with a girl named Charlie (Charlotte Kenyon) but it went sour. Although he denies it, Coach still has feelings for his former flame.

PROFESSOR CHARLOTTE KENYON: Tait College's very first female Astronomy Professor who also attended Tait as a student. She is strong-willed, intelligent, and fair-minded. When Tom Marlowe's participation in an upcoming game is in jeopardy as a result of a failing grade in astronomy, Professor Kenyon provides him an opportunity to retake the test. She had a fling with the current Coach, Bill Johnson, during college and appears to have never gotten over it.

BABE O'DAY: A student at Tait College and an avid fan of the football team. Babe is notorious for her ability to take control of any situation and flirt her way through the members of the entire football team.

BOBBY RANDALL: The scrawny second-string "benchwarmer" on the football team. Although Babe tries to make her way into Bobby's heart, he doesn't fall for her tricks and pushes her away since his friend, Beef, has feelings for her.

POOCH KEARNEY: The wisecracking trainer for the Tait College football team. He is constantly at Coach's side trying to do what is best for the team.

BEEF SAUNDERS: A brutish, brawny and masculine member of the football team. He is comical and quirky, but not very bright. Beef has feelings for Babe O'Day and treats her like a perfect lady. However, he finds that his chivalry towards women often goes unappreciated.

PATRICIA "PAT" BINGHAM: The girlfriend of Tom Marlowe and cousin of Connie Lane. Pat's assertiveness about what she thinks and wants often pays off for her. She has a habit of making decisions for Tom without consulting him first.

MILLIE AND FLO: Two of Pat's friends and sisters in the Pi Beta Phi sorority who have similar aspirations and attitudes as Pat.

SYLVESTER: A freshman and underdog at Tait College who is desperate to be a part of the popular group so he joins the ranks of the football team.

SLATS AND WINDY: Two players on the Tait College football team who frequently pick on Sylvester.

Chelsea Morgan Stock as Connie in Goodspeed's Good News!. Photo by Diane Sobolewski.

MEET THE WRITERS

DE SYLVA, BROWN & HENDERSON

One of the most successful songwriting teams of the twenties, De Sylva, Brown and Henderson produced a multitude of songs that have become musical standards including "Birth of the Blues," "Black Bottom," "Life is Just a Bowl of Cherries," "My Song" and "Sonny Boy." Other Broadway shows with scores by De Sylva, Brown and Henderson include *George White's Scandals*, *Manhattan Mary*, *Hold Everything*, *Follow Through* and *Flying High*. In 1944, their song "Together" was introduced and became one of the ten biggest hits of the year, sixteen years after being published. During the fifties, a movie biography of De Sylva, Brown and Henderson was released and titled *The Best Things in Life Are Free*.



CLICK BELOW
to listen to the songs
of De Sylva, Brown &
Henderson

- [Listen to "Birth of the Blues"](#)
- [Listen to "Sonny Boy"](#)
- [Listen to "Black Bottom"](#)



CLICK HERE to watch a
clip from the 1956 movie
*The Best Things in Life
Are Free* about De Sylva,
Brown and Henderson



CLICK HERE
to learn more about
B.G. De Sylva

B.G. DE SYLVA (Book, Music and Lyrics)

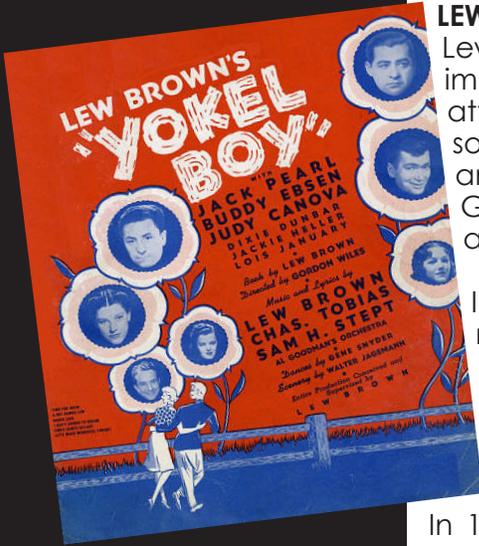
B.G. De Sylva, also known as Buddy, was a composer, author, and publisher. He was born in New York, NY on January 27, 1895. De Sylva graduated from the University of Southern California. Shortly after graduating, De Sylva was introduced to Al Jolson and instantly became interested in his unique style of music. In 1918, De Sylva and Jolson went to New York and began working together on Tin Pan Alley.

Buddy De Sylva wrote songs for many Broadway musicals including *Ziegfeld Follies*, *Sinbad*, *Sally*, *The Perfect Fool* and *The French Doll*. De Sylva also was the producer and co-librettist for Broadway musicals *DuBarry Was A Lady* and *Panama Hattie*. He was the Director of The American Society of Composers, Authors and Publishers (ASCAP) from 1922 - 1930. In 1925, De Sylva joined forces with lyricist Lew Brown and composer Ray Henderson creating the well-known De Sylva, Brown and Henderson songwriting and music publishing team.

In 1930, the team sold their publishing firm and went to Hollywood to work in the motion picture business. They wrote the film scores for *Sunny Side Up*, *The Singing Fool*, and *Just Imagine*. De Sylva also produced many films such as *The Little Colonel*, *Poor Little Rich Girl*, and *Stowaway*. From 1941 through 1944, De Sylva was the Executive Producer for Paramount Pictures.

Buddy De Sylva died in Los Angeles, California on July 11, 1950.

MEET THE WRITERS



LEW BROWN (Music and Lyrics)

Lew Brown was born on December 10, 1893 in Odessa Russia. His family immigrated to Bronx, New York when he was five years old. While a teen, Brown attended DeWitt Clinton High School and began writing parodies of popular songs. Eventually, he also began writing his own original lyrics. In 1912, Brown and his songwriting partner, Albert von Tilzer, wrote the hit "I'm the Lonesome Girl in Town." In 1916, the team wrote another hit, "If You Were the Only Girl," and they continued to write many successful songs in the years to follow.

In 1922, Brown collaborated with pianist and composer Ray Henderson, which resulted in the writing of their first hit, "Georgette." In 1925, B.G. De Sylva joined the team creating one of the most popular songwriting and publishing teams on Tin Pan Alley. De Sylva, Brown and Henderson contributed to several Broadway shows including *Scandals*, *Good News*, *Hold Everything!*, and *Follow Thru*.

In 1929, De Sylva, Brown and Henderson sold their music publishing firm and moved to Hollywood under contract with Fox Studios.

In 1931, Brown and Henderson chose to continue writing together while De Sylva chose to move on and work with other composers. Brown and Henderson produced such works at "Life Is Just a Bowl of Cherries" and "The Thrill is Gone." While continuing to work with Henderson, Brown also collaborated with other composers. In 1937, he wrote "That Old Feeling" with composer Sammy Fain. He also produced, directed, and co-wrote the Broadway musical *Yokel Boy*.

Lew Brown died on February 5, 1958 in New York City.

RAY HENDERSON (Music and Lyrics)

Composer Ray Henderson was born in Buffalo, New York on December 1, 1896. He studied piano and composition at the Chicago Conservatory. After studying at the Conservatory, Henderson moved to New York and began working in music publishing on Tin Pan Alley and as a pianist for vaudeville. Henderson met lyricist, Lew Brown in 1922 and the two teamed up with Buddy De Sylva three years later. Henderson wrote many hit songs with other lyricists. In 1923, he wrote "That Old Gang of Mine" with Mort Dixon and Billy Rose. In 1925 he wrote "Alabama Bound" with De Sylva and "Five Feet Two, Eyes of Blue" with Joe Young and Sam M. Lewis. Later in 1926, he and Dixon wrote "Bye, Bye Blackbird."

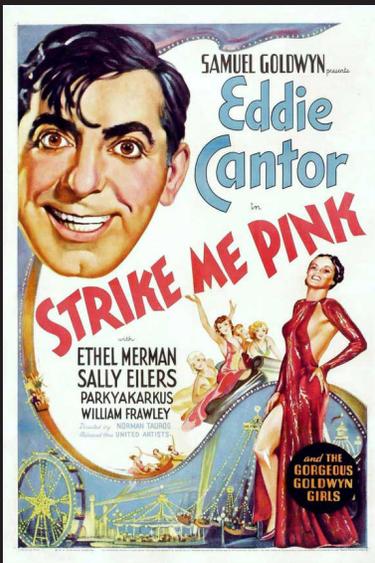
Henderson contributed compositions to several Broadway shows including *Say When*, *Manhattan Mary*, *Hot-Cha*, *Strike Me Pink*, and *Three Cheers*. He also wrote many popular songs including "I'm Sitting on Top of the World," "Red Hot Chicago," "If I Had a Girl Like You," "Animal Crackers in My Soup," and "Without Love."

Ray Henderson died on December 31, 1970 in Greenwich, Connecticut.

FRANK MANDEL & LAWRENCE SCHWAB (Book)

Frank Mandel was a playwright, producer, director, and lyricist, born in San Francisco, CA. Mandel worked on over 30 productions during his career, but he was best known for his writing and remembered for his work in musical theatre. Several of the productions were a collaborative effort with his long time partner, Laurence Schwab. Schwab was born in Boston and went to Harvard. He was a successful music circus and Broadway producer in the 1920s and '30s before his time in Hollywood. The two wrote and produced *Good News!* in 1927. Other productions of theirs include *The New Moon* (1928) and *Follow Thru* (1929).

 [CLICK HERE](#)
to learn more about
Lew Brown



 [CLICK HERE](#)
to learn more about
Ray Henderson

THE GOODSPEED FORMULA

Goodspeed has a long history of reviving musicals and unearthing rare shows that have been forgotten through the ages of musical theater. This season, Goodspeed Musicals continues the tradition by bringing back the De Sylva, Brown & Henderson musical comedy gem, *Good News!*.

In its early years, Goodspeed often used the "museum method" when reviving musicals. This method aimed to keep the script and score intact while making no attempt towards adapting, updating, or changing the original version. Staging obscure musicals while using the museum method was risky; included in many of the challenges were fears of presenting outdated references, jokes, and language that a modern audience would not understand.

During the 1970s, Michael Price and his team came to the conclusion that the "museum method" did not produce musicals that were appropriate for Goodspeed's modern-day audiences. They realized that there were two options for the theatre, either these musicals would be updated for Goodspeed's current audiences or they would not be produced at all. It was expressed that if these musicals were not produced at all, they would eventually be forgotten. Not willing to let so many past musical gems fade away, Price and the Goodspeed team developed the "Goodspeed Formula" which focused on reworking old musicals to engage and entertain a contemporary audience while maintaining the integrity of the script and score. The method would be used repeatedly on shows like *High Button Shoes*, *Whoopee*, and *The Five O'Clock Girl*.



now too dated for modern audiences. Continuing with the process, Jeremy and Goodspeed staff studied the 1974 Broadway revival script and score. This revival production used the same dream-team from the Broadway hit, *No, No, Nanette* and was sure to be a success. Unfortunately, after continuing to do rewrites in the already fully-prepared rehearsal script, the revival closed after 16 performances. After reviewing the Broadway productions and plenty of other research, Desmon and Goodspeed created a new adaptation of the musical while maintaining the musical's integrity and preparing it for a modern audience.



Goodspeed's production of *Very Good Eddie* (1975)

The goal of the Goodspeed's approach to this *Good News!* was the same as for *The Five O'Clock Girl*, *Half a Sixpence*, *Very Good Eddie*, and countless other shows - for a modern audience to feel as though they are seeing the original production. Thus, *Good News!* is full of De Sylva, Brown & Henderson classics and the storyline remains the same. To make it more enjoyable for a modern audience, the new adaptation puts a stronger focus on the young lovers, Tom and Connie, adds a song for Tom, and includes new dance arrangements by David Krane, who will be working on the arrangements for the new *Into the Woods* film starring Meryl Streep.

To coincide with our 50th anniversary season, Goodspeed strives to honor the past while continuing to praise who we are and what we have become. In addition to *Good News!*, the theatre will stage *Hello, Dolly!*, a musical dedicated to more contemporary audiences, and *The Most Happy Fella*, a past success for Goodspeed and a celebration of the musical that revived Frank Loesser's career. While reviving and revising older shows is not the easiest route for Goodspeed Musicals to pursue, it has proven to be one of the strongest aspects of the Goodspeed legacy.

Good News! has been an exciting challenge for Goodspeed Musicals. Goodspeed staff and Jeremy Desmon, creator of the new adaptation, had to deeply dive into the history of the show and research what had been done before. To begin the process, the team looked at the script and score from the 1927 Broadway debut of *Good News!*. The production was a huge success and ran on Broadway for 557 performances but the material is

Goodspeed's production of *The Five O'Clock Girl* (1979)

ADAPTING THE GOOD NEWS! SCRIPT

An Interview with Jeremy Desmon

We had the opportunity to ask Jeremy Desmon, creator of the new adaptation for *Good News!*, a few questions about his experience adapting this script. Take a look at what the experience was like for him!

1. What was your ultimate goal when adapting the *Good News!* script?

At its heart, *Good News!* is, and has always been, a youth-filled, high-kicking, old-fashioned musical comedy set amongst the hijinks of carefree college coeds in the roaring 20s. Although the songs of De Sylva, Brown & Henderson have proven timeless, the original book material was, shall we say, rather dated. My goal as an “adaptor” was simple: rejuvenate the storytelling and dialogue, and rewrite it in such a way as to breathe new life into these incredible characters and this remarkable songbook.

If I've succeeded, my hope is that most audience members won't even realize they are watching a “revisal”—I want them to leave the theatre laughing and cheering and humming the tunes, having had a similar experience as audiences would have had on Broadway in 1927.

2. What was the biggest challenge when adapting the *Good News!* script?

Because the De Sylva, Brown & Henderson score is just so tuneful, *Good News!* has been given major adaptations before—the Peter Lawson/June Allyson movie in 1947 as well as a short-lived 1974 Broadway run starring John Payne and Alice Faye, to name a few.

Having this mountain of material to reference is both a blessing and a curse; it gives you the chance to see what brilliant writers like Garry Marshall or Abe Burrows or Betty Comden & Adolph Green did to recreate this story for their time, but it also makes you wade through some material written by your idols that, if truth be told, just might not work anymore. The biggest challenge for me, as a writer, was staying true to myself and finding a way not to crumble before the altar of some of the greatest names in the history of comedy.

The incredible folks at Goodspeed, along with director/choreographer Vince Pesce, truly encouraged me to bring my own modern sensibility to this delightful story filled with timeless characters and classic songs. I feel certain that the adaptation honors the spirit that all of these comedy giants brought to the script when they were given similar “assignments” a generation or two ago.



MEET JEREMY DESMON

Jeremy is an award-winning musical theatre bookwriter whose stories have played to audiences around the world.

The Girl in the Frame, seen in over a dozen productions, including one at Goodspeed's Norma Terris Theatre, earned him the prestigious Edward

Kleban Prize as America's most promising Musical Theatre Bookwriter. *Pump Up The Volume*, his adaptation of the 1990 film, has been developed at Goodspeed Musicals and The Human Race Theatre. He is also known for the imaginative musical comedy *I See London, I See France: The Underwear Musical* and the topical *Virtually Me*, recently on tour with TheatreworksUSA.

Jeremy is an alum of Stanford University (BA) and NYU's Tisch School of the Arts (MFA). He teaches a musical theatre workshop at Princeton University and helps lead the American Theatre Wing's SpringboardNYC Program. He is a former Jonathan Larson Fellow with the Dramatists Guild of America for his work as a lyricist.

3. What was your favorite part of adapting the *Good News!* script?

The characters! How often is one set loose on a blank page with such an array of wildly fun, colorful and larger-than-life characters like these? And because modern audiences—and writers like myself—appreciate a little more depth in their musical comedy characters these days, I had the privilege of rounding out these old vaudeville characters and giving them an infusion of heart and humor and, hopefully, a new place in the modern canon. It was a blast diving into the rat-a-tat rhythms and zany tropes of 1920s musical theatre characters and re-interpreting them through a lens of high-stakes twenty-first century comedy.

My other favorite part of adapting *Good News!* was watching people's reactions when I would tell them the treasure trove of songs in the show. Within moments, they'd be belting “The Varsity Drag” or “The Best Things In Life Are Free” or “Button Up Your Overcoat” at the top of their lungs. You have not lived until you've heard my parents wail “Keep Your Sunnyside Up” to astonished diners in the middle of a crowded restaurant.

ADAPTING THE GOOD NEWS! SCRIPT

An Interview with Jeremy Desmon

4. While keeping the show set in the 1920s, what changes did you make for the script to appeal to audiences of today?

Aside from cutting a few dozen jokes that probably killed in the days of Calvin Coolidge, the main changes made for modern audiences were to focus on storytelling. As a modern-day theatergoer, I'm a firm believer that even light-hearted and fizzy musical comedies like *Good News!* should be "about" something, and, for the earliest versions of the show, it often felt like the only answer to "what's it about" was "oh, about two hours long."

I'd like to think today's audiences will see themselves in these characters and their conflicts—I believe that finding the strength to be who you are and find your place in the world is a timeless endeavor, one just at home in the 1920s as it is today. So, by solidifying a comic throughline, it's really allowed both the humor and the heart to shine.

5. What kind of research did you have to do when adapting the script?

Well, I now know more about early-twentieth-century football and astronomy than most people! Plus, how fun is it to talk like a flapper for months? (Answer: it's the berries.) I pored through old novels and textbooks and magazines and photographs to get the essence of the time, but for me, the trick is not to get too trapped in the intricacies of the exact. *Good News!* is an idealized version of a New England college campus in the 1920s—not a documentary—and my research was mostly to make sure that we didn't take too many liberties as we set out to have a couple hours of raucous, heartfelt fun.

The most rewarding research I did was diving headfirst into the De Sylva, Brown & Henderson songbook. These masters only wrote together as a team for five or six years, but the quality (and quantity) of their work is astounding. I can't believe how little I knew about such a truly superb songwriting team. What other songwriters am I missing out on?

6. Did you keep the original songs from *Good News!* intact or did you need to make some changes?

Watching artists like director/choreographer Vince Pesce, dance arranger David Krane and music director Michael O'Flaherty work with this material is exhilarating. One of the exciting parts about adapting such a well-known score is that the show is filled to the brim with time-tested, toe-tapping hits.

Because of this, the tunes can be reinterpreted in hot, new arrangements that build on what we already love about them. And when musical theatre pros like Vince, David and Michael are at the helm, you just know that the work will be done with respect and passion for the joy and verve inherent in the material.

7. How did the youth of today influence your writing about the youth of the 1920s?

Truth is, younguns today ain't so different than younguns "back then." The specific challenges may change, the lingo may change, but the stakes for young men and women were just as high in the 1920s as they are now. Where do I belong? What role does society have planned for me? What am I willing to sacrifice to be who I want to be? These questions resonated just as strongly over eighty-five years ago.

As a writer, I simply do my best to honor my characters and treat them as I would no matter what era they're from. With *Good News!*, I strove to create a high-energy world filled with color and laughter and music and a stage full of "real people"—well, real people who can sing and dance like gangbusters!

BEHIND THE SCENES

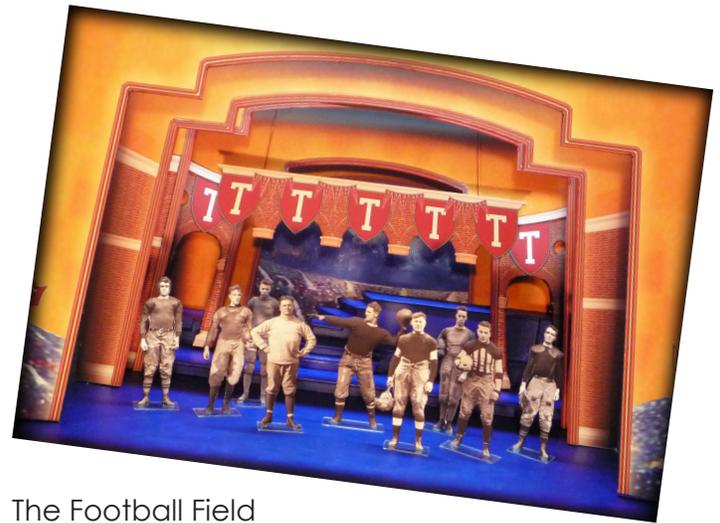
Scenic Design



MEET THE DESIGNER: COURT WATSON

Court Watson is a New York City based Set and Costume Designer whose designs have been seen all over the United States and Europe, including The Norma Terris Theatre (*Meet John Doe*). Mr. Watson has been an Assistant Designer on several Broadway shows, including *Guys & Dolls*, *Grease!*, *Lestat*, *Little Women*, *The Coast of Utopia*, *Cry Baby*, *South Pacific*, *Mauritius* and *High Fidelity*. He has been a Guest Designer

on ABC's "All My Children" and "One Life to Live." Mr. Watson's watercolors are in private collections throughout the United States, United Kingdom, Germany, Austria, and Switzerland, and have been exhibited in New York's Leslie-Lohman Gallery.



The Football Field



The Observatory



The Sorority House

DESIGN INSPIRATION: 1920s Men's Dorm Room



Tom and Bobby's Dorm Room

BEHIND THE SCENES

Costume Design



MEET THE DESIGNER: TRACY CHRISTENSEN

Tracy Christensen previously designed *Something's Afoot* and *City of Angels* at Goodspeed. Other recent design credits include *Abundance* (Hartford Stage), *Thoroughly Modern Millie* (MUNY), *The Boys from Syracuse* (Shakespeare Theater Company, DC), *Eternal Equinox* (59E59 Street), *Luv* (Guild Hall, East Hampton), *SkippyJon Jones* (Lucille Lortel), *Curtains* (Paper Mill), *Company* (NY Philharmonic), *Souvenir* (Broadway), the new whale and dolphin show *Blue Horizons* (Sea World, Orlando/San Diego), *Annie Get Your Gun* (Chicago's Ravinia Festival starring Patti LuPone), *The Ohmies* (off-Broadway). Ms. Christensen spent seven seasons designing for the Chautauqua Theater Company and is a faculty member at SUNY Purchase for costume design.



DID YOU KNOW...

In the NFL, football players were not required to wear helmets during the 1920s.

FOOTBALL IN THE 1920s



In the 1920s the game of football experienced substantial growth. As World War I was ending, veterans who hadn't received the opportunity to attend college or had to leave college early were coming back home and seeking out educational opportunities. Enrollment in colleges increased as did participation in college sports. College teams were suddenly gaining fit, well-trained veterans who, more often than not, turned the previously mediocre teams into winning ones.

using felt wool and leather pads on their shoulders.

1930: Foam padding was added to the shoulder pads.

1934: The first molded leather helmet was used.

1939: Riddell Sports Equipment Company designed and began selling the first plastic helmet. Also, special shoes were designed for football players. They were heavy high-tops made from leather.

1940: The chinstrap was invented, which was made of leather, attached to the bottom of the helmet, and was designed to keep a player's helmet on his head when he was hit by another player.

1943: Helmets became a mandatory piece of equipment in football.

1945: Football shoes were now low-tops and made to be light weight. They also had molded rubber cleats on the bottom of the shoe to help with traction and speed.

1949: Plastic helmets were adopted by the National Football League. The helmets had a plastic shell and were padded with leather on the inside.

1955: The first single-bar facemask was added to plastic helmets.

1960s: Shoulder pads were no longer made with fibershell instead of foam padding, felt wool, and leather. Eventually, plastic was added to the pads as well.

1962: Plastic helmets with a double-bar facemask were introduced.

1966: AstroTurf was introduced to the sport and quickly became the standard for all football fields. As a result, in 1969, the first AstroTurf-ready cleats were introduced to football.

1970s: Shoulder pads were now universally made from plastic.

With the increase of wins came a similar increase in fans and esteemed reputation. Many schools became known as "football schools." Such colleges were, Fordham University, Boston College, Columbia University, Notre Dame, and The University of Detroit.

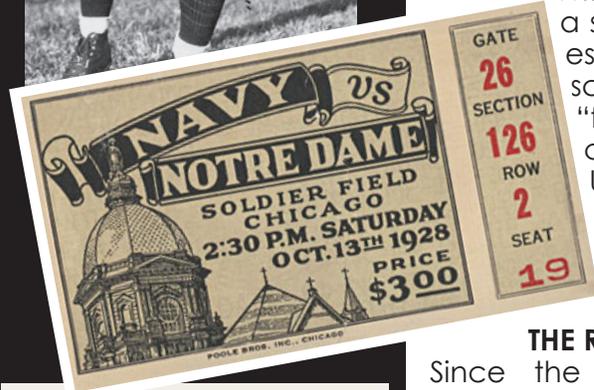
THE RISE OF THE FOOTBALL HERO

Since the game of football had become the center of America's sports craze during the 1920s, the players involved in the sport were viewed as socially prominent. In publications from the time, players were illustrated as the epitome of youthful masculinity. They were often idolized and the prime focus of female attraction. When females were featured in these depictions, they were usually very beautiful and portrayed as followers and fans of the virile players. Similarly, football players were shown living a glamorous life filled with youthful hijinks, pep-rallies, and adoring flappers. As a result, the image of the football hero was born.

EQUIPMENT

Football equipment was extremely limited in the 1920s. Here is a short timeline that depicts the development of football gear from the 1920s to today.

1920: The first manufactured helmets were introduced to football. These helmets were made of soft cowhide and had a snug fit. Then, later in the 1920s a hardened leather helmet was introduced that had leather pads stitched to the outside of the helmet. Additionally, players began



FOOTBALL IN THE 1920s



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the history of football

1975: Plastic helmets were now required to have full face masks.

1982: Hip pads were required and needed to be covered by the outer uniform.

1983: All mandatory player equipment was required to be designed and made by a professional football equipment manufacturer. Equipment was prohibited from being altered from its original state unless directed to be changed by the team physician.

Today: The NFL has dedicated more than \$100 million towards researching new types of equipment to prevent injuries and concussion-related accidents.

FOOTBALL LINGO

Throughout *Good News!*, you will hear many football terms. This list of terms may help you understand the "football lingo" used by the characters.

Audible: when the quarterback calls a new play and formation to adjust to the opposite team's formation

Benchwarmer: a substitute athlete who usually plays when a replacement is needed. For example, Bobby fits the definition of a benchwarmer because he is only asked to play after Beef is injured.

Blitz: a sudden charge from the defensive team to the quarterback after the ball has been snapped

End Zone: the area at each end of a football field where the ball must pass for a team to score

Execution: when football players take a proposed play and make it happen on the field

Gridiron: an informal name for American football

Huddle: when members of a football team gather together

to plan/discuss the next part of the game

Hustle: to move quickly, hurriedly, and energetically

Interception: when a defensive player catches a ball intended to be caught by an offensive player. An interception results in a change of possession of the ball from the offense to the defense.

Interference: when a player illegally blocks the football from a member of the opposite team

Single Wing Formation: a popular formation from football's first 50 years but is scarcely used today. Single wing formation has many variations but the most common use was when the quarterback lined up a few yards off center with running backs on either side of him to keep players from the opposite team from knocking him to the ground.

Outflank: to maneuver around the opposite team's strategies and players

Quarterback: the player who is positioned directly behind the offensive line and is considered to be the leader and most crucial player on a football

Safety: when the team with offensive possession of the ball has backward motion into their end zone and is brought down. The defensive team is awarded two points and possession of the ball after a free kick by the offensive team.

Snap: when the ball is passed back or handed to the quarterback, the holder, or the punter at the beginning of a play

Tackle: a way of stopping the player carrying the ball from getting closer to the end zone, usually by knocking the player to the ground

Touchdown: while the ball is in possession, a team scores when they advance the football into the opponent's end zone



Huddle



Tackle



Touchdown

SORORITIES AND FRATERNITIES IN THE 1920s

Good News! follows the story of the coeds attending Tait College during the 1920s. As World War I was coming to a close and troops were coming home, college enrollment increased. It was with this growth that sororities and fraternities became more common in American colleges.

FRATERNITY AND SORORITY ORIGINS

In 1776, five men gathered to create the first recognized Greek fraternity, Phi Beta Kappa, at William and Mary College in Virginia. Phi Beta Kappa remained at William and Mary College 50 years and developed chapters at Yale University, Dartmouth University, and Harvard University. It was during the early stages, the late 1700s-early 1800s, when fraternities started to form, that colleges enforced classes in the Greek language as an academic requirement for students. It is said that the Greek influence for fraternities and sororities came from this requirement. Although today's fraternities are much different from the "secret society" model from the early years, Phi Beta Kappa set the precedent for many of the fraternities that exist today.



The founders of Kappa Alpha Theta

Years later, when women were admitted into college, they wanted to start social groups of their own. In 1870, a group of women started one of the first "women's fraternities" at DePauw University in Indiana. Later named Kappa Alpha Theta, this group was recognized as the first Greek-lettered women's fraternity. In 1874, a Latin Professor for Syracuse University and the faculty advisor for the school's chapter of Gamma Phi Beta thought the term "fraternity" misrepresented the group of young ladies and introduced the term sorority.

1920S SORORITIES AND FRATERNITIES

By the 1920s, attending college had become a social norm for youth. With the younger generation enrolling rapidly, there became more diversity in race, religion, ethnic groups, interests, and academic majors on college campuses.

As society was changing in the 20s, so was the

United States economy. Universities were no longer able to afford housing for all of their students. With the growth in enrollment, American fraternities and sororities were often forced to independently acquire housing for their members. The purchase of off-campus fraternity/sorority houses led to a decrease in university involvement in Greek life. Since fraternities and sororities were now managing their own homes and properties, universities were not responsible for the residential, and often social details of the participants. Universities were becoming solely concerned with the academic and philanthropic achievement of the campus' fraternities and sororities.

In the 1920s, fraternities and sororities became a hub for extra-curricular activities and socialization. As years passed, they grew more popular but there wasn't space for all the students that were interested. Members had to be selective in who they accepted into their organizations so an initiation process was created. The process began with recruiting "pledges" or people who wanted to join. Once recruited, the members of the group would begin a customized initiation process.

HAZING

Currently, it is illegal for fraternity and sorority initiations to incorporate hazing. Modern day hazing is characterized as intentional embarrassment, harassment, or ridicule that is used as a form of introduction and initiation to a group.

Hazing originated long before the 1920s and, in years prior, was frequently used as an induction tool by the armed forces. The basic idea was that newcomers were uneducated and inexperienced in the daily activities of a fraternal group and thus needed to be "polished" before they could become regular members of the group. As part of the initiation process, leaders would assign members who had been active with the group for extended periods of time to expose newcomers to practical jokes, physical abuse, and other humiliating and dangerous acts that would be seen as "rites of passage." This mentality and form of bullying carried on for generations, and, by the 1920s, was utilized by fraternities and sororities.

DID YOU KNOW...

Coeds are students who attend an educational institution that enrolls both males and females.

The term "sorority" comes from the Latin word "soror," meaning sister.

The term "fraternity" comes from the Latin word "frater," meaning brother.

THE ROARING 20s: YOUTH IN SOCIETY

GOOD NEWS! AND THE ROARING TWENTIES

Good News! is set at a time when the United States was experiencing many changes. With the end of World War I and the prosperous economic period just before the Stock Market Crash in 1929, young people in the United States were exploring a new lifestyle and time period.

YOUNG PEOPLE IN THE 1920S

During the Roaring Twenties, young people were experiencing drastic cultural changes and found that many pre-war values and customs were out-of-date and irrelevant for the new times. As a result, young people began rebelling against societal norms and expectations that were enforced on them from their parent's generation.

YOUNG WOMEN

Young women of the twenties were instrumental in changing the morals and values of their time. As a result of the Women's Suffrage Movement, women were granted the right to vote. Similarly, growing numbers of young females began attending college and more became visible in the workplace. Straying away from Victorian morals, young women were smoking—something only men had done in previous years—and drinking alcohol which was illegal due to Prohibition.



In an effort to be more modern, young women began liberating themselves by altering their appearance. Flappers were the epitome of modern fashion; they shortened their skirts, rid themselves of restrictive corsets, and bobbed their hair. Young women chose shorter, looser and boxier clothing that would allow them to freely move to the new, energetic dances of the Jazz Age.

YOUNG MEN

In the early 1900s, most young men were not enrolled in high school

because they had been drafted into World War I. In the early 1920s however, young men were coming home from the war and looking for their next step. As a result, enrollment in colleges began to increase. Similarly, those who didn't choose college were looking for work. This influx created a younger generation of working and educated men. It also increased the number of men who were marrying young.



Young men followed the latest fads just like flappers. For females, the twenties were about liberation from social norms. For young men, the decade was about coming home and developing a new life. It was during this time that young men used their strength from the physical demands of the war and created a growing interest in sports. College and professional sports teams were the newest fad and young men were often either sitting on the stands to cheer for their favorite teams or playing on a team.

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