

GOODSPEED MUSICALS TEACHER'S INSTRUCTIONAL GUIDE



**GOODSPEED
MUSICALS**

The Max Showalter Center for
Education in the Musical Theater

Goodspeed's Teacher's Instructional Guide
is made possible through the generosity of

**UK
& S**

**UPDIKE, KELLY
& SPELLACY, P.C.**

Connecticut's law firm with a worldwide reach

**HOW TO SUCCEED IN BUSINESS
WITHOUT REALLY TRYING**

Goodspeed Opera House
September 24 - November 28, 2010

MUSIC & LYRICS BY
FRANK LOESSER

BOOK BY
**ABE BURROWS,
JACK WEINSTOCK AND
WILLIE GILBERT**

BASED UPON THE BOOK BY
SHEPHERD MEAD

SCENIC DESIGN BY
ADRIAN W. JONES

COSTUME DESIGN BY
GREGORY GALE

LIGHTING DESIGN BY
PAUL MILLER

CHOREOGRAPHED BY
KELLI BARCLAY

DIRECTED BY
GREG GANAKAS

PRODUCED FOR GOODSPEED
MUSICALS BY
MICHAEL P. PRICE

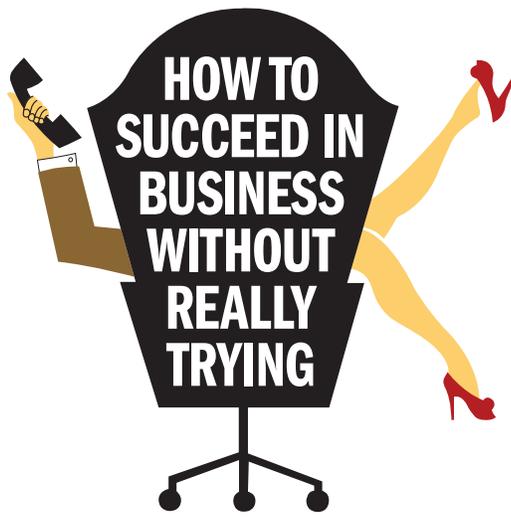


TABLE OF CONTENTS

How To Use The Guides.....3

ABOUT THE SHOW:

 Show Synopsis.....4

 Character Summary.....5

 About the Authors.....6

 Interesting Facts.....7

HISTORICAL AND THEMATIC MATERIAL:

 Adaptation.....8

 Satire.....10

 The 1960s.....13

 Getting a Job.....15

LESSONS:

 Middle School Language Arts.....18

 Middle School Social Studies.....19

 High School English.....20

 High School History.....23

Resources.....24

Theatre Etiquette.....25

HOW TO USE THE GUIDES

The Teacher's Instructional Guide (TIG) is intended for use by teachers who will bring their school groups to attend performances at Goodspeed Musicals. The TIG provides background historical information, teaching ideas and prompts to facilitate students' knowledge and appreciation of the show's themes and characters. The TIG activities are influenced by state and national standards associated with the arts, language arts and social studies.

The Student Guide to the Theatre serves as a companion to the Teacher's Instructional Guide (TIG). It includes a plot and character summary, accessible historical and thematic background information to support the lessons in the TIG, and a behind-the-scenes look at the production. It also includes fun facts, theatre terms and activities.

Each lesson in the TIG corresponds to a specific section in the Student Guide. Reading the Student Guide before attending a Goodspeed production will increase the likelihood that students will take an active, critical role as audience members, which will then lead to valuable classroom discussions.

The chart below maps the connection between the TIG's lessons and supporting material with the corresponding pages in the Student Guide.

LEVEL/SUBJECT	LEARNING PHASE	LESSON TOPIC	TIG	STUDENT GUIDE
Middle School Language Arts	Before the Show	Adaptation	Lesson: p. 18 Support Material: p. 8-9	Student Material: p. 7
Middle School Language Arts	Understanding	Persuasive Methods: Advertising	Lesson: p. 18	- -
Middle School Language Arts	After the Show	Stereotypes	Lesson: p. 18 Support Material: p. 10-12	Student Material: p. 8
Middle School Social Studies	Before the Show	Business Tycoons	Lesson: p. 19 Support Material: p. 13	Student Material: p. 9
Middle School Social Studies	Understanding	Women in the 1960s	Lesson: p. 19 Support Material: p. 14	Student Material: p. 9
Middle School Social Studies	After the Show	Comparing 1960 to Today	Lesson: p. 19 Support Material: p. 13-14	Student Material: p. 5, 9
High School English	Before the Show	Resume, Cover Letter & Interview Techniques	Lesson: p. 20 Support Material: p. 15-17	Student Material: p. 10
High School English	Understanding	Satire	Lesson: p. 20 Support Material: p. 10-12	Student Material: p. 8
High School English	After the Show	Adaptation	Lesson: p. 20-22 Support Material: p. 8-9	Student Material: p. 7
High School History	Before the Show	Business Tycoons	Lesson: p. 23 Support Material: p. 13	Student Material: p. 9
High School History	Understanding	Women in the 1960s	Lesson: p. 23 Support Material: p. 14	Student Material: p. 9
High School History	After the Show	Comparing 1960 to Today	Lesson: p. 23 Support Material: p. 13-14	Student Material: p. 5, 9

SHOW SYNOPSIS

J. PIERREPONT FINCH, an ambitious window washer, stands on a scaffold outside the headquarters of World Wide Wickets perusing his guidebook to corporate success entitled *How to Succeed in Business Without Really Trying*. Following the book's instructions, he presents himself at the World Wide Wicket Company to ask for a job. Finch bumps into J.B. Biggley, and not knowing that he is the president of the company, proceeds to ask him for a job. Biggley criticizes him for his stupidity and angrily stomps off. This interaction is observed by the pretty secretary Rosemary Pinkleton who is instantly in love with Finch. She promises him that she will talk to her friend Smitty who is secretary to the personnel manager. Before she can do so, Finch meets Mr. Bratt, the Director of Personnel, and succeeds in securing a position in the mailroom.

Finch is eager to be promoted out of the mail room, but he quickly finds that there is an obstacle to this part of his objective. Bud Frump, his fellow mailroom worker, is the nephew of Biggley's wife and, like Finch, he too is eager for a promotion.

Frump has his eye on the eager Finch, but Finch works with an unmatched devotion to the internal mail system of the building. Finch befriends Mr. Twimble, the head of the mailroom, who chooses Finch to replace him in the position, but he modestly declines and suggests the position should be given to the more experienced Bud Frump, his arch enemy.

Finch's self-sacrifice does not go unnoticed, and before long he finds himself promoted to a junior executive post in the Plans and Systems department under Mr. Gatch. Rosemary is thrilled at how quickly Finch is moving up and although she is persistent, her attempts to get him to date her go unnoticed.

At the end of the day, Finch speaks with Miss Jones, Biggley's secretary, and learns about Biggley's allegiance to his college, Old Ivy. At the elevator he runs into Rosemary, and with Smitty's guidance they make plans for dinner.

The next morning, Saturday, Biggley comes by the office to pick up his golf clubs and encounters Finch (who had entered moments earlier spreading empty coffee cups and other pieces of trash around him) slumped over his desk pretending to be asleep. Biggley is impressed that Finch has worked through the night. Finch "unconsciously" hums the Groundhog song from Old Ivy and the two reminisce about their Alma Mater (which Finch never attended) and their team's rival, the Chipmunks. After this, Biggley gives Finch his own office and a secretary, Hedy La Rue - Biggley's mistress. Through his clever scheming, Finch is again promoted to Head of Plans and Systems.

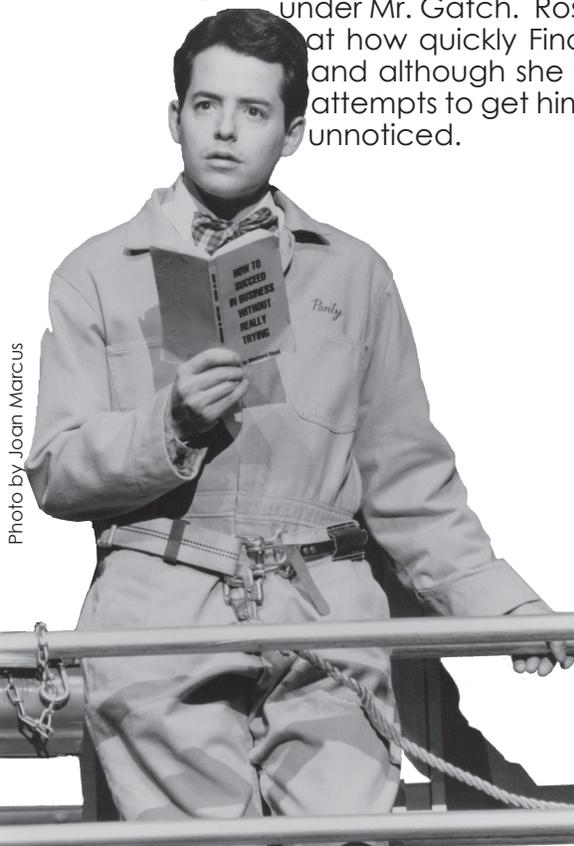
Finch attends a party for the new Head of Advertising who, by the end of the night, has been fired and replaced by none other than Finch. Also, Rosemary becomes Finch's new secretary and fiancée.

As the Vice-President of Advertising, Finch needs to come up with a bright idea for a campaign. Frump offers an idea for a TV giveaway game show named "World Wide Wicket Treasure Hunt." He does not tell Finch that he already suggested this idea to his uncle himself and been rejected.

Finch assigns Hedy a leading role in the presentation as the World Wide Treasure Girl and the project is given the go ahead. Biggley and Finch secretly decide that the prizes shall be hidden in World Wide Wicket's ten major American branches. On the premier telecast Hedy reveals to the whole country where the prizes are and the entire program falls into ruins.

In a meeting with the company's chairman, Mr. Womper, Finch signs a letter of resignation and tells them all that he is going back to his job as a window washer. At these words Womper becomes interested, because he too started out as a window washer. Womper and Finch become fast friends and Finch "innocently" pins the whole Treasure Hunt idea on Frump. A foiled Frump is led away.

Some days later, Biggley, still president, assures his employees that World Wide Wickets is stronger than ever thanks to the brightness and energy of one man - J. Pierrepont Finch. Womper announces that he is retiring as Chairman of the Board and appoints Finch as his successor.



Matthew Broderick as J. Pierrepont Finch
Broadway, 2005

CHARACTER SUMMARY

J. PIERREPONT FINCH: A young bright-eyed window washer who gets hired at World Wide Wickets as a mailroom clerk. Through a series of clever schemes, Finch befriends all the right people and is promoted through the ranks of the company to eventually become Chairman of the Board. While he makes his way to the top of World Wide Wickets, a secretary, Rosemary, falls in love with Finch and they get married.

ROSEMARY PILKINGTON: A pretty secretary at World Wide Wickets who, upon meeting Finch, is determined to marry him. Finch repeatedly ignores Rosemary's attempts to date him, but they eventually become a couple and get married.

J. B. BIGGLEY: The President of World Wide Wickets. Biggley is a devoted alumnus of Old Ivy College and fires the new Head of Advertising because he is a graduate of a rival school. Biggley is Bud Frump's uncle and although he is married, he has a mistress, Hedy La Rue, who works as a secretary at the company.

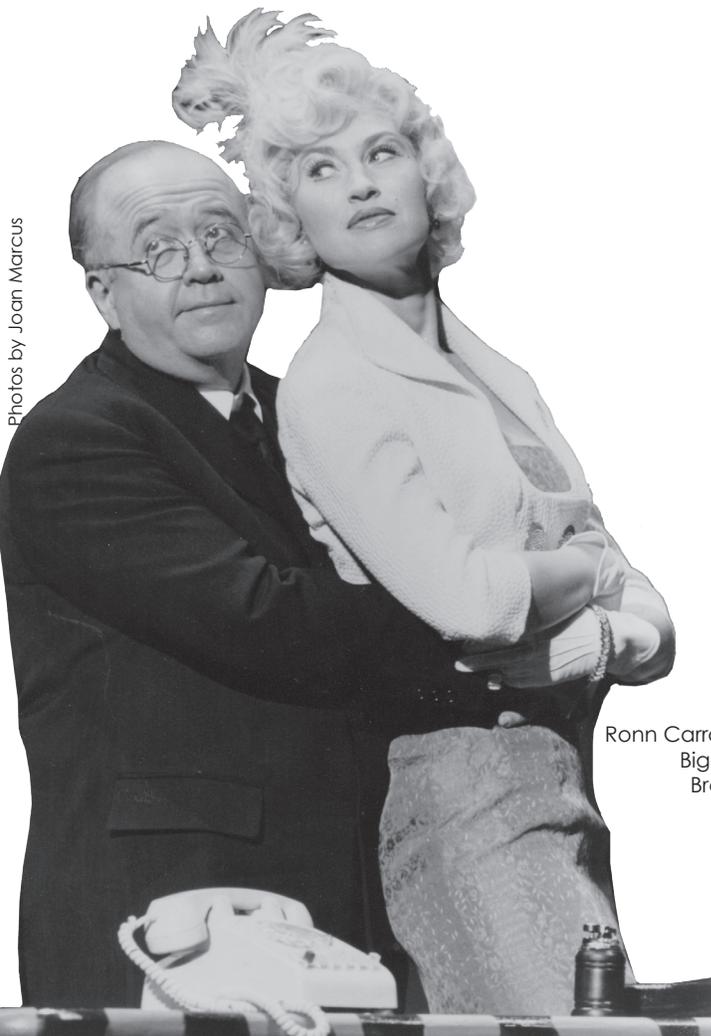
BUD FRUMP: A weasley mailroom clerk at World Wide Wickets who uses his Uncle J. B. to move up in the company. Frump is Finch's arch enemy and tries to ruin his plans to be promoted.

HEDY LA RUE: A voluptuous new secretary at World Wide Wickets. Although she has absolutely no secretarial skills, Hedy was hired because she happens to be Biggley's mistress.

WALLY WOMPER: World Wide Wicket's Chairman of the Board. Womper befriends Finch after realizing they both started out as window washers.

SMITTY: A secretary at World Wide Wickets and Rosemary's best friend. With the help of Smitty, Rosemary and Finch start dating and eventually get married.

MISS JONES: Biggley's grumpy secretary who befriends Finch and helps him get promoted.



Ronn Carroll and Luba Mason as
Biggley and Hedy
Broadway, 1995

Sarah Jessica Parker as Rosemary
Broadway, 1996



ABOUT THE AUTHORS

The following includes biographical information about the authors of *How to Succeed In Business Without Really Trying*. It can be used when discussing background information on the musical.

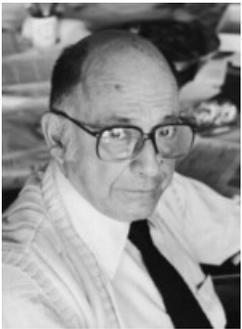


FRANK LOESSER (*Composer, Lyricist*) has been called the most versatile of all Broadway composers. He never studied music formally. Although his father was a distinguished German-born teacher of classical music and his older brother was a renowned concert pianist, he refused to study classical music in favor of pop music. Loesser first taught himself the harmonica and then the piano in his early teens.

Intrigued by word play, Loesser began writing songs, sketches and radio scripts. In 1939 he made his composing debut when he wrote the music and lyrics for the title song of the film *Seventeen*. He gained acclaim through the dozens of popular hits that he wrote for Hollywood musicals. One of the most familiar of these standards is Loesser's 1948 Academy Award winner, "Baby, It's Cold Outside."

After being convinced to move to New York, Loesser's Broadway career took off. He wrote the scores for five musicals: *Where's Charley?*, *Guys and Dolls*, *The Most Happy Fella*, *Greenwillow* and *How to Succeed in Business Without Really Trying*, thus proving to be more than just another pop tune writer from Hollywood.

2010 marks the centennial of Frank Loesser's birth. For more information please visit <http://frankloesser.com/>



ABE BURROWS (*Book*) always had a way with words but only began to make use of his skills professionally at the age of twenty-eight. He and a friend teamed up to write some jokes for the Rudy Vallee radio show and soon had a flourishing career writing comedy routines, nightclub acts and radio scripts. Burrows eventually became a performer as well, appearing in nightclubs and on his own radio program.

Without any prior Broadway experience, Burrows was asked to write the book for *Guys and Dolls* and quickly became one of the most sought-after Broadway writers of the 1950s and '60s. Burrows' shows include *Make A Wish*, *Can-Can*, *Silk Stockings*, *Say Darling*, *Two On The Aisle*, *What Makes Sammy Run?*, *Cactus Flower*, *Forty Carats* and the movie *The Solid Gold Cadillac*.

WILLIE GILBERT & JACK WEINSTOCK (*Book*) Jack Weinstock, a native New Yorker who first attended Columbia College and was a graduate of NYU's Bellevue Medical College, was a doctor in private. He did not start to write professionally until he met, first as a patient, and then as a friend, his collaborator Willie Gilbert. Willie Gilbert, who came from Cleveland, Ohio, received a B.S. in Education, but pursued a career as a comedian.

Together they won Tony Awards as co-writers of *How to Succeed*. Subsequent stage credits include the 1963 musical comedy *Hot Spot* and the 1965 hit comedy mystery *Catch Me If You Can*.

SHEPHERD MEAD (*Author*) wrote the original book, *How to Succeed in Business Without Really Trying* in 1952 while serving as one of the vice-presidents of an important New York advertising agency. After the book gained success in 1962, Mead retired from advertising and devoted his time to writing more novels including the best-seller *How to Succeed With Girls Without Even Trying*.

INTERESTING FACTS

The following includes interesting facts about *How to Succeed In Business Without Really Trying*. They can be used when discussing background information on the musical.

- *How to Succeed* opened on Broadway at the 46th Street Theatre on October 14, 1961 and ran for 1,417 performances.
- *How to Succeed* won the 1962 Pulitzer Prize for Drama – only the fourth awarded to a musical.
- The musical won multiple Tony Awards including Best Musical, Best Book of a Musical, Best Director of a Musical and Best Musical Director.
- The musical *How to Succeed* is based on Shepherd Mead's satirical handbook of the same name about rising to the top of the business world. The book became a bestseller in 1952.
- In 1955, playwright Willie Gilbert and neurosurgeon Jack Weinstock adapted Mead's book for the stage. In 1960, agent Abe Newborn brought the script to producers Ernie Martin and Cy Feuer who were soon convinced that it could be made into a musical.
- Hugh Lambert was hired as the show's choreographer after Cy Feuer saw his work in an industrial show. The number he saw went into *How to Succeed* as "Pirate Dance," but the creative team soon found out that the only thing he could do was that number. Although Lambert was spared from being fired, Bob Fosse was hired for "Musical Staging" and choreographed every other number in the show.
- Rudy Vallee, who played J. B. Biggley in the original Broadway production, caused lots of trouble for the show's production team. He complained about his small salary, small dressing room and the fact that his expenses were not reimbursed. Vallee also insisted on adding his own twist to Loesser's songs, claiming that they were "extremely simple."
- Loesser almost kicked Rudy Vallee out of the production after an argument over his cast album royalties.
- During auditions for replacement cast members, Bob Fosse would have the hopefuls sing "Yankee Doodle Dandy" while pretending to stick feathers in their hats and performing elementary steps in time to the tune. He called it moving, not dancing and used this method to weed out actors with two left feet.



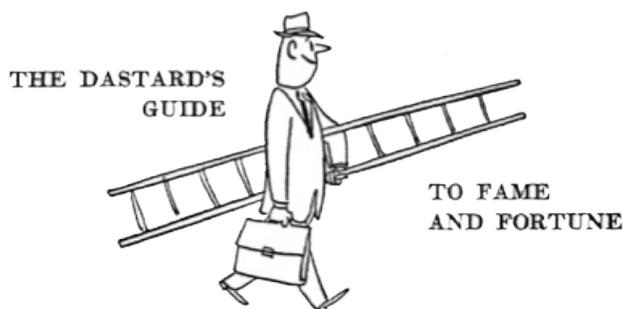
Abe Burrows and Frank Loesser after winning the Pulitzer Prize.

ADAPTATION

The following two pages include information about the literary form of adaptation and how it relates to *How to Succeed In Business Without Really Trying*. It can be used as supporting material for the Adaptation Lessons on pages 18 and 20.

“Adaptation: a transition or conversion from one medium to another. Adaptation implies a process that demands rethinking, reconceptualization and understanding how the nature of drama is different from the nature of all other literature.”

How to Succeed in Business without Really Trying



The musical *How to Succeed in Business without Really Trying* is an adaptation of Shepherd Mead's humorous 1951 book entitled, *How to Succeed in Business Without Really Trying: The Dastard's Guide to Fame and Fortune*. Mead's book satirizes 1950s corporate business under the guise of a self-help book. The character Pierrepont Finch is followed throughout the book as an example of how the advice can be used.

In the musical adaptation, the playwrights not only incorporated the main character and satirical objective into their work, but many passages from the book are easily recognizable on stage. (See example on following page.)

Most novels are comprised of first or third person narration mixed with dialogue. When adapting a novel for the stage, the playwright must convert the dialogue and narration into script and stage directions. The best thing that someone can do before starting an adaptation is to decide what messages to convey to the audience. This will probably mean paring down the original text significantly. Not every part of the original text needs to be included in the interpretation.

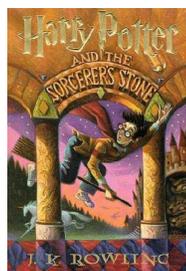
Not all of the text will become dialogue for the play. Much of the text often becomes a part of the stage direction in a script. Stage directions are a playwright's written instructions about how the actors are to move and behave in a play. They explain in which direction characters should move, what facial expressions they

should assume, and so on. Keep in mind that in a novel or story there is usually a narrator that describes what the characters are doing, but on stage, actors can show an emotion without a narrator telling the audience that he is sad.

Remember, if the message is strong and clear, it will be an accurate representation of the original text because it will give to the audiences what the playwright found to be the strongest part of the text.

FAMOUS ADAPTATIONS

Harry Potter by J.K. Rowling

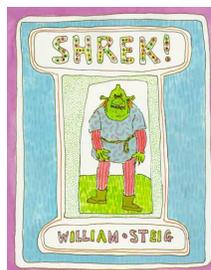


Novels



Movies

Shrek by William Steig



Children's Book



Movies



Broadway Musical

Twilight By Stephanie Meyer



Novels



Movies

ADAPTATION

Below is a passage from Shepherd Mead's book that was adapted into the subsequent scene from the musical. This can be used for comparison purposes before completing the Adaptation Lesson on page 20.

How to Succeed In Business without Really Trying

by Shepherd Mead
Original Book, 1952
p. 41-42



By the time you have reached a position of real responsibility you will probably be in the one window stage, and will be able to say good-bye forever to the steno pool.

You are ready to have your own private secretary. Choose her carefully! Many a rising young man has been broken by careless or frivolous choice of secretaries. A Secretary is NOT a Toy. She will be a girl selected for her ability, at one thing or another, and she will only too often be skillful with the typewriter, and perhaps even shorthand. She will be entrusted to your care as a helpmate in your work, and should not be used for pleasure, except in emergencies.

Does She Belong to Another? If the young lady assigned to you is so attractive that you feel things are too good to be true, tread carefully.

Ask yourself this question: Does she belong to another?

It may be that one of the really big men in the company has become Interested-In-Her-Career, and has given her to you as a secretary. He will want to be sure she is kept busy during the day. Keep her busy! But keep your distance.

How to Succeed In Business Without Really Trying

by Abe Burrows, Jack Weinstock and Willie Gilbert
Adapted Musical, 1962
ACT I, Scene 9

BOOK VOICE

Choosing a secretary can be fraught with peril. Take a good look at the young lady who has been assigned to you. If she is so attractive that you feel things are too good to be true, be very careful. It may be that one of the big men in the company is "Interested-In-Her-Career." There is a simple test for this. Check on her secretarial skill. The smaller her abilities, the bigger her Protector.

FINCH

Miss La Rue, let's try some dictation. Take a letter.

HEDY

(Flips open steno pad.)
Shoot!

FINCH

(Speaks slowly.)
This is to Mr. Gatch. Dear.... Mr..... Gatch.... Pursuant... to.... our....discussion... of...

HEDY

Wait a minute!
(FINCH stops.)
You trying to catch a train?

FINCH

What are you taking this down in?

HEDY

Longhand. It's safer. I make up for it when I type.

FINCH

Oh, you type fast?

HEDY

Like a jackrabbit. Twelve words a minute

FINCH

Uh...by the way, Miss La Rue...Hedy...what was your last position?

HEDY

I was in the tobacco business. But then Mr. Biggley...

FINCH

Mr. Biggley...

HEDY

He got me interested in wickets, so I matriculated myself into business school, and, well, here I am.

SATIRE

The following three pages include information about satire and how it relates to *How to Succeed In Business Without Really Trying*. It can be used as supporting material for the Stereotypes Lesson on page 18 and the Satire Lesson on page 20.

“Satire: a literary work in which human vice or folly is attacked through irony, mockery, or wit.”

The purpose of satire is to correct a behavior that is believed to be morally unacceptable. At the basis of every good traditional satire is a sense of moral outrage or indignation. The satirist believes that a certain behavior is objectionable and needs to be exposed. In order to expose this bad behavior, the satire encourages everyone to see the people involved as ridiculous, to laugh at them and to render them objects of scorn.

Satires use precise, clear language in order to move an audience to protest. The satirist intends to describe painful or absurd situations or foolish and wicked people as vividly as possible. He tries to make his audience become sensitive to truths which they habitually ignore.

Characteristics and Techniques of Satire

ANTI-CLIMAX: A decline viewed in disappointing contrast with a previous rise.

DRAMATIC IRONY: An outcome of events contrary to what was, or might have been, expected.

BURLESQUE: A literary or dramatic work that seeks to make fun of something by means of mockery or comic imitation.

PARADOX: An opinion or statement contrary to commonly accepted opinion.

CARICATURE: The technique of exaggerating one particular feature of the target to achieve a grotesque or ridiculous effect.

COLLOQUIALISM: An informal expression that is more often used in casual conversation than in formal speech or writing.

EXAGGERATION: An overstatement or enlarging beyond the truth.

INVECTIVE: An open insult, used occasionally for shock effect.

IRONY: Systematic use of double meaning. The meaning of words is opposite of the literal or expected meaning.

REDUCTIO AD ABSURDUM: A technique in which the author agrees enthusiastically with basic attitudes or assumptions he wishes to satirize and, by pushing them to a logically ridiculous extreme, exposes the foolishness of the original attitudes and assumptions.

REDUCTION: The degradation or devaluation of a subject by reducing his or her stature or dignity. The general idea of a satire is to reduce everything to simple terms. This can be done through a change in size, removal or signs of rank and status (usually clothes), caricature, parody or destruction of a symbol.

Structure of Satire:

MONOLOGUE: The satirist is usually speaking in his own voice. He states his view of a problem, cites examples, and attempts to impose his views on the reader or listener.

PARODY: The satirist takes an existing work or style of literature that was created with a serious purpose and then makes the work look ridiculous by infusing it with incongruous ideas. He makes the ideas look foolish by putting them into an inappropriate form.

NARRATIVE: The satirist does not appear. The fiction speaks for him or her through other characters.

SATIRE

Examples of Satire



JONATHAN SWIFT (1667 – 1745) was an Anglo Irish satirist, essayist, political pamphleteer, poet and cleric. His works such as *Gulliver's Travels*, "A Modest Proposal," "An Essay on the Fates of Clergymen," and "An Argument Against Abolishing Christianity" pointed out issues with the government, religion and poverty.

POLITICAL CARTOONS are illustrations or comic strips containing a political or social message that usually relates to current events or personalities. Thomas Nast (1840-1902) was a German-born American caricaturist and political cartoonist who is considered to be the "Father of the American Cartoon." He is credited with making the Donkey and Elephant the recognizable symbols for the Democratic and Republican parties and his cartoons supported Native Americans, Chinese Americans and advocated the abolition of slavery.



Thomas Nast's depiction of the Republican Elephant



THE COLBERT REPORT features Stephen Colbert who plays a right-wing, opinionated and self-righteous commentator who, in his TV interviews, interrupts people and points and wags his finger at them. In doing so, he uses *reductio ad absurdum* and ridicules the actions of politicians and other public figures by taking all their statements and purported beliefs to their furthest logical conclusion, thus revealing their perceived hypocrisy.

SOUTH PARK relies almost exclusively on satire to address issues in American culture, with episodes concerning anti-Semitism, militant atheism, homophobia, environmentalism, corporate culture, and political correctness.



SATURDAY NIGHT LIVE AND THE DAILY SHOW criticize politics and also identify human flaws and vices related to entertainment and current events through the use of exaggerated and sensationalized news stories.

SATIRE

Satire and How to Succeed

How to Succeed is written in the style of a satire. The characters and plot are not intended to be realistic, but they are instead meant to exaggerate certain aspects of life in order to point out problems with society and the business world.

One main issue that is highlighted is nepotism. This issue is illustrated through J. B. Biggley's relationship with his wife's nephew Bud Frump. As far as the audience can tell, Frump is hired for no other reason than because he is Biggley's nephew. Any time Frump is unhappy with something at work, he calls his mother, who in turn calls her sister, who then calls her husband, Biggley. Biggley is forced to listen to his wife, so Frump usually gets what he wants.

The treatment of women is another theme that runs throughout the musical. *How to Succeed* was written in a time when there was no law against sexual harassment. By including the song "A Secretary is Not a Toy," the writers demonstrate how executives often treated their secretaries as little more than eye candy instead of as equal co-workers.

Some other issues include infidelity (Hedy and Biggley's relationship), lazy employees ("Coffee Break"), gender segregation (secretaries vs. executives), and the expectation that women will become housewives as soon as they get married ("Happy to Keep His Dinner Warm").

Examples of Techniques and Characteristics:

DRAMATIC IRONY: If a window washer entered a big company hoping to be hired, one would expect that they would not receive a job. It is ironic that Finch actually does get hired at World Wide Wickets despite the fact that he bumps into the company's President and has no relevant education or experience.

PARADOX: In the song "The Company Way," Twimble explains to Finch that he is perfectly complacent with his place in the company and has stayed in the mailroom for so long because he never challenges company policy or suggests new ideas. Although he'll never rise up to the top, at least he won't be fired. Twimble's opinion is paradoxical to the norm because most people would try to make suggestions and come up with new ideas in order to be promoted.

ANTI-CLIMAX: Finch suffers an anti-climax when his brilliant "Treasure Hunt" idea goes down in flames after Hedy reveals to the country where the treasure is hidden.

EXAGGERATION: Frump is depicted as child-like to point out his dependence on his uncle Biggley, and Hedy La Rue is depicted as a voluptuous air-head to show that it is only her beauty and connection to Biggley that got her the job.

BURLESQUE: J.B. Biggley is burlesqued through his speech and mannerisms. As president of World Wide Wickets, one would expect Biggley to be extremely intelligent, well-spoken, confident and in control. Instead, he is represented as just the opposite – he knits to calm his nerves, he mumbles in gibberish, and he is prone to fold under his wife's demands.



Biggley (Rudy Vallee) watches as Finch (Robert Morse) practices his knitting.

THE 1960S

The following includes information about the economy and business world in the Sixties as it relates to *How To Succeed In Business Without Really Trying*. It can be used as supporting material for the Business Tycoon and Comparing 1960 to Today Lessons on pages 19 and 23.

THE 1960s WAS A DECADE OF CHANGE. People were forced to examine their most cherished beliefs, their most comfortable traditions, and make choices that would better society. *How to Succeed In Business Without Really Trying* was written and set in the Sixties - a time with no Internet, cell phones or ipods. People had to use typewriters instead of computers and memos were handwritten, not emailed. The business world was dominated by men. Women and minorities held little power in corporations and industry. It is important to study the decade in which *How to Succeed* is set in order to better understand how the characters act and why things are the way they are.

THE ECONOMY

"Before applying for a job, make sure you have chosen the right company. It is essential that the company be a big one. It should be at least big enough so that nobody knows exactly what anyone else is doing." - HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING

World Wide Wickets is a depiction of typical "big business" in the 1960s. Big Business is a term used to describe large corporations in either an individual or collective sense. These commercial enterprises are organized and financed on a scale large enough to influence social and political policies. Corporations such as Exxon Mobil, Wal-Mart and General Motors can all be classified as "big business." While *How to Succeed* simply examines the inner-workings of such a corporation, in the real world, an individual business is effected by the economy as a whole. By taking a closer look at the world outside the World Wide Wickets bubble, you will get a better picture of what goes on inside the company.

As the 1960 presidential election campaign got underway, the 1960-1961 recession began. John F. Kennedy was undeterred by the economic downfall and promised "to get America moving again" by increasing the economic growth rate and decreasing the unemployment rate. Once Kennedy was elected, he began work on enforcing a number of measures including increasing the minimum wage and providing tax cuts for businesses. With the help of President Johnson's continued efforts, the US experienced its longest uninterrupted period of economic expansion in history during the 1960s.

The leading sectors in the 1950s – automobiles, chemicals, and electrically powered consumer durables – were overpowered by the housing and computer industry in the 1960s. Big business dominated the domestic economy in 1962 when the five largest industrial corporations accounted for over 12% of all assets in manufacturing. By 1965, General Motors, Standard Oil and Ford had larger incomes than all the farms in the US.

Top Ten Fortune 500 Companies

1960	2010
1. General Motors	1. Wal-Mart Stores
2. Exxon Mobil	2. Exxon Mobil
3. Ford Motor	3. Chevron
4. General Electric	4. General Electric
5. U.S. Steel	5. Bank of America
6. Mobil	6. ConocoPhillips
7. Gulf Oil	7. AT&T
8. Texaco	8. Ford Motor
9. Chrysler	9. J.P. Morgan Chase
10. Esmark	10. Hewlett-Packard

\$1.00 in 1960 is worth \$7.36 in 2010

Stats: 1960 vs 2010

	1960	2010
Population	179,323,175	308,400,000
Unemployment Rate	4.78%	9.5%
Federal Minimum Wage	\$1.00	\$7.25
Cost of a first-class stamp	\$0.04	\$0.44
Cost of a gallon of gas	\$0.31	\$2.75
Cost of a gallon of milk	\$0.49	\$3.50

THE 1960S

The following includes information about the economy and business world in the Sixties as it relates to *How to Succeed In Business Without Really Trying*. It can be used as supporting material for the Women in the 1960s and Comparing 1960 to Today Lessons on pages 19 and 23.

WOMEN

"The problem lay buried, unspoken, for many years in the minds of American women. It was a strange stirring, a sense of dissatisfaction, a yearning that women suffered in the middle of the twentieth century in the United States. Each suburban wife struggled with it alone. As she made the beds, shopped for groceries, matched slipcover material, ate peanut butter sandwiches with her children, chauffeured Cub Scouts and Brownies, lay beside her husband at night--she was afraid to ask even of herself the silent question--'Is this all?'" - Betty Friedan



After seeing *How to Succeed* it is clear that women were treated much differently in the 1960s compared to today. No woman at World Wide Wickets holds any position other than secretary. As noted in the song "A Secretary is Not a Toy," the secretaries are treated as objects of desire instead of as professionals and colleagues. Although this was not always the case in companies, women definitely held much less power in the workplace than they do today.

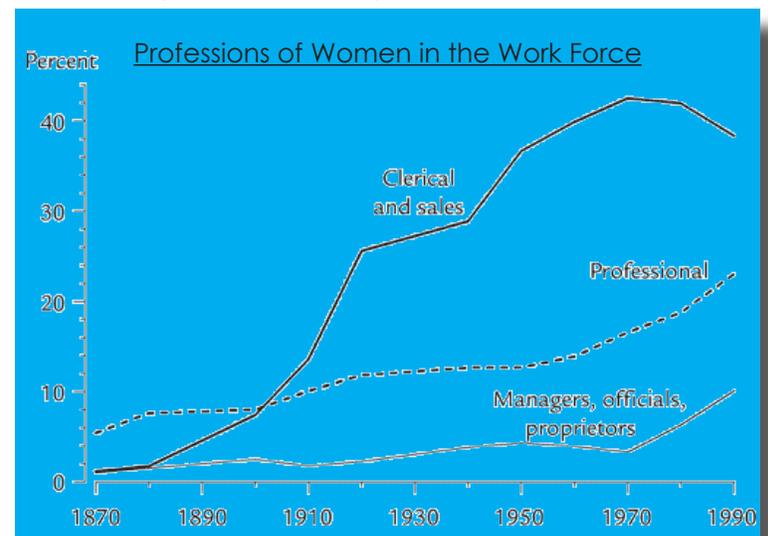
During the 1960s, women were treated as a minority. Although they made up more than 50% of the population, women were often as invisible and powerless as any true minority. In 1963, thanks to Betty Friedan's book *The Feminine Mystique*, the limited roles that women were asked to play in society were questioned and women were challenged to push beyond these false limits.



Betty Friedan (left) marching for women's rights.

The book sparked a national debate about women's roles and in time was recognized as one of the central works of the modern women's movement. Friedan defines women's unhappiness as "the problem that has no name." Through her research—which includes many theories, statistics, and first-person accounts—Friedan pins the blame on an idealized image of femininity that she calls the feminine mystique. According to Friedan, women have been encouraged to confine themselves to the narrow roles of housewife and mother, forsaking education and career aspirations in the process. She attempts to prove that the feminine mystique denies women the opportunity to develop their own identities, which can ultimately lead to problems for women and their families.

Because of Friedan's book, women were empowered to change their attitudes about themselves and thus began the Women's Liberation Movement. Many women, for the first time, saw themselves as completely equal to men, and they began to insist that men treat them as equals in the workplace and at home.



In 1960, only 1 in 50 working women held managerial or professional occupations compared to 1 in 7 today.

GETTING A JOB

The following 3 pages describe resume and cover letter writing techniques as well as interview tips. It can be used as support material for the Resumé, Cover Letter & Interview Techniques Lesson on page 20.

What Is A Resumé?

A resumé is a sort of marketing tool designed to get you an interview. Your resumé will summarize your education, experience and accomplishments to present the skills which are relevant to your career objectives. Review all your experiences, not just work related ones. If you've done research in your classes, volunteered for a community organization, or organized a social event at school, these are all examples of experiences that required you to use skills.

Resumés list your employment in reverse chronological order. State the position held, employer, location, and dates of employment. Each position is described according to job duties. You should list tasks performed, outcomes, and achievements.

Elements of a Resumé

Although resumés may have standard elements, there are many effective formats. Leave out sections that do not relate to the kind of job for which you are applying.

HEADING:

Include name, local address, e-mail address and phone number.

EDUCATION:

List institution (high school or university), degree, major and year of graduation. Institutions should be listed in reverse chronological order, most recent school first. Include your GPA if it is 3.0 or above.

HONORS, AWARDS OR ACCOMPLISHMENTS:

Dean's list, honor societies and academic awards can be listed in this section.

EXPERIENCE OR PROFESSIONAL EXPERIENCE:

Include any experiences, paid or unpaid such as: part-time work, full-time work, summer jobs, internships and volunteer experience. List the name of the organization, city and state of its location, your job title and the month and years that you were there. Summarize what you did in each experience and be sure to make each bullet point results-oriented. Using action verbs helps people see you using your skills.

SKILLS:

The skills section may include multiple categories such as software, language, laboratory or computer skills.

ACTIVITIES AND INTERESTS:

Include your current participation in clubs, other extracurricular activities or volunteer work. List student organizations, professional associations and community service. Be sure to indicate any offices or leadership positions you have held. If these are school related, you may put them in the Education section. An Interests section at the end of your resumé lists interests like music, sports and the arts.

Sample First College Resume

Libby Arts

75 Park Avenue, #21 Boston, MA 02215 • arts.l@neu.edu • 617-123-4567

Education

Northeastern University, Boston, MA
Candidate for Bachelor of Arts in Communication Studies, May 2012
GPA 3.0
Relevant Courses: Principles of Organizational Behavior, Media Culture and Society
Honors/Awards: Dean's List
Activities: Communication Studies Club, Intramural basketball

Skills

Computer: Microsoft Word, Excel, PowerPoint, and Access
Language: Completed Intermediate-level Spanish

Experience

Really Trendy Clothes, Boston, MA
Sales Associate September 2006-August 2007

- Promoted sales and assisted customers in selection of clothing
- Coordinated and marketed store specials and floor displays
- Inventoried and replenished stock
- Trained new employees on store policy and sales techniques

The Green Family, Boston, MA
Babysitter August 2004-September 2006

- Supervised two elementary school aged children in after school activities three times a week
- Planned entertaining and educational activities for the children
- Assisted children with homework

Volunteer Experience

Books On Tape, Boston, MA
Reader January 2005-January 2006

- Read text books, instruction manuals and fiction

Interests

Diving, snow boarding, traveling, reading

GETTING A JOB

THE COVER LETTER

What Is A Cover Letter?

The purpose of a cover letter is to convince an employer that your skills and background make you worth interviewing. While a resumé summarizes your experience, a cover letter persuasively relates that experience to the specific job to which you are applying. By writing a good cover letter you will be a more attractive candidate by demonstrating your knowledge about the job, the company and the industry. It will also show off your writing and organizational skills as well as establishing your understanding about yourself, your skills, and your potential contributions.

Anatomy of a Cover Letter

A cover letter generally consists of three or four paragraphs and is always less than a page.

PREPARE

- Research the employer to identify what about the organization or its products appeals to you
- Reread the job description in detail
- List each type of experience and skill the employer is seeking
- Outline how your qualifications meet the employer's needs
- Choose two or three of your best qualifications and identify concrete examples to illustrate them
- Outline how your skills, interests, and goals match those of the employer

SALUTATION

- Address your letter to a specific person whenever possible
- Be sure of the correct spelling and appropriate title (Mr., Ms., Dr., etc.); you should not address the contact by their first name unless you know them personally
- If you do not have a specific name, use "Dear Hiring Manager," "Dear Search Committee," or "To Whom It May Concern"

FIRST PARAGRAPH

Explain clearly and concisely why you are writing. You should state the full name of the position and how you learned about it.

"I am writing in response to your advertisement for a Special Events Assistant in the September 3rd Hartford Current. My skills and experience would enable me to excel in this position."

SECOND/THIRD PARAGRAPH

Write these paragraphs using the outline you prepared, tailoring your letter to the job. Explain how your qualifications match the job description by highlighting relevant experience and briefly describing concrete examples that demonstrate your capabilities. Employers are interested in your motivation as well as your experience so be sure to explain why the job and organization appeal to you and fit into your career goals. Demonstrate that you have researched the organization by referring to company products, services, philosophy or mission in your explanation of why you are a good match.

LAST PARAGRAPH

The closing paragraph can be short and simple. You should stress your enthusiasm for the position and your interest in meeting for an interview. Be sure to state how and when you can best be contacted, indicated how and when you will follow up with the employer and thank the individual.

"I am eager to discuss with you the kind of contributions I can make to your company as a Special Events Assistant. I will contact you next week to follow up on my candidacy. Feel free to contact me at 123-456-7990 or jobseeker@gmail.com. Thank you for your time and consideration. I look forward to hearing from you.

Sincerely,
Job Seeker

GETTING A JOB

THE INTERVIEW

RESEARCH THE ORGANIZATION

Learn as much as you can before the interview. Visit their website to understand their products/services, volume of business, competitors, culture, and other information. Search for news articles or other publications about the organization.

RESEARCH THE JOB

In addition to researching the company, you need to understand as much as you can about the job itself. Analyze the job description and match your experiences, skills and interests to the job.

KNOW YOURSELF

Now that you have completed your company and job research, you need to focus on yourself. How do your experience and qualifications fit the requirements of the job? Be able to discuss your strengths and weaknesses, your educational and work experiences, and your goals and values. Write down your accomplishments and prepare concrete examples as evidence.

PRACTICE, PRACTICE, PRACTICE

Read the job description thoroughly. Prepare answers to potential questions in advance. Be sure to connect your skills with their specific requirements and practice your answers aloud.

Common Interview Questions

1. Tell me about yourself.
2. Why are you interested in this position?
3. How does this position fit into your long-term goals?
4. Can you describe one or two of your most important accomplishments?
5. Describe a time on the job when old solutions didn't work and you had to come up with new ones.
6. What is a high pressure/stressful situation you've experienced recently? How did you handle it?
7. Give me an example of a conflict you encountered and how you handled it.
8. Describe a situation in which you worked as a member of a team/acted as a leader.
9. What qualities do you look for in a supervisor/co-worker/employer?
10. List three things your former supervisor/co-workers would say about you.

MAKE A LIST OF QUESTIONS TO ASK

The questions you ask indicate your level of interest in the organization and your preparation for the interview. If you don't have any questions to ask, most employers will think you're not really interested in the job. Don't ask questions that could easily be answered through your own research. Instead, ask questions which demonstrate a genuine interest in and understanding of the organization and the position.

Sample Questions to Ask

1. What are some of the qualities that will make the person in this position successful?
2. Can you describe a typical day or week for the person in this position?
3. What will the biggest challenges be for the person in this job?
4. What are some of the possible career paths that this position may lead to?
5. Could you tell me about the people with whom I will be working directly?
6. What are the challenges currently facing the department/organization?
7. When may I expect to hear from you regarding my candidacy?

FIRST IMPRESSIONS COUNT

As soon as you enter the office, you are being assessed based on your appearance and behavior. Don't risk being late. If you arrive very early, don't ask for your interviewer until 10 minutes before the appointment. Be courteous to the receptionist and every other person you meet. Turn off your phone and don't chew gum. Smile and offer a firm handshake, maintain good eye contact and control nervous mannerisms. Check your outfit and shoes well in advance to be sure everything is clean and pressed, and still fits. Dress professionally. If you're unsure what to wear, err on the side of being too conservative.

AFTER THE INTERVIEW

Write a brief thank-you letter or email right after the interview. Reiterate your interest in the position and briefly state why you are the best candidate.

LESSONS

Middle School Language Arts

BEFORE THE SHOW: Adaptation

How to Succeed is adapted from Shepherd Mead's satirical how-to guidebook, *How to Succeed in Business Without Really Trying: The Dastard's Guide to Fame and Fortune*. Although Mead's guidebook probably wouldn't get anyone a job, it is a great example of the genre of satire as well as a how-to instructional guide.

After discussing and demonstrating examples of how-to guides and/or step-by-step instructions, have your students choose something they know how to do well and create a how-to guide to teach the rest of the class. For a simple exercise, students can simply outline numbered steps accompanied by photos or drawings. They might describe how to tie shoes or how to make a sandwich. For a more in-depth assignment, students can take on the role of a self-help guru and give advice in the narrative form. The guide should be 1-2 pages and may be accompanied by drawings or photographs. Students might describe how to land a leading role in a play, how to become the star of the basketball team or how to ace a spelling quiz. After completion of the project, have your students present their guides to the class.

➡ **A PDF of Shepherd Mead's book can be found at this web address:**
<http://ia331327.us.archive.org/2/items/howtosucceedinbu027927mbp/howtosucceedinbu027927mbp.pdf>

UNDERSTANDING THROUGH EXPLORATION: Persuasive Methods: Advertising

J. Pierrepont Finch has the lofty goal to become Vice President of Advertising at World Wide Wickets. When he finally attains that goal, Finch has to come up with a "big idea" to sell their product, but he falls short. Finch relies on Bud Frump's idea to launch the "World Wide Wickets Treasure Hunt," which ends in disaster.

People who work in advertising create slogans, logos, commercials, billboards, magazine ads, etc. in order to entice consumers to buy their product. Show some examples of ads and discuss with your students how advertising is used in their everyday life.

- ➡ Where do they see ads?
- ➡ What different techniques are used? (i.e. text, photos, drawings, celebrities)
- ➡ Who are the ads trying to target?
- ➡ Are the ads effective? Why or why not?

After your discussion, students should form groups of 3-4 and create an ad campaign. Groups will choose a generic product that is used in daily life such as a toothbrush, comb, headphones, or alarm clock. They will devise a brand name for the product and create an advertisement for a magazine with text and images. Students should be sure to know who their target market is and in which magazine the ad will be placed. For a more involved project, students can also develop packaging for their product and present a short 30-second television commercial skit to the class. The magazine ad, commercial and packaging will represent a complete advertising campaign.

AFTER THE SHOW: Stereotypes

Because *How to Succeed* is written in the style of a satire, (see pages 10-12 in the *Teacher's Instructional Guide* or page 8 in the *Student Guide to the Theatre* for more details) the playwrights utilize specific techniques to highlight the problems with society. One such technique is stereotyping. Characters are presented as broad, caricature-like representations of a certain "type" of person. For example, Hedy is the ditzzy secretary, Miss Jones is the grumpy older secretary, Biggley is the bumbling boss, and Frump is the mamma's boy. By using the method of stereotyping, human flaw is easily recognizable to the audience.

With your students, discuss the use of stereotypes in *How to Succeed*.

- ➡ Which characters were stereotypes?
- ➡ How were these stereotypes represented on stage? (i.e. costumes, mannerisms, speech)
- ➡ Why do you think these stereotypes are used?

Next explore stereotypes in today's society and help students expose the myths.

- ➡ What are some common stereotypes you see in everyday life?
- ➡ How do these stereotypes effects our perceptions of people?
- ➡ How are stereotypes represented in TV shows and movies?
- ➡ How is stereotyping for the stage or screen different than in real-life?

LESSONS

Middle School Social Studies

BEFORE THE SHOW: Influential Business Tycoons

J.B. Biggley is probably not the most effective CEO of a company. He hires and promotes men based on common interests, nepotism and other personal relationships. He seems to lead with anything but his head and doesn't have great control over his employees. Biggley is not a typical representation of an influential businessman. It takes a lot more brains, decisiveness and leadership ability to reach his level of authority.

Have your students choose an influential business tycoon such as Carnegie, Rockefeller, Bill Gates, John H. Johnson, Mary Kay Ash or Oprah. They should track his or her life, progress and accomplishments by presenting a timeline to the class that utilizes descriptive text and images.

UNDERSTANDING THROUGH EXPLORATION: Women in the 1960s

The 1960s was a decade of drastic change for many people, including women. Women of the 1950s and early '60s were expected to get married, have children and become housewives, but the Women's Liberation Movement fought for equality in society and brought about the notion that women could break free from their expected roles of wife and mother.

The women portrayed in *How to Succeed* are unmarried secretaries who yearn to settle down with an executive. The playwrights use the secretaries to highlight women's lack of power and to identify the turmoil between a changing society and tradition.

Have your students read page 9 of the *Student Guide to the Theatre* and then discuss the portrayal of women in *How to Succeed*.

- ➡ How did the women act?
- ➡ What was their role in the workplace and in society?
- ➡ How were they expected to act?
- ➡ What were the implications of these roles?
- ➡ What famous people tried to break this tradition? How?
- ➡ What were the students' reaction to the relationship between men and women?

Next, have your students explore the changing role of women in society by interviewing a woman who is retired and a woman who is currently employed (perhaps a grandmother and a mother). They should ask:

- ➡ What was/is your job?
- ➡ What was your education like?
- ➡ How were/are women treated in the workplace?
- ➡ Did/do you feel equal to the men at your job?
- ➡ What was/is the relationship between men and women?
- ➡ Did you ever get promoted or change jobs? Why and how?
- ➡ What was/is your biggest struggle as a woman in the workforce?

After the interviews have been conducted, have a class discussion to elaborate upon the progress of women in society supported by their findings from the interviews. List the themes that emerge from the conversation, their causes and the implications. At this point, you may want to touch upon the concept of the "glass ceiling" as it relates to women in the workforce.

AFTER THE SHOW: Comparing 1960 to Today

Although the 1960s was a decade of change, we have grown so much in the past 50 years that some things from that era are almost unrecognizable today. Have a class discussion about the world portrayed in *How to Succeed*.

- ➡ How was the business world of the 1960s different from today?
- ➡ What was technology like?
- ➡ How were the gender roles different from today?
- ➡ Characterize the types of relationships that existed between men and women?

After the discussion, have your students write a short essay to delineate how the musical would change if it took place today. The essay should explain which characteristics of the musical are outdated today and tell how they would change these characteristics for a modern interpretation. They may want to discuss costumes, speech, roles of men and women, technology, plot, themes, etc.

LESSONS

High School English

BEFORE THE SHOW: Resume, Cover Letter & Interview Techniques

Although Finch did not use a cover letter or resumé to land his job at World Wide Wickets, most people use these documents to aid their job search. Whether applying for college, an internship or a job, resumé and cover letter writing is a valuable skill to master. If well organized and articulated, these documents can be instrumental in garnering an interview or even getting the job.

After your students have read page 10 of the *Student Guide to the Theatre*, discuss the format and techniques used to write a resume and cover letter as outlined on pages 13-15 of the *TIG*. Have your students research a profession they are interested in and then look on monster.com or a similar search engine and choose a job for which they would eventually like to apply. Students should then write up a resumé with their current qualifications as well as a cover letter to support the resume. If students are Juniors or Seniors, you may want to have them gear the documents towards a college to which they would like to apply. After they have created their resume and cover letter, have the students pair up to ask each other some of the common interview questions found on page 17 of the *TIG*.

UNDERSTANDING THROUGH EXPLORATION: Satire

Understanding satire is important when examining *How to Succeed*. Without basic knowledge about the literary style, students may be confused about the musical's message. Before attending the production, have your students study the characteristics of a satire as highlighted on page 8 of the *Student Guide to the Theatre*. Discuss examples of satire that students may have seen in contemporary pop culture (i.e. "Saturday Night Live," "The Colbert Report," "The Simpsons").

After attending *How to Succeed*, ask your students to choose a criticism of society or culture that is present in the script. Students should explain exactly how the playwright got their message across by using the characteristics outlined in the *Student Guide*. They should also discuss how and if this issue is still relevant today and whether or not the message is as effective as it was when the musical was written.

AFTER THE SHOW: Adaptation

The musical *How to Succeed in Business Without Really Trying* is an adaptation of Shepherd Mead's humorous 1951 book entitled, *How to Succeed in Business Without Really Trying: The Dastard's Guide to Fame and Fortune*. Mead's book satirizes 1950s corporate business under the guise of a self-help book. The character Pierrepont Finch is followed throughout the book as an example of how the advice can be used.

In the musical adaptation, the playwrights not only incorporated the main character and satirical objective into their work, but many passages from the book are easily recognizable on stage. After students have studied the definition and application of adaptation on page 7 of the *Student Guide to the Theatre*, discuss the obvious omissions, additions and techniques the playwrights used when adapting Mead's passage into theatrical dialogue.

Next have your students form groups of three or four to adapt the passage from Mead's book on the following pages into a short dialogue. The dialogue will act as another scene in the musical in which Finch, Biggley and others are having a meeting to discuss Finch's "World Wide Wickets Treasure Hunt" idea. To make the project simpler, assign each group one of the numbered strategies from the text. The groups should perform their scene for the class, assigning a role to each member of the group. After all groups have performed, examine the differences and similarities of each group's dialogue as a class.

 **A PDF of Shepherd Mead's entire book can be found at this web address:**
<http://ia331327.us.archive.org/2/items/howtosucceedinbu027927mbp/howtosucceedinbu027927mbp.pdf>

LESSONS

High School English

For use with the “After the Show: Adaptation” lesson on page 20

How to Succeed In Business Without Really Trying

by Shepherd Mead

p. 53-59

CHAPTER 7: THE MEETING IS A MUST!



The farmer, spends his time in the fields, the laborer at his machine, and the businessman at meetings.

You may feel at first that the meeting is a waste of time, a useless expenditure of energy, accomplishing little. Nothing could be farther from the truth!

A meeting is a Sounding Board, a Confluence of the Minds, a means of preventing junior executives from hiding their lights under a bushel.

The object of a meeting is not, as the very young believe, to solve the problem at hand, but to impress the people there. And for this purpose, of course, the larger the meeting the better.

If you are new to business, you have small inkling of the happy hours that lie ahead, the little glows of triumph, the camaraderie, and the tingling, heady sensation of hearing your own voice!

But these rich wines are not to be gulped willy-nilly. There are many bitter lessons to learn. Study carefully the following outline of the strategy and tactics of meetings.

1. *Never Be at a Loss for Words.* If you cannot give a ringing, extemporaneous speech - and so few can - it is wise to prepare a series of little talks, complete with gestures and a few jolly anecdotes, that will fit the subject of any meeting. Some suggested topics:

"We've all got to Pull Together on this!"

Or:

"We'll lick them at their own game, damn it!"

Other dandy ones will come to you.

2. *Be Decisive.* Your own mind must always be clear, and made up, whether or not you understand what everybody is talking about. Leave the shilly-shallying to others. Yours must be the steady hand to which others turn.

3. *But Avoid a Decision.* There is an anticlimactic, soggy feeling about a meeting after a decision has been reached. There is little danger of this, as we will see, but don't relax. You will know that the little problem at hand is only the excuse for the meeting. Yet to some, your remarks inspiring as they may be will have a hollow ring if delivered after the decision.

Follow this easy method, if a meeting is in danger of ending:

"Well, that seems to button up the matter, eh Finch?"

"Really? I don't get any nourishment out of that at all! Let's re-examine!"

(You can always re-examine.)

LESSONS

High School English

4. *The Sleeper Play.* Never speak first. Let the others talk themselves out. Then come slowly into action:
"As I sit here and listen to all of you, it seems to me that there's one basic fallacy to all your reasoning." (At this point, go ahead and say what you had planned to say in the first place. It is not necessary to have listened, except in a general way, to what has gone before.)
5. *The "If George Were Only Here" Device.* If someone opposes you, try to have the meeting when he is out of town. Then preface your remarks with: "If George were only here I'm sure he'd agree that - "
Proceed then to demolish George's entire position.
6. *The All-Out Attack, or Sweeping the Meeting Off Its Feet.* Effective, yes, and exhilarating, too! Some prefer simple shouting or table pounding, but the true virtuoso can cry, roll on the floor, stand on furniture, remove clothing, gag, spit, and use flip cards and slide films. All these have their places.
7. *Underplay.* A good variation of the above is the reverse twist. You can create a crushing effect by underplaying. Assume a wounded expression, and say in a tiny tiny, hurt voice :
"Why do you do this to me?"
This is most effective if you have previously terrorized the meeting, or if you have a reputation for unusual ruthlessness.
8. *The Filibuster.* This is of value only if an opponent has to make a train or see a customer or client. Read a file of fifty or sixty letters, more or less related to the subject.
9. *Be a Meeting-Leaver.* The true Meeting-Leaver rarely attends meetings he just leaves them. This is good. It places you somehow above the meeting you're leaving, and implies that you're going to another that is more important.
"Wish I could stay longer with you fellows. Another meeting, you know - "
At the other meeting (and there is always another meeting somewhere) you say the same thing but do not return to the first meeting. Remember this. Never go back!
10. *Beware the Do-It-Now-er!* At every meeting there will be some crude fellow who does not understand the true purpose of the Meeting as a Forum and Sounding Board. He will always try to "get something done," He may open a meeting like this:
"Well, fellows, this is something we really should be able to decide in five minutes. I just want a quick reaction."
He will soon find himself without friends and perhaps without employment. Occasionally something will have to be decided. The decision will be made by the one really in authority, who wouldn't have attended the meeting anyway.
"Well, Finch, what did you boys decide?"
"Uh, we didn't quite resolve it, J. B. But it was a good meeting." (Meetings are always "good" meetings.)
"I think we all see the problem clearly. I presented my case about buying, both pro and con."
"Mostly pro, I hope. I bought it this morning."

LESSONS

High School History

BEFORE THE SHOW: Influential Business Tycoons

J.B. Biggley is probably not the most effective CEO of a company. He hires and promotes men based on common interests, nepotism and other personal relationships. He seems to lead with anything but his head and doesn't have great control over his employees. Biggley is not a typical representation of an influential businessman. It usually takes a lot more brains, decisiveness and leadership ability to reach his level of authority.

Have your students choose an influential business tycoon such as Carnegie, Rockefeller, Bill Gates, John H. Johnson, Mary Kay Ash or Oprah. They should include a short biography that tracks his or her life, progress, struggles and accomplishments. Students should put this information into a power point presentation that utilizes descriptive text and images. Students can then share their presentations with the class.

UNDERSTANDING THROUGH EXPLORATION: Women in the 1960s

The 1960s was a decade of drastic change for many people, including women. Women of the 1950s and early '60s were expected to get married, have children and become housewives, but the Women's Liberation Movement fought for equality in society and brought about the notion that women could break free from their expected roles of wife and mother.

The women portrayed in *How to Succeed* are unmarried secretaries who yearn to settle down with an executive. The playwrights use the secretaries to highlight the women's lack of power and to identify the turmoil between a changing society and tradition.

Have your students read page 9 of the *Student Guide to the Theatre* and then discuss the historical context of women in the 1960s (page 14 of the *Teacher's Instructional Guide*) as well as the portrayal of women in *How to Succeed*.

Next, students should form groups of 4-5 to create a profile of women in the 1960s. Each group can explore a different topic such as the feminist movement, women in the workplace, women and culture, women and fashion, famous women, etc. Each profile should include a visual representation such as a power point presentation or poster that explores how women in the 1960s paved the way for women today.

AFTER THE SHOW: Comparing 1960 to Today

The Civil Rights movement, the Women's Liberation Movement, and a growing counter culture brought about massive changes during the 1960s, but as a society, we have grown so much in the past 50 years that some things from that era are almost unrecognizable today. Have students read page 9 of the *Student Guide to the Theatre*. After describing the historical and cultural significance of the 1960s, have your students write a short essay delineating how the musical *How to Succeed* would be different if it took place today. Students should address such topics as technology, clothing, speech, societal roles, the relationship between men and women, as well as the plot and themes of the show.

RESOURCES

- Bailey, Beth and David Farber. *The Columbia Guide to America in the 1960s*. Columbia University Press, 2003.

Eminent historians Farber and Bailey present an accessible, state-of-the-art overview of the turbulent Sixties. Part narrative history and interpretation, part almanac, chronology, and glossary, the book offers an introspective yet entertaining investigation for those who remember the age as well as for those just being introduced to it.

- Bakalar, Nicholas and Stephen Knock. *American Satire: An Anthology of Writings from Colonial Times to the Present*. Plume, 1997.

Throughout American history, satire has attracted the country's best writers. From Ben Franklin's cutting satiric attacks on British policy toward the American colonies to Mark Twain's "American Abroad" to Art Buchwald's "Pictures From Vietnam," this collection entertains while it informs, providing an excellent overview of American satirical prose and poetry.

- Baxandall, Rosalyn and Linda Gordon. *Dear Sisters: Dispatches From The Women's Liberation Movement*. Basic Books, 2001.

Readers will be delighted to have these leaflets, essays, op-ed pieces, cartoons, and other essential and/or ephemeral documents of the women's liberation movement, dating from about 1968-1977. The book supports a vivid picture of the hope, defiance, and giddy enthusiasm that characterized the women's movement in those years.

- Bennett, Scott. *The Elements of Resume Style: Essential Rules and Eye-Opening Advice for Writing Resumes and Cover Letters that Work*. AMACOM, 2005.

The Elements of Résumé Style provides a clear, well-marked path to construction of effective résumés and cover letters. It is a quick and easy read; the language and style make it inviting, and it is chock full of information essential to every level of job seeker.

- Collins, Gail. *When Everything Changed: The Amazing Journey of American Women from 1960 to the Present*. Little, Brown and Company, 2009.

New York Times columnist Collins attempts a comprehensive account of the last 50 years of women's history primarily focusing on the 1960s. Giving relatively short shrift to the current generation of young women, Collins centers the bulk of her attention on the baby boom generation and leaders like NOW founder Betty Friedan and Gloria Steinem, as well as dozens of ordinary struggling women.

- Friedan, Betty. *The Feminine Mystique*. W. W. Norton & Company, 2001.

The book that changed the consciousness of a country—and the world. Landmark, groundbreaking, classic—these adjectives barely describe the earthshaking and long-lasting effects of Betty Friedan's *The Feminine Mystique*. This is the book that defined "the problem that has no name," that launched the Second Wave of the feminist movement, and has been awakening women and men with its insights into social relations, which still remain fresh, ever since.

- Gray, Jonathan; Jeffrey P. Jones and Ethan Thompson. *Satire TV: Politics and Comedy in the Post-Network Era*. NYU Press, 2009.

Satire TV examines what happens when comedy becomes political, and politics become funny. A series of original essays focus on a range of programs, from "The Daily Show" to "South Park," "Da Ali G Show" to "The Colbert Report," "The Boondocks" to "Saturday Night Live," "Lil' Bush" to "Chappelle's Show," along with Internet D.I.Y. satire and essays on British and Canadian satire. They all offer insights into what today's class of satire tells us about the current state of politics, of television, of citizenship, all the while suggesting what satire adds to the political realm that news and documentaries cannot.

- Wilson, Sloan. *The Man in the Gray Flannel Suit*. Da Capo Press, 2002.

This 1955 bestseller is the story of disappointed Westport, Conn., strivers Tom and Betsy Rath. Dreaming of a bigger house for his wife and three kids, WWII veteran Tom leaves his job with an arts foundation to be a well-paid public relations executive at the United Broadcasting Corporation. But corporate ladder climbing and consumer rewards leave him miserable. Though his sentimental conclusion now seems dated, Wilson's portrait of the martini-soaked malcontents is sharp, memorable and still resonant today.

THEATRE ETIQUETTE

Seeing a musical at the Goodspeed Opera House is a unique and exciting experience. All the members of the production, both cast and crew, work hard to give you a great show. As an audience member, you also have an important job. You must help the performers give their best performance possible. You can do this by practicing these rules of theater etiquette:

- Do laugh when the performance is funny.
- Do applaud when the performance is over. Applause is how you say “Thank you” to the performer. The actors will bow as you applaud. That is how they say “Thank you for coming.”
- Do stand and applaud if you thought the show was outstanding.
- Don't forget to turn off your cell phone. A ringing or buzzing phone can be very distracting. It can also be embarrassing for you if it is your phone that is disrupting the show!
- Don't text during the performance because it distracts the actors and audience.
- Make sure to visit the restroom before the production begins.
- Don't speak or whisper during the performance...whispering is still speaking, so only in an emergency should whispering occur.
- Remember that the Overture (introductory music) in musical theatre is part of the performance, so remain silent when the show begins.
- Don't take pictures during the performance. It can be very distracting to the actors and it can result in an accident.
- Don't put your feet up on the seats or kick the seat in front of you.
- Do remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, calmly walk toward the nearest exit.