

Ain't Misbehavin'

Based on the life and music of Thomas "Fats" Waller
Conceived and Directed by Richard Maltby, Jr.
Based on an idea by Murray Horwitz and Richard Maltby, Jr.

April 18 – May 31, 2009

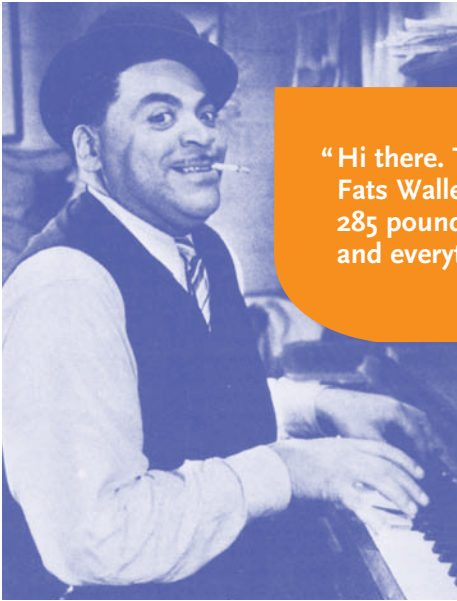
Ahmanson Theatre

Teaching Instructions



Center
Theatre
Group
L.A.'s Theatre Company

How to Use the Discovery Guide



“Hi there. This is little Fats Waller, my mother’s 285 pounds of jam, jive and everything.”

TO THE TEACHER

The Discovery Guide for *Ain’t Misbehavin’* has been developed as a prompt-book appropriate for grades six through eight. The specific learning activities in Theatre Arts can be readily integrated with other content areas, particularly Language Arts and History-Social Sciences, to accelerate teaching and learning.

The Discovery Guide is a starting point. Please adapt the material and extend the activities to meet the needs of your particular community of learners. Our hope is that the structure and content of this guide will not be merely functional, but also inspiring — and that teachers and students will share the thrill of learning through theatre arts.

The Discovery Guide is not designed as an independent workbook. It is a resource for learners to develop skills in critical thinking and cross-cultural empathy, which are essential in Theatre Arts and History-Social Sciences and other content areas. Oral discussion and writing prompts are designed so that students may relate key ideas to their personal experiences and the world around them. Teachers are expected to adapt or extend the prompts. Teachers may choose some prompts for small group discussion and others for the whole group.

WRITING APPLICATIONS

Many of the prompts in the guide are easily adaptable to match writing objectives your class might already be studying. Written responses to the prompts may range from short expository answers in complete sentences to formal, five-paragraph essays.

ORAL APPLICATIONS

Ain’t Misbehavin’, conceived and directed by Richard Maltby, Jr. and based on an idea by Murray Horwitz and Richard Maltby, Jr., is based on the life and music of Thomas “Fats” Waller. It is a musical revue consisting of 30 songs written by Waller, or written by others and popularized by him through his witty, lively recordings. The revue attempts to capture the flavor of African-American life in the first half of the 20th century through its costuming and choreography, and also to depict Waller’s extraordinary musicianship and prowess as an entertainer. *Ain’t Misbehavin’* offers students the opportunities to study several topics, including: the Harlem Renaissance, which began when Waller was a young man, the history of jazz and the ability of art to celebrate and reflect life. Through this Discovery Guide, students will explore a wide variety of subjects, including what makes a jazz tune swing, how songs can address serious issues such as racism and how they themselves can express their concerns about life through art. Exercises in the Discovery Guide are designed to give your students the chance to create art, such as a poem or a song that will address their most important concerns.

The activities are designed to be completed in sequence, but feel free to adapt the guide to best suit the needs of your class. The activities on pages 4 through 13 are designed to be completed before the students see the production of *Ain’t Misbehavin’*. The discussion and writing prompts on pages 14 and 15 and the Resources on page 16 are intended to stimulate reflection, analysis and further inquiry after students attend the play.

VOCABULARY

Introduce the key vocabulary words on each page as they occur. It might also be helpful to keep a list on the blackboard of the different names mentioned in the Discovery Guide.

How to Use the Discovery Guide

THE GOALS

Ain't Misbehavin', in addition to being a revue of rollicking fun, deals with serious issues such as racism, determining identity and using one's passions to create a livelihood and legacy. Students will be challenged to reflect on how to establish one's identity, both as an individual and as part of a larger group that could be defined by interests, career choice or ethnicity. What makes us who we are? How does the time and place in which we grow up influence us? How can art help us to understand who we are, and to communicate that to other people? Charted below are some ideas and questions that can be raised before, during and after students' experience at the performance.

	THEATRE KNOWLEDGE AND SKILLS	SOCIAL AND LITERARY THEMES
Enduring Understandings	The journey toward self-discovery and self-expression is a vitally important one for individuals, ethnic groups, neighborhoods and countries.	Art can celebrate and reflect life, helping us to communicate our innermost thoughts, fears and desires in ways that might not be otherwise accessible.
Essential Questions	<p>How did the Harlem Renaissance help African Americans in their struggle to establish an identity of their own, separate from the expectations of other races?</p> <p>Who should be the arbiters of what identity belongs to a group of people?</p> <p>How did his passion for music help composer/musician Thomas "Fats" Waller express what was most important to him?</p> <p>How has the need to express heritage, emotions and thoughts influenced the evolution of jazz music?</p>	<p>How can competition and collaboration foster progress and self-expression in art and other fields?</p> <p>In what ways can an individual positively influence another person in order to develop their talents to the utmost?</p> <p>What can art teach us about the time and place it was created and the person who created it?</p> <p>How can art help people to cope and move forward when they are facing difficult circumstances?</p>

The Standards

THEATRE

Artistic Perception:

Development of the Vocabulary of Theatre

1.1 Use the vocabulary of theatre, such as ensemble, proscenium, thrust, and arena staging, (such as action/ reaction, vocal projection, subtext, theme, mood, design, production values, and stage crew) to describe theatrical experiences. (Gr. 6, 8)

Comprehension and Analysis of the Elements of Theatre

1.2 Identify how production values can manipulate mood. (Gr. 6)

Creative Expression: Creation/Invention in Theatre

2.2 Use effective vocal expression, gesture, facial expression, and timing to create character. (Gr. 6)

2.2 Perform character-based improvisations, pantomimes or monologues, using voice, blocking, and gesture to enhance meaning. (Gr. 8)

Aesthetic Valuing: Critical Assessment of Theatre

4.1 Develop criteria and write a formal review of a theatrical production. (Gr. 8)

MUSIC

Artistic Perception: Listen to, Analyze and Describe Music

1.5 Analyze and compare the use of musical elements representing various genres, styles and cultures. (Gr. 6, 7, 8)

Historical and Cultural Context: Role of Music

3.1 Compare music from various cultures as to some of the functions music serves and the roles of musicians. (Gr. 7)

3.2 Identify and explain the influences of various cultures on music in early United States history. (Gr. 8)

3.3 Explain how music has reflected social functions and changing ideas and values. (Gr. 8)

Aesthetic Valuing: Analyze and Critically Assess

4.2 Apply criteria appropriate for the style or genre of music to evaluate the quality and effectiveness of performances, compositions, arrangements and improvisations. (Gr. 7)

Derive Meaning

4.2 Explain how various aesthetic qualities convey images, feeling or emotion. (Gr. 6)

ENGLISH-LANGUAGE ARTS

Literary Response and Analysis: Narrative Analysis of Grade-Level-Appropriate Text

3.4 Define how tone or meaning is conveyed in poetry through word choice, figurative language, sentence structure, line length, punctuation, rhythm, repetition and rhyme. (Gr. 6)

Writing Applications

2.4 Write responses to literature. (Gr. 6, 7, 8)

2.1 Write biographies, autobiographies, short stories or narratives. (Gr. 8)

Speaking Applications

2.5 Recite poems (of four to six stanzas), sections of speeches, or dramatic soliloquies, using voice modulation, tone, and gestures expressively to enhance the meaning. (Gr. 8)

HISTORY-SOCIAL SCIENCE

Historical Literacy: Develop research skills and a sense of historical empathy.

Understand the meaning of time and chronology.

Ethical Literacy: Realize that concern for ethics and human rights is universal and represents the aspirations of men and women in every time and place.

Cultural Literacy: Recognize that literature and art shape and reflect the inner life of a people.

Geographic Literacy: Develop an awareness of place.

National Identity: Recognize the status of minorities and women in different times in American history.

Participation Skills: Develop group interaction skills.

Before the Play

Welcome to
Ain't Misbehavin'

Welcome to the fast-paced, thought-provoking, toe-tapping world of Thomas "Fats" Waller.

One of the greatest musicians and composers of the Harlem Renaissance, Waller wrote hundreds of songs and possessed a performance style that was loved throughout the world. As an African American, Waller faced difficult challenges during his career, but his heritage also helped him to create the music that he created and how he created it. Waller was a product of his era, but through his musical genius, he is not bound by time. Waller used his talent to express his hopes and desires and, most importantly, to share his infectious joy of performing. His love of music and a passion that produced some of the most remarkable jazz artists ever, and it was through their collaborations and compositions that jazz became the genre of music that has been treasured around the world for decades.

Ain't Misbehavin' is a musical revue based on the music and life of Waller. A musical revue is a different type of theatre. Instead of a story, a revue features musical numbers that have a thematic link. In this case, the link is Waller himself. A noted disc jockey of the 1950s through the early 1960s, Waller was widely energetic and loved combining comic vignettes with exaggerated facial gestures. He was also a very serious musician, and *Ain't Misbehavin'* celebrates his extraordinary talents as a pianist and composer.

First created by Murray Horwitz and Richard Malby, Jr. as a nightclub show in 1958, *Ain't Misbehavin'* went on to become a Broadway sensation, earning three Tony Awards and receiving interest in the history of jazz, African American music and the Harlem Renaissance. The current revival is directed by Malby, Jr. and features 15 beloved songs composed by Waller or made famous by him through his early 1960s recordings.

OBJECTIVES OF THIS DISCOVERY GUIDE

- 2 Explore the Harlem Renaissance and what made it such an important period in American history.
- 2 Learn about the roots of jazz and the life of jazz musician and composer Thomas "Fats" Waller.
- 2 Examine how the drive for self-discovery and self-expression shaped the Harlem Renaissance.
- 2 Explore how competition and collaboration together inspired progress.
- 2 Discuss how art reflects social and personal concerns.

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Discovery Guide
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Page 2: Welcome to *Ain't Misbehavin'*

Rationale: Students will be better able to enjoy the performance and to appreciate this production of *Ain't Misbehavin'* if they have a clear understanding of what a musical revue is and how it differs from a more typical theatre experience. The introduction provides a quick overview of the main subjects of the guide: the life of jazz musician/composer Thomas "Fats" Waller, a history of the Harlem Renaissance, the origins of jazz music and a discussion of how art reflects life. Students will also benefit from an awareness of the objectives of the Discovery Guide and the exercises contained in each unit.

Exercise: Read and discuss the "Welcome to *Ain't Misbehavin'*" section. By a show of hands, ask the students if they are familiar with jazz music. Have they heard of the Harlem Renaissance? Can they name any jazz musicians or people who were significant members of the Harlem Renaissance? Can they list any jazz songs?

Exercise: Ask the students if they have attended the theatre before, and if so, what shows they have seen. Ask them to describe a "typical" play — one with a traditional narrative — and discuss how a musical revue differs. Ask them to describe what they think *Ain't Misbehavin'* will be like.

Exercise: Read and discuss the objectives of the Discovery Guide with the class.

HOW TO USE THIS DISCOVERY GUIDE:
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Before the Play

Becoming: The Harlem Renaissance Before the Play

"I can never put on paper the thrill of the underground ride to Harlem. I went up the steps and out into the bright September sunlight. Harlem! I stood there, dropped my bags, took a deep breath and felt happy again!"
—Langston Hughes (1918–1935), African-American writer, upon arriving in Harlem for the first time in 1918.



A renaissance is a revival of art and learning. One of the most intriguing renaissance periods was the Harlem Renaissance. It took place in the New York City neighborhood of Harlem, mostly between 1918 and 1935, and its wide-ranging effects touched the lives of Americans of all races and colors, as well as people around the world.

The history of African Americans is filled with racism and deprivation, but also with astonishing determination, creativity and talent. After struggling under the yoke of slavery for generations, African Americans were freed by President Abraham Lincoln in 1863 and began the journey to establish their identity as a people and as individuals. Like all other Americans, they believed that they had the right to be accepted and respected for who they were, not for how others saw them or wanted them to be. Part of that evolution happened during the 1910s, when African Americans from all over the United States, and blacks from around the world, traveled to Harlem to develop and celebrate their unique talents.

The neighborhood of Harlem was built in the late part of the 19th century as a luxurious district for white residents that could be easily reached using newly built mass transportation. The development grew too large, too quickly, however, and by the early 20th century, many apartment buildings and homes were still empty. Desperate to make their money back, the empty white landlords agreed to rent to black tenants or to sell their properties to African-American realtors. In 1910, Philip A. Popeye, Jr. (1874–1937) established the Afro-American Realty Company, the first black real estate agency, and began advertising heavily. Tensets of other black neighborhoods in New York flocked to Harlem, which offered lower rents and was clean and new. Along with blacks already living in New York, immigrants from other countries and African-Americans from the South settled in Harlem, helping the community to thrive. Harlem soon became the largest black neighborhood in the United States.

There were two different points of view on how African Americans should find their cultural identity. One group, including *Intellectual* W. E. B. Du Bois (1868–1963), believed that the most educated, cultured and prosperous African Americans should establish the institutions to make the black community equal to white society. Others declared that it should be all African Americans, not just the privileged few, who determined how black culture and values would be expressed. Although there were many debates over how advancement should be accomplished, and by

—Ain't Misbehavin'

BECOMING: THE HARLEM RENAISSANCE: Page 4

“We younger Negro artists who create now intend to express our individual dark-skinned selves without fear or shame. If white people are pleased we are glad. If they are not, it doesn't matter. We know we are beautiful. And ugly too. The tom-tom cries and the tom-tom laughs. If colored people are pleased we are glad. If they are not, their displeasure doesn't matter either. We build our temples for tomorrow, strong as we know how, and we stand on top of the mountain, free within ourselves.”

— Langston Hughes, “The Negro Artist and the Racial Mountain,” *The Nation*, 23 June 1926

Pages 4 – 7: *Becoming: The Harlem Renaissance*

Rationale: Students will better appreciate the life of Thomas “Fats” Waller, the origins of jazz music and African-American history if they study the Harlem Renaissance. A unique and fruitful time in American history, the Harlem Renaissance gave rise to new attitudes about black identity, advanced the arts in all forms and nurtured some of jazz’s greatest artists. The Harlem Renaissance is important not only to African Americans but to all Americans because of the art it inspired and the political discussions it furthered. Students can benefit from exploring the idea of a people struggling to establish their own identity without preconceived notions being forced upon them, as well as from discussing how the atmosphere of a particular time and place shape the people who live there.

Exercise: Read the section “*Becoming: The Harlem Renaissance*” in class and discuss it with the students. Ask the students how the Harlem Renaissance fits into U.S. history as a whole. Do they know what was happening in other parts of the country during the period of 1919 – 1935? Why do they think it is important to study this particular time and place? What is the students’ perception of a renaissance? How does one artist inspire another?

How does the place in which he or she lives inspire an artist? How does a racial, ethnic or religious group establish its identity? What are the determining factors in how a group defines itself? What happens when a large percentage of the population of one place is made up of one particular group? How does that affect how the members of the group feel about themselves and one another?

Exercise: Quotes

Read the quotes by Langston Hughes, James Weldon Johnson and Palmer C. Hayden. What feeling for Harlem do the students get from these quotes? Do they portray a different image than what the students think Harlem is like now? What would it have been like to live there during the renaissance? Would it have been different for someone who was not African American? Would it have been inspiring for people who were not artists? Have the students ever been to a place that instantly made them feel happy or sad upon arrival? Where and why? Do they think that James Weldon Johnson’s predictions about the importance of Harlem came true? Why or why not?

Before the Play



"I believe that the Negro's advantages and opportunities are greater in Harlem than in any other place in the country, and that Harlem will become the intellectual, the cultural and the financial center for Negroes of the United States, and will exert a vital influence upon all Negro peoples."
—James Weldon Johnson (1871–1938), African-American writer. From an essay on Harlem published in 1925.

whom, the Harlem Renaissance inspired black people to take pride in themselves and their history. "Black is beautiful," a chant that would be part of the 1960s Civil Rights Movement, was first heard during the Harlem Renaissance. The idea of people collectively feeling that they were beautiful and should be accepted for their positive qualities was a very powerful one.

Although there had been earlier African-American artists who wrote, painted or composed music, the Harlem Renaissance brought groups of them together in the same place for the first time. Also, there were efforts to help them to achieve even more. In order to encourage blacks to write, numerous literary magazines that offered contests with cash prizes were started in Harlem. One of the most important voices of the Harlem Renaissance belonged to poet Langston Hughes (1902–1967). He won the first poetry contest sponsored by Opportunity magazine, and soon after, published his first volume of poetry, *The Weary Blues*.

Harlem's lively arts scene helped give self-worth to a people who had been told for generations that they were not as good as others. Harlemites proudly saw their neighborhood become a shining beacon to disenfranchised people around the world.

"I paint what us Negroes, colored people, us Americans know. We're a brand new race, raised and manufactured in the United States. I do like to paint what they did."
—Palmer C. Hayden (1890-1977), African-American painter

Important figures of the Harlem Renaissance came from various disciplines. Paul Robeson (1898–1962) was significant in the theatre, creating interest in African-American performers from audiences of all races. Despite being the third black graduate in the history of Columbia law school, Robeson pursued an acting career and performed in such landmark shows as *Emperor Jones* (1925), *Page* (1928) and *Show Boat* (1928). The multi-talented Robeson also had a dynamic movie career and was a prominent political activist.

Popular writer Zora Neale Hurston (1891–1960) collected black folktales from around the United States and the world. She believed that black culture should be valued exactly as it was, rather than trying to shape it to conform to white ideals. Painter Aaron Douglas (1897–1979), whose colorful portraits depicted African Americans as strong and beautiful, became one of the most important visual artists of the Harlem Renaissance. Yet another charismatic Harlem resident was tennis player Althea Walker (1889–1951), who supported the artistic movement by hosting parties at her mansion. Walker's home saw integrated gatherings of blacks and whites who socialized and discussed using the arts to bring about change.

Harlem's lively arts scene helped give self-worth to a people who had been told for generations that they were not as good as others. Harlemites proudly saw their neighborhood become a shining beacon to disenfranchised people around the world.

Source: THEATRE GROUP Learning Guide

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Exercise: What Makes a Neighborhood Unique?

Start with a discussion of the neighborhood around the school. How far does that area extend? One block? Four blocks? Several miles? What's there? Businesses? Parks? Are there other schools? Any museums? Ask students to think about the location they find most important in the neighborhood. Create a physical map of the neighborhood in the classroom. Start with a desk or other object in the center of the room to represent the school. Identify how you will orient the room (N-S-E-W) around the school and ask students to position themselves at their chosen location. Go around the room, asking each student what his/her location is and why s/he chose it. Write their answers on the board as you go. Talk about why these spots are important. Is there a theme or pattern to the students' choices? What does this map say about the neighborhood and its inhabitants?

Extension Exercises: What Makes a Neighborhood Unique?

There are various additional exercises to enhance the Discovery Guide's exercise of making a map depicting the neighborhood surrounding your school.

- **Create a class mural or collage** of the neighborhood on butcher paper. Ask students to draw or make symbols for places in the neighborhood and for themselves.
- **Have the students write a longer essay** about the school's neighborhood. Compare and contrast it to the neighborhood in which they live, if it is in a different area. Ask them to address what they like about the school's neighborhood, and what they dislike. What would they change, and why? What would they leave the same, and why? Is their home neighborhood different in racial makeup? How does that make them feel?
- **Have a discussion** about places in either the school or home neighborhood where the kids do not feel safe. Where and why? How do they think this could be changed? Think about the restrictions in the Cotton Club nightclub, discussed on p. 7 of the Discovery Guide. Do the students feel that there are places where they are not welcome in their neighborhood or the school's neighborhood? Are there places they feel uncomfortable going to because of their age, race or religion? How do they think these problems could be addressed?
- **Start a "Your School" Renaissance.** Create art celebrating your

neighborhood and identity. Draw portraits of local people and landmarks; create art inspired by the area, using indigenous materials; paint an abstract work expressing the students' feelings about the neighborhood; publish a literary magazine; hold an art show, a symposium or a salon. Invite your entire school community to participate. Tap the talent — discovered and undiscovered — of your student body (teachers, too!).

- **Identify local artists** – students or professionals. Have the students do a brief report on someone noteworthy from the area. Their report could be about a visual, literary or performing artist, or perhaps a politician or a noted intellectual like W. E. B. Du Bois or James Weldon Johnson. What is the style and sound of the neighborhood?

Exercise:
Figures of the Harlem Renaissance
Within the section, a few notable members of the Harlem Renaissance are mentioned briefly. After the reading ask students to pick someone to research from the list at the end of these instructions. Have them write a monologue in their figure's voice, being sure to answer the questions listed in the Discovery Guide. Perform the monologues for the class. Hold a Q&A with the historical figure, if your students are up to the challenge. There are many more important people than are included in our list, so feel free to have your students find other names. Because the dates of the Harlem Renaissance vary depending on which historian you consult, we've included

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Before the Play



The Cotton Club

One of the most well-known landmarks in Harlem during the 1920s and 1930s was the Cotton Club, a fancy nightclub serving white patrons. It featured exclusively African-American entertainers, including such stars as Duke Ellington, Cab Calloway, Josephine Baker and Ethel Waters. The Cotton Club, like many Harlem clubs, benefited from Prohibition, the common name for the Volstead Act, the 18th Amendment to the Constitution that prohibited the sale of liquor. Although it was illegal to sell alcohol, many nightclubs did so anyway. As they traveled to unfamiliar neighborhoods to find a drink, white people discovered the nightclubs of Harlem. When wealthy celebrities patronized the Cotton Club, it became more famous and attracted more high-profile entertainers. Eventually a nightly radio show was broadcast from the club, allowing average white Americans across the country to experience African-American music and perceive it as glamorous. Although African-American musicians and dancers were the only performers, blacks were not allowed to attend as audience members, and even entertainers as famous as Ellington had to enter through the club's rear door rather than the front. The Cotton Club did admit black patrons, eventually — long before integration was routine. It closed in 1936.

Vocabulary

Charismatic, *adj.* Having a very pleasing personality that draws other people.

Disenfranchised, *adj.* Denied the same rights and privileges that other people have, usually applied to a group.

Intellectual, *n.* A person who is smart, well-educated and loves learning.

Renaissance, *n.* A period of time when the arts — music, writing and performing — are renewed with special energy; the changes that occur during a renaissance have a lasting impact on people for generations to come.

It isn't necessary to mix with colored people if you don't feel like it. You have your own party and keep to yourself. But it's worth seeing. How they stage!
—James Murray (1917–1946), actor and comedian

**There was integration to a certain extent. We were there; the performers could go. Even if whites come to see blacks perform, you still have integration. If you had to depend solely on the attendance of a Negro audience, one hundred per cent, you'd never make it. I think that we were doing something that had to be done, when we were performing, when we were making it possible for the people to come see us. The Cotton Club wasn't a segregated club, it was a club where you had to be somebody to get in there."
—Cab Calloway (1907–1996), African-American band leader, composer and performer**

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a wide range of influential people, and their works and lives intersect the Harlem Renaissance at various points.

Extension Exercises: Figures of the Harlem Renaissance

- **Have the students** do a more in-depth research project about their chosen figure, addressing the aims of your particular class (e.g., for a history class, discuss that person's impact on the world around them; for a literature class, explore a writer's legacy; for a social studies class, write about how the subject interacted with others at the time period, etc.).
- **Ask each student** to find a portrait or photograph of their subject and create a class art project. Each portrait can be hung up around the class, with the student's monologue or research project

underneath. The portraits can be hung in a timeline by birth date, giving a visual representation of the progression of the artists represented.

Exercise: The Cotton Club

Read the sidebar about the Cotton Club nightclub in class. Look at the advertisement pictured there, as well. What do students learn about the club from the image? Is it clear to them that the patrons are white and the staff is black? What was it about the Cotton Club that appealed to so many people? Was it the glamour of the celebrity-filled audience? The high quality of its famous entertainers? The often-exotic nature of the shows? The luxuriousness of its interior? The exclusivity of it that could be enjoyed vicariously through radio broadcasts or movies? Does a club gain luster simply through being difficult to get into? Are there similar clubs today that owe part of their popularity to their exclusivity or notoriety?

More information: In addition to being the site of a nightly radio broadcast, the club was also used in numerous movies and shorts. Among the most famous shorts filmed there was the 1929 short “Black & Tan,” which marked Duke Ellington’s first onscreen appearance, and co-starred noted dancer Fredi Washington. So not only were many Americans of the 1930s familiar with the sounds of the Cotton Club, they also knew what it looked like and who performed there. Ask the students if there are any entertainment institutions nowadays that are as familiar to so many people.

Exercise:

Jimmy Durante and Cab Calloway

Read the quotes from Jimmy Durante, a white movie and stage actor, and Cab Calloway, an African-American band leader who headlined at the Cotton Club. Ask the students to share their feelings about segregation and integration. Is it possible to “have your own party and keep to yourself” while being entertained by people of a different race? Why would it be desirable, or why not? Is Calloway correct that there “was integration to a certain extent” because the performers were black? What does Calloway mean by “we were doing something that had to be done”? What does one generation “have” to do to make life easier for the next? What debt of gratitude do we owe the generation that lived before us?

The club’s policies were changed before it closed and African Americans were allowed to attend the shows as audience members. Ask the students to imagine themselves as both performers and audience members: How would they have felt before and after the restrictions changed? Have they ever been to an entertainment venue that catered primarily to one race? What was it like? Did they feel more comfortable there or less than they would if its clientele were broader?

Extension Exercise:

More about the Cotton Club

More information: While there were many negatives about the Cotton Club (such as its initial, exclusionary policies, the way it made the African-American performers seem more “primitive” by having them dress

Before the Play

in caveman or jungle costumes and hiring only very light-skinned female dancers), it was indeed a glamorous place, as Calloway says in his quote. One of the benefits of the club was that through its nightly broadcast featuring the music of artists like Calloway, Duke Ellington and the great Louis Armstrong, it allowed average Americans to experience music played and composed by African Americans. Calloway and Ellington, who might have remained famous only in New York and other large cities without such national exposure, became popular throughout the country and were perceived as talented, cosmopolitan and admirable.

Discuss this “double-edged sword” effect with the students and ask them what concessions are acceptable to attain the goals of widespread acceptance and fame. Is it worth it for a small number of performers to suffer the embarrassment of having to dress in stereotyped costumes if it helps to make performers of their race accepted on a nationwide basis? Were the exclusionary practices of the Cotton Club acceptable, if it meant that Americans of all races could enjoy the music of Ellington and others on a nightly basis through radio? At what point is the trade-off okay? When is it worth it to endure derogatory employment in order to further education and experience? Or is it never worth the trade-off?

Optional Exercise: **The Talented Tenth**

More information: The remarkable writer, sociologist and activist W. E.

B. Du Bois (pronounced due boyss) developed a theory around what he called “the Talented Tenth,” the ten percent of the African-American population who were the most educated, prosperous and cultured. He believed that the elite should be the determiners of African-American identity and values, with a sort of “trickle down” effect taking place to help empower “the race.” His theory called for the development of “the Best of this race that they may guide the Mass away from the contamination and death of the Worst, in their own and other races.”

Du Bois strongly opposed the “accommodationist” policies advocated by Booker T. Washington, who thought that it was acceptable for African Americans to remain second-class citizens in exchange for white philanthropic support and industrial or manual training. Like other black leaders of the 20th century, Du Bois believed that a first-class education was vital for advancement of both the person and the community. Other African-American leaders disagreed with the Talented Tenth idea, however, believing that the point of view of every black citizen was just as important as any other. Also, they believed it important to acknowledge that African Americans not only had different attributes than white Americans, but also that the differences were valuable and worthy of protection and promotion. The desire to find what constituted “authentic blackness” was shared by many, although they sometimes disagreed about what it meant or how to find it.

The debate was waged in the art world as well as in philosophical settings, with some artists asserting that African-American artists should focus on works depicting their African heritage and experiences as people of color. Others, however, wanted to be known as artists first, and African Americans second, and often sought training and acknowledgment in Europe, where they could create any sort of art without regard to their color. Another element of the issue was whether art should be used almost as propaganda, to advance the “best interests of the race,” or whether there could be art purely for its own sake.

These sorts of debates still continue today, in every ethnic community, about how best to establish ethnic identity. Should one melt into the pot, or attempt to remain somewhat separate? How can someone fit in enough to get ahead, yet retain the individual characteristics and values of their heritage? Ask the students their opinion, and ask if they can find examples to support both points of view in their own lives and their communities. Despite their differences in opinions, Du Bois and other black leaders of the time all emphasized that the way to a better life was through education and self-expression. Ask the students if they feel that a good education is important to a better life, and how they would feel if they were forced into a “separate but equal” type of situation. Is it possible for separate but equal to exist?

Before the Play

Being: The Life of Thomas “Fats” Waller

“Some little people have music in them, but Fats, he was all music, and you know how big he was.”

— Duke Ellington (1934–1951), pianist and mentor to Waller

“I have written songs with many writers, but I have never found one to equal Fats Waller.”

— Earl Hines (1914–1997), pianist

“Music seemed to flow from his fingertips like water from a fountain.”

— Maudie Dixon (1914–1997), pianist

— Duke Ellington (1914–1997), pianist

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Pages 8 - 10: *Being: The Life of Thomas “Fats” Waller*

Rationale: Students will learn more from *Ain’t Misbehavin’* if they are familiar with Waller’s life, including his upbringing, passion for music, how he learned to play stride piano and expanded its techniques, his prodigious output as a composer and his lasting popularity as a performer. Like all artists, Waller was the product of specific influences at a specific time. Waller lived his entire life in Harlem, where arts of all kinds were flourishing, and this gave him a different attitude toward the value of music and the possibility of making a living as a musician than teenagers in other parts of the country during the 1920s would have had. Waller met many of the greatest jazz pianists in the world while he was still very young, and that opportunity uniquely situated him to make the most of his exceptional talent. Although many of Waller’s songs have been lost, sometimes because the copyrights and authorship were claimed by white publishers, he left an unusually large number of composed materials and recorded songs to be enjoyed by future generations, making him unique among jazz artists of his era. Studying his life will help students appreciate the struggles faced in the first half of the 20th century by urban African Americans, early jazz musicians and any artist trying to fulfill and express his/her passion and point of view.

BEING: THE LIFE OF THOMAS “FATS” WALLER: Page 8

“In everything he did can be recognized an indomitable vitality, an easy force sure of itself, a joy in living which really does you good. That is why all the jazz musicians like so much to play with him, to feel behind him the solid rock-like support, voluminous, unchanging. As in addition to all this Fats was a grand creator, an admirable piano technician and had the greatest possible swing, it is no exaggeration to say that he was one of the four or five great personalities in jazz music.”

— Music Critic Hugues Panassie, writing about Fats Waller in 1946

it with the students. Ask them to imagine how Waller’s life would have been different if he had been born in Iowa or California. Would his innate love of music still have led him to the career he had? If it’s true that “where there’s a will, there’s a way,” would Waller have succeeded anywhere, because he was so passionate about music? Is talent alone enough to make a career? Does one need to pursue every opportunity – like when Waller visited the Lincoln movie house every day until he noticed by the pianist Mazie Mullins – in order to get ahead? Discuss with the students ways in which Waller made the most of his talents, and the ways in which they can with theirs.

Ask the students to pinpoint other places and times when artists have benefitted from a flowering of the arts, such as musicians and composers who lived in Detroit during the Motown era, or the Impressionist painters who lived in and around Paris at the end of the 19th century. How does the luck of time and place figure into one’s ability to pursue one’s chosen course? What opportunities have your students experienced in life? How have they made the most of them? Do they feel lucky to have been born when and where they were? Do they think where they are being raised can help them in their future lives?

Exercise: The Influence of the Church

Many musicians and singers have gotten their training in church choirs and bands, as Waller did, and numerous African-American artists have mentioned the debt they owe to their church beginnings.

Exercise:
The Right Place at the Right Time
 Read the section “*Being: The Life of Thomas ‘Fats’ Waller*” and discuss

Before the Play

Striding Along the Keyboard

Stride piano, which is a type of jazz, is very difficult to play, and few pianists have become true masters of it. When playing the piano, the player uses their right hand to pick out the melody, and the left hand plays the bass and the rhythm. In stride, the left hand is more important than in other types of jazz because it is the anchor and focal point. Some musicians describe stride as two separate hands playing against each other in competition rather than one supporting the other. It was probably called stride because the left hand would move a great distance as it played, making it look like it was taking giant steps, or strides, along the keyboard. Due to the fact that stride was so difficult to master, there were not many songs published in the stride technique until the later 1930s, and it was almost impossible for an amateur pianist to play stride without extensive training. The fact that Waller began to teach himself to play stride by listening to piano rolls as a teenager was one of the things that impressed James P. Johnson about him. Waller had very large hands and could reach further across the keys than other pianists. This allowed him to be very impressive when he played. He was also extremely quick, which is important when playing stride, and had the ability to focus intently on what he was playing and improvise effortlessly.



Competition and Collaboration: The Building Blocks of Success

James P. Johnson, the father of stride piano, wrote a famous instrumental song called "Carolina Shout," which was so complex that only the finest pianists could play it successfully. It became Johnson's trademark song. The way that young Fats Waller caught Johnson's attention was by playing "Carolina Shout."

"Carolina Shout" and other intricate stride tunes were used by pianists in what were called "cutting contests," during which each player would attempt to outdo the others by playing in difficult keys, adding unique embellishments and playing faster and longer. Because rent in Harlem increased rapidly during the 1930s, residents sometimes would raise money by hosting "rent parties." In which they would charge admission in addition to taking refreshments. Hundreds of rent parties supplied entertainment in the form of live or instrumental piano. The pianists began to use their parties as a way to compete with one another in public and informal settings. During a party the pianists would challenge each other to cutting contests, and as they tried to outdo the other player, each musician would create new tunes and hone his skills. The parties could last all night, with each musician playing for hours.

The musicians in Harlem also fostered collaboration with one another. Not only did they compose songs and dance together, they also helped one another get published and introduced their friends to music publishers and recording companies. Collaboration made their music and friendships stronger and helped them deal with difficult issues like racism. The same reason of collaboration and competition exists in music today, with West Coast and East Coast rappers having modern-day versions of cutting contests by challenging one another in their songs. You probably have seen similar types of competitions between street dancers and poets, who will assume a move, then challenge the other dancers with them to do something better. Taking turns playing a song or dancing helps everyone to learn and improve.

Competition and collaboration are important parts of many other fields, such as athletics and science. At the 2008 Olympics, athletes from around the world who trained together competed against each other, and it was their friendly rivalry that spurred them on to greater achievements. Scientists often work in a similar atmosphere. Although they sometimes share their research, it is through their drive to be the first to make a discovery that breakthroughs are achieved.

Exercise

Cutting Up in Class

Try having your own cutting contest in class, but use words instead of music. Divide your class into small groups and have someone come up with an idea for a poem. It doesn't have to rhyme or make sense right away just play around with the words. Have one person write a line, then the next person write one, and so on back and forth. Use the idea the first person came up with and add your own flavor to it with your own words. See if the new ideas take you to a different ending place than you had originally expected. Discuss how each person's ideas and way of phrasing things influenced the final outcome and describe it to the class. Try writing a poem with the whole class. Is it easier or harder to collaborate with a large group? Do you feel more or less competitive this way?

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While the church provides a good training ground for learning how to read music, overcoming shyness and learning how to play and sing expressively, it also can create schisms in families, as happened in Waller's, due to conflicts over religious ideals and strictures. Ask the students what experience of music they have had in church/temple/etc. Is music a regular part of the service? Do they participate? Which other musicians, from the past or now, can they name who took part in religious activities when they were children, or as adults?

Exercise: Striding Along the Keyboard

Read the sidebar about stride. Understanding what makes stride different from other types of jazz piano may be hard to grasp for non-pianists. The following website has some basic explanations about different types of jazz piano, including stride:

<http://www.johnroachmusic.com/ragtime.html>. If possible, access the site during class to help explain what stride is all about. The site also has links to other useful websites.

Are there students in class who play piano? See if they can help the others to understand. Do they take lessons? Are they self-taught? Have they tried stride? Would they try it and report back to the class?

If possible, show one of the DVDs (listed in the additional resources for teachers) of Waller playing piano. Focus attention on his hands as they move, especially how the left hand moves rapidly along the keyboard in giant strides. Or, have someone play stride songs in person and demonstrate to the students the way different types of music are played, and why the left hand is so important in stride.

More information: The Waller songs — "Ain't Misbehavin'," "Honeysuckle Rose," "The Joint Is Jumpin'" and "Your Feet's Too Big" — in the listed DVDs are what were called "Soundies." Soundies were produced from about 1940 through 1946 and were played on special jukeboxes that projected the images in clubs and bars. They were the precursors to modern music videos and in the over 1,800, three-minute-long Soundies that were produced, many notable entertainers of the time appeared. Some Soundies had plots, but most were footage of the songs being performed. Soundies afford a marvelous opportunity to see the musicians of the 1940s in action.

Exercise: Competition and Collaboration
Read the sidebar, and discuss what competition and collaboration are. Reflect on the ways in which competition and collaboration can spur growth, both personally and professionally, and ask the students to provide examples from their personal lives. Ask them what they learned from these experiences and how the incidents helped them to excel.

More information: Another interesting example of competition in the jazz world, around the time of the Harlem Renaissance, was the "Battle of the Bands" contests held at the Savoy Ballroom in the mid- to late 1930s. Drummer Chick Webb and his band — one of the Savoy's most popular house bands — would participate in intense competitions with other jazz bands that were judged by the Savoy's dedicated audience of dance buffs. The contests grew to become intense, rollicking affairs that featured black and white musicians eager to claim the crown of best jazz band. Two of the most famous battles occurred between Benny Goodman's Orchestra and Webb's, and between Count Basie's Band and Webb's. Both battles were won by Webb's band. Unlike the Cotton Club or Connie's Inn, where Waller performed frequently, the Savoy catered to both black and white patrons and anyone could enjoy its huge dance floor.

Exercise: Cutting Up in Class
Read the exercise with the class, and then, if the students are having trouble beginning with their own poetry, start them off with a few

Before the Play

Exercise **Using Your Influence**

James P. Johnson was probably the single most influential musician in Fats Waller's life, while his mother Adeline was a major influence on how he treated other people, in turn. Waller influenced many other musicians, inspiring them to do their best work. Think about the people who have influenced you and answer the following questions:


Who has influenced you the most in your life?

How specifically has this person influenced you?

What was this person's greatest achievement?

Whom would you like to influence? A younger sibling? A classmate? Why and how do you hope to influence him/her?

In what specific ways could you be a good influence on someone else?



JAMES P. JOHNSON, HARVARD COLLECTION

Exercise **Reading: The Lyrics of "Black and Blue"**

On the right are the words to a very popular song composed in 1930 by Fats Waller and Harry Brooks, with lyrics by Andy Razaf. According to music historian Allyn Shapiro, "Black and Blue" was "the first high-profile protest song" to deal with the question of race. Read the lyrics and analyze them as if they were a poem, paying special attention to how they make you feel. What do you think the song said about the African American experience at the time it was written? Is it still relevant today?

Vocabulary

Piano roll. A stiff paper scroll with a pattern of holes which, when inserted into a player piano, plays a song; one musts the desired piece work by lining in front of the keyboard and pumping the pedals with one's feet which pumped air into the mechanism and made the desired keys move -- no hands required -- based on the positions of the holes in the piano roll.

Lyrics to "Black and Blue"

Cold empty bed, springs hard as lead
Pains in my head, feel the old head -
What did I do
To be so black and blue?

No joy for me, no company
Even the mouse ran from my house
All through my life
I've been so black and blue.
I'm white inside
But that don't help my case,
Cause I can't hide what is on my face
I'm so forlorn, life's just a thorn,
My heart is torn
Why was I born?
What did I do
To be so black and blue?

© Art Misbehavin'

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lines of a poem or a song with which they are already familiar. Tell them to create the next few lines on their own, having each member of the group contribute to the effort. After they have done that, brainstorm some poem topic ideas as a group before doing the exercise as described in the Discovery Guide, using their own ideas and words. The intent is to inspire them to collaborate and build on each other's ideas while also fostering a bit of competition. Who can come up with the best lines? Is one person better at coming up with rhymes, or is rhyming not necessary? Who can convey an idea the most effectively? Who can convey the most powerful emotion? Have each group read aloud their joint effort to the class, pointing out who contributed which line or phrase, and how the poem was moved in different directions.

Optional Exercise: Stompin' at the Savoy

Here's another way to address the competition/collaboration idea. Divide the class into small groups and pick a couple of songs from the CD sampler ("Sing, Sing, Sing" and "Daphné" are good ones). Ask the students to pretend they are at the world-famous Savoy Ballroom and dance to the music. There will probably be some shy students, but possibly there will be some extroverts who won't mind demonstrating for the class. Have them watch carefully what other students in their group are doing and attempt the same moves, but add their own twist to it. They should add their own personality to the others' moves. Suggest that they even take on a different persona, moving like a robot, a cat or a particular dancer they admire. Have the other people in the group imitate the new moves and continue to add on their own. If there are any brave souls among the group, ask them to demonstrate the new dance to the class, explaining how it evolved from what they started with. Try to join in to help them be less self-conscious. Building on dance moves can be a perfect example of competition and collaboration sparking innovation. Heap lots of praise on everyone just for trying!

Optional Exercise: Creating Art

Try using art to achieve the same effect. Again, divide the class into small groups. One person can begin to draw something, with the next person adding a different element, like a new color or a new shape. Instruct the students to work

together but still maintain their own point of view. Have them describe to the class how they achieved their finished work of art, pointing out which elements were contributed by whom. How did the ideas contributed by each person take the project to a different ending point than they originally envisioned? Was it more fun than creating artwork alone? Why or why not? If drawing or painting don't appeal, try sculpture or collage, or for the more ambitious students, a music video.

Exercise: Using Your Influence

Read the exercise and discuss the impact of James P. Johnson on Waller's life, and how artists can influence one another personally and professionally. What negative and positive influences can the students think of in terms of the Harlem Renaissance, their school neighborhood and their own lives? Especially important to consider are the questions of whom they would like to influence and how to be a good influence on that person. What values or skills do they want to impart? Why is it important to pass on the knowledge, skills and values we have learned from others? What can we learn through the process of influencing others?

Before the Play

Exercise: Reading:

The Lyrics of “Black and Blue”

Read aloud the lyrics of “Black and Blue,” which is sometimes referred to as “(What Did I Do to Be So) Black and Blue.” Inform the students that “feel like old Ned,” in the second line, is slang for feeling like the devil, or feeling very bad.

More information: The song was written by Waller, Andy Razaf and Harry Brooks for their smash 1929 revue *Hot Chocolates*, which began at Connie’s Inn and moved on to a successful Broadway run. Some sources report that Razaf was ordered by a New York gangster to write a song about a woman despondent over losing her lover to a woman of lighter skin, and Razaf responded with a song discussing racism, including the subtle (or not-so-subtle) racism that can occur within an African-American community, in which lighter skin is preferred.

Extension Exercise: Black and Blue

Go over the original lyrics (at the end of these instructions) and discuss them as well as the lyrics in the Discovery Guide, which will appear in the show of *Ain’t Misbehavin’* that the class will see.

More information: Louis Armstrong appeared in *Hot Chocolates* to great acclaim and it solidified his reputation as one of America’s most popular jazz entertainers. He recorded a hit version of “Black and Blue” in which the lyrics were very truncated from those appearing in the revue, and it is Armstrong’s version that has become widely known. It was not unusual for the lyrics of jazz

songs to be changed when recorded for popular release, either to make them less suggestive or less pointed in their social criticism. The original, longer lyrics of “Black and Blue” specifically state that the singer is of a darker hue and that those of lighter skin are more fortunate in love and life; however, the popularized lyrics also emphasize that the accident of being born with dark skin plagues the singer.

Before the Play

Improvising: Spreadin' Jazz Around

"Jazz is a good barometer of freedom."

—Duke Ellington (1943–1958), African-American composer, bandleader and pianist

What exactly distinguishes jazz from other types of music, like gospel, the blues or rock and roll? Although it is difficult to describe in words — you know it when you hear it — jazz depends upon an intricate, peppy beat and improvisation. As Langston Hughes explained, improvisation is what makes "listeners want to move, and heads, clap hands or dance." The important thing to remember about jazz is that it is improvisational in nature. Jazz musicians improvise as they play, and the essence of a good jazz tune rarely can be written down. It needs to be heard to be truly appreciated.

The exact origins of jazz music are difficult to pinpoint. The Negro, African-American music largely came from the songs and rhythms brought to America by black slaves, combined with the music they were exposed to in the U.S. They absorbed songs they heard sung by French and Spanish plantation owners, sailors and laborers in New Orleans, Irish reels and some of various nationalities all over America. Another important contribution to the evolution of jazz happened when slaves from different parts of Africa and the West Indies (now better known as the Caribbean) met in America and absorbed one another's cultures. The different rhythms and beats that people were hearing led them to explore and create new ones.

One of the new sounds created from this melting pot of cultures was ragtime, a type of piano music popularized by African-American composer Scott Joplin (1868–1917), which swept through the country in the last part of the 19th century. Jazz, and particularly stride piano, evolved mostly from ragtime, which also has a very particular beat, although its style is more formal and can be written down, or notated, more readily. Musicians of all races were fascinated by ragtime, and as both professionals and amateurs began to experiment and write their own "rags," new types of music evolved. Musicians who knew ragtime often accompanied blues singers in performances, and by combining the structures of ragtime and the blues they helped to create jazz. Most of the prominent ragtime and blues musicians of the late 19th and early 20th centuries were African-American, and they drew from elements of their history and culture when composing both the music and lyrics of new songs.



Harlem Hellfighters Band. CENTER THEATRE GROUP Discovery Guide

Pages 11 – 13: Improvising: Spreadin' Jazz Around

Rationale: The history of jazz is too broad to be encompassed in one Discovery Guide, but the basic roots are touched upon in this section, such as the intermingling of the music of African slaves with that which they heard throughout the United States. By studying how a people introduced to a culture can take their own music and meld it with that of their new environment, students can appreciate how musical styles are created. Jazz is a continually evolving art form and, like apple pie and baseball, is one of the things most identified with the U.S. Its artists have influenced many musicians and composers around the world, and the efforts of both black and white jazz artists, publishers, agents and managers have helped to integrate the music business.

Exercise: Quotes

- **Read and discuss** the quote from Duke Ellington: "Jazz is a good barometer of freedom." What do the students think that Ellington meant? What does he mean by freedom? Does he mean it in a more narrow sense, such as the freedom of the moment in which one can improvise, or is he referring to a larger idea, such as freedom of personal expression as a member of a particular race? What does freedom mean to the students? What makes them feel free to be creative? Having enough leisure time and supplies? Being stress-free and able to concentrate on a project? Being able to choose the project they work on?

- **Read and discuss** the quote from folksong collector Henry F. Gilbert. Can the students list any examples of folksongs? How does a particular song become important to members of a particular race, religion or nation? Is music a good way of communicating feelings and ideas throughout generations? The website <http://www.neflin.org/marilyn/folksongsurvey/songlist.html> offers a list of folksongs for study.

Exercise: Read the section "Improvising: Spreadin' Jazz Around." Ask the students how they think a musical genre, such as jazz, rock or hip-hop, could evolve over the years. How would it begin? What forces would be needed to help it change and grow? How would the personalities of the musicians playing it affect it? How does a musician pass along his/her "feel" for a song or a genre in addition to just technique? How does the way in which we hear a song affect our appreciation of it? Is it different hearing a song live as opposed to a recording? Have the students followed the careers of any particular singers or musicians? How has the style of their favorite artist evolved over the years, or has it stayed the same? What makes that artist distinct from others?

More information: As mentioned in the Discovery Guide, the way in which jazz was heard was extremely important, just as the development of sound technology was vital to motion pictures. Throughout the Harlem Renaissance, the idea of African Americans as consumers with readily available spending money was

IMPROVISING: SPREADIN' JAZZ AROUND: Page 11

"I think that America concedes that [true American music] has sprung from the Negro. You've got to appreciate the things that come from the art of the Negro and from the heart of the man farthest down."

— W. C. Handy (1873 – 1958), African-American composer known as "the father of the blues"

Before the Play

Exercise

Most early jazz musicians were men, but many female singers helped to make jazz popular. Early African-American singers included Mamie Smith (1896–1946), the first female blues singer to make a record (1920), and Bessie Smith (1892–1933), whose soulful voice introduced white audiences to African-American blues. Smith and James P. Johnson resulted in many popular songs. Female singers became important to the success of big bands, headed by male musicians such as Glenn Miller, Benny Goodman and Duke Ellington.



Two of the most influential female jazz artists were Billie Holiday (1915–1959) and Ella Fitzgerald (1917–1998). Holiday was loved for her emotional renditions of songs. Her 1933 recording of the song “Strange Fruit,” which is about lynching, was an important statement about race relations. Fitzgerald, who began her professional singing career at just 17, perfected a type of jazz known as “scat-singing.” Because jazz is primarily an instrumental type of music, singers developed scat so that they could jam with the band just like any other instrument. In scat, the singer uses his/her voice as an instrument and improvises wordless melodies with meaningless syllables and sounds (do wah diddy wah-wah-dee-dee). For example, Fitzgerald was renowned for her scat singing and was able to harmonize with the most talented instrumentalists. The most prolific of the 20th-century jazz singers, Fitzgerald sold more than 40 million albums and won 13 Grammy Awards. Holiday and Fitzgerald helped jazz to evolve as an art form because they “renewed” it—that is, they appealed to both black and white audiences and artists. Fitzgerald’s particular instrumental composers, musicians and producers of all races who wanted to work with her.

Because jazz is such a fluid type of music, it is always evolving and can be transformed by a musician’s individual taste and talent. From ragtime and Dixieland, stride and swing, bebop and fusion, jazz has evolved over the decades to incorporate current trends in different music styles. A 21st-century example of the fact that music is constantly evolving and changing is in the 1990s, when Mary J. Blige and Richard Mabry Jr. decided to create this musical genre they called lyrics to some of Waller’s instrumental tracks and modernized the words a bit to some of his other songs. For example, “A Hard Day’s Turn,” one of Waller’s scolding instrumental songs, was given lyrics by the producers to help explain what stride meant:

“Hard songs, all beat suspense, chaotic, chaotic themes, dance music from dozens of countries – these became the basic for ragtime, jazz and the blues, which transformed into stride, swing, boogie woogie, bebop and rhythm and blues. Rock and roll came along, and eventually so did reggae, hip-hop, fusion jazz and rap. Modern American rap and hip-hop artists have gone on to influence musicians and culture in Africa, the home of the slaves who founded African-American culture. The circle of influence connects everyone.”

—Ari M. Goldstein

Listening to Jazz

Your teacher will play for you a CD of different jazz songs, some by Waller and some by other composers and performers. Listen very carefully to the songs. In the way the music moves and to the way the drums, clarinet and trumpet, and listen to the way they interact with one another. Is there a vocal? How does the singer interact with the other instruments? Discuss what makes the songs unique and different from other types of music. Write down your feelings about the music. Does it make you want to dance? How does it make you feel? Happy? Sad? Does the music make you think of a story or an image? What do you think it would be like to play jazz? Would it be different than playing other types of music? How so?

Vocabulary

Impetuous • To create something in the moment, spontaneously
Innovative • Secretly new or different
 could be an invention of a new thing, like a car, or a new way of doing something, like playing
Synopses • The placement of rhythmic accents on weak beats or weak portions of the beats

[Ella Fitzgerald] could use her exquisite, very human voice just like a saxophone, sometimes like a violin, sometimes like a trumpet!
 —Chris Cross, producer/composer

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becoming important, and one of the early, significant ways that jazz and African-American music was commercialized was through “race records.” In the 1920s, companies such as QRS, Okeh Records and Black Swan began recording black artists, such as Mamie Smith, Bessie Smith and James P. Johnson, specifically for sale within the black community, thereby supporting their belief that African Americans had sufficient funds to make it worthwhile to produce wares for them. Jazz artists making race records were thus able to document their accomplishments just as white musical artists could, and leave a lasting legacy of their works. As jazz began to be more appreciated, records intended for sale in the African-American community became more popular, and bigger companies, such as Victor and Columbia, began to record and release jazz. Eventually,

labels such as Verve Records were established with the explicit purpose of recording and promoting jazz artists.

Radio was extremely influential as a device for the distribution and evolution of jazz because it was an inexpensive way of developing audiences. Few people in the 1930s could afford to go to the Cotton Club, for example, but everyone with a radio could enjoy the music that was played there. Just the fact that their music was available on the radio helped to put musicians like Waller and Ellington on an equal footing with white artists, giving them legitimacy with music critics and audiences alike. It also enabled black audiences to enjoy the music that they were not allowed to see in person.

Radio had an important effect on Waller’s career in that his appearances on the radio in the early 1930s were what caused him to begin singing. Previously, Waller’s records consisted of him playing as accompanist to other singers, as a soloist of his instrumental songs or as part of a band. During his nightclub performances, others sang and Waller mugged happily while playing piano. When he began appearing on radio, however, it became obvious that his appeal purely as a piano player was limited when people could not see him. He began singing his own material, and his unique voice and performance style gained him a multitude of fans. Without being able to rely on his facial mannerisms, he had to develop his wisecracks and patter, including

Harlem jive talk, and thus began his habit of tossing out such beloved lines as “one never knows, do one?”

Optional Exercise: Using jazz and music as examples, discuss with the class how technology can influence art. Live performances, records of singles, radio, long-playing records, movies, 8-track, cassette tapes, CDs, iTunes – all have had an influence on how jazz was made available to its listeners. Technology broadens the way an artist can get his/her message out and also influences the way in which that message is shaped (for example, early records could not be longer than 3½ minutes). Records used to be released in singles, with one hit song and a “B” side with another tune. Would your students be frustrated if they could get only one or two songs at a time from their favorite artists today, or would it make each song more special? Do they think methods of instantaneous delivery, such as iTunes and YouTube, affect the way that artists create music?

Exercise: Ella Fitzgerald

Discuss the quote by Quincy Jones about Ella Fitzgerald. Play one or more of the Fitzgerald selections from the CD sampler (“Flying Home,” “Mack the Knife” and “Stompin’ at the Savoy”). Ask the students to listen carefully to Fitzgerald’s voice and describe her scat-singing. Do they think she succeeds in using her voice like an instrument? Do they enjoy her voice? If yes, why? If no, why not? Do they have a favorite modern singer who sounds like Fitzgerald? Do they know of any modern singers who have credited Fitzgerald as an influence?

Before the Play

Exercise **Listening: The Music and Lyrics of "Black and Blue"**
Listen carefully to the 1938 original Broadway cast recording of "Black and Blue" from the musical *Ain't Misbehavin'* and answer the following questions:
Does the song sound like you thought it would?

How is it different or similar to what you imagined? _____

How does the music make you feel about the lyrics? _____

Exercise **"If you got to ask, you ain't got it!"** —*Ray Charles*
Think about the types of music you enjoy and how they differ from or are similar to jazz.

What is your favorite song and who wrote it? _____

What style of music is it? Jazz? Rock and roll? Emo? Rap? Country? _____

What is the song about? Is there a theme common to many of this artist's songs? _____

What about the song appeals to you? Is it the way the music is played? The singer? The lyrics? Why? _____

If your song is not a jazz song, how do you think it would sound if it were played in a jazz style? How would it be different? _____

What do you think were the musical influences on the composer of your song? For example, Waller loved Bach and studied under James P. Johnson. Whom does your composer admire and why? _____

How does your composer influence you? If you got the chance to meet him/her what would you like to tell him/her? _____

Write some song lyrics influenced by your composer — what do you want to say and how will you say it? _____

CENTER THEATRE GROUP Discovery Guide

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Ask the students to discuss the similarities between Waller and Fitzgerald, and between them and other jazz artists. What traits led Waller and Fitzgerald to have the successful careers that they did? Would they be as popular if they began their careers today? Why or why not?

More information: There are many parallels between the lives of Fitzgerald and Waller. Both lost their mothers at an early age and struggled with near-poverty. Although Fitzgerald initially wanted to become a dancer, not a singer, she, like Waller, possessed a remarkable passion for music that lasted throughout her life. They both began their professional musical careers while in their mid-teens, and both were mentored by exceptional musicians who were only a few years older than they were. In Fitzgerald's case, the struggling

young singer was nurtured by band leader Chick Webb, who carefully crafted her abilities. When Webb died in 1939, Fitzgerald even went on to lead his band for two years, an amazing feat for a young, African-American woman.

Waller and Fitzgerald both left an immense body of recorded works and were popular radio stars, with Fitzgerald going on to become a favorite on television variety shows. Due to their wide, cross-over appeal, Waller and Fitzgerald attracted large numbers of listeners of all races. Their talent, dedication and passion led them to expand the boundaries of jazz.

Exercise: What about the nature of jazz led musicians to be willing to integrate? Do creative people in general tend to have a broader view of racial issues? Why or why not?

More information: Despite the racism that Waller and other African-American artists discussed in the Discovery Guide faced during their lifetimes, jazz is unique among musical styles in how it has encouraged integration among its artists and audiences. Because of the improvisatory nature of jazz, and the importance of individual solos that blend together to create the whole fabric of the song, the quality of each musician is of the utmost importance. In 1929 Waller recorded several singles for Victor with jazz icons Jack Teagarden, Gene Krupa and Eddie Condon. It marked one of the first times that an integrated band recorded for a major label. Benny Goodman, "The King of Swing," was

well-known for the integration of his band, including his remarkable quartet, which consisted of himself and Gene Krupa, who were white, and Lionel Hampton and Teddy Wilson, both of whom were black. Although there were laws forbidding integrated bands from playing onstage together in many venues, especially in the South, Goodman and many other jazz artists firmly believed in integration and attempted to override the restrictions whenever possible. One of the most vocal and effective opponents of racism was Norman Granz, Ella Fitzgerald's manager and the founder of Verve Records. Granz refused to book his artists in venues that were segregated and threatened to sue one television network that did not want to show Fitzgerald on the same stage with a white guitarist.

Optional Exercise: **Jazz Around the World**

Ask the students to find examples of European, African or Asian jazz artists from any time period. Have them bring in their recordings and photos to add to your classroom artworks on jazz, and write a brief report about them to share with the class.

More information: Although jazz is undoubtedly an American invention, it has been loved and played by other musicians ever since it spread to other countries. Especially in France, where it was introduced by black soldiers during World War I and by black entertainers during the 1920s, jazz became a sensation. Among the most respected practitioners of jazz anywhere were guitarist Django Reinhardt (1910 – 1953) and violinist

Before the Play

Stéphane Grappelli (1908 – 1997), who formed the influential Quintette du Hot Club de France in the early 1930s. Reinhardt, a Romany (Gypsy), and Grappelli, a Frenchman, were among the first European jazz artists and went on to expand the form and become virtuoso soloists. The Quintette frequently recorded with American jazz artists traveling in France, and after World War II, Reinhardt toured the U.S. with his hero, Duke Ellington, while Grappelli became an internationally revered jazz icon who recorded with musicians such as Ellington, Yehudi Menuhin and Yo-Yo Ma.

Exercise: Listening to Jazz

IMPORTANT NOTE: When doing this exercise, please use any of the songs on the CD sampler given to you (a separate sheet discussing each song is attached), except for the song “Black and Blue,” which is used in a later exercise.

Play several songs and discuss each one with the students after it has been played, asking them the questions in the Discovery Guide. Refer to the listening guide for assistance. Have the students try a few songs as a group before responding to some on their own. Compare answers and remind them that interpreting art is very personal and there are no right or wrong answers.

Feel free to bring in your own favorite jazz songs for the students to listen to, and ask them if they have any jazz recordings to share, or any jazz standards that have been recorded in a different music style to compare with the original.

Exercise: Listening: The Music and Lyrics of “Black and Blue”

Play the song “Black and Blue” from the original cast soundtrack of *Ain’t Misbehavin’* in class several times. Ask the students to answer the questions in the Discovery Guide and discuss their answers, with particular attention paid to how the music makes them feel. Also, how do the performers’ interactions with one another affect how the students perceive the song?

Exercise: If You Got to Ask, You Ain’t Got It!

Talk through the instructions for this exercise with the class. Many students may be unaware that the singer and songwriter are, in many cases, different people. It may be easier for students to focus on the singer, if the songwriter is hard to track down. Or perhaps it will be interesting to see what other songs this previously unknown person has written.

After the students answer the questions in this exercise, have them read their answers aloud and discuss them with the class. If possible, have them bring in their favorite song for everyone to listen to. Do several students have the same favorite song or artist? It is for the same reason? Ask them to bring in photos of their favorite artists to create a collage to go along with the portraits of artists from the Harlem Renaissance.

Ask for student volunteers to go over their song lyrics with the class. Ask what issue they were addressing and if other students felt they were successful. Put students in pairs

and have them work on their lyrics together, especially if they have the same favorite artist or song. Have the students attempt to sing or recite their lyrics in the musical style they like best, and then in other musical styles. Play some of the songs from the CD sampler and ask the students how their favorite artist would change the material. Do they think it would sound better if played in a different style? Would the meaning of the lyrics be affected?

Optional Exercise: As part of the new series of quarters celebrating the District of Columbia and U.S. territories, the U.S. Treasury recently issued a coin featuring Duke Ellington on the Washington, D.C. quarter. D.C. was Ellington’s hometown. This marks the first time that an African American has been featured on a U.S. coin that will receive everyday usage, which is truly an historic event. Ask the students to research other ways in which jazz artists have been honored. Have there been places or events named after them? Is there anything local that can be added to the school neighborhood map? How would the students commemorate a jazz artist if they had the chance?

After the Play

Evolving: Art Celebrates and Reflects Life

After the Play

Note on Commercial Theatre
by Langston Hughes

You've taken my blues and gone—
You sing 'em on Broadway
And you sing 'em in Hollywood Bowl,
And you mixed 'em up with symphonies
And you fixed 'em
So they don't sound like me.
Yep, you done taken my blues and gone.

You also took my spirituals and gone.
You put me in Mezzoth and Carmen Jones
And all kinds of Sam'l Meddies
And in everything but what's about me—
But someday somebody'll
Stand up and talk about me,
And write about me—
Black and beautiful—
And sing about me,
And put on plays about me!
I reckon it'll be
Me myself!

Yes, it'll be me.

Art connects us with the artist and each other, makes us think and helps us to grow as individuals and as a community. Just as a song like "Black and Blue" helps us confront our feelings about racism, all kinds of visual and performing arts express dreams, fears and truths that might be ignored or minimized or addressed more directly. For example, in the early 1930s, Fats Waller had said to a mostly white audience, "Hey, I don't see why I should be treated so unfairly just because I was born with black skin." He might have been bored of the stage. Because he could use his talents to express himself in song, "Black and Blue" got across the message in a way that was more acceptable and accessible to a wider audience.

Ain't Misbehavin' was created at an anxious time in American history. By listening to the music of Fats Waller, people of that era could experience the joy of stride piano and jazz, but also identify expressions of concern about racism and financial difficulties. It reminded people that Americans of all races had faced tough times before and pulled through by using their creativity and determination. This is true now, too, in 2020, when people are again facing tough times.

As they create art, musicians, writers, painters and performers remind us how important it is for each of us to express our own points of view. We all have something unique to contribute, and our creators can appeal to other people and inspire them to express their own feelings. Art expands horizons, allowing people to share their joy of performing. (That Fats Waller's songs did for him), their worries about racism (the mercy of Langston Hughes' poem), and their hopes for a better future (in the poetry of Elizabeth Alexander). The passion of an artist is his/her greatest gift and most important tool, and the legacy of someone like Fats Waller shows us that no matter what your circumstances, you can use your passion to make the world a better place.

"I think what I hope to symbolize and demonstrate is the important role that arts and literature can play in this moment when the country is thinking so keenly about moving forward and coming together."
— Elizabeth Alexander (p. 6), on writing and teaching the poem "Praise Song for the Day" to celebrate the 2020 inauguration of President Barack Obama

EVOLVING: ART CELEBRATES AND REFLECTS LIFE: Page 14

Pages 14 - 15: *Evolving: Art Celebrates and Reflects Life*

Rationale: It is important for students to understand that it is often through art that we can best express our feelings about ourselves, our families, communities, country and the world. Art of all kinds connects us with one another in ways that other types of communication often cannot.

Exercise: *Ain't Misbehavin'*

Now that they have seen the play, ask the students to describe their thoughts and feelings about it.

Style: What was it like seeing a musical revue? Did they enjoy it as much as a traditional musical? Why or why not? How does it compare to a live concert or a music video?

Content: Was there a progression to the songs? What ideas or themes did they notice? How did the pace of the show and the order of the songs contribute? What is the show about?

Character: Even though there isn't a traditional story, do the actors each have a character? Are there relationships? How can they tell?

Design: What do students remember about the set, costumes and lighting? Are there particular moments or images that stand out? Why was that image powerful?

Choreography/Direction: How did the choreography enhance the songs? How would the students stage *Ain't Misbehavin'* if they were the director/choreographer/performer?

Waller: How did the performance reflect with what they have learned about Fats Waller as a person? What sense did they get of his personality

and musicianship? When he saw it with his children, actor Dustin Hoffman said he felt like Waller came off stage and gave them all a big bear hug. How would the students describe Waller's personality and musical style after seeing the show?

Songs: What was each student's favorite song, and why? What did they think of the songs — "Cash for Your Trash" and "When the Nylons Bloom Again" — referring to the World War II war effort? Do they think those songs would have been effective in motivating someone to support the war effort during the early 1940s? What other songs refer to social or political issues that were important to Waller and his collaborators? Is the message still meaningful today?

How did they react to "The Viper's Drag," which discusses drug use? Originally, that song was an instrumental composed by Waller, and the current lyrics were written for the show by Richard Maltby, Jr. and Murray Horwitz in the 1970s. Do the students have any thoughts about this cross-generational collaboration? What did the song say? Is it still relevant? Was it effective?

Jazz: What do the students think about jazz now that they've seen the show? How were the songs in the show different from the ones in the CD sampler? How were they the same? What did the students think of the musicians? What was it like to hear jazz in person? How does it compare to their favorite music?

After the Play

Exercise Performing: "Black and Blue" All Over

Now that you have seen *Act's Mableize*, you should have a feel for what jazz sounds like and how it impacts the way a song is perceived. Think again about "Black and Blue," which was the last song before the finale and was sung by the entire company.

How did you feel while the song was being performed in the theatre?

Do you think the costumes, choreography and performances were right for the song?

Did seeing it performed change your perceptions of the song, as opposed to reading it or listening to it? If yes, how so? If no, why not?

Are there any modern singer/musicians you would like to see perform "Black and Blue"? Who, and why do you think that artist would be a good choice?



All by Barack Obama

"Barack Obama represents a profound moral breakthrough in history as well as in human attitudes in America. He is proof that what seemed almost unthinkable yesterday is now possible."

—The Writer (Jack), *Harlem* performer, author, humanitarian

"What I think is that the African-American community is much more familiar with some of the darker aspects of American life and American history. I think that they understand America much less as a marching band playing John Philip Sousa. They understand America much more as a jazz composition with blue notes."

—Barack Obama (2013), President of the United States, in a brief interview about race relations in America

Exercise Your Turn

Create a musical revue using favorite songs, poems and original works of your own. First you'll need a theme. Think about what's important to you and what you'd like to express to the world. It could be something personal—about who you are and where you fit— or it could global— about the environment, war or immigration, for example. You might devise a tribute to your mentor or advice for your life brother. Next you'll need to pick material that expresses your point of view and place it in a sensible order. Think about the order of the songs in *Act's Mableize* and try to vary the tempo and type of your materials too.

Theme _____

Songs, poems, etc. _____

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Create a playlist, video or CD of your revue. Play it for the class and discuss your theme and what you wanted to express. Did your song selections have the desired effect? Did some songs mean very different things to different people? What was it about certain songs that impacted everyone the same way?

CENTER THEATRE GROUP DRIVING GUIDE 15

Exercise:
"Note on Commercial Theatre"
 Read aloud in class the poem "Note on Commercial Theatre" by Langston Hughes. Ask the students to write a paragraph describing what they think the poem means, and how they feel about it. Do they agree with Hughes that only an African American can adequately capture the African-American experience in art, or can someone of any ethnic group describe the experiences of another? Is it possible for people of different ethnic backgrounds to truly understand each other's experiences? Why or why not? Is it important to try? What experiences are universal, and how can they be expressed in art?

Then, ask the students to reflect on the idea of putting on a play about themselves. What would the main theme be? What would they want to say? Would their play be a comedy, a drama or a tragedy? Where and when would it be set? What information and feelings would they like to convey to the audience?

Exercise: Read the section "Evolving: Art Celebrates and Reflects Life" in the classroom, either aloud or silently. Discuss the people and ideas mentioned, such as Elizabeth Alexander and the importance of a president acknowledging the place of the arts in society; the power of the arts and their ability to express our deepest emotions; and the necessity of sharing one's point of view and passions. Then, discuss the ending paragraph of the section and ask the students what they feel passionate about. Is it music, poetry, politics, sports, their families? How can they

pursue that passion as either a career or a hobby? What do they think the legacy of Thomas "Fats" Waller is? What does each of them want to be remembered for?

Exercise: Art in Life, Life in Art
 Ask the students to think about the will.i.am song "It's a New Day" and the Shepard Fairey "Hope" poster. How does each reflect its creator's feelings about the times he lives in? How do the students feel about life in the United States right now? Have them create an art project of their own, whether it is a song, poem, dance, drawing or painting that expresses their feelings about today. What medium best conveys their message? Are they happy or sad about the election of Barack Obama? How has the current economy affected their family? Are they concerned about any particular issue, such as immigration, war or the environment? How will their artwork express their concerns? Going back to the person from the Harlem Renaissance researched by each student, how would that person feel about today's society? How would they use their talent to express their feelings? Would they feel positively or negatively about the changes they see?

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After the Play

Exercise: Quotes

- Read aloud the quote from Elizabeth Alexander and discuss with the class what they think she means. Can the students name any other famous poets? Are the arts a good way to express one's feelings about politics? Is Alexander correct that the arts can help our country move forward? How so?
- Read aloud the quote from Elie Wiesel. Do the students know who Wiesel is? How do they feel about his opinion that the election of Barack Obama is a “profound moral breakthrough”? What other examples can the students provide of how our country's attitudes toward people of various races or religions have changed? Tell the students about the election of John F. Kennedy, and how some people at the time were worried about him being a suitable choice because he was Catholic. How does his election compare to that of Obama? Can the students find any art celebrating Kennedy's presidency? Can the students name other politicians, such as Harvey Milk or Nancy Pelosi, who represent a “breakthrough”?
- Read aloud the quote from President Barack Obama about how Americans of different races relate to American life and history in different ways. If possible, play and compare a John Philip Sousa march with one of the jazz songs from the CD sampler (such as “Strange Fruit”). What does President Obama mean by “a jazz composition with blue notes”? What style of music would the students say describes their own

experience of life, and of living in the U.S.? Do students of different races have different responses? How does that make them feel? <http://www.guardian.co.uk/world/2008/jun/25/barackobama.uselections2008?gusrc=rss&feed=worldnews> discusses President Obama's iPod playlist. What do the president's favorite songs and artists reveal about him? Are they the favorites of any of the students? Does knowing Obama favors them change anyone's opinions about the songs?

Exercise: *Performing:* “Black and Blue” All Over

Play the song again for the students before they complete the exercise in order to refresh their memories. After they have answered the questions, discuss them with the class.

Exercise: Your Turn

Have the students complete the exercise of creating their own musical revue. Emphasize that they need their theme to be expressed clearly through their choice of songs. Start with a group brainstorm of possible themes to help get the students going. The exercise is the culmination of ideas in the Discovery Guide. It is an exciting opportunity for students to discover what motivates them, what they are passionate about, with whom and what they identify most strongly and how they can best express their feelings and thoughts. Ask the students to evaluate one another's revues. What makes one more cohesive than another? Which is most effective and why?

After the Play

Books:
Harlem Story! by Lukan Carrick Hill (Little, Brown and Company, 2012)
 A cultural history of the Harlem Renaissance, packed with photos and illustrations.
Defining Moments: The Harlem Renaissance by Kevin Willmott (Chronographia, 2010)
 Another overview of one of the most important periods in American history, with biographies of notable individuals.
The First Book of Jazz by Langston Hughes (The Ecco Press, 1959)
 An introductory guide to jazz history and musicians.
Fats Waller by Maurice Walter and Anthony Calabrese (Cushman Books, 1977)
 An affectionate biography of the jazz pianist co-written by his second son.
Up Close: Ella Fitzgerald by Terry Lee Stone (Viking, 2008)
 A biography of the most successful female jazz singer ever.

Film:
Stormy Weather directed by Andrew Stone (Twentieth Century-Fox, 1943)
 An all-black cast stars in this musical from Hollywood's "Golden Age." Featured are performances by Fats Waller, Lena Horne, Bill "Bojangles" Robinson, Cab Calloway and the Nicholas Brothers.
It's Black! Entertainment directed by Stan Lathan (Showtime Entertainment, 2010)
 A celebration of contributions to the arts by African-American performers, with commentaries by contemporary stars.
Websites:
<http://www.nyrb.org/is/jazz/>
 The online exhibit "Fats Waller Forever" in the series of Jazz Greats Digital Exhibits from the Institute of Jazz Studies at Rutgers University.
www.ellafitzgeraldfoundation.org/
 This site supports the charitable foundation established by Ella Fitzgerald and offers biographical information about her, as well as personal stories about her from her friends.

www.jazzandblues.org
 Radio station KJZZ 88.5 FM from Cal State Long Beach
www.auntiejoannejazz.org/jazz/
 Information about Jazz Appreciation Month (JAM) in April, celebrate with great music!
www.npr.org/templates/story/story.php?storyId=2542454
 will_iam talks about being inspired by Barack Obama.
www.youtharts.org/viewmedia.php?picID=10545
 Elizabeth Alexander's poem "Thirteen Songs for the Day"
Recordings:
The Very Best of Fats Waller (Collector's Choice Music CD, Released 2000)
 Twenty-four songs, representing an overview of Waller's career, with both instrumental and vocal selections.
Gold by Ella Fitzgerald (Verve CD, Released 2007)
 A two-disc set featuring many of Fitzgerald's greatest hits.

For 38 years, Center Theatre Group's P.L.A.Y. (Performing for Los Angeles Youth) has served 25,000 - 35,000 young people, teachers and families annually through a variety of performances, residencies, discount ticket programs and innovative educational experiences. P.L.A.Y. offers programs that allow young people, teachers and families to attend productions at the Mark Taper Forum, Ahmanson and Dick Douglas Theatres for free or no cost. P.L.A.Y. is dedicated to the development of young people's skills and creativity through the exploration of theatre, its literature, art and imagination.

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RESOURCES: Page 16

Page 16: Resources and About P.L.A.Y.

Rationale: Students can be motivated to use skills and knowledge gained from *Ain't Misbehavin'* to extend their learning in other curricular areas.

Exercise: Resources

Ask the students to do a brief report about one of the books, films, websites or recordings listed in the resources — or a pertinent source that they discover on their own — and read it aloud to the class. Also, ask them to investigate Jazz Appreciation Month and find an event taking place nearby that they would be interested in attending.

Exercise: Beyond the Performance

- Encourage students to continue exploring the attributes that make their school and home neighborhoods unique and special, to treasure the positive influences in their lives and to create opportunities to pass on their knowledge and skills.
- Encourage students to stay active in the arts, think critically about what an artist is attempting to convey and continue using art as a way to express what is most important to them. Keep a list or visual display of artworks that have impacted the students throughout the school year.

Exercise: After the students have seen the play, have them write a letter to share their experiences with the *Ain't Misbehavin'* Discovery Guide. We'd love to read their lyrics, poems, descriptions of their musical revues or school renaissance projects and essays about whom they admire from the worlds of jazz and the Harlem Renaissance. Please feel free to send in photographs of art projects, audiotapes of songs or videos of performances. We can hardly wait to see how your students have been inspired. Mail their responses to:

**Center Theatre Group
 P.L.A.Y.
 601 West Temple Street
 Los Angeles, CA 90012**

Additional Resources

BOOKS FOR TEACHERS

Encyclopedia of the Harlem

Renaissance by Aberjhani and Sandra L. West (Facts on File, Inc., 2003)

A Life in Ragtime by Reid Badger (Oxford University Press, 1995)

James P. Johnson: A Case of Mistaken Identity by Scott E. Brown and Robert Hilbert (The Scarecrow Press and the Institute of Jazz Studies, Rutgers University, 1982, 1986)

Blues Legacies and Black Feminism by Angela Y. Davis (Pantheon Books, 1998)

First Lady of Song: Ella Fitzgerald for the Record by Geoffrey Mark Fidelman (Birch Lane Press, 1994)

The Hellfighters of Harlem by Bill Harris (Carroll & Graf Publishers, 2002)

The Cotton Club by Jim Haskins (New American Library, 1997)

Black Bottom Stomp: Eight Masters of Ragtime and Early Jazz by David A. Jasen & Gene Jones (Routledge, 2002)

When Harlem Was in Vogue by David Levering Lewis (Alfred A. Knopf, 1979)

The New Negro: Voices of the Harlem Renaissance edited by Alain Locke (Atheneum, 1992; first published in 1925)

Stride: The Music of Fats Waller by Paul S. Machlin (Twayne Publishers, 1985)

The Collected Poems of Langston Hughes edited by Arnold Rampersad (Alfred A. Knopf, 2001)

Fats Waller: The Cheerful Little Earful by Alyn Shipton (Continuum, 1988, 2002)

A New History of Jazz by Alyn Shipton, revised and updated edition (Continuum, 2007)

Jazz: A History of America's Music by Geoffrey C. Ward and Ken Burns (Alfred A. Knopf, 2007)

The Harlem Renaissance by Steven Watson (Pantheon Books, 1995)

Harlem Speaks: A Living History of the Harlem Renaissance edited by Cary D. Wintz (Sourcebooks MediaFusion, 2007)

Rhapsodies in Black: Art of the Harlem Renaissance, catalogue of exhibit at the Hayward Gallery, London (Hayward Gallery and University of California Press, 1997)

Harlem Renaissance: Art of Black America, catalogue of exhibit at The Studio Museum in Harlem (Abradale Press, 1987)

BOOKS FOR STUDENTS

Miss Crandall's School for Young Ladies & Little Misses of Color by Elizabeth Alexander and Marilyn Nelson (Front Street Press, 2007)

Up Close: W. E. B. DuBois by Tonya Bolden (Viking, 2008)

Sophisticated Ladies: The Great Women of Jazz by Leslie Gourse (Dutton Children's Books, 2007)

Extraordinary People of the Harlem Renaissance by P. Stephen Hardy and Sheila Jackson Hardy (Children's Press, 2000)

Harlem Renaissance Artists by Denise Jordan (Heinemann Library, 2003)

Black Stars: African American Musicians by Eleanora E. Tate (John Wiley & Sons, Inc., 2000)

RECORDINGS (all on CD)

If You Got to Ask, You Ain't Got It! Fats Waller & His Rhythm (2006, BMG Music)

The Definitive Duke Ellington Duke Ellington (2000, Sony Music Entertainment)

Best of Ella Fitzgerald & Louis Armstrong on Verve Ella Fitzgerald and Louis Armstrong (1997, Verve Records)

The Definitive Ella Fitzgerald Ella Fitzgerald (2000, Sony Music Entertainment)

Verve Jazz Masters 38: Django Reinhardt Django Reinhardt (1994, Verve Records)

Benny Goodman Orchestra Benny Goodman (1991, Delta Music)

Glenn Miller: The Popular Recordings (1938 – 1942) Glenn Miller (1989, BMG Music)

DVDS

Harlem Roots: The Headliners

(Storyville Films, 1988)

A collection of Soundies performed by Fats Waller, Louis Armstrong and Louis Jordan. Waller's numbers are "Honeysuckle Rose," "The Joint Is Jumpin'," "Ain't Misbehavin'" and "Your Feet's Too Big." Includes four songs by Armstrong and 10 numbers from Jordan.

Hollywood Rhythm: The Best of Jazz & Blues, Vol. 1 (Kino International, 2001)

Paramount musical shorts and Soundies. Includes Waller's 1941 Soundie "Ain't Misbehavin'." Some of the shorts contain extreme stereotypes that need to be discussed with the students, but there are also several very important shorts, such as Duke Ellington's 1929 "Black & Tan" and his 1935 "Symphony in Black." Also included is Bessie Smith's 1929 "St. Louis Blues."

Jumpin' & Jivin': Vol. 1 (V.S.O.P.

Records & Universal Media, 2007)
Compilation of 27 musical numbers and Soundies, including three by Waller ("Ain't Misbehavin'," "Honeysuckle Rose" and "Your Feet's Too Big"). Others include Louis Jordan, Cab Calloway, Count Basie, Dizzy Gillespie and Duke Ellington. A short entitled "Class in Swing," featuring Artie Shaw and his orchestra, demonstrates how each musical instrument blends with the others to create jazz.

All-Star Swing Festival (also known as Ella Fitzgerald & Other Jazz & Swing Greats) (Cinema City New Media, 2006, directed by Grey Lockwood)

A 45-minute excerpt of the 1972 Lincoln Center concert featuring Ella Fitzgerald, Benny Goodman, Count Basie, Duke Ellington and others.

Jazz Icons: Ella Fitzgerald Live in '57 & '63 (Reelin' in the Years Productions, 2006)

Footage from a 1957 Belgian concert — Ella's earliest known complete concert recorded on film — and footage from a studio performance in Sweden.

WEBSITES

<http://www.pbs.org/jazz/classroom/gmjazzguide.pdf>

An instruction guide for grades 6-8 to accompany the PBS Jazz series created by Ken Burns; continue exploring the Jazz website for further insights.

<http://www.archives.gov/education/lessons/369th-infantry/>

The National Archives site about the Harlem Hellfighters

<http://wordsworth2.net/literary/harlemrenaissance.htm>

All kinds of information about the Harlem Renaissance

<http://www.fatswaller.org/>

A fan site dedicated to Fats Waller, with a discography

<http://faculty.pittstate.edu/~knichols/jazzpoems2.html>

Pittsburg (KS) State University website offering audio files and in-depth analysis of many different jazz and blues songs and artists of the 1920s and 1930s

<http://www.wattsvillagetheatercompany.com/>

Watts Village Theater is a multicultural-urban theatre company that seeks to inspire positive social change through innovative theatrical work; producing a play about Langston Hughes in April-May 2009