Pittsburgh CLO
Gallery Of Heroes

in partnership with
Senator John Heinz History Center
In association with the Smithsonian Institution
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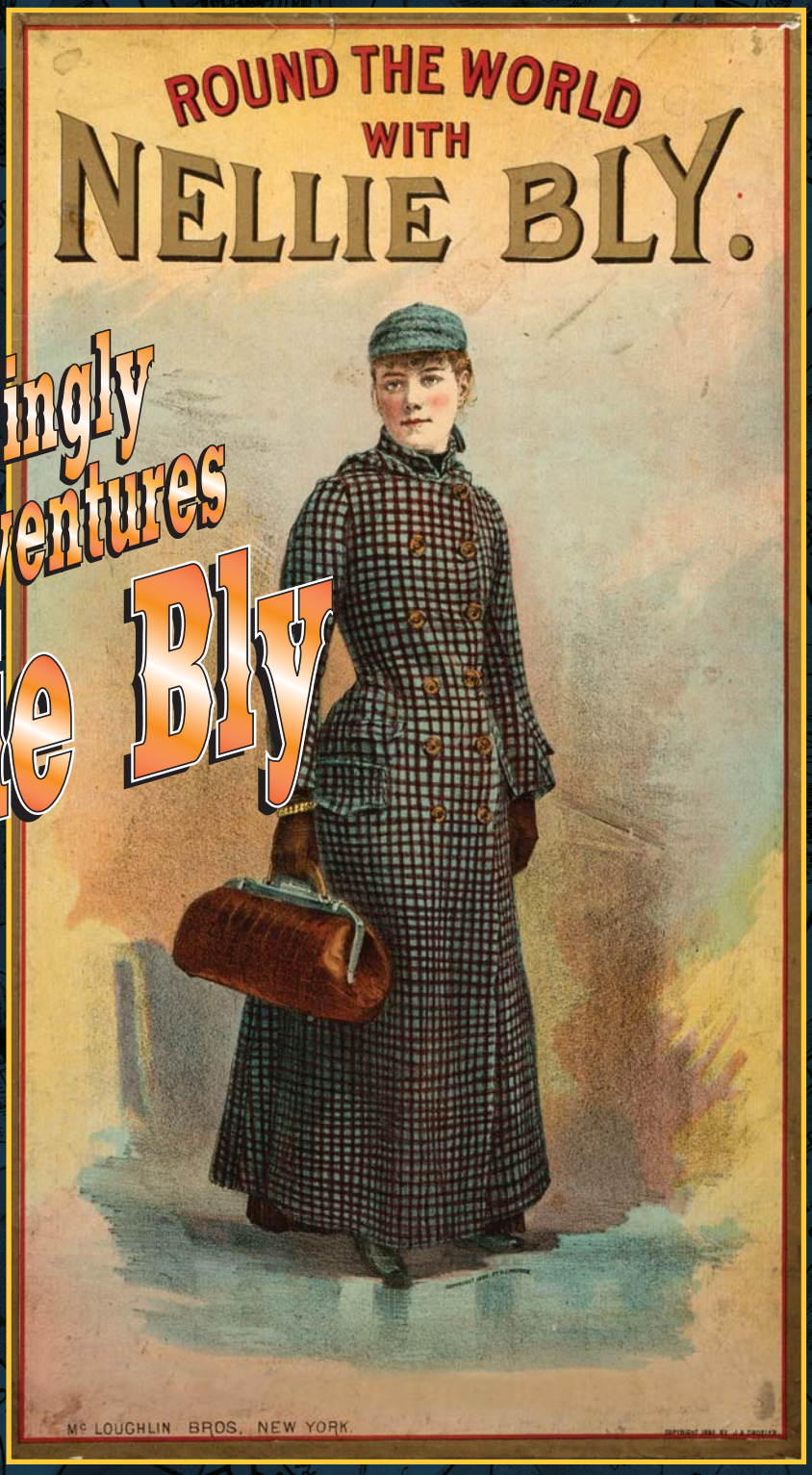
TEACHER'S GUIDE



The Amazingly True Adventures of Nellie Bly

A GALLERY OF HEROES MUSICAL

Book, Music and Lyrics written by
JASON COLL

Major support for the Gallery of Heroes is provided by
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SENATOR JOHN HEINZ
HISTORY CENTER
IN ASSOCIATION WITH THE SMITHSONIAN INSTITUTION

SCHOOL PROGRAMS AND TOURS

Many exciting school programs are available at the History Center. Four types of student tours are described below. Please visit the History Center website at www.heinzhistorycenter.org – click on "Education" – to learn more about each tour. For each tour theme, you will find a tour overview sheet with a description, objectives, essential questions and a sample of what you might see on the tour.

Guided Tours for pre-kindergarten students through 12th grade are one to two hours in length, plus a half hour for lunch, available Monday through Friday, year-round. Students will explore many aspects of life in Western Pennsylvania through docent-guided museum learning, investigative questioning, and hands-on discovery. Discussions of daily life and major events like the British, French, and Indian War, Lewis and Clark Expedition, the Civil War, Gilded Age, and World Wars connect students to the everyday and extraordinary lives of local people throughout American history.

Tours generally include a visit to four exhibits (30 minutes per exhibit) that share a common theme. Teachers should choose one of the following themes to focus their tour through Western Pennsylvania history.

Themes:

Immigration and Migration
Transportation and Industry
African-American Experiences
Cultural Geography
History Highlights

Self-Guided Tours are for teachers who facilitate their own museum experience. We encourage teachers to tour our building in preparation for their visit. Worksheets or scavenger hunts designed by the teacher are highly recommended. Self-guided tours are for a maximum of 200 students, pre-kindergarten students through 12th grade. They are one to two hours in length, plus a half hour for lunch, available Monday through Friday, July through February and on Mondays only during March through June. These tours feature a museum overview and an introduction by a museum educator and include a map of the History Center and exhibit directory.

Experience Classes provide an opportunity for a class of up to 30 students, pre-kindergarten through 12th grade, to study in-depth with museum experts. They include a tour and/or discussion, hands-on opportunities, and an activity. Each class is two to three hours in length, plus a half hour for lunch, and available Monday through Friday, July through February. Reserve your program at least two months in advance in order to schedule with a curator or archivist.

Early Childhood Education Programs, age two through 2nd Grade, include a story, short tour through the museum and a hands-on craft or activity that makes learning fun as well as meeting early learning standards. Group size is a maximum of 20 students. Tour availability is Monday through Friday, year-round, 9:00am – noon.

Teachers may obtain a Free Preview Pass to visit the History Center to investigate the opportunities for their students. For more information or to schedule a school visit, call the History Center's Group Tour Coordinator 412-454-6304.

Pittsburgh CLO
CELEBRATING MUSICAL THEATER

The Amazingly True Adventures of Nellie Bly Teacher's Guide was written by Ann Fortescue, History Center Director of Education; Rachael Colker, Consulting Historian; and Lacey Esterly, History Center Education Intern.

Teachers Guide published by Pittsburgh CLO, 2011

SENATOR JOHN HEINZ
HISTORY CENTER
IN ASSOCIATION WITH THE SMITHSONIAN INSTITUTION

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The Amazingly True Adventures of Nellie Bly

Goals:

To improve students' awareness and understanding of local women's history.

To affirm students' good habits of working to achieve a goal.

Students:

To read about and identify important events in Western Pennsylvania history.

To express the importance of newspapers in daily life at the turn of the 20th Century.

To compare and contrast the changes that have occurred over time in the locations Nellie Bly visited during her journey around-the-world.

Teacher's Preparation:

Read Nellie Bly's biography and background materials related to working women, and newspapers at the turn of the 20th Century (page 3-11).

Review "Information About Musicals" (page 14)

Review Classroom Learning Activities (page 12), and select one or two activities for your students. It is advisable to choose activities that will support your other lessons, such as writing, reading, biographies or map reading. Use "Resources for Studying Nellie Bly" (page 13) to help your students locate information.

Classroom Discussion:

Ask the class to discuss how opportunities for women have changed from the 1890s to the 21st Century.

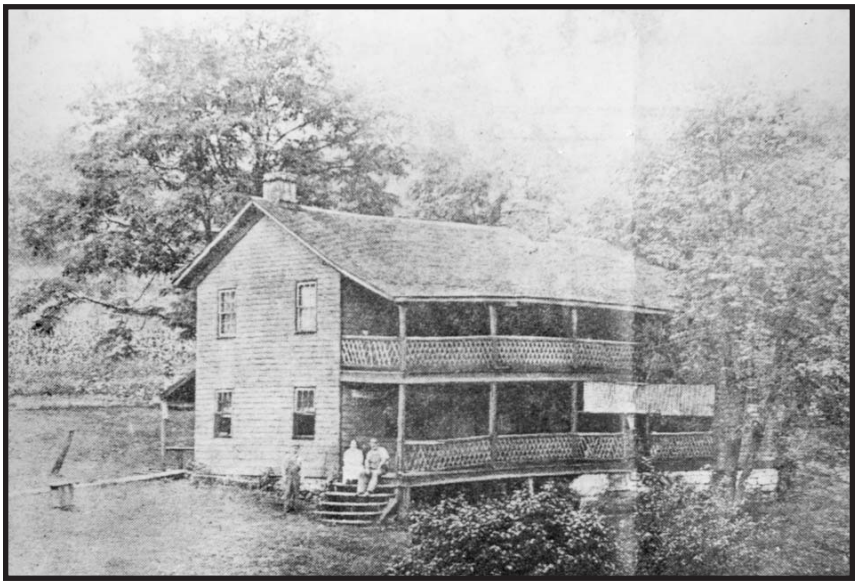
Have students identify how care for the mentally ill has changed from the 1890s to the 21st Century.

Compare and contrast how we obtain our news today to the role of newspapers at the turn of the 20th Century.

How have the transportation changes that occurred in the 20th Century affected our lives today? Use Nellie Bly's around-the-world trip to start the discussion.

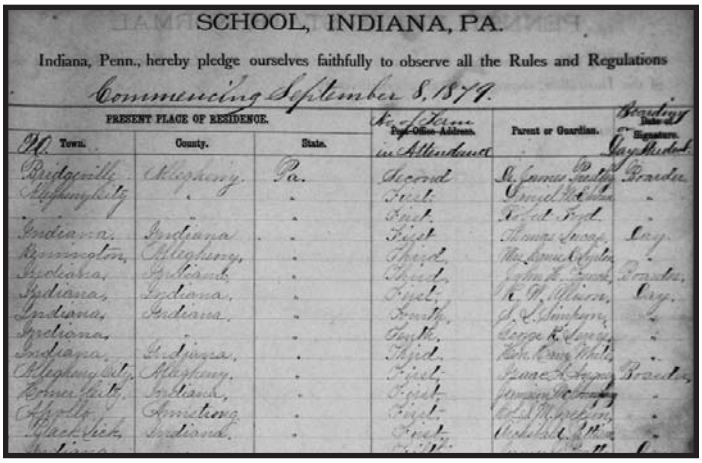
Cover: Library and Archives Division, Sen. John Heinz History Center

Nellie Bly



The house where Nellie Bly was born – Cochran's Mills, Armstrong County, PA. *Courtesy of Carnegie Library, Pittsburgh.*

Elizabeth Cochran, who would later be known as Nellie Bly, was born in Cochran's Mills, Armstrong County, Pennsylvania on May 5, 1864. Her parents were Judge Michael Cochran, for whom the town was named, and Mary Jane Cumming Kennedy. Both parents had been married before, but Judge Cochran was the only one to have children from his previous marriage. Growing up, Elizabeth's mother dressed her mostly in pink, so Elizabeth received the nicknames Pink and Pinkie. July 1870, brought the death of Elizabeth's father and the start of financial hardships for the family. Colonel Samuel Jackson was appointed to take charge of the minor children's finances. After Mr. Cochran's death, his estate was auctioned off and Mary Jane, along with her four children, moved into a smaller house. Judge



SCHOOL, INDIANA, PA.

Indiana, Penn., hereby pledge ourselves faithfully to observe all the Rules and Regulations

Commencing September 8, 1879.

No.	PRESENT PLACE OF RESIDENCE. Town.	County.	State.	Term or Class in Attendance	Post-Office Address. Parent or Guardian.	Reading. Date of Signature. Graduated.
	Butlerville	Allegheny	Pa.	Second	St. James Smith	Teacher
	Stephenville	"	"	First	Samuel McClure	"
	"	"	"	First	Asst. Supt.	"
	Indiana	Indiana	"	First	Thomas Sloan	Lay.
	Kennerton	Allegheny	"	Third	Mrs. Samuel Agnew	"
	Indiana	Indiana	"	First	John A. Elliott	Teacher
	Indiana	Indiana	"	First	R. P. Wilson	Lay.
	Indiana	Indiana	"	Fourth	J. S. Sturgeon	"
	Indiana	"	"	Fourth	George K. Sharp	"
	Indiana	Indiana	"	Third	Robt. Cowan	"
	Allegheny City	Allegheny	"	First	Isaac Hays	Teacher
	Kennerdell	Venango	"	First	[illegible]	"
	Shelocta	Armstrong	"	First	[illegible]	"
	Blacklick	Indiana	"	First	[illegible]	"

Elizabeth's enrollment record in Indiana State Normal School. *Courtesy of the Special Collections and University Archives, Indiana University of Pennsylvania.*

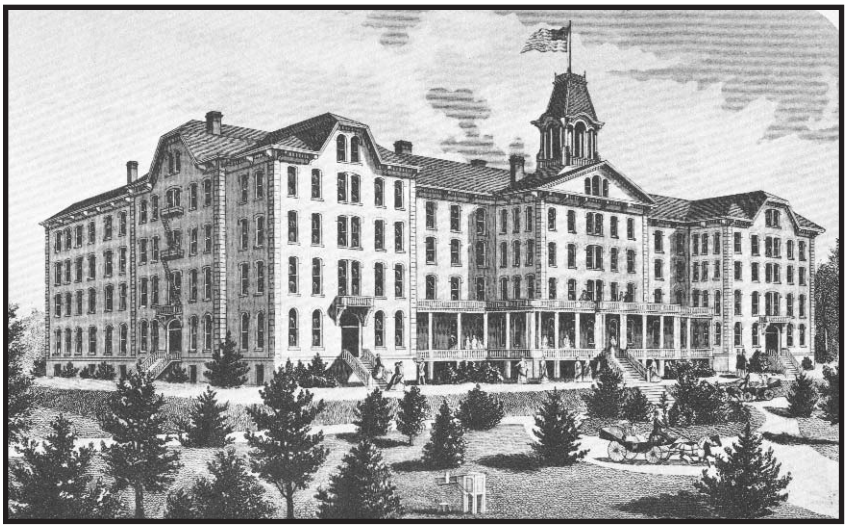
Cochran's children from his previous marriage had all come of age and set out on their own. In January of 1873, Mary Jane married John Jackson Ford. On October 14, 1878, she sued for divorce. Elizabeth testified that Ford was an abusive drunk and helped her mother to win the suit on June 3, 1879. On September 8, 1879, Elizabeth enrolled at the Indiana State Normal School, which would later become IUP. Finding out that Colonel Jackson had mismanaged her money, Elizabeth was not able to return for the spring term.

In December 1880, Mary Jane, along with her daughters, set off to live closer to her oldest son in Pittsburgh.

While in Pittsburgh, Elizabeth tried to earn a living by tutoring, nannying and housekeeping; jobs that were easy for women to find. She also wrote stories and tried to make her way into the newspaper world. It wasn't until January 17, 1885, that she would get her chance. In the *Pittsburgh Dispatch*, there appeared an article titled "What Girls Are Good For" written by Erasmus Wilson, better known as the "Quiet Observer." This article was written to express that women were supposed to stay at home and not be in the workforce. This article enraged Elizabeth, so she wrote a letter to George A. Madden, editor of the *Dispatch*, to express her

Dorm life at Indiana State Normal School. *Courtesy of the Special Collections and University Archives, Indiana University of Pennsylvania.*

anger. She signed the letter "Lonely Orphan Girl." On January 17, 1885, Madden ran an ad in order to find out who this "Lonely Orphan Girl" was. Upon seeing the article, Elizabeth went directly to the newsroom, a place in which it was unusual to find a woman. She told Madden that she would write an article on divorce for him to review. Madden was impressed with the article and offered her a position as a reporter for the paper. Before the article could be printed,



Indiana State Normal School. *Courtesy of the Special Collections and University Archives, Indiana University of Pennsylvania.*

View of Ohio Street, North Side, Pittsburgh. *Courtesy of Carnegie Library, Pittsburgh.*

Anderson Street, Allegheny City (now Pittsburgh's North Side) looking toward Ninth Street Bridge. *Courtesy of Carnegie Library, Pittsburgh.*

Elizabeth needed a pen name. Madden chose Nellie Bly for her after the Stephen Foster song. Nellie was assigned to write primarily about and for women. After nine months, she grew tired of this uneventful and nonessential reporting. She asked to be the *Dispatch's* correspondent in Mexico, but only five months later following her criticism of the Mexican government, she was asked to leave and returned to Pittsburgh on June 22, 1886. In March 1887, Nellie left Pittsburgh, for New York leaving a note for her mentor and colleague Erasmus Wilson stating, "I am off for New York. Look out for me."

Once in New York, she tried to gain a position on Joseph Pulitzer's *The World*. After several attempts to plead her case for a job, she was successful in meeting with him. Impressed by her spunk, he asked her to fake insanity to get the inside story on how the mentally ill were treated at the time. Nellie moved to the Temporary House for Females at 84 Second Avenue in October 1887. From there she went to court, then Bellevue Hospital to be examined, and then to Blackwell's Island where she would remain for ten days. She was able to fool everyone into believing that she was mentally unstable, even the doctors. After her articles exposed the treatment of the mentally ill, reforms were made to improve care. This idea became known as "stunt reporting," and Nellie was an early pioneer. Nellie continued with stunt reporting. She wrote articles about working women, corrupt politicians and women's prisons.

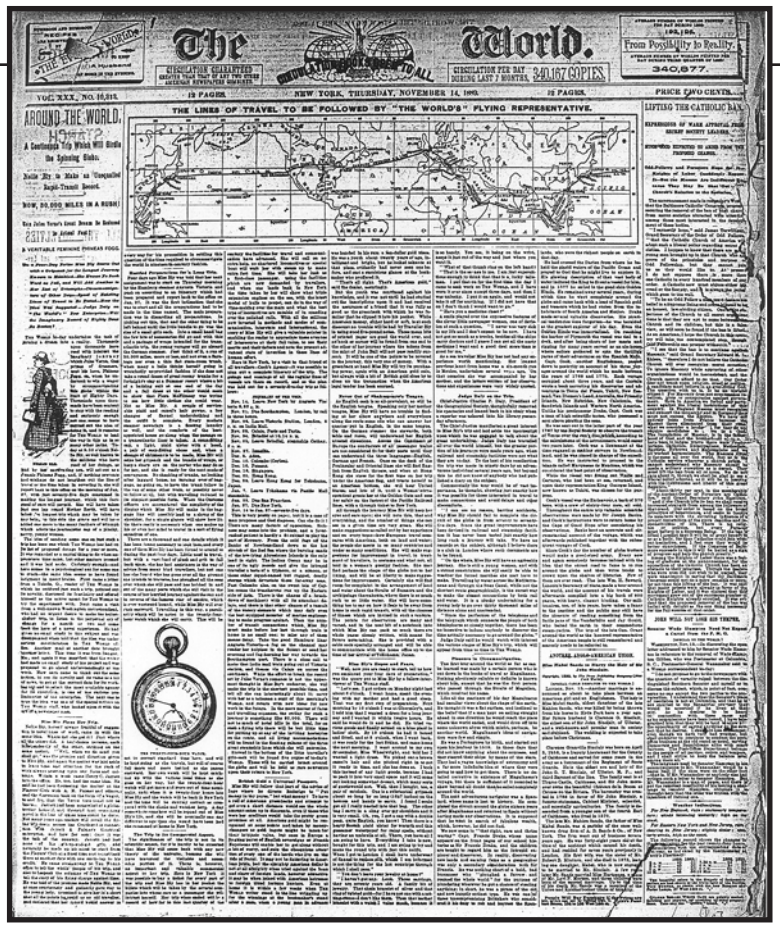
In November 1889, Nellie asked John Cockerill, chief editor of *The World*, if she could make a trip around the world. She wanted to beat Jules Verne's fictitious character, Phileas Fogg's eighty-day record. She proposed to do it in seventy-five days. Cockerill did not like the idea of Nellie traveling around the world by herself, but he also knew that the trip would raise interest and spur sales for the daily paper. She set off from Hoboken Pier on November 14, 1889.

Nellie Bly in her famous traveling clothes. *Courtesy of Carnegie Library, Pittsburgh.*

Once she reached South Hamptom, Nellie was met by *The World's* London correspondent with the news that Jules Verne wanted to meet with her in his home in Amiens, France.

Nellie accepted the invitation and hurried through the next few days to keep on schedule. After meeting Jules Verne, Nellie went to Calais, France to get on a mail train

bound for Brindisi, Italy. From Brindisi Nellie boarded the *Victoria*, a ship headed for Port Said, Egypt. The ship stopped at Ismaila along the journey down the Suez Canal. From there, it was off to Aden in the Yemen Peninsula where the *Victoria* arrived on schedule on December 2. After a seventy-two hour lay-over, the *Victoria* was headed for Colombo, now Sri Lanka, and arrived two days ahead of schedule on December 8. Nellie was delayed five days in Colombo as her next ship the *Oriental* waited for the *Nepal* to arrive before it could depart. During this extended layover, Nellie was able to write very detailed descriptions of Ceylon, now Sri Lanka. The journey from Colombo to Penang, China took six days and then it was another two days to Singapore.

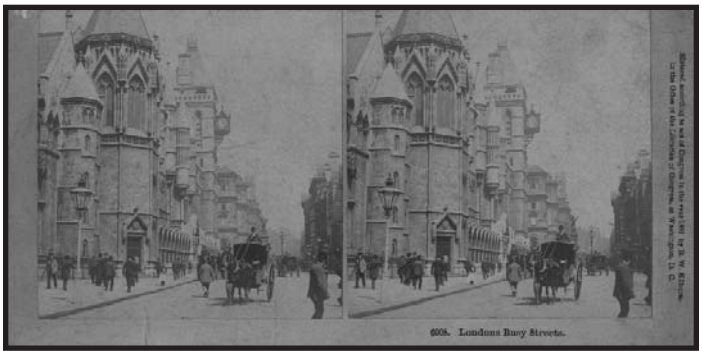

The front page of *The World* from the day that Nellie left on her world journey. *Courtesy of the New York Public Library.*

In Singapore, Nellie bought a monkey, which she named McGinty. Even though the *Oriental* had to sail through a storm, it arrived in Hong Kong two days early.

Once in Hong Kong, Nellie rushed to the office of Oriental and Occidental Steamship Company. There she learned of Elizabeth Bisland. Bisland was a reporter for *Cosmopolitan*, a magazine trying to boost sales as well. Bisland had set off in the opposite direction of Nellie to try and beat her. Time was no longer her only opponent. Nellie was delayed in Hong Kong for five days, so she decided to take a side trip to Canton. She spent Christmas at the Temple of the Dean in Canton, China. On December 28, Nellie left on the *Oceanic* for Japan. On the third day of the voyage they encountered storms. By January 4, 1890, the *Oceanic* had reached Yokohama, Japan. On January 20, Nellie reached San Francisco, but there was a hitch. The bill of health required to land in San Francisco had been left in Japan and the next ship from Japan was not scheduled to arrive for two weeks. Upon hearing this, Nellie threatened to jump over board and swim to shore. The captain bent the rules for her and allowed her to board a tugboat for shore.

All of the trains traveling from San Francisco were snowed in. To keep her on schedule, *The World* sent a special train for Nellie. The train made short stops along the way. She arrived in Jersey City on January 25, 1890, at 3:51pm and then boarded a ferry across the Hudson River to New York City. She was at *The World* office at 4:30pm She had made the trip in seventy-two days, six hours and eleven minutes.

She was disappointed that no one from *The World* was



London, England circa 1900. *Library and Archives Division, Sen. John Heinz History Center*

Ceylon, now Sri Lanka, circa 1900. *Library and Archives Division, Sen. John Heinz History Center*

THE COUPON.

THE NELLIE BLY

GUESSING MATCH.

BRIEF RULES OF THE CONTEST.

Cut out this coupon. Make your guess upon it, with date of guess. Give your name and address. Send the coupon, filled out, to European Trip Editor, THE WORLD, New York. All guesses must be made on this coupon. Only one guess allowed to a single coupon. But by securing extra copies you CAN

GUESS EARLY AND OFTEN.

To the European Trip Editor:

MY GUESS AS TO THE EXACT TIME OF NELLIE BLY'S TOUR OF THE WORLD IS AS FOLLOWS:

DAYS. HOURS. MINUTES. SECONDS.

NAME OF GUESSER—

RESIDENCE OF GUESSER—

DATE OF GUESS—

GUESS EARLY AND OFTEN!

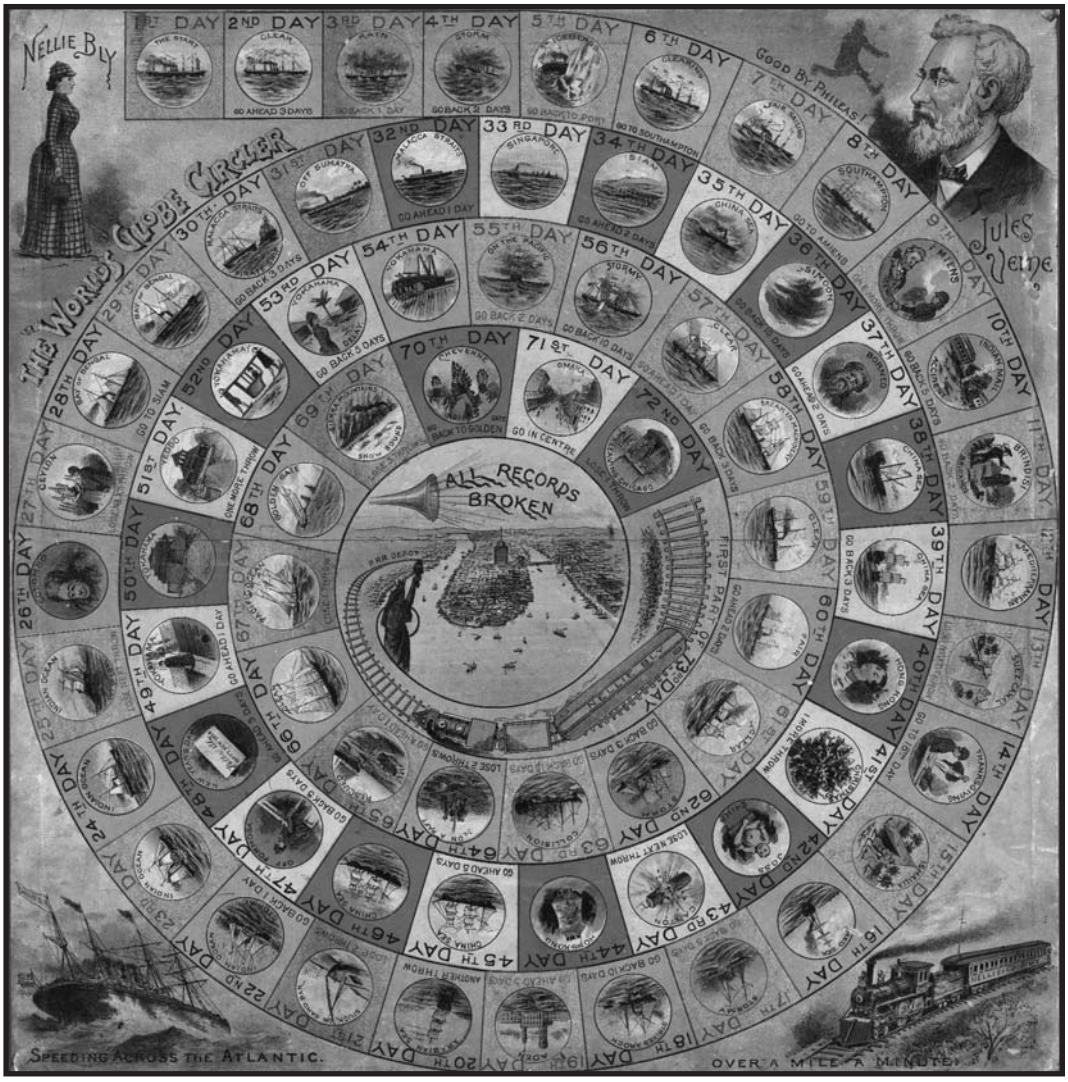
The Nellie Bly Guessing Match Blank, which appeared dailing in *The World* in December 1889 and January 1890. *Courtesy of the New York Public Library.*

at the Hoboken train station to welcome her home in record time. Not only had she beat Phileas Fogg, but also Elizabeth Bisland and herself (remember Nellie boasted that she could make the journey in seventy-five days).

This trip made her famous. She had beaten all of the records. Nellie left *The World* to publish a book titled, *Nellie Bly's Book: Around the World in 72 Days* and to travel about the country giving lectures. In 1893, Nellie Bly returned to *The World*, which was now under new management, and published her interview with anarchist Emma Goldman. In 1895, Nellie interviewed the leader of the American Railway Union, Eugene V. Debs, while he was in jail for contempt of court during the Pullman Strike. She moved to Chicago where she briefly worked for the *Chicago Time-Herald* newspaper. Later that year, she married Robert Livingston Seamen, owner of the Iron Clad Manufacturing Company and The American Steel Barrel Company, who was thirty years her senior. In 1899, Nellie became president of these companies. Nellie had actually designed and help patents on steel barrels. In 1904, Mr. Seamen died, leaving Nellie all that he had. Nellie remained President of the companies, but through mismanagement and embezzlement of funds by the people that worked for her, the companies suffered financial difficulty, as did Nellie.

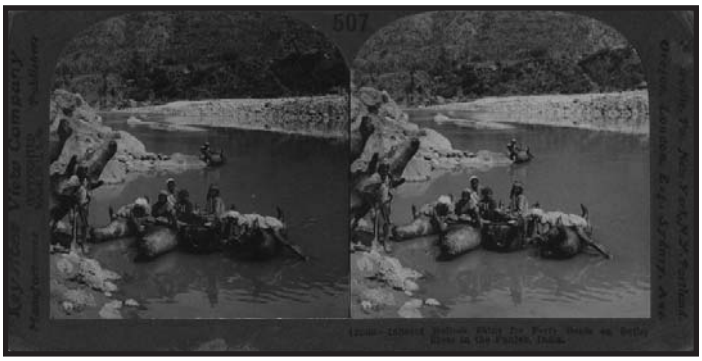
In 1914, Bly set sail for Europe in hopes that the difficulties would be sorted out by the time she returned. While in Europe, World War I erupted and Nellie was stranded. She turned this misfortune to her advantage by becoming the first female correspondent to report from the front lines of the war. At the end of the war, in 1919, Nellie returned to find her finances depleted.

She began writing again, this time for the *New York Evening Journal*. Her articles championed the welfare of and placement of orphaned children. Throughout her lifetime, Nellie Bly was drawn to write about the downtrodden, less fortunate and the oppressed. Her impatience with the ordinary and predictable newspaper stories so often



The Nellie Bly game as published in *The World*, February 26, 1890. *Library and Archives Division, Sen. John Heinz History Center*

assigned to women, and her fascination with risky situations, earned her the title of daredevil. Her assertive behavior and convictions to cover dangerous stories helped pave the way for female journalists who came after her. She died of pneumonia on January 27, 1922 at the age of fifty-seven in New York City.



India, circa 1900. *Library and Archives Division, Sen. John Heinz History Center*

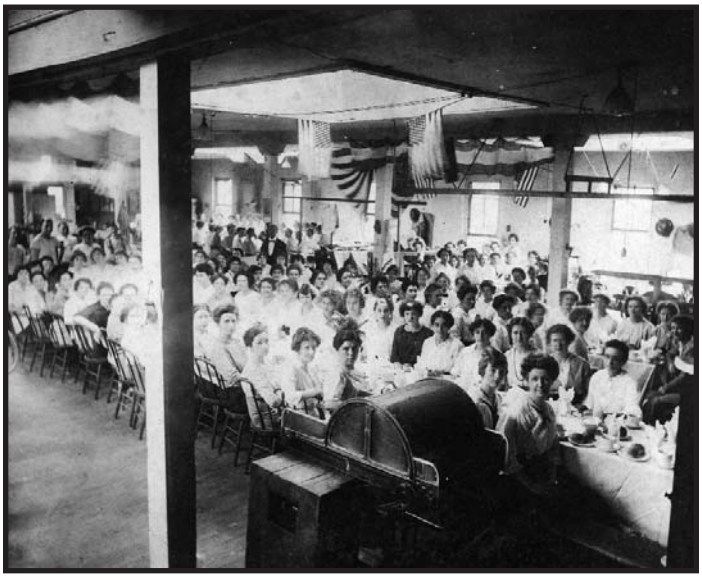
Yokohama, Japan, circa 1900. *Library and Archives Division, Sen. John Heinz History Center*

Front and back of a tin advertisment. *Courtesy of Carnegie Library, Pittsburgh.*

From *The World's* front page, January 26, 1890. *Courtesy of the New York Public Library.*

AMERICAN MIDDLE-CLASS WORKING WOMEN, 1870-1925

Soon after the Civil War, the Industrial Revolution began to take hold in the American life. American working life shifted from largely agricultural and rural to industrial and urban. The rise of industry, mechanization and mass distribution of commercial goods brought with it a new kind of workplace, a growing urban community and an emerging middle class.



Women working in the Brighton Laundry. *Library and Archives Division, Sen. John Heinz History Center*

By the 1890s, the American work force consisted of record numbers of immigrants who found low-paying industrial jobs and an emerging core of native-born, well-paid managers. A new American class structure was taking shape, confining whole groups of people within certain jobs, neighborhoods and social standing. Americans were greatly affected by the changes in our economy in the second half of the 19th Century, and women were no exception.

For the growing middle-class American family, often white and native-born, motherhood was considered a woman's most important job. This was not, obviously, a wage-earning engagement, and for those families that could afford the luxury of living from the husband's income alone, this was the most common role for middle class women. For scores of immigrant, unmarried or otherwise underprivileged women, earning a wage was a necessity of life. Women outside the affluent middle classes worked in factories, as domestic servants or were engaged in piecework within their homes.

It is not to say that all middle-class women stayed at home. A labor shortage during the Civil War allowed some moderately educated women to assume jobs previously held exclusively by men. Women continued to fill some of these positions in the decades after the War. Teaching, nursing and clerical work were slowly opening up as professions for unmarried, non-immigrant, middle-class women. These positions however, were rarely seen as careers but rather as temporary experiences that were to be given up as soon as a young woman was married.

For those middle-class women living by their commonly defined role as homemakers, the duties within the household were changing. In the late 1800s, advances in technology brought small machinery into the house to do the work formerly done by a housewife and perhaps her domestic staff. Ready-made clothing, processed foods, and mass-produced cleaning products cut the workload of many housewives. These advances did not make these women's work easy, but it did reduce the time devoted to housework and the number of women required to fulfill the tasks at hand. Daughters were less critical in the labor of maintaining a house and their mothers had perhaps some additional time to pursue interests outside the walls of their homes.

Many middle-class women from the 1880s onward with sights set on life outside of the home, found a place in the Reform Movement. It seemed American society was suffering from a range of social problems brought about by the rise of industrialization, mass immigration, political corruption and seemingly basic breakdown of fundamental morals. Middle-class women had been given the responsibility for maintaining family values and upholding virtuous lifestyles within their own homes. But as the 19th Century wore on, women expanded their supervision of these elements beyond the "domestic sphere" to American society at large. Middle-class women sough to reform the world outside their homes in order to "clean up" the social problems of the day.

The work these women undertook was rarely wage earning. Middle-class woman organized clubs to strengthen support for a given cause or worked independently as volunteers for a range of social issues such as the prohibition of alcohol, child labor and women's suffrage. Women's reform work moved into areas of politics and economics under the guise of the nation's moral interest. The world to the middle-class women was growing beyond the concerns of the household.

Public awareness about certain social issues was only part of the increased education middle class women were gaining during the late 19th Century. Daughters from the affluent families, no longer needed for domestic chores around the house, were going to college in record numbers. Once they graduated and if they remained unmarried, they looked for a way to apply their education. Some began to break ground in the fields of medicine and law, but many remained in the more acceptable realm of social reform. But the realm of social reform was broadening, and women seeking meaningful, wage-earning jobs were slowly presented with more options. Social work, journalism, photography and nursing gave some middle class women a career path where decades earlier none had existed.

Despite these advances for women seeking work outside the home, women's movement into the professional work force remained limited throughout the turn of the century. Women were largely paid less for equal work with men and their jobs often seen as temporary, held only as long as a woman remained unmarried. After World War I, more "white-collar" positions were becoming available to women, but securing meaningful, wage-earning work remained a challenge for decades to come.

THE NEWSPAPER OFFICE IN THE 1890s

In the last half of the 19th Century, the newspaper emerged as a fundamental element in American daily life. The newspaper served as a common thread that linked different ethnic groups, social classes and genders. There were special-interest newspapers printed in foreign languages and written for a specific audience. But the most successful and large-scale newspaper operations of the late 19th Century were written for everyone.

These widely circulating, daily papers educated, comforted and entertained Americans across ethnic and social classes. Rapid growth in population, urban expansion and increases industrialization held great changes for the United States during this time. The daily newspaper gave Americans a collective awareness, understanding and perhaps stability in this changing world around them.

New York's Newspaper Row, circa 1900. *Courtesy of Museum of the City of New York.*

By the 1880s, Americans were buying newspapers as fast as they could be printed. News collecting, printing technology and distribution changed dramatically in the decades following the Civil War. Like other American industries, mass production and distribution fed a growing and demanding market. The newspaper before the Civil War was usually a small-office operation with a handful of people responsible for writing, publishing and distributing their paper. By the late 19th Century in the large daily newspaper companies, these duties had been divided among a staff of hundreds. Among this growing staff was the "reporter," a position first defined during the Civil War and later critical to the success of the growing daily newspaper.

By the 1890s, many large city newspapers employed "correspondent" reporters in Washington, DC and New York to collect leading national and international stories and return them to smaller, local newspapers. Reporters working in the home office would receive news via the telegraph. Reported events were often a day late in their dispatching as reporters in the main office would have to write "copy" of the telegraphed events then send them off to be typeset. The telephone was introduced in 1885, but it took several years for telephones to become commonplace and even then was used primarily in only the largest of newspaper firms.

The reporter of the late 19th Century newspaper was rarely a highly educated, experienced writer. A moderate education and basic literacy were usually all that was needed to break into journalism at the time. Editors put more value on the reporter's ability to "turn out" a story in an interesting, if not, entertaining way as well as the ability to keep up with the often-frenetic pace of newsgathering. When a reporter first started out he was sent to the county courthouse or jailhouse to wait for stories to unfold. He then had to rush back to the office, handwrite an article then send it off for printing. The daily newspapers, then as now, were fiercely competing for the latest news, and the reporter's speed was critical in this timing.

Handwriting articles was the most common method of composing copy until the 1900s, and even then many reporters felt most comfortable writing out their stories. The typewriter was invented in the 1870s, but not used commonly until decades later. However, handwriting an article was the least laborious task in the newspaper printing process. Typesetting was a time consuming, age-old method, practiced until the 1890s despite other advances in printing and newspaper production. Once an article was written, it was sent to the typesetter who then had to set the story. Every letter and punctuation mark was on a separate block and had to be laid out by hand, then returned to its proper storage space by hand once printing was completed. The typesetters were highly skilled and often made salaries far greater then the reporter themselves.

It was advances in high-speed presses, first powered by steam then electric motors that made mass newspaper production possible. By the end of the 19th Century, machines to cut and fold the newspapers were also in place

and conveyor belts were used to load horse-drawn wagons with thousands of newspapers to be distributed throughout the city. Few people held subscriptions to these papers; rather young, usually orphaned boys, known as newsboys, sold them on the street corners often for a penny. For years, the newsboy peddling the daily paper was a common sight and his call is still remembered today, "Extra! Extra! Read all about it!"

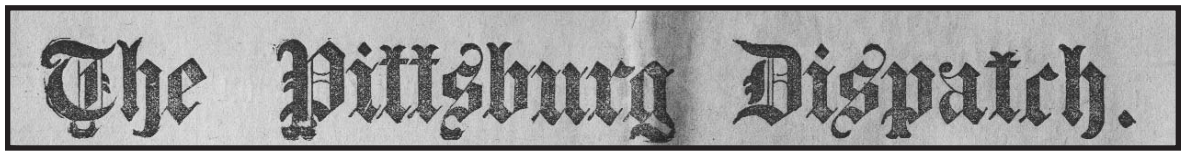
By the turn of the century, newspapers published both morning and evening editions as well as Sunday papers that included a wide range of additional features. Sports, games, advice columns, women's news and a host of other features that provided something for everyone lengthened the papers and employed reporters in greater numbers. Except for the very-well known writers and correspondents, a reporter's average pay was $7 a week, not much more than a good factory job would pay. But there was something romantic, daring and interesting about the life of a reporter. It was one of the few "white-collar" jobs obtainable without higher education and provided a kind of freedom from monotony that appealed to many.

Advances in overseas telecommunications and the onset of World War I brought rise to the role of the foreign correspondent by the 1920s. Like the early reporters from the fronts of the Civil War, the war correspondent was a critical link not only to keeping the general public informed, but also keeping stateside army strategists aware of events unfolding far from home.

Despite the onset of radio broadcasts in the 1930s, the daily newspaper continued to serve a need in American life. Reporters, some famous and many unknown were critical to the success of these newspapers. Gathering the news and turning it into readable, exciting, sometimes sensationalized copy was what kept newspaper sales soaring. By the 1920s, the "job" of reporter was slowly turning into the profession, with schools of journalism cropping up in the nation's universities. It remained however a job of relatively low pay, but sometimes high-adventure.

PITTSBURGH NEWSPAPERS, 1885

The leading morning papers in Pittsburgh in 1885 were the *Gazette, Post, Commonwealth, Press, Dispatch*, and the *Times*. The *Gazette* was the city's oldest paper established in 1786. The *Dispatch*, which employed Nellie Bly in 1885, was started in 1846 and was immediately popular. By 1890, the *Dispatch* was Pittsburgh's largest newspaper. There were several additional evening papers and scores of religious, trade and society papers that were published for both local and national readers.



Masthead of the Pittsburg Dispatch. *Collection of the Historical Society of Western Pennsylvania.*

TREATMENT AND CARE FOR THE MENTALLY ILL IN THE EARLY 1900s

Insane asylums were 19th and early 20th Century hospitals that cared for the mentally ill. Hospitalizing mentally ill people rather than keeping them restrained in jails and almshouses only began in this country in the 1820s. Prior to the establishment of asylums, members of society deemed mentally ill often lived among criminals where they were abused, neglected and remained untreated for their condition.

After the work of early reformers, there was a movement to remove the insane from the country's prisons and place them in asylums devoted to their special care and eventual cure. This new specialized treatment of the mentally ill was known as "moral treatment" which involved caring for the patient rather than simply removing the afflicted from society. By the 1870s,

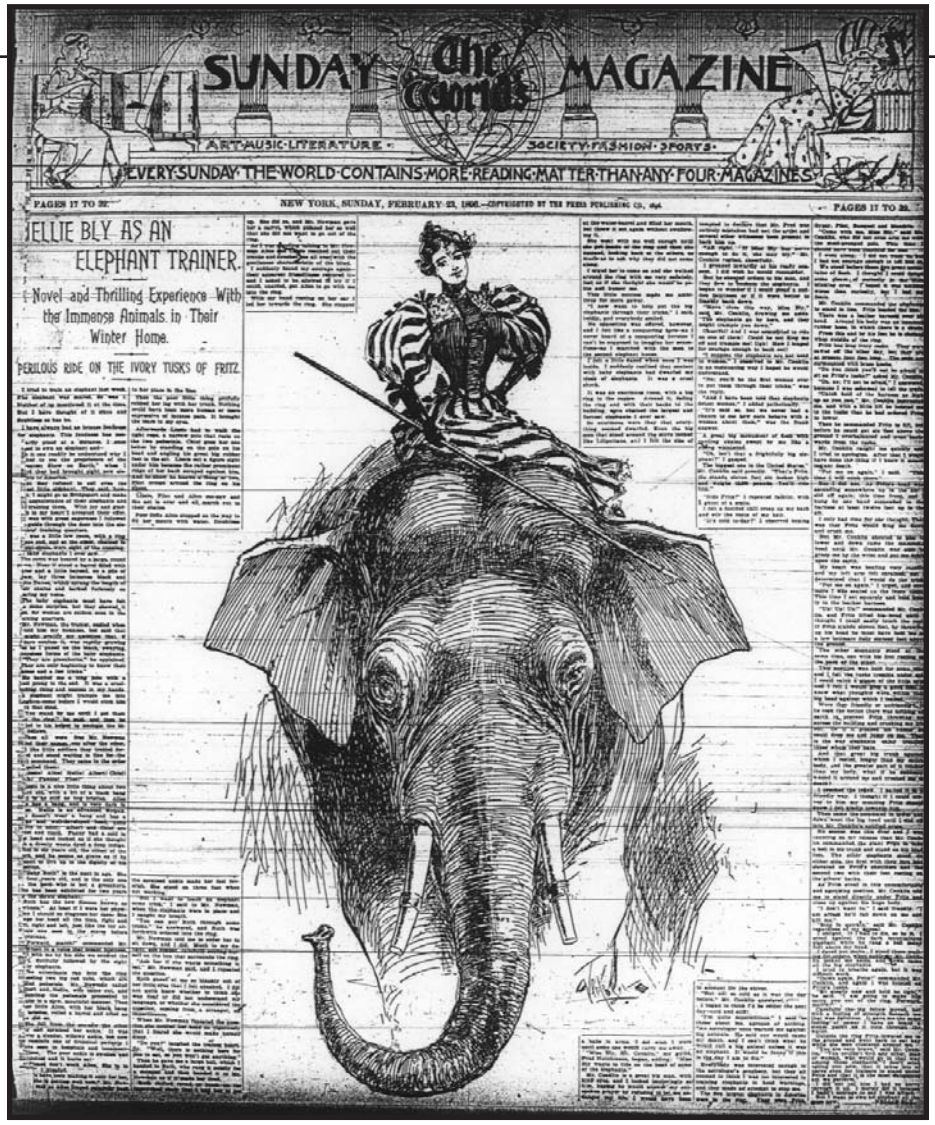
New York's Newspaper Row, circa 1900. *Courtesy of Museum of the City of New York.*

both public and private asylums had assumed the care of almost all the country's institutionalized mentally ill.

While asylums provided an improvement over the earlier treatment of the insane, the institutionalized care of the mentally ill was still wrought with problems. It was not until the early 20th Century that medical schools offered specialized training in mental illness. Before then, there was an extremely limited understanding of the causes and cures of mental illness among doctors. Doctors studied brain shape, facial expressions and other physical features to diagnose patients' mental illness. Restraining patients in straightjackets, exposure to cold water, withholding food and other abusive treatments were thought to help the mentally ill take hold of themselves and bring them out of their mental state. There was very little patient therapy to try and control the patient's behavior and help them re-enter society.

By the late 19th Century, the best care for the mentally ill was provided in private asylums that treated more affluent patients. State asylums were overcrowded and under funded. Earlier attempts at treatment and cures were forgotten, and these institutions were at best providing basic custodial care for the insane; at their worst, state asylums neglected and abused their patients.

By the turn of the 20th Century, pressure from mounting court battles of former patients and increased exposure of poor conditions by the press led to state legislation that ultimately created regular inspections and standardized care procedures for state-funded asylums. Advances in the medical understanding of the causes and treatment of mental illness also helped to improve conditions for the insane by the early 20th Century. Soon the large, overcrowded state asylums had given way to smaller district hospitals devoted to the specialized care of the mentally ill.


SUNDAY The Comic MAGAZINE

ART·MUSIC·LITERATURE · SOCIETY·FASHION·SPORTS·

EVERY SUNDAY THE WORLD CONTAINS MORE READING MATTER THAN ANY FOUR MAGAZINES

NELLIE BLY AS AN ELEPHANT TRAINER.

Novel and Thrilling Experience With the Immense Animals in Their Winter Home.

PERILOUS RIDE ON THE IVORY TUSKS OF FRITZ

Sunday Magazine Newspaper. *Courtesy of the Museum of the City of NY.*

Nellie Bly's Mentor Erasmus Wilson.

NELLIE BLY CLASSROOM LEARNING ACTIVITES

Around-The-World

Have students simulate Nellie Bly's trip around the world today. Using the same destinations (remember some of the names of the geographical locations have changed), have students select their modes of transportation and chart a trip around the world. Students can create their own world maps or use an existing one.

Additional activities:

Collect news stories from each of the places they stop on their around the world journey and compare the contemporary news stories to what was happening in those same locations in 1889-90 when Nellie Bly was there.

Use Nellie Bly's modes of transportation to calculate how long it would take to travel around the world by steamship and train today. Compare your findings to Nellie's record. Find out who holds the current record for circumnavigating the globe. What mode(s) of transportation did they use?

Have the students pretend they are travel agents assigned to promote around the world journeys following Nellie's success. Have them create travel brochures, itineraries and advertising to encourage their business.

The Newspaper

Have the students create a classroom newspaper to record their study of Nellie Bly. Involve the students in different techniques of reporting news stories. (i.e. personal interview, photojournalism, editorials expressing opposing viewpoints, cartoons). Have students look at several local newspapers and their websites to gather models.

Additional activities:

Invite a current journalist to visit your school and talk with the class about their work.

Have students write a story or newspaper article about events or activities related to the themes and topics in *The Amazingly True Adventures of Nellie Bly* (i.e. celebrating March as Women's History Month, current events assignments, the school musical or Spring performance).

Nellie Bly and Biography

Learning about one person and the events surrounding their life is an exciting way to get students interested in history. Students often find it easier to make a relevant connection between what has happened to them and another person's experiences. Several biographies of Nellie Bly have been written for young readers. Have students read one of these biographies and write a critical review.

Nellie Bly. *Courtesy of Museum of the City of New York.*

Additional activities:

Have students write their own biography of Nellie Bly. It could be in a picture book format for young readers or as a class activity. Small groups of students could write chapters.

Nellie Bly and Women's History

Have students research other women of this era who made a difference, e.g. Jane Addams; Ida Tarbell; Susan B. Anthony; Dorothea Dix; Mary Peck Bond, founder of the Pittsburgh's Lemington Home for the Aged; Jane Grey Swisshelp, Pittsburgh abolitionist and editor of "The Saturday Visiter (sic)." Students could present their research as a newspaper, a song or a short play.

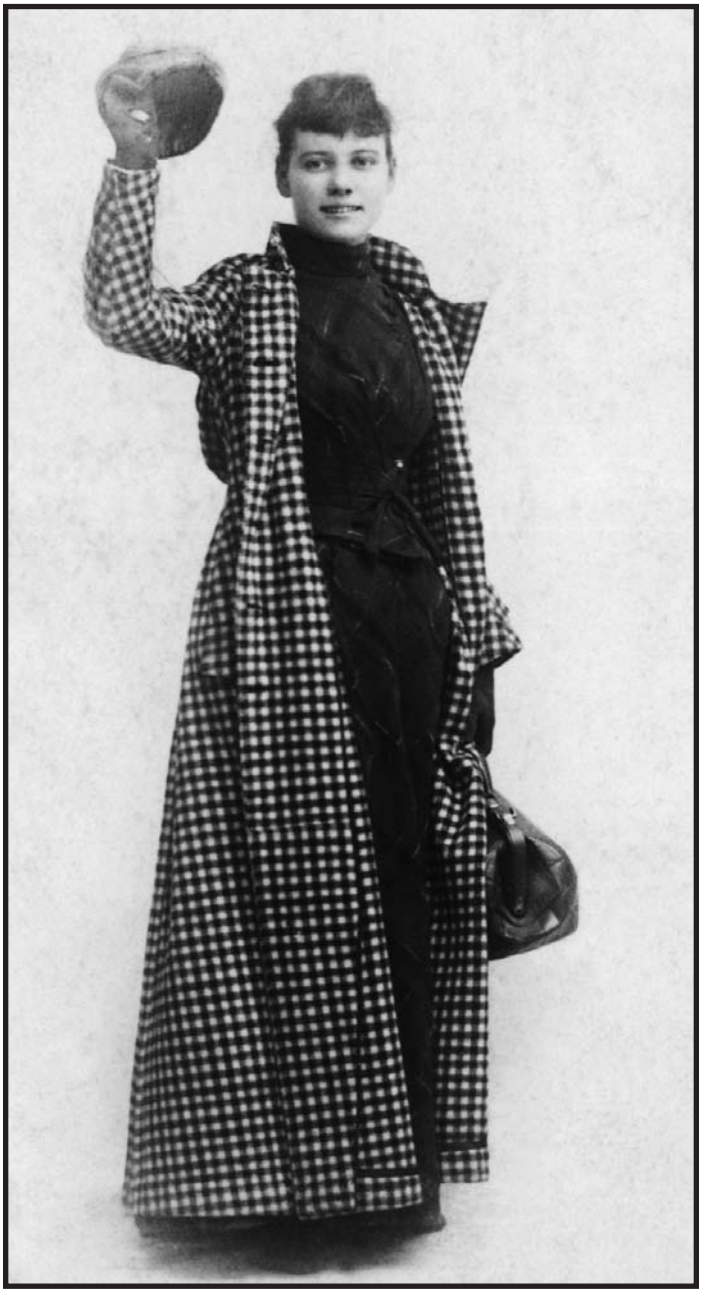
Resources for Studying Nellie Bly

Blos, Joan W. *Nellie Bly's Monkey: His Remarkable Story in his own Words*. New York: Morrow Junior Books, 1996.

This is a picture book that tells Nellie Bly's journey through the eyes of her monkey, McGinty. There is also a short biography at the end. Most suitable for elementary students.

Davidson, Sue. *Getting the Real Story*. Seattle: Seal Press, 1992.

This is the biography of two early female reporters: Nellie Bly and Ida B. Wells. Though the biographies are based on fact, the author uses scenes and conversations that are imaginary. Most suitable for middle school students.



Nellie Bly. *Courtesy of Museum of the City of New York.*

Ehrlich, Elizabeth. *Nellie Bly*. New York, Chelsea House Publishers, 1989.

This is a biography of Nellie Bly's life with excellent images from the different countries that she visited on her around-the-world trip. Most suitable for middle school students.

Kroeger, Brooke. *Nellie Bly: Daredevil, Reporter, Feminist.* New York: Times Books, 1994.

This is the most comprehensive biography of Nellie Bly's life. Most suitable for high school students.

Rittenhouse, Mignon. *The Amazing Nellie Bly*. New York, E.P. Dutton and Company, 1956.

One of the first Nellie Bly biographies for young readers. Most suitable for middle and high school students.

Websites!

http://www.pbs.org/wgbh/amex/world/

The website for *The American Experience*, a PBS program which also has information on ordering the video, *Around the World in 72 Days*. The video is a great overview of Nellie Bly's around the world trip.

http://www.encyclopedia.com/topic/Nellie_Bly.aspx

A brief encyclopedia article.

http://www.greatwomen.org/women-of-the-hall/search-the-hall/details/2/22-Cochran

The National Women's Hall of Fame website.

http://www.nellieblyonline.com/gallery

On this site one will find Nellie Bly trading cards.

http://www.newseum.org/

This website contains information on the history of newspapers.

http://www.library.csi.cuny.edu/dept/history/lavender/386/nellie.html

This website gives a brief biography of Nellie Bly along with links to other helpful sites.

http://www.nmwh.org/

National Women's History Museum website.

INFORMATION ABOUT MUSICALS

The Musical

At a performance see the finished product; actors and actresses singing and dancing with colorful costumes and scenery. But what goes into the creation of a musical? In this next section, we break down the show into all of its components to give you a better understanding of the magic behind musical theater.

The Writers

Most musicals are broken up into three parts: The Book, The Lyrics and The Music. Often times, these are divided among three people. The Playwright writes the scripts or the lines that the actors speak. This is referred to as the Book. The Lyricist writes the words that the actors sing. And the Composer writes the music that the band or orchestra plays and the notes that the actors sing. When the three writers work together, it is called a collaboration. The three individuals share ideas and influence each other's writing. They work separately on their jobs and then come together and share their work. They then revise and rewrite until they think the show is ready to be produced. In *The Amazingly True Adventures of Nellie Bly*, however all three elements were completed by one person.

The Artistic Staff

The Director does just what their job sounds like. They direct the play. But there's much more that goes into a director's job. It is the director's responsibility to make sure the show has a successful run from start to finish. First, the director meets with the Costume and Scenery Designers who will build the costumes and scenery. They make sure that the designs match the writers' vision of the play. Assisting the director is the Stage Manager. They schedule meetings between the Designers and Director and rounds up any materials or props that may be needed for the play. The Director hires the Choreographer and the Music Director. The Choreographer creates and teaches all of the dancing or stylized movement for the show. The Music Director teaches all of the music to the performers and usually works with the orchestra. But where do they get people to perform in the play? Where do they get the Actors and Actresses?

The Performers

An Audition is how actors get their jobs. For a musical, the actors come to the theater with a song or two prepared and sing for the Director, Choreographer and Musical Director. If the artistic staff thinks that they may be right for the show, they are invited to a callback. A callback is a second audition where the performers are asked not only to sing again, but also to read from the script and dance a combination taught by the Choreographer. If they make the cut, then they are invited to act in the show.

The Rehearsals

A Rehearsal is the period of time where the actors learn their lines, songs and where to move on the stage—also known as "blocking." In In *The Amazingly True Adventures of Nellie Bly*, however all three elements were completed by one person. The actors learned it all in ten days!!! They are truly professional. The Stage Crew works back stage and moves scenery and helps the actors change costumes. They also run lights and sound. They are the unsung heroes that you hardly think of when you see a play. The final practice for the show is called the Dress Rehearsal. Here, the actors, artistic staff, crew and designers put it all together to create the "finished" product. The actors get their costumes and practice on the completed set. If the show takes place in a theater, they run the show with lights created by the Lighting Designer. The Dress Rehearsal is usually the first and only time they get to run the completed show non-stop without and audience. After the dress rehearsal—it's opening!

As you can see, there are quite a lot of things that go into the making of a musical. Truthfully, we've just touched on the many jobs that make up a musical. However, we hope that this has opened your eyes to this theater experience and made you appreciate all the different talents that go into creating and mounting a show.

Theater Etiquette

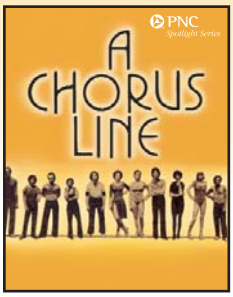
The audience is an important part of every performance, whether it be at a symphony, a play or an opera. In a live event, the performers and the audience are partners, reacting with each other in a way that is not possible when seeing a movie or watching television. Your actions affect the success of the theater production. However, attending the theater is not like going to a sporting event. If you talk or move around, you will distract others and you will miss something important.

Pittsburgh CLO

CELEBRATING MUSICAL THEATER

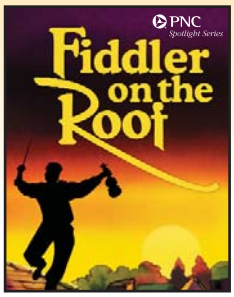
2012 Summer Season

June 5-10

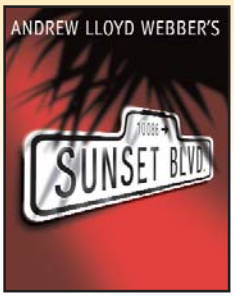


June 15-24

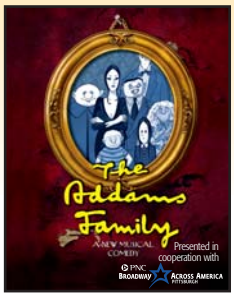
June 29-July 8



July 13-22



July 24-29



July 31-Aug 5

PITTSBURGH CLO EDUCATION PROGRAMS

Pittsburgh CLO Academy - Creative Vision - Gallery of Heroes
The Gene Kelly Awards - Mini Stars - Internships - New Horizons

Pittsburgh CLO Academy of Musical Theater Just a few blocks from the bright lights of the Benedum Center, the sound of booming pianos bounces off the brightly painted walls of Pittsburgh CLO Academy of Musical Theater as children of all ages enthusiastically train for their moment in the spotlight. Providing the finest dance, music, and acting training, and affiliated with one of the most respected musical theater organizations in the country, the Pittsburgh CLO Academy encourages both an appreciation for musical theater and a well-rounded education through professional quality courses.

Pittsburgh CLO Academy's Summer Camps Pittsburgh CLO Academy's one, two and three week summer performance camps are designed to present students with a professional environment that combines creativity with skill development and performance opportunity. Working with professional Directors, Music Directors and Choreographers, students will be involved with a musical theater experience that will last a lifetime!

Pittsburgh CLO Mini Stars, sponsored in part by the CLO Guild, is an ultra-talented troupe of young performers who showcase their high-energy Broadway song and dance extravaganzas throughout the Tri-State area. Their special brand of musical theater magic has excited hundreds of thousands in their 28-year history.

Through dramatic sketches and musical vignettes, **Pittsburgh CLO's Gallery of Heroes** program takes its 50-minute mini-musicals to area schools to educate and enlighten students about great historical figures such as Roberto Clemente, the Wright Brothers and Harriet Tubman. Highlighting the lives and accomplishments of significant historical figures, the Gallery of Heroes program offers an entertaining alternative to traditional lectures and books.

Pittsburgh CLO's Gene Kelly Awards presented in partnership with the University of Pittsburgh, is a Tony Awards®-style celebration of excellence in high school musical theater in Allegheny County. High School theater programs are the clear winners as show business veterans and community celebrities help spread the word about the achievements of area high schools and their musical theater programs. Originated in 1991, the Kelly Awards have become a Pittsburgh tradition. The Best Actor and Best Actress each year go on to compete at *The National High School Musical Theater Awards* in New York City.

New Horizons is Pittsburgh CLO's musical theater training program for students with physical and developmental disabilities and autism. Barriers are broken down as the participants realize the power of art, music and theater and their own untapped abilities.

Creative Vision is Pittsburgh CLO's Partnership with the Pittsburgh Public School System and Propel Schools. Training in Dance, Voice and Acting combine with student creativity and accountability to promote participants' interest not only in the arts, but in themselves, their own lives and futures.

"A" in Arts is Pittsburgh CLO's way of recognizing excellence in school arts programs. Students trade in A's in high school arts classes for tickets to Pittsburgh CLO's exciting productions at the Benedum Center.

Student Coupons are another way Pittsburgh CLO makes theater accessible to young people… Students see four shows for only $10 each. For more information call 412-281-2822.

For more information about these programs call 412-281-2234.

PITTSBURGH CLO

The Benedum Center ▪ 719 Liberty Avenue ▪ Pittsburgh, PA 15222 ▪ 412-281-3973 ▪ Fax 412-281-5339
Academy of Musical Theater ▪ Penn Avenue Place ▪ 130 CLO Academy Way ▪ Pittsburgh, PA 15222 ▪ 412-281-2234 ▪ Fax 412-281-2232
The Construction Center for the Arts ▪ 997 Sherosky Way ▪ Springdale, PA 15144 ▪ 724-558-1016 ▪ Fax 724-558-1022
The CLO Cabaret ▪ 655 Penn Avenue ▪ Pittsburgh, PA 15222 ▪ 412-325-6766 ▪ Fax 412-325-6768
mail@pittsburghCLO.org

pittsburghCLO.org