

GOODSPEED MUSICALS

students
GUIDE TO THE THEATRE



MAME

the musical sensation!



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GOODSPEED
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The Max Showalter Center for
Education in Musical Theatre

MAME

Goodspeed Opera House
April 20 - July 1, 2012

MUSIC AND LYRICS BY
JERRY HERMAN

BOOK BY
JEROME LAWRENCE
&
ROBERT E. LEE

BASED ON THE NOVEL BY
PATRICK DENNIS
AND THE PLAY "AUNTIE MAME" BY
LAWRENCE & LEE

LIGHTING DESIGN BY
CHARLIE MORRISON

COSTUME DESIGN BY
GREGG BARNES

SCENIC DESIGN BY
JAMES YOUMANS

CHOREOGRAPHED BY
VINCE PESCE

DIRECTED BY
RAY RODERICK

PRODUCED FOR GOODSPEED
MUSICALS BY
MICHAEL P. PRICE

MAME

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The Student Guide to the Theatre is intended for use with the corresponding
Teacher's Instructional Guide.

WHAT IS THAT???

Ward: a person (such as a child) under the protection of a court or guardian.

Liberal: not strict; not bound by traditional forms or beliefs.

Will: a legal document that instructs how a person's property is to be divided after death.

Conservative: being in agreement with the usual standards of taste or manners.

Boarding School: a school at which most of the pupils live during the school term.

Aristocracy: an upper class that is usually based on birth and is richer and more powerful than the rest of society.

ABOUT THE SHOW

The Story

On December 1, 1928, a woman and a young boy walk the streets of Manhattan. Patrick, a newly orphaned 10 year old from Iowa, and Agnes Gooch, Patrick's nanny who is delivering him to his only living relative, Mame Dennis, arrive at Mame's penthouse apartment on 3 Beekman Place. There is a bustling party taking place at her lavish apartment. Mame introduces Patrick and Agnes to the party guests and takes the young boy in as her **ward**. Patrick is quickly introduced to Mame's **liberal** lifestyle.

Patrick's father, however, left a **will** stating that the Knickerbocker Bank would share responsibility with Mame in deciding where Patrick will go to school. The will states that Patrick should attend a **conservative** school, but Mame disagrees. She pretends to agree with the will and enrolls Patrick in the Laboratory of Life, an experimental school where it is acceptable for the students to be nude. Dwight Babcock, the Knickerbocker Bank's representative, finds out that Mame has deceived him and immediately removes Patrick from

the school, enrolling him at a **boarding school** called St. Boniface, Babcock's alma mater.

The stock market crashes in 1929 causing the beginning of the Great Depression and Mame loses her fortune. After trying her hand at many different jobs, Mame accepts the role of Moon Lady in a musical which stars her best friend, Vera Charles. Mame's sole responsibility in this role is to straddle a crescent moon as it rises for the climax of the last act. At the show, Mame's performance is a complete disaster and it ruins the production.

Patrick, meanwhile, has hitchhiked to New Haven to see Mame in the musical. After the show, he goes backstage to offer his congratulations. Based on her disastrous performance, Mame knows she's lost another job and deems herself a failure. However, Patrick encourages her and expresses how proud he is of her.

It's early December now and Mame decides to throw an early Christmas to lighten the sorrowful mood caused by the onslaught of the Great Depression. Mame, Gooch, Patrick, who is home from school for the weekend, and other household staff exchange gifts. As they celebrate, an old flame of Mame's, Beauregard Burnside, shows up at Beekman Place and treats everyone to a Christmas dinner. Beau expresses the desire to marry Mame, but explains that he needs his mother's consent first. Beau takes Mame and Patrick to Peckerwood, his mother's home, and meets many people from Beau's life including his mother and his ex-fiancée, Sally Cato. Sally is determined to make a fool of Mame and tricks her into declaring herself an expert horsewoman. Beau has his doubts, as do many others, but he confidently states, "Whatever Mame says she can do, she can do." Beau's faith in Mame rings true as she becomes the first horsewoman in the Southern **aristocracy** to bring a fox back alive from a hunt. Mame proves herself, wins the hearts of the Burnside family, says yes to Beau's proposal, and is warmly welcomed to the South.



Original Broadway cast of MAME

WHAT IS THAT???

ABOUT THE SHOW

The Story

Alp: a high rugged mountain.

Memoirs: a story of a personal experience.

Patrick, meanwhile, has returned to school and writes Beau and Mame as they travel on their endless honeymoon.

Years pass and Patrick has grown into a young man. Sad news arrives from Babcock, the conservative bank representative, saying that Beaugard has passed away from falling off "an **alp**." Mame calls Patrick from overseas and Patrick comforts her.

Back at Mame's New York apartment, Vera prepares a new life for the recently widowed Mame. Vera convinces Mame to write her **memoirs**. As they write, the two reminisce and make a promise that whenever all else fails, they will always be there for each other.

Patrick, now engaged to a well-to-do girl named Gloria Upson, arranges for Mame to meet his new fiancée's parents. Mame's recent decision to take in Agnes Gooch, a fallen woman, could be risky for this engagement but she doesn't mention the subject to the Upsons.

At Patrick and Gloria's engagement party, Mr. Upson suggests that, as an engagement present, Mame buy Patrick and Gloria the plot of land next door to the Upson's property so they can build a home there. Mame is nervous for what this could mean for Patrick; but, he states that he wants this kind of life and is tired of all the flighty people he's had to associate with as a result of being Mame's ward. He states that he would like to protect Gloria from people who choose not to conform. Mame and Patrick argue and Patrick runs out, leaving Mame behind.

Mame hosts a party in her newly redecorated apartment. The decorator, Pegeen Ryan, along with the Upsons, Babcock, Vera, and several other friends have joined together for the party. The Upsons leave abruptly, however, after Agnes Gooch comes downstairs, disheveled and pregnant, and Mame announces that she has bought the plot of land next to the Upsons' for the Beaugard Burnside Memorial Home for Single Mothers. As the Upsons leave, Patrick ends his engagement to Gloria. He has developed an eye for Pegeen Ryan and rediscovered his appreciation for his Auntie Mame's lifestyle.



Original Broadway cast of MAME

Mame and Vera also decide to makeover Agnes Gooch. They give Agnes a low-cut dress, high heels, and lipstick and send her off to start making the most of her life. Agnes returns six months later looking like she did before the makeover, but also clearly pregnant. Seeing her friend in need, Mame takes Gooch back into her care.

Several years later, Patrick and Pegeen have a newborn baby boy named Peter. Years pass and Mame is off traveling the world again. She returns from India and teaches Peter many things from her travels. Peter requests that his mother allow him to travel with Mame. At first she won't hear of it, but after a convincing argument from Mame, Pegeen changes her mind.

ABOUT THE SHOW

The Characters

AUNTIE MAME: A glamorous and eccentric woman who takes her nephew, Patrick, into her care after his father has passed away. Mame has a bohemian and opulent lifestyle in which she hosts frequent parties in her Manhattan apartment, goes on a lengthy trips, and has an expensive taste for fashion.



CLICK HERE to watch Angela Lansbury's interview about playing Auntie Mame

AGNES GOOCH: Patrick's nanny and Mame's personal secretary. Agnes is also a dedicated friend to Mame and Patrick and frequently joins them on their many adventures. Agnes has lived a relatively sheltered life and, after some convincing from Mame, agrees to go out and experience the world.

PATRICK DENNIS: Mame's ten year old nephew who, after being orphaned, becomes her ward. Patrick received a conservative upbringing, but is quickly introduced to Mame's free-spirited lifestyle after his father passes away.

VERA CHARLES: Best friend to Mame and an actress of the stage. Vera is a helpful friend to Mame when she loses all of her money after the stock market crash. Vera does not like children, however she eventually becomes an important person in Patrick's life after he begins living with Mame.

BEAUREGARD BURNSIDE: A wealthy southern gentleman who marries Mame. Together, they travel across the world on a very long honeymoon. Burnside, however, passes away suddenly leaving Mame as a wealthy widow.

GLORIA UPSON: A well-to-do girl from an upper class family. When Patrick has grown, he becomes engaged to Gloria. She is an unexpected choice for Patrick because, in all of her conformity, she represents everything that Mame is not.

PEGEEN RYAN: A young and pretty decorator that Mame hires to remodel her apartment at Beekman Place. After meeting her, Patrick falls for Pegeen and breaks off his engagement with Gloria. Patrick and Pegeen get married and have a son named Peter.

DWIGHT BABCOCK: A stuffy and meddlesome bank representative who supervises Patrick's father's estate and his upbringing with Mame.



*Louise Pitre as Auntie Mame at Goodspeed.
Photo by Diane Sobolewski*

ABOUT THE SHOW

The Novelist

Patrick Dennis was born in 1921 in Evanston, Illinois. A truly prolific writer of the 1950s and 60s, Dennis wrote 16 novels under three different names. Virginia Rowans and Patrick Dennis were his most common pseudonyms. Under his real name, Edward Everett Tanner III, he wrote several novels about foreign affairs. Between 1951 and 1971, he wrote 12 books using the name Patrick Dennis and 4 books using the name Virginia Rowans. As a result, Dennis became the first novelist to have 3 books on the *New York Times* bestseller list at one time.



Dennis wrote many classics including *Auntie Mame: An Irreverent Escapade*, *Little Me*, *Around the World with Auntie Mame*, and *The Loving Couple*. *Auntie Mame: An Irreverent Escapade* and *Little Me* were both adapted into works for the musical theatre and ended up on Broadway.

Auntie Mame: An Irreverent Escapade was on the bestseller list for 112 weeks and sold more than two million copies. It wasn't, however, a bestseller from the beginning. Before the book's publisher, the Vanguard Press decided to take on the book, Dennis received rejections from 19 other publishers.



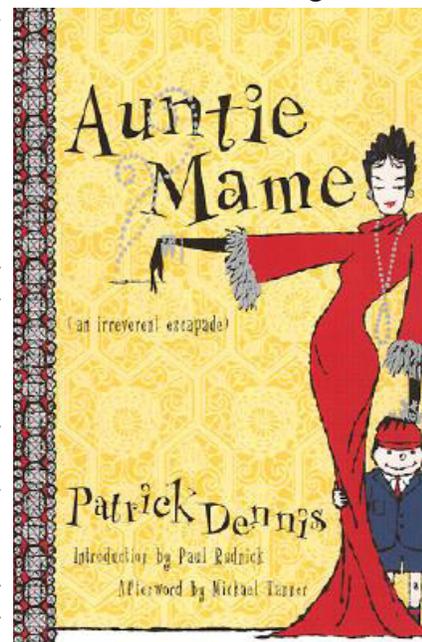
CLICK HERE to read portions of Dennis' novel, *Auntie Mame*

EXCERPT FROM THE INTRODUCTION TO *AUNTIE MAME: AN IRREVERENT ESCAPADE* by Paul Rudnick

"The novel was originally constructed as a series of short stories centering on Mame, but a savvy editor suggested linking the vignettes with a device thieved from that most sedate and suburban of publications, the Reader's Digest. In the Digest, individuals would often recall a Most Unforgettable Character. Patrick Dennis gleefully and maliciously subverted this cozy format, as his Most Unforgettable Character is Mame Dennis, a sparkling, chain-smoking, often inebriated Manhattan socialite for whom 9 A.M. is considered "the Middle of the Night." ...Auntie Mame is a drunken fairy tale, and Mame is a Cinderella with many princes and an independent income."

PATRICK DENNIS ON THE PLAY, *AUNTIE MAME*

"Jerome Lawrence and Robert E. Lee...have caught - far better than I - the moments of heartbreak that are in *Auntie Mame* and placed them on stage so deftly that, between the guffaws and giggles, sniggers and snorts, there are audible sobs and visible tears at each and every performance. That is what I meant to do in the novel and, am afraid, failed. To me, comedy is measured not only by its laughs, but by its tears. With every pratfall the heart should also ache. In this play it does, and I still cry just as hard when I drop into the Broadhurst Theatre now as I did on the night the play was out in Wilmington."



ABOUT THE SHOW

The Writers



JERRY HERMAN was born in New York City on July 10, 1933 and began his career early as a self-taught pianist. His professional work began long before he went to college but, after attending the University at Miami where he studied drama, Herman started playing the piano at cocktail lounges. Shortly after, he began writing musical reviews and had his first success, titled *Nightcap*, in 1958.

Herman's Broadway career began in 1961 with the Tony and Grammy Award nominated *Milk and Honey*. Herman was nominated for writing the music and lyrics. In 1964, following his Broadway debut, Herman won the Tony Awards for Best Composer and Best Lyricist for *Hello, Dolly!*. He won the Variety Award in both categories for *Hello, Dolly!* as well.

After his success with *Hello, Dolly!*, Herman was asked to write the music for *Mame*. His compositions for *Mame* won him the Variety Award for Best Lyricist, a Grammy Award and a Tony nomination.

In 1969, with *Dear World* opening on Broadway, Herman became the first composer-lyricist to have three productions on Broadway running simultaneously. Later, in 1974, *Mack and Mabel* opened on Broadway followed by *The Grand Tour* in 1978.

In 1981, an off-off Broadway review of Herman's work, titled *Jerry's Girls*, opened and ran for two years. After that run, it was transferred to Broadway. Meanwhile, Herman had written the score for *La Cage Aux Folles*, which debuted on Broadway in 1983.

In 2009, Herman received the Tony Award for Lifetime Achievement in Theatre and in 2010, he was a Kennedy Center Honors recipient.



[CLICK HERE to listen to an NPR interview with Jerry Herman](#)



[CLICK HERE to watch an interview with Jerry Herman on PBS' "innerVIEWS"](#)

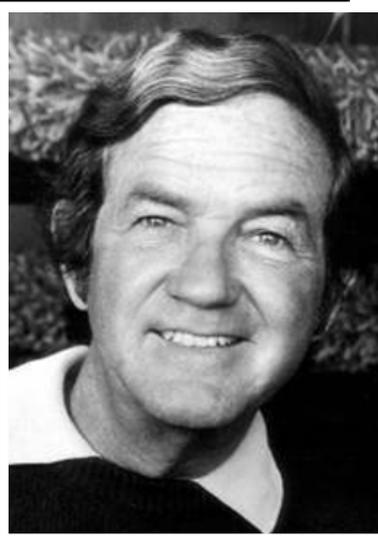


JEROME LAWRENCE was born in Cleveland, Ohio on July 14, 1915. Lawrence, a graduate of Ohio State University and University of California, Los Angeles, worked as a journalist for an Ohio newspaper for several years of his life. Later, from 1939-1941, he worked as a writer for CBS Radio.

Lawrence's major career credits were in collaboration with Robert E. Lee. Together, they collaborated on over 35 works, many of which went to Broadway. Lawrence directed the first arena production of his and Lee's famous work, *Mame*, in 1968.

Lawrence taught playwriting at the University of Southern California, won the Tony Award for Best Book of a Musical for *Mame*, and was honored with The Jerome Lawrence and Robert E. Lee Theatre Research Institute at Ohio State University in 1986.

Lawrence spent his last years writing from his home in California up until his death in 2004. He wrote the well-known theatre biography, [Actor: The Life and Times of Paul Muni](#).



ABOUT THE SHOW

The Writers

ROBERT EDWIN LEE was born on October 15, 1918, in Elyria, Ohio. Lee, whose interest in the arts began when he was in high school, attended Northwestern University until transferring to Ohio Wesleyan in 1935. After graduating from Ohio Wesleyan, Lee worked as an executive at a small advertising firm, Young & Rubicam. Years into his career, Ohio Wesleyan awarded Lee an honorary doctorate in Literature.



Lee was an active director, teacher, and playwright in both the professional and academic theatre worlds. Spending several years of his career producing for the radio, he was awarded a Peabody Award for a United Nations based radio program in 1948. He also was an adjunct professor of playwriting at the University of California, Los Angeles and was committed to teaching new playwrights. His major career credits, however, were in collaboration with Jerome Lawrence with whom he created over 35 works of literature, many of which went to Broadway. Lee, along with Jerome Lawrence, was co-founder of the American Playwrights Theatre and the Margo Jones Award. He died on July 8, 1994 in Los Angeles.

LAWRENCE & LEE collaborated on many works for the theatre. They received 2 Peabody Awards, the Variety Critics Poll Award, and multiple Tony Award nominations for their work. Their plays have been produced not only in the United States, but also throughout the world.



Lawrence and Lee produced many programs for the Armed Forces and created many of the official Army-Navy programs for special broadcasts, including the D-Day broadcast. After collaborating on the Armed Forces radio, they began creating other radio programs, such as the series "Columbia Workshop," for CBS Radio.

Lawrence and Lee's first collaboration in the theatre was writing the book to *Look, Ma, I'm Dancin'!* Their second theatrical collaboration was writing the book to *Inherit the Wind* which went to Broadway in 1955 and was translated into thirty languages. Lawrence and Lee received the Donaldson Award, the Outer Critics Circle Award, the Variety New York Drama Critics Poll Award, the Critics Award for best foreign play, and several Tony Award nominations.

Later in their careers, Lawrence and Lee adapted James Hilton's "Lost Horizon" into a musical titled *Shangri-La*. Other later works include *Auntie Mame*, *The Gang's All Here*, *A Call on Kuprin*, *Mame*, *Dear World*, *The Incomparable Max*, *The Night Thoreau Spent in Jail*, *Jabberwock*, and *Diamond Orchid*. *Auntie Mame*, *Mame*, and *Inherit the Wind* were all adapted into films.

In 1990, Lawrence and Lee were named Fellows of the American Theatre at The Kennedy Center Honors in Washington, DC.

BEHIND THE SCENES

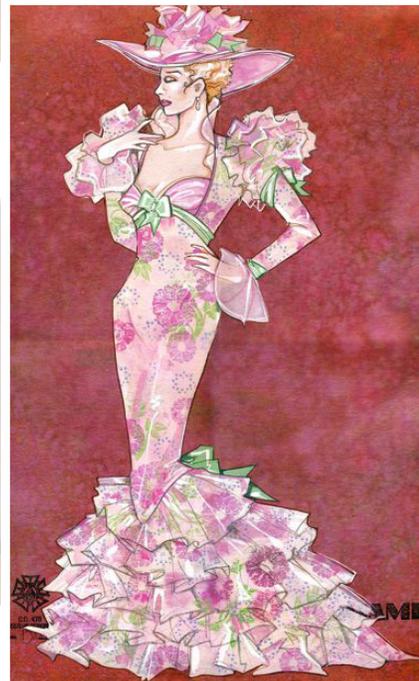
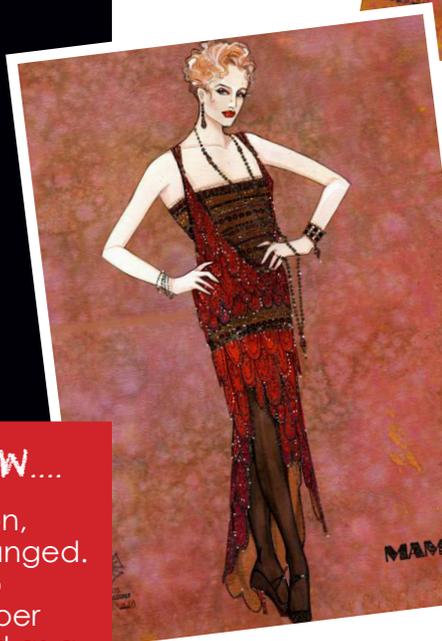
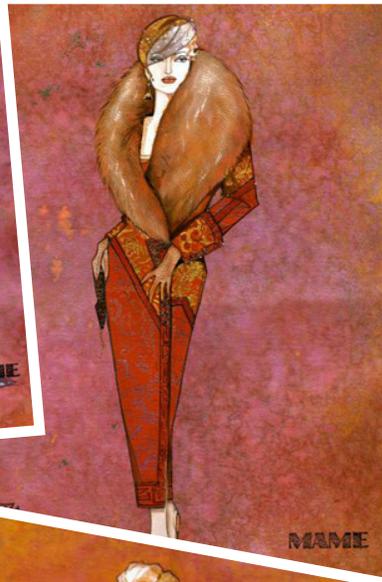
Costume Design



**COSTUME DESIGN BY
GREGG BARNES**

FUN FACTS:

- There are more than 175 costumes used in *Mame*
- The character Mame has 17 different costumes
- The costumes in *Mame* span 3 decades from the 1920s through 1940s
- Gregg Barnes researched architecture, textiles, dress making, film costume, society pages and jewelry from the 1920s to 1940s before designing the costumes.



DID YOU KNOW....

During the Depression, clothing designs changed. Buttons became too expensive so the zipper became widely used as a cheaper alternative!

FROM PAGE TO STAGE

Adaptation

“Adaptation: a transition or conversion from one medium to another (for example, book to musical). Adaptation implies a process that demands rethinking, reconceptualization, and understanding of how the nature of drama differs from the nature of all other literature (Brown 179).”

Take, for example, a book. 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 into a script with stage directions. Take a look below and study how a passage from Patrick Dennis' book, Auntie Mame: An Irreverent Escapade was adapted into a scene for the musical. Make sure to note what was added, subtracted, or left the same from the original book.

AUNTIE MAME: AN IRREVERENT ESCAPADE

by Patrick Dennis
Original Book, 1955, p. 16-17

“But why didn't you tell me you were coming today? I'd never have been giving this party.”

“Mum, I wired you...”

“Yes, but you said July first. Tomorrow. This is the thirty-first of June.”

Norah shook her head balefully. “No, mum, 'tis the first, God curse the evil day.”

The tinselly laugh rang out, “But that's ridiculous! Everyone knows ‘Thirty days hath September, April, June and...’ My God!” There was a moment's silence. “But darling,” she said dramatically, “I'm your Auntie Mame!” She put her arms around me and kissed me, and I knew I was safe.

...There were people sitting on the low Japanese divans, standing out on the terrace, and looking at the dirty river through the big window. They were all talking and drinking. My Auntie Mame kissed me a great deal and introduced me to a lot of strangers, a Mr. Benchley, who was very nice, a Mr. Woollcott, who wasn't, a Miss Charles, and a good many others.

She kept saying, “This is my brother's son and now he's going to be my little boy.”

MAME

by Jerome Lawrence, Robert. E. Lee, & Jerry Herman
Adapted Musical, 1966, ACT I, Scene 2

MAME

But that's impossible. You're not coming until tomorrow. Your telegram said very clearly December first. This is November thirty-first. And everybody knows “Thirty days hath September, April, June and—“ Omigod, I'm your Auntie Mame!

(Reaching under the bar for the bugle, and handing it to PATRICK)

And this is for you. A present.

MAME

(Crossing to the center of the room, quieting the CROWD)

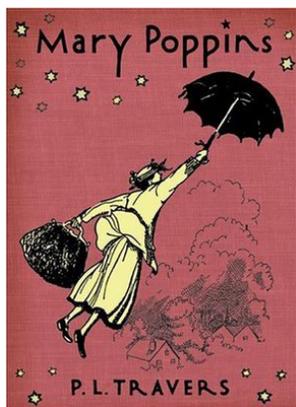
Listen, everybody! This is my little boy!

VERA

What???

MAME

Well, he's not actually my little boy. He's my brother's son. From Des Moines. My poor late brother.



FAMOUS ADAPTATIONS

- Wicked
- Hunger Games
- Harry Potter
- Mary Poppins

WHAT IS THAT???

THE GREAT DEPRESSION

Shares: the pieces of a company that are being sold on the stock market.

Stock Market: the place where stocks are traded. The goal for an investor is to buy a stock, hold onto it for a period of time, and then sell the stock for more than was paid for it.

Black Tuesday: This date, October 29, 1929, symbolizes the start of the Great Depression, even though the economy had been in decline for at least 6 months prior to this date

The Great Crash: In 1929, the day when the stock market became very unstable and the price of stocks on the New York Stock Exchange fell quickly and drastically. The Great Crash was on October 29, 1929, a day known as "Black Tuesday," when the stock market crashed.

Roaring Twenties: The decade before the Stock Market Crash of 1929, which was a time of optimism, wealth, and prosperity.

Bankrupt: when a person or corporation is unable to pay outstanding debts.



The Great Depression was the worst economic disaster in United States history. The first economic downturn of the Great Depression occurred in early September 1929. The price of **shares** on the **stock market** began to quickly reduce. On Tuesday, October 29, 1929, also known as "**Black Tuesday**,"

the market continued to fall and eventually crashed. The causes of the Great Depression are still debated and, while many feel it was from foolish investments in stocks and unequal distribution of wealth, we still don't know exactly what caused it. **The Great Crash** brought the **Roaring Twenties** to a halting stop in 1929 and led to a major crisis in America.

OCTOBER 29, 1929



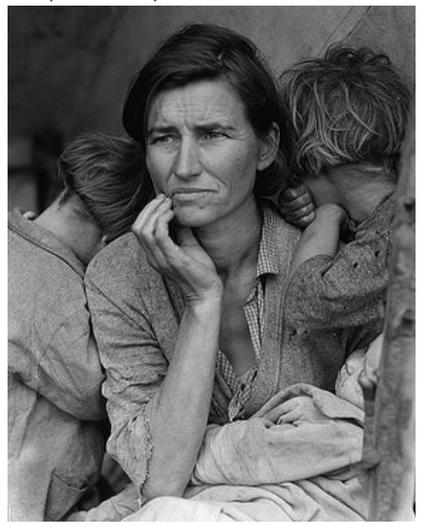
Black Tuesday was the most devastating day of the stock market crash. Wealthy investors became beggars overnight and there was a wave of suicides in New York's financial district. Thousands of investors had lost everything and there was no money to replenish what had been borrowed.

By mid-November the stock market had lost nearly half of its value.

THE GREAT DEPRESSION (1929-1941)

As investment companies, banks, and businesses failed, jobs also began to disappear. Companies began to close their doors, causing thousands to be out of work. In addition, the banks demanded repayment of all loans to keep their doors open. People who had borrowed money to buy their homes and start up new businesses suddenly found their property repossessed or their businesses **bankrupt**.

Depression had such a significant impact on the economy that economic hardship also spread internationally.



HOOVERVILLES

Since so many people lost their homes due to bankruptcy during the Great Depression, after being evicted, these victims of the Depression were desperate to find shelter. As a result of this panic and desperation, "Hoovervilles" began to form which were shelters in small communities that were filled with homes made from scrap materials. These homes were often packed with many people, had no electricity, and did not offer much protection.

These communities, or Hoovervilles, were named after President Herbert Hoover, who served from 1929 to 1933. The name was a deliberate insult towards Herbert Hoover as many people blamed his administration as the cause of the Great Depression.



STAGE BROADWAY SCREEN
VARIETY PRICE 25¢
VOL. XXVII, No. 3 NEW YORK, WEDNESDAY, OCTOBER 30, 1929 88 PAGES
WALL ST. LAYS AN EGG
Going Dumb Is Deadly to Hostess In Her Serious Dance Hall Profesh
DROP IN STOCKS
Kidding Kissers in Talkers Burns Up Fans of Screen's Best Lovers
Talker Crashes Olympus
Merger Halted
Bank on Wincell

By 1932, a quarter of the labor force, or 13 million people, had become unemployed and 40% of the banks in the United States closed. By 1934 a record breaking 10,000 banks had closed their doors. The Great

WHAT IS THAT???

THE GREAT DEPRESSION

Great Plains: the landmass in the United States that suffered the most significant impact from the Dust Bowl. Covered mainly in grasslands and prairies, the Great Plains span the states of Colorado, Kansas, Nebraska, Montana, Wyoming, Texas, South Dakota, North Dakota, New Mexico, and Oklahoma.

THE DUST BOWL (1930-1936)

During the Great Depression, an area called the **Great Plains** was struck by a drought. Terrible conditions, including lack of rain, overuse of land, and high winds, destroyed the soil, grass, and crops. Many poor farmers followed what John Steinbeck called "The Mother Road" in his novel The Grapes of Wrath and fled west towards California on Route 66 to find jobs on farms that were not affected by the Dust Bowl. When the farmers arrived, however, the locals were not welcoming since they were also struggling through the economic depression.



THE NEW DEAL

When Franklin D. Roosevelt accepted the Democratic nomination for President of the United States in 1932, he pledged to create... "a new deal for the American people." The New Deal became a term that encompassed all of Roosevelt's efforts to help the millions of people who were affected by the Great Depression.

One of these efforts involved the creation of programs which would provide repair and construction work for Americans. The Empire State Building, The Chrysler Building, The Golden Gate Bridge, and Rockefeller Center were all built during the Depression. Another relief effort from the New Deal era included the creation of relief agencies to help the victims of natural and economic disasters, including residents of the Great Plains who were devastated by dust storms during the Great Depression.

RECOVERY

After the stock market crash of 1929, it took approximately 27 years to bring the economy back up to pre-crash levels. In the late 1930s, the Great Depression was coming to an end, but many Americans were still suffering from extreme poverty. Americans listened and watched as German military invaded and took over Poland, causing World War II to erupt in Europe.



The country's recovery from the Great Depression began when the U.S. was able to provide supplies to the countries already involved in fighting World War II. The United States government was able to stimulate the economy by providing jobs to the unemployed while offering assistance to the other allied countries.

After Pearl Harbor was bombed on December 7, 1941 the United States entered World War II. When the United States began to fight, more than 10 million men and women enlisted into the military. Similarly, those who were unable to enlist worked in factories to make supplies for the war effort. There was a desperate need for soldiers, pilots, and workers who could make ammunition, weaponry, and aircraft. Due to its involvement in the war and the need for war-related supplies, America's unemployment rate dropped to below 10%. The United States economy had skyrocketed and was finally on the road to restoration.

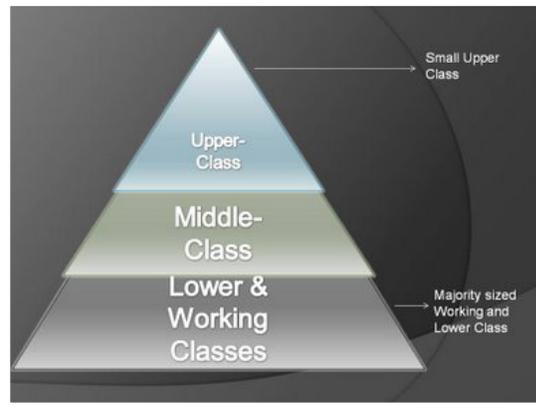


THE GREAT DEPRESSION FACTS

- After the stock market crash of 1929, it took 27 years to bring the economy back up to pre-crash levels.
- By 1932, 40% of US banks closed.
- Nearly 50% of the children affected by the Depression did not have adequate food, shelter, or medical care.
- Herbert Hoover was President when the Great Depression began. In March of 1930, he infamously declared that the United States had "passed the worst." Little did he know that the economic crisis would not improve for another 11 years.
- By the 1930s, thousands of schools were operating on reduced hours or were closed down entirely. Nearly three million children had dropped out of the schools that remained open.
- During the Depression, the government created programs which would provide repair and construction work for Americans. The Empire State Building, The Chrysler Building, the Golden Gate Bridge, and Rockefeller Center were all built during the Depression.

WHAT IS THAT???

THE SOCIAL CLASS SYSTEM



The United States social class system was well-balanced up until the Great Depression. When the stock market crashed, the middle class severely struggled. Members of this class were some of the first to lose their jobs and found they were moving into the lower class. The upper class, meanwhile, were also fighting to keep their jobs but many were able to sustain themselves for longer from their high incomes.

Roosevelt imposed higher taxes on the wealthy. Members of the upper class felt that he was being unfair and, since Roosevelt had grown up in an upper class household, many felt he was turning his back on his own social class.

In the beginning of the musical, *Mame*, we see the title character flaunting her upper class wealth and lavish lifestyle. She doesn't, however, remain in this same status quo. When the stock market crashed, Mame lost all of her money and needed to find work. She suddenly found herself become part of the lower class and had to make changes in her life to adapt to what was going on in the United States during this time.

Lower Class: the social class, also known as the working class, which is comprised mainly of people in hourly-paid positions.

Middle Class: a group of people who fall between the lower and upper class and typically work for an income that is higher than the lower class but lower than the upper class.

Upper Class: A group of people who are typically wealthy and have high paying jobs.

The upper class, however, showed a significant amount of opposition when Roosevelt created the New Deal. In order to finance the New Deal,



Lower Class



Lower Class



Middle Class



Middle Class



Upper Class



Upper Class



Upper Class



Upper Class

WHAT IS THAT???

THE ROLE OF WOMEN

1928 - 1940

Unorthodox: unusual

Accoutrements: accessory items of clothing or equipment.

1920S WOMEN: ENHANCING THEIR ROLES

Women of the 1920s lived amidst a prosperous and changing time. As a result of new attitudes and laws, including the right to vote, women found themselves playing different roles in society. They were beginning to take on more responsibility at home, in the workplace, in politics, and also in education.

they were seen as unequal to men, and second, these women were thought to be taking jobs and money away from more deserving men.

MAME AND CONFORMITY



Just as women were becoming more visible in the professional and political worlds, they were also beginning to attend universities in greater numbers after high school. These universities, however, were not coeducational. Due to this separation, women, unfortunately, still felt unequal to men. As a result, women of the 1920s began to work for equity reforms in government and education.

In the late 1920s, the time period when *Mame* begins, a typical American woman spent her time at home taking care of her family and the household. This was a fairly common expectation for women and very few resisted this role. *Mame*, the title character of our musical, was not one to conform. While most middle-aged women spent their time caring for their families, *Mame* was unmarried and lived an **unorthodox** lifestyle with stylish **accoutrements** and fanciful parties. She did not have a job until she was forced to acquire one after the 1929 Stock Market Crash. *Mame* stands for independence, rejecting the stereotypes of the period and standing up for women's rights.

Although women were becoming more educated and experienced, and fighting for their equal rights, only about 15% of women in the United States brought an income into the household. In 1920s society, a woman's typical role was to marry, take care of the children, and run the household while her husband was at work. However, the role of women would change drastically during the economic downfall of the Great Depression.

THE WORKING WOMAN

During the Great Depression, working women were the first to lose their jobs. Then as the Depression progressed, hardly anyone, male or female, was able to hold onto a job. Many women were forced to look for work while also maintaining their household.



Married women who sought employment during the Great Depression were often looked down upon because first,



LYRICS

IT'S TODAY

MAME

Light the candles,
Get the ice out,
Roll the rug up,
It's today.
Though it may not be anyone's birthday,
And though it's far from the first of the year,
I know that this very minute has history in it, we're here!

ALL

It's a time for making merry,
And so I'm for making hay.

MAME

Tune the grand up,
Dance your shoes off,
Strike the band up,
It's today!

ALL

And we're living
In the world game,
So this whole game's
What we make.

MAME

Call the cops out,
Raise the rockets,
Pull the stops out,

ALL

Pull out the stops,
It's today
Light the candles,
Fill the punch bowl,
Throw confetti,
It's today.

GIRLS

Life can also be lived on a weekday,
So don't depend on a holiday date,
If you need New Year's to bubble,
Then order a double and wait.
Doo doo doo doo dah

ALL

There's a "thank you" you can give life,
If you live life all the way.
Pull the stops out,
Hold the roof down,

MAME

Fellows watch out,
It's today.

ALL

It's a time for making merry,
And so I'm for making hay.
Tune the grand up,
Call the cops out,
Strike the band up,
Pull the stops out,
Hallelujah!
It's today!

OPEN A NEW WINDOW

MAME

Open a new window,
Open a new door,
Travel a new highway,
That's never been tried before;
Before you find you're a dull fellow,
Punching the same clock,
Walking the same tight rope
As everyone on the block.
The fellow you ought to be is three dimensional,
Soaking up life down to your toes,
Whenever they say you're slightly unconventional,
Just put your thumb up to your nose.
And show 'em how to dance to a new rhythm,
Whistle a new song,
Toast with a new vintage,
The fizz doesn't fizz too long.
There's only one way to make the bubbles stay,
Simply travel a new high way,
Dance to a new rhythm,
Open a new window ev'ry day!
If you follow your Auntie Mame
I'll make this vow, my little love,
That on the last day of your life
You'll be smiling the same young smile
You're smiling now, my little love,
If you wake up ev'ry mornin'
And you pull aside the shutter,
And you promise me that these'll be
The first words that you utter
Open a new window,
Open a new door,
Travel a new highway,
That's never been tried before;
Before you find you're a dull fellow,
Punching the same clock,
Walking the same tight rope
As everyone on the block.
The fellow you ought to be is three dimensional,
Soaking up life down to your toes,

MAME AND AGNES

Whenever they say you're slightly unconventional,

PATRICK

Just put your thumb up to your nose.

MAME AND ALL

And show 'em how to dance to a new rhythm,
Whistle a new song,
Toast with a new vintage,
The fizz doesn't fizz too long.
There's only one way to make the bubbles stay,
Simply travel a new high way,
Dance to a new rhythm,
Open a new window ev'ry day!

ALL

Open a new window,
Open a new door,
Travel a new highway,
That's never been tried before;
Before you find you're a dull fellow,
Punching the same clock,

LYRICS

Walking the same tight rope
As everyone on the block.
The fellow you ought to be is three dimensional,
Soaking up life down to your toes,
Whenever they say you're slightly unconventional,
Just put your thumb up to your nose.
And show 'em how to dance to a new rhythm,
Whistle a new song,
Toast with a new vintage,
The fizz doesn't fizz too long.
There's only one way to make the bubbles stay,
Simply travel a new high way,
Dance to a new rhythm,
Whistle a new love song,
Toast with a new vintage,
Open a new window ev'ry day!

WE NEED A LITTLE CHRISTMAS

MAME

Haul out the holly;
Put up the tree before my spirit falls again.
Fill up the stocking,
I may be rushing things, but deck the halls again now.
For we need a little Christmas
Right this very minute,
Candles in the window,
Carols at the spinet.
Yes, we need a little Christmas
Right this very minute.
It hasn't snowed a single flurry,
But Santa, dear, we're in a hurry;
So climb down the chimney;
Put up the brightest string of lights I've ever seen.
Slice up the fruitcake;
It's time we hung some tinsel on that evergreen bough.
For I've grown a little leaner,
Grown a little colder,
Grown a little sadder,
Grown a little older,

ALL

And I need a little angel
Sitting on my shoulder,
Need a little Christmas now.

MAME

Haul out the holly;
Well, once I taught you all to live each living day.

ALL

Fill up the stocking,
Young Patrick:
But Auntie Man, it's one week from Thanksgiving Day now.

ALL

But we need a little Christmas
Right this very minute,
Candles in the window,
Carols at the spinet.
Yes, we need a little Christmas
Right this very minute.

AGNES

It hasn't snowed a single flurry,

But Santa, dear, we're in a hurry;

ITO

So climb down the chimney;
Put up the brightest string of lights I've ever seen.

ALL

Slice up the fruitcake;
It's time we hung some tinsel on that evergreen bough.
For we need a little music,
Need a little laughter,
Need a little singing
Ringing through the rafter,
And we need a little snappy
"Happy ever after,"
Need a little Christmas now.
Need a little Christmas now.

MAME

CHORUS

You coax the blues right out of the horn, Mame,
You charm the husk right off of the corn, Mame,
You've got that banjoes strummin'
And plunkin' out a tune to beat the band,
The whole plantation's hummin'
Since you brought Dixie back to Dixie land.
You make the cotton easy to pick, Mame,
You give my old mint julep a kick, Mame,
Who ever thought a Yankee would put
A little Dixie mouse to shame.
You've made us feel alive again,
You've given us the drive again,
To make the South revive again, Mame.
Beauregard Burnside:
You've brought the cake-walk back into style, Mame
You make the weepin' willow tree smile, Mame,
Your skin is Dixie satin,
There's rebel in your manner and your speech,
You may be from Manhattan,
But Georgia never had a sweeter peach.

ALL

You make our black-eyed peas and our grits, Mame,
Seem like the bill of fare at the Ritz, Mame,
You came, you saw, you conquered
And absolutely nothing is the same.
You're special fascination'll prove to be inspirational,
We think you're just sensational, Mame.
Since you brought Dixie back to Dixie land.
Since you brought Dixie back to Dixie land.
You coax the blues right out of the horn, Mame,
You charm the husk right off of the corn, Mame,
You've got that banjoes strummin'
And plunkin' out a tune to beat the band,
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You've made us feel alive again,
You've given us the drive again,
To make the South revive again, Mame.
Mame! Mame! Mame! Mame!

LYRICS

THAT'S HOW YOUNG I FEEL

MAME AND ALL

I have the feeling that time has halted,
I'd like two straws and a choc'late malted,
'Cause that's how young I feel.
I feel like peckin' and bunny huggin'
And Lindy hoppin' and jitterbuggin'
'Cause that's how young I feel.
I'm mad for that big band beat,
Wanna ride in a rumble seat.
(Sheldon's got the Chevy)
Love a faceful of frozen custard,
To have a hot dog with sand and mustard,
And ride the Ferris wheel,
Oh, honey,
'Cause that's how young I feel.
I'm ready to ask my mom,
Can I go to the Junior Prom.
(Sheldon's got the Chevy)
Want a coonskin to knock about with,
To start each mornin' by givin' out
With a Rudy Vallee squeal,
Oh, honey,
'Cause that's how young I feel.
[Instrumental]
I find I'm faced with that old sensation,
Will life go on after graduation,
'Cause that's how young I feel.
I'd love to cheer at a football rally
And swap sorority pins with Sally,
'Cause that's how young I feel.
Love a faceful of frozen custard,
To have a hot dog with sand and mustard,
And ride the Ferris wheel,
Oh, honey,
'Cause that's how young I feel.
Young I feel
Young I feel
Young I feel
That's how young
How you, yeah, I feel!

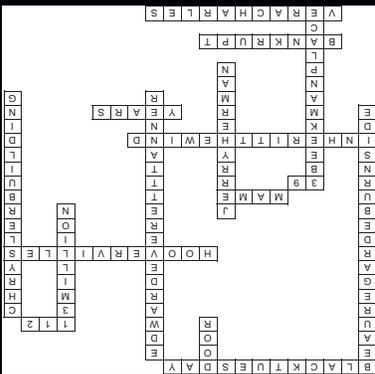
FUN AND GAMES

Word Search



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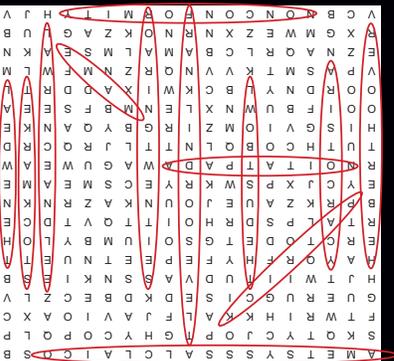
ANSWER KEY



Adaptation
 Aristocracy
 Black Tuesday
 Franklin D Roosevelt
 Lawrence and Lee

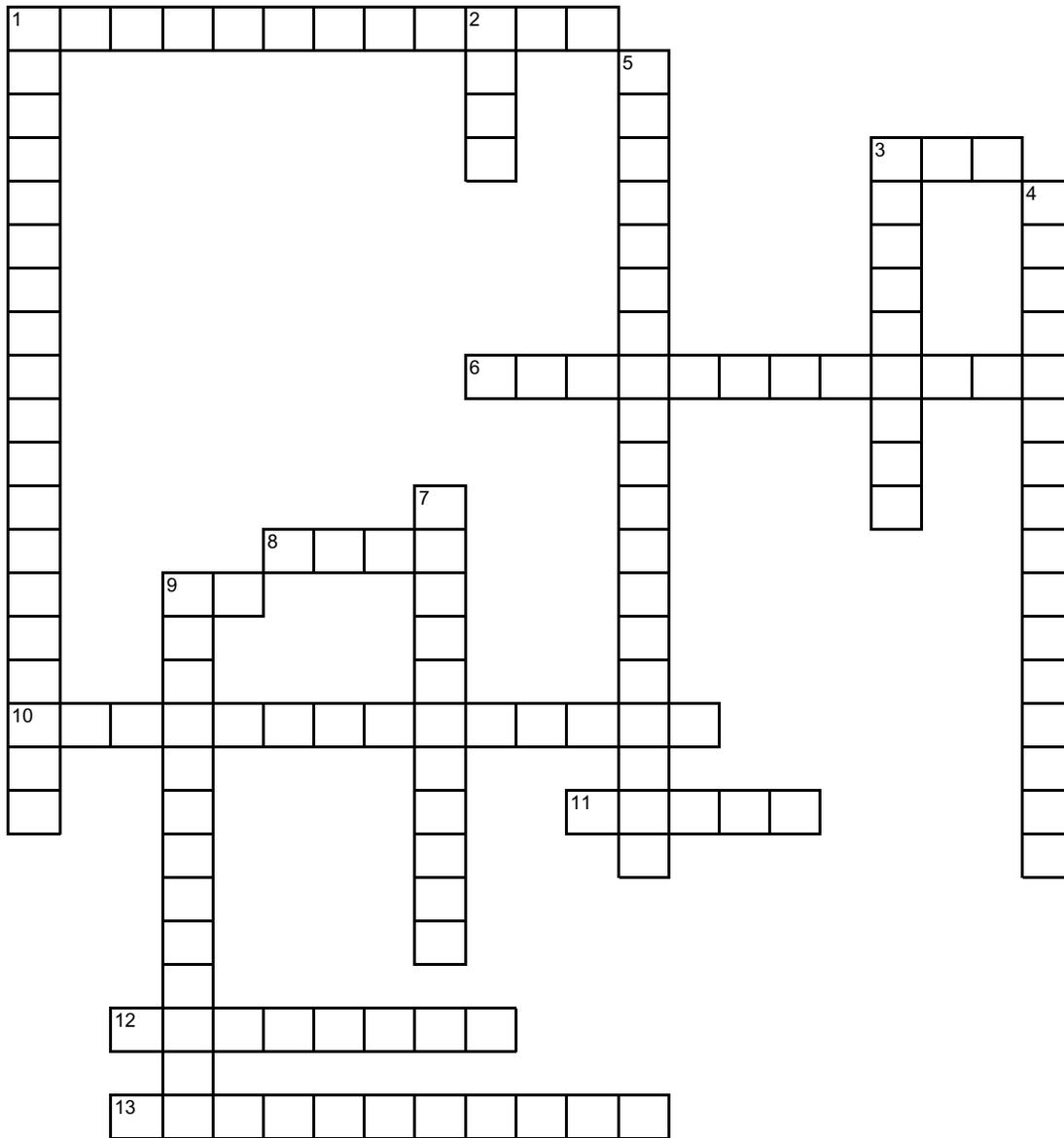
Mame
 Nonconformity
 Patrick
 Roaring Twenties

Social Class System
 Stock Market
 The Dust Bowl
 The New Deal



FUN AND GAMES

Crossword Puzzle



ACROSS

- 1 Another name for October, 29, 1929, when the Great Crash occurred.
- 3 *Auntie Mame* was on Broadway for ___ weeks.
- 6 Areas, filled with homes made from scrap materials, that were insultingly named after President Herbert Hoover.
- 8 A character in the musical who needed to search for a job after losing all of her money as a result of the stock market crash of 1929.
- 9 Robert E. Lee and Jerome Lawrence collaborated on ___ works.
- 10 Lawrence and Lee agreed to have *Auntie Mame*, *Mame*, and ___ all adapted into films.
- 11 After the stock market crash of 1929, it took 27 ___ to bring the economy back up.
- 12 When a person or corporation is unable to pay outstanding debts.
- 13 Mame's best friend.

DOWN

- 1 Who says, "Whatever Mame says she can do, she can do."?
- 2 Finish the song lyrics: "Open a new window, open a new ___."
- 3 By 1932, ___ people had become unemployed.
- 4 The Empire State Building, The ____, the Golden Gate Bridge, and Rockefeller Center were built during the Great Depression.
- 7 The person who wrote the music and lyrics to *Mame*
- 9 Mame's address

How to Be an Awesome Audience Member

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.
- 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 sit ONLY when your seat is in the folded down position.
- 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.

The Student Guide to the Theatre for *Mame* was prepared by Joshua S. Ritter M.F.A, Education & Library Director and Christine Hopkins, M.A, Education & Library Assistant