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4

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InsideOUT

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SYNOPSIS

*“A life is not important except in the impact it
has on other lives.”*
— Jackie Robinson

Joey Stoshack’s assignment is to write a report on an African American who has made an important contribution to society. Unlike every other child in his class, Joey has special access to old baseball cards that help him travel through time. Thus, Joey decides to report on Jackie Robinson; with his special baseball card he will travel back in time to meet and interview the man who broke the color barrier in baseball. Joey plans on giving an outstanding report, but he doesn’t plan for a journey that will for a short time change the color of his skin—and forever change his views on history and the definition of courage. ■

THE PLAYWRIGHT—STEVEN DIETZ

Born and raised in Denver, Colorado, playwright Steven Dietz graduated in 1980 with a B.A. in Theatre Arts from the University of Northern Colorado; after graduation, he moved to Minneapolis and began his career as a director of new plays at The Playwrights' Center and other local theatres. During these years he also formed a small theatre company (Quicksilver Stage) and began to write plays of his own. A commission from A Contemporary Theatre (ACT) to write *God's Country* took him to Seattle, Washington in 1988 where he lived and worked from 1991 to 2006.

He now divides his time between Seattle and Austin, Texas, where he teaches playwriting and directing at the University of Texas at Austin.

He is the recipient of the PEN U.S.A. Award in Drama (for *Lonely Planet*, perhaps his most widely performed work); the Kennedy Center Fund for New American Plays Award (for *Fiction* and *Still Life with Iris*); the Lila Wallace/Reader's Digest Award (*The Rememberer*); the Yomiuri Shinbun Award for his adaptation of William Gillette's and Arthur

Conan Doyle's 1899 play, *Sherlock Holmes: The Final Adventure*. Dietz is also a two-time finalist for the prestigious Steinberg New Play Award given by the American Theatre Critics Association.

In 2010, Dietz was once again named one of the most produced playwrights in America, tied with Tennessee Williams and Edward Albee for number of productions. The majority of his plays are published by Dramatists Play Service or Samuel French, Inc. and include:

Brothers and Sisters (1981)

Wanderlust (1984)

More Fun than Bowling (1986)

God's Country (1988)

Lonely Planet (1993)

Still Life with Iris (1997)

Inventing van Gogh (2004)

Shooting Star (2008)

Becky's New Car (2008) ■

http://en.wikipedia.org/wiki/Steven_Dietz

THE AUTHOR—DAN GUTMAN

Dan Gutman (born October 19, 1955) is an American author from New Jersey whose works have been published by Penguin Books, MacMillan, Scholastic Press and Harper Collins.

His best-known works are the *Baseball Card Adventures* children's book series, which began with *Honus and Me*. Each book in the series revolves around a child traveling back in time to meet a baseball legend; the series includes Honus Wagner, Babe Ruth, Shoeless Joe Jackson, Abner Doubleday, Satchel Paige, Jackie Robinson, Roberto Clemente and Ted Williams.

Fifteen years before writing books, Gutman was a newspaper columnist and, according to a 2004 online interview with scholastic.com, started a videogame magazine in 1981. "I started a

magazine about video games and suddenly I was an expert on video games. I started writing about them and computers. All for grownups. It took me a long time to realize that writing for grownups was not my thing. It took me a long time to realize that what I was good at was writing for kids."¹

He has written more than 20 books in the *My Weird School* series as well as the *Million Dollar* series, about children who get a chance to win a million dollars in various sporting events. His *Genius Files* series is now on *The New York Times* bestseller list at Number 10.

A graduate of Rutgers University, Gutman lives in Haddonfield, New Jersey, with his wife and two children. ■

1. <http://en.wikipedia.org>
http://en.wikipedia.org/wiki/Dan_Gutman

AFRICAN-AMERICAN BASEBALL LEAGUES

The African American baseball leagues were founded in 1920 in Kansas City. The first league was established by Rube Foster who molded the Chicago American Giants. Black teams flourished in Harlem, Chicago's South Side, Pittsburgh, Kansas City, New York, Philadelphia, Newark, Baltimore, Memphis, Jacksonville, Atlanta and Birmingham. These baseball teams were the largest black businesses in the United States before integration. They trained such players as Willie Mays, Jackie Robinson, Hank Aaron, Monte Irwin, Roy Campanella and Don Newcombe. The first Negro World Series was played in 1924.

The Great Depression and lack of sustained leadership dampened the interest in Negro League baseball. However, Cumberland Posey and his Baltimore Homestead Grays and Gus Greenlee, a numbers runner and black racketeer, helped revive the game in 1933. Greenlee even obtained the fabled pitcher, Satchel Paige. During World War II, the Negro Baseball Teams entered their flush period.

The African American players experienced many difficulties and indignities. They played every day of the season and had to stay in black hotels or rooming houses. Since there were few restaurants that would serve black individuals, they often existed on cold cuts and cold drinks. The Kansas City Monarchs found this situation so deplorable that they resorted to camping out with tents, cots and cooking utensils. For example, Satchel Paige refused to play in towns where he was denied food and lodging. The players determined that Northern New England, Canada and Cuba were their favorite places to play.

The Midwestern Baseball Tournaments began in 1935 when *The Denver Post* sponsored a semi-pro event with a first prize of \$7,500. In 1934 the members of the leagues invited the Kansas City Monarchs to the tournament; this act was considered "the most significant announcement of a decade insofar as Negro baseball was concerned."¹

The second major Midwestern Baseball Tournament took place in Wichita, KS, in 1935. The black players were so superior to the white teams they played that management added comedy and exhibitions to the games. Meanwhile, the black players gained a perspective on white America as they were cheered by white crowds who celebrated their competence and achievement.

But the Negro League's proudest moment was the integration of baseball. In 1947 Jackie Robinson was selected by Branch Rickey, general manager of the Brooklyn Dodgers, to integrate the game. Robinson was selected because of his moral, sensitive and articulate demeanor. Baseball integration was of great importance and paved the way for the Civil Rights Movement of the 1960s. ■

1. Rogosin, p. 137.
York: Atheneum, 1983.

http://www.wikipedia.org/wiki/negro_league_baseball
<http://www.nibpa.com/history.html>

BROOKLYN 1947

The borough of Brooklyn began in the 1630s when the Dutch colonists settled there and in the following decade established the hamlet of Breckelen. Brooklyn is noted for its long-lived neighborhoods and for the tendency of its inhabitants to spend their lives in the homes in which they were born.

In 1947 most neighborhoods were comprised of diverse immigrant working classes. “Most neighborhoods were ethnic enclaves, a kind of ad hoc segregation.”¹ Most families had no cars because the majority of the relatives lived within walking distance of each other.

It is Robert Gruber’s belief, in *Jackie Robinson: Race, Sports and the American Dream*, that Brooklyn was the ideal place to break baseball’s color barrier. Its citizens were not status quo; they were strivers, hard-working first and

second-generation immigrants. Many of them were Jewish with a tradition of social justice. As underdogs they could sympathize with another underdog. It is Gruber’s contention that “the great experiment would have taken longer if the pioneer player were not Jackie Robinson or if the city were not Brooklyn.”² ■

1. Dorinson and Warmund, p. 43.

2. Ibid, p. 48.

Dorinson, Joseph and Warmund, Joram. *Jackie Robinson: Race, Sports and the American Dream*. Armonk, NY: M.E. Sharpe, 1998.

Rielly, Edward J. *Baseball: An Encyclopedia of Popular Culture*. Santa Barbara, CA: ABC-CLIO, Inc., 2000.

BASEBALL CARDS

A baseball card is a type of trading card related to baseball, usually printed on some type of paper stock or cardboard. A card will usually feature one or more baseball players or other baseball related sports figures. These cards are most often found in the United States, but are also common in countries such as Canada, Cuba and Japan, where top-level leagues are present and have a substantial fan base supporting them.

The front of the card typically displays an image of the player with identifying information including the player’s name and team affiliation. The reverse of the card displays statistics and/or biographical information. Early trade cards displayed advertisements for a particular brand

or company on the back; tobacco companies were the most instrumental in the proliferation of baseball cards that they used as added bonuses and advertisements for their products.

“Few items associated with baseball are more reflective of changes in the game itself, and in American society, than baseball cards.”¹ Always essentially commercial, their monetary worth has ebbed and flowed over a century plus.

The first cards depicting baseball players were produced and distributed in the 1860s as “trade cards”; these cards promoted specific trades or items sold by companies plying certain trades, such as sporting goods, cigars and cigarettes. By the 1880s, small cards were inserted

into packages of tobacco products. During the first four decades of the 20th century, the audience for these cards shifted from adults to children and adolescents. From the 1930s on, bubble-gum companies gradually supplanted tobacco manufacturers as purveyors of baseball cards.

World War II brought a halt to the production of baseball cards, but the practice of distributing cards with bubble gum resumed after the war and proceeded full steam throughout the remainder of the century. At the same time the cards became known as trading cards, reflecting their appeal to America's youth, who collected the cards and often traded them to friends and schoolmates while collecting favorite players.

During the 1950s, Topps Gum Company of Brooklyn bested such competing companies as Leaf and Bowman, dominating the industry through the 1970s. However, other companies,

observing the rising value of baseball cards and the growing collection practice as investment, broke Topps' hold on the baseball-card business. A major turning point occurred in 1967 when Jefferson Burdick published *The American Card Catalog*, a guide describing cards and listing their value. Before long there were card dealers, buy-and-sell shops, magazines devoted to assessing changing values and card shows with former and current players signing autographs for a fee.

In September 1996, a Honus Wagner card brought \$640,500 at auction. Some level of innocence was lost as the new investment into baseball cards proliferated. The child who bought a complete set of cards would now store them away unhandled to preserve them in mint condition. ■

1. Rielly, p.48.

2. www. cardboard connection

Rielly, Edward J. *Baseball: An Encyclopedia of Popular Culture*. Santa Barbara, CA.: ABC-CLIO, 2000.

http://en.wikipedia.org/wiki/Baseball_card

<http://www.cardboardconnection.com/best-baseball-cards-80s-90s>

JACKIE ROBINSON

“He was arguably the single most important American of [the] first post-war decade.”

—David Halberstam

Jackie Robinson was born on January 31, 1919 in Cairo, GA, during the devastating flu epidemic. Jim Crowism and the blatant violence of the Ku Klux Klan were rampant. Jackie’s mother, Maillie, was married to Jerry Robinson, a “half-cropper working some of Jim Stassie’s land.”¹ When Jerry ran off with the wife of a neighbor, Maillie moved her family of five children to Pasadena, California where she had an older half-brother.

Jackie’s family gave him a sense of belonging and his athletic prowess showed early. Maillie encouraged him to study, but his grades were mostly Bs and Cs. Older brother Edgar was a devout Christian and somewhat introverted. Frank, eight years older than Jackie, was thin and sickly, with strong social skills, but he lived vicariously through Jackie’s athletic exploits. Mack, five years older than Jackie, served as a sports model for the younger boy. He won a silver medal trailing Jesse Owens in the 200 meter race in the 1936 Berlin Olympics.

Jackie attended John Muir Technical High School where he lettered in baseball, track, football and basketball. His aggressive, unselfish play made every team better, but he was not shy about extolling his merits and would cry when his team lost.

In 1937 Jackie enrolled at Pasadena Junior College where he competed against his brother Mack. Mack won a scholarship to the University of Oregon, but he dropped out after a semester; subsequently, he could find only menial jobs in Pasadena when he returned. This decision influenced Jackie, who felt he would have minimal opportunities as a black man in a white country. Consequently, he didn’t

take academics very seriously. He was pursued by other universities as a football prospect, but decided to attend University of California at Los Angeles (UCLA) because it was close to home.

In 1939, Jackie displayed his incredible athletic diversity, thus helping UCLA recruit more minorities. However, events abroad were shaping Jackie’s future. Though he had fallen in love with Rachel Isun, a 17-year-old freshman scholarship student, she and Maillie could not persuade Jackie to stay in college. He dropped out in 1941 because he could see no future for a college-educated black man in the United States.

The Honolulu Bears, a semi-pro football team, signed Jackie to play in 1941; during the day he worked construction jobs. While on his way home to California, the Japanese attacked Pearl Harbor and Jackie was drafted. He was sent to Ft. Riley, KS, where he worked with horses. He applied for Officers Candidate School but was rejected. At this point Joe Louis, heavyweight-boxing champion, arrived at Ft. Riley and befriended Robinson. When Louis heard that Robinson’s application had been blocked, he phoned a friend in the War Department; a staffer was sent to investigate and in 1942, Robinson and several other blacks were admitted to the OCS.

Jackie’s unit was dispatched to Europe, but he did not go. An ankle injury sent him to McCloskey General Hospital in Temple, TX, where he was pronounced “fit for limited duty.”² However, when he caught a bus back to Ft. Riley, a racist bus driver ordered him to the back of the bus. When Robinson refused, he exchanged heated words with the bus driver who asked the military police to arrest the officer. As a result, Robinson was bound for a court martial. At his trial, he was successfully defended by Lieutenant William Cline as well his own plea for respect. The court panel exonerated him on

all charges. Jackie was honorably discharged in 1944, but he left the army committed to civil rights.

Jackie went to Kansas City, MO, to play for the Monarchs, the best franchise in the Negro American Leagues. Rachel Isun was not pleased that Jackie would be traveling all over the Midwest and unable to spend time with her. Robinson, himself, was not thrilled with the team. However, he told his teammates he was there to learn and respected their accumulated wisdom, “but his sense of order and propriety kept clashing with the realities of Negro League baseball.”³ He was appalled at the team’s relaxed approach to games, their heavy drinking and their woman-chasing. He was upset with the traveling conditions, the miserable lodging, the poor food and the acceptance of racial injustice. Robinson had absorbed middle class values and he found the mentality of these poorly educated men very troublesome.

Though there had been sporadic attempts at integrating baseball, it was up to Branch Rickey to spearhead the innovation. A conservative and devout Christian, he had developed new tools to instruct players, including sliding pits, batting cages, chalk talks, pitching machines and the farm system. In 1945, Rickey announced the formation of a new team, the Brown Dodgers, to play in the Negro Leagues. He sent scout Clyde Sukeforth to evaluate Robinson. When Sukeforth invited Robinson to come to Brooklyn to meet Rickey, both of them suspected something more was afoot. When they met, Rickey proceeded to put Robinson through simulations of racist behavior, foul language, unfair umpires, to see if he had the courage not to fight back. Robinson committed himself to Rickey, a man he came to respect and love. The announcement of the “great experiment” struck the baseball world like a bombshell.

In 1945 Rachel and Jackie married and honeymooned in the Bay area. Then they survived a harrowing trip to Daytona Beach, Florida for spring training. Bumped from planes and buses, they experienced the dehumanizing impact of Jim Crow. Things improved when they went to Montreal to begin the International League season; the Canadian city provided an ideal place to start a career.

Spring training in Panama proved to be a learning experience. Some players from the South, including Dixie Walker, Eddie Stankey and Bobby Bragan, circulated a petition opposing the hiring of Robinson. When manager Leo Durocher heard of the revolt, he dragged the players out of bed at midnight and read them the riot act. Branch Rickey flew into town the next day and summoned the conspirators. It was up to Eddie Stankey to bring the rebels into line.

Winning over his teammates took Robinson less than two months. On the road he was a huge draw and his impact on attendance was incredible; fans flocked to games all over the country. He was Rookie of the Year in 1947 and Most Valuable Player. “Robinson’s ability and fortitude, coupled with Rickey’s careful planning and execution of his scheme, had made the great experiment a rousing success.”⁴ ■

1. Wilson, p.2.

2. Ibid, p.34.

3. Ibid, p.46.

4. Ibid, p.100.

Spatz, Lyle, ed. *The Team that Forever Changed Baseball*. Lincoln, NE: University of Nebraska Press, 2012.

Wilson, John R.M. *Jackie Robinson and the American Dilemma*. New York: Pearson Education, Inc. 2010.

http://memory.loc.gov/ammen/collections/robinson/jr_1940.html

BRANCH RICKEY

“Luck is the residue of design.”

—Branch Rickey

Branch Rickey was born on December 20, 1881 in Scioto County, located on the Ohio River in south central Ohio. His parents were farmers, Jacob Franklin “Frank” Rickey and Emily Brown Rickey. He read widely, was self-educated and became a teacher at a local grade school. With the compensation from that position, he paid his way through Ohio Wesleyan University.

In college he played baseball and football. He even became coach of the Ohio Wesleyan baseball team; when the team went to South Bend, IN, to play Notre Dame, the hotel refused to register the young African American catcher. Rickey asked that a cot be set up in his room and the catcher slept there. From that day on, Rickey hated segregation. “That baseball allowed it embarrassed him.”¹ After college, he played minor league ball until he was purchased by the Cincinnati Reds. Because of his conservative, religious beliefs, he would not play on Sundays. Consequently, he was sent to the St. Louis Browns where he made only one appearance because his mother became ill.

When she recovered, he returned to the Browns, but he injured his shoulder in 1906. That winter he was sold to the Yankees. Despite spring training in Hot Springs, AR, his arm did not improve; Rickey realized his baseball career was finished.

In 1906, he married Jane Moulton. He became athletic director at Ohio Wesleyan University while he took law classes at night. After a bout with tuberculosis in 1909, he entered the University of Michigan law school.

In 1911 he set up a law practice in Boise, ID, and was, by his own account, a miserable lawyer. In summers he was a baseball scout for the St. Louis Browns, and was only too happy to return to the Browns as a full time scout. By mid-1913, Rickey was field manager of the Browns, “teaching his

players with a blend of lectures, heart-to-heart talks and drills.”²

After the Browns were sold, Rickey became president of the St. Louis Cardinals, a team that was in serious financial trouble. In 1918, a disgusted Rickey joined the Army Chemical Corps where he supported a number of attacks against the Germans and lectured the troops on the dangers of mustard gas. He returned to the beleaguered Cardinals and began building the foundation that would make the Cardinals a dominant team. As business manager, he found his niche and innovated the farm system, sand pits, batting cages and chalk talks. He began to use statistical analysis to evaluate players’ skills. In his off hours, he became a motivational speaker and befriended political figures.

In 1942 Branch Rickey was named general manager of the Brooklyn Dodgers. He saw a team that was old and about to be ravaged by the draft. He disposed of the aging stars but began to sign baseball talent by the buckets, figuring the war had to end someday. He set up a training complex in Vero Beach, FL and continued the methods he’d used in St. Louis. “With his strong religious beliefs, his desire to win and draw fans, he saw baseball in the context of American society.”³ He began to seek black baseball talent and with capable scouts, he was able to acquire it. His choice was Jackie Robinson and the great experiment began.

When Walter O’Malley took over the team, Rickey left. His attempt to start another league collapsed and Rickey retired to write his book *The American Diamond: A Documentary of the Game of Baseball*. He died on December 9, 1965. ■

1. Dorinson and Warmund, p.15.

2. Spatz, p. 17.

3. Spatz, p. 20.

Dorinson, Joseph and Warmund, Joram. Jackie Robinson: Race, Sports and the American Dream. Armonk, NY: M.E. Sharp, 1998.

Polner, Murray. Branch Rickey: a Biography. Jefferson, NC: McFarland and Co., 2007.

Spatz, Lyle, ed. The Team the Forever Changed Baseball and America: the 1947 Brooklyn Dodgers. Lincoln, NE. : University of Nebraska Press, 2012.

EBBETS FIELD

*“A fine, upliftin’ atmosphere
Bring yer children here*

*Teach them baseball. The game all true
Americans*

Do damn well. It’s like the Constitution

*The institution
Of dear old baseball
Where every man is treated the same!”*

—“What a Game” from *Ragtime*,
the musical, lyrics by Lynn Ahrens,
music by Stephen Flaherty.

Ebbets Field was a Major League Baseball park located in the Flatbush section of Brooklyn, NY, on a city block that is now considered part of the Crown Heights neighborhood. It was on a block bound by Bedford Avenue, Sullivan Place, McKeever Place and Montgomery Place and was the home of the Brooklyn Dodgers.

Club owner Charlie Ebbets acquired the property over several years, starting in 1908, by buying parcels of land until he owned the entire block. This land included the site of a garbage dump called Pigtown, because of the pigs that once ate their fill there; the stench filled the air. In 1912 construction began and a year later, Pigtown had been transformed into Ebbets Field, where some of baseball’s greatest drama would take place.

When the park opened in 1913, it was discovered that the flag, keys to the bleachers and a press box had all been forgotten; the press box was finally added in 1929. Initially the seating area was a double deck from past third base, around home plate, and all the way down the right side. There was an open, concrete bleacher extending the rest of

the way down the left side to the outer wall. The right field wall was fairly high due to the short foul line (around 300 feet) but had no screen or scoreboard at first. The field was built on a sloping piece of ground; there was an incline running along the left field wall.

The Ebbets seating area was expanded in the 1920s, a big time for baseball when many ballparks underwent revisions. The double deck was extended from third base around the left field corner, across left field and into center field, covering the incline and allowing right-handed hitters to garner many home runs. By the 1940s, the big scoreboard had been installed, as well as a screen atop the high wall, which made right field home runs a little harder to come by.

Player development began with Branch Rickey. In addition to his breaking the color line by signing Jackie Robinson and innovating the farm system, he produced results that made the Brooklyn Dodgers the perennial contenders they would continue to be for decades.

But the Dodgers soon became the victims of their own success. Only a limited number of fans could squeeze into Ebbets Field; it never seated more than 35,000 people and the constraints of the neighborhood made expansion impossible. It had little automobile parking for Dodger fans who had moved east to suburban Long Island, though it was near a subway station. Club owner Walter O’Malley announced plans for a privately owned domed stadium for the Dodgers at the Atlantic Yards in Brooklyn (the future site of Barclays Center), where a large market was being demolished. However, New York City Building Commissioner Robert Moses refused to help O’Malley secure the land. Instead, Moses wanted the Dodgers to move to a city-owned stadium in Flushing

Meadows in the borough of Queens (the future seat of Shea Stadium). O'Malley refused to consider Moses' position, famously saying, "We are the Brooklyn Dodgers, not the Queens Dodgers!"¹ In turn, Moses refused O'Malley's proposal. As a result, O'Malley began to flirt publicly with Los Angeles, using a relocation threat as political leverage to win favor for his desired Brooklyn stadium. Ultimately, Moses and O'Malley could never agree on a location for the Dodgers and the club moved west to Los Angeles after the 1957 season.

Ebbets Field was demolished beginning on February 23, 1960, and became subsidized apartments. O'Malley's removal of the franchise from its historic home has been referred to by a federal judge as "one of the most notorious abandonments in the history of sports."² ■

1. <http://en.wikipedia.org>

2. Ibid.

http://en.wikipedia.org/wiki/Ebbets_Field

Rielly, Edward J. *Baseball: An Encyclopedia of Popular American Culture*. Santa Barbara, CA: ABC-CLIO, 2000.

RACHEL ROBINSON

Rachel Robinson (born Rachel Anoretta Isum; July 19, 1922 –) is a former nurse and the widow of Jackie Robinson. She was born in Los Angeles and attended the University of California at Los Angeles (UCLA), where she met Jackie in 1941. They married in 1946 and had three children, Jackie, Jr., Sharon and David.

After Jackie's retirement from baseball, Rachel pursued her nursing career, eventually becoming an Assistant Professor at the Yale School of Nursing and later, the Director of Nursing at the Connecticut Mental Health Center.

In 1973, after Jackie died, Rachel founded the Jackie Robinson Foundation that helps send minority students to college. In 2009, she received the UCLA Medal for Lifetime Achievement, the university's highest honor.

At age 90, Rachel still comes to work a couple of days a week at the Jackie Robinson Foundation. ■

http://en.wikipedia.org/wiki/Rachel_Robinson

<http://sportsillustrated.com/mlb/news/20130411/rachel-robinson-jackie-robinson>

JACKIE ROBINSON AND CIVIL RIGHTS

“The right of every American to first class citizenship is the most important issue of our time.”

—Jackie Robinson

As a player Jackie Robinson became active in fundraising for the NAACP and other black advancement organizations. In 1953, for example, he edited and wrote for *Our Sports*, a short-lived magazine covering sports for African Americans; in 1954, he became the chairman of the commission on community organizations for the National Council of Christians and Jews, an organization that promoted interfaith and interracial harmony and understanding. In his position as chairman, Robinson gave off-season lecture tours on baseball to promote racial tolerance.

A blemish against Robinson’s reputation occurred in 1949 when he testified before Congress’ House Un-American Activities Committee about the loyalty of African Americans to the United States. Robinson’s testimony concerned singer, actor, social activist and Communist sympathizer Paul Robeson’s comments questioning black America’s support for the Soviet Union over the United States. Robinson assured the committee that Robeson spoke only for himself and not the vast majority of African Americans. Later, Robinson expressed regret about his remarks against Paul Robeson, whom he had come to respect greatly.

With his baseball career behind him, Robinson intensified his civil rights activities. He continued to chair the NAACP Fight for Freedom fund-raising, speaking at banquets, giving lectures and soliciting membership. His travels to Southern

states proved unpleasant, yet he remained undeterred. His activities on civil rights soon led him into politics. In the 1950s he supported the Republican Party led by President Dwight D. Eisenhower and Vice President Richard Nixon, both of whom showed reciprocal admiration for the black movement through word and deed. Although Robinson was a quiet conservative, Eisenhower’s relative silence on civil rights issues upset him, and he wrote to the President in 1958 to express his concern. He frequently corresponded with local, state and federal officials over their negligence in matters of African-American advancement.

In 1962, he was inducted into the Baseball Hall of Fame. He later received numerous awards from local and national organizations. In 1957 Robinson was elected to the NAACP board of directors, although the organization frequently found him too militant since he openly criticized the organization for not taking direct action against racial segregation and exclusion in the South.

Jackie Robinson fought racism to the very end. He tirelessly petitioned Major League Baseball owners to hire black managers. Robinson never lived to see his dream of African American managers in baseball, for Frank Robinson (not related to Jackie) was not named to manage Cleveland Indians until 1975, three years after Jackie Robinson had died. ■

http://www.dhr.history.vt.edu/modules/us/mod08_robinson/context.html
Dorinson, Joseph and Warmund, Joram. Jackie Robinson :Race,Sports and the American Dream. Armonk, NY: M. E. Sharp, 1998.

RACISM IN THE UNITED STATES

“I look to the day when people will not be judged by the color of their skin, but by the content of their character.”

—Martin Luther King, Jr.

Martin Luther King, Jr.’s march in 1963 was a march for jobs and freedom. Manuals distributed at the march detailed the reasons for his effort: “dignified jobs at decent wages, desegregation of all school districts and a ban on discrimination in all housing supported by federal funds.”¹

If King had lived, he would be concerned about prison rates, murder rates, wars and persistent inequality—the so-called opportunity gap. He would be displeased about the unemployment rate for blacks that is roughly double the unemployment rate for whites. Eighty-five percent of black and Latino households have a net worth that falls below the median wealth for white households.

“At the heart of America’s persistent racial divide is a fundamental disagreement over the frequency and severity of discrimination against African Americans.”² When asked, 89% of blacks and 80% of whites agreed that racial stereotyping still happens in America today. But when asked how racial stereotyping actually affects people’s lives, blacks and whites disagree. Seventy percent of whites believe that the two races receive equal treatment in the job market, a mere 25% of blacks concur. And while more than 80% of white people say the police and the courts

usually treat blacks the same as whites, 50% of blacks disagree. They are more likely than whites to still see race as a factor in the way people are treated.

By 2023, the majority of children under 18 in this country will be minorities with a new terminology. At the 1963 march, the international press focused on one fact—the diversity of the crowd. The American media did not.

Various black leaders have proposed solutions to the problems. Geoffrey Canada, president and CEO of the Harlem Children Zone, says, “Education is the key to achieving the dream. Our public education system, the step up for so many Americans, is failing to prepare huge numbers of our children for the future.”³ Colin Powell, former Secretary of State, believes, “Fifty years later, we have seen great progress. But we are not yet where we need to be. Education, jobs, health care and good housing for all Americans must remain our goal.”⁴ ■

1. Norris, p.93.

2. thedailybeast

3. Norris, p.98.

4. Ibid, p.99

5. twonhall.com.

<http://townhall.com/columnists/kevinmccullough/2013/07/28/why-america-racism-is-impossible/1650666/page/full>

<http://www.thedailybeast.com/newsweek/2012/04/08/a-newsweek-poll-show-americans-still-divided-over-race.html>

Norris, Michele. “One Dream.” Time Magazine. Aug 26/Sept. 2, 2013

JIM CROW LAWS

From the 1880s into the 1960s, a majority of American states enforced segregation through “Jim Crow” laws (named after a black character in minstrel shows.) From Delaware to California, and from North Dakota to Texas, many states could impose legal restrictions and punishments on people for associating with members of another race. The most common types of laws forbade intermarriage; they also ordered business owners and public institutions to keep their black and white clientele separated.

The Jim Crow system was founded on certain beliefs and rationalizations: chief among them was that whites were superior to blacks in all ways, including intelligence, morality and civilized behavior. The following Jim Crow etiquette norms demonstrate how inclusive and pervasive these norms were:

1. a black man could not shake hands with a white man because it implied social equality.
2. blacks and whites could not eat together.
3. blacks were not allowed to show affection toward one another in public.
4. blacks were always introduced to whites, never whites to blacks.
5. white motorists had the right of way at all intersections.

When most people think of Jim Crow, they think of the laws that excluded blacks from public transport and facilities, juries, jobs and neighborhoods. The passage of the 13th, 14th, and 15th Amendments to the Constitution had granted blacks the same legal protections as whites. However, after 1877, and the election of Republican Rutherford B. Hayes, southern and border states began restricting the liberties of blacks. Unfortunately, the Supreme Court helped undermine the Constitutional protection of blacks with the infamous Plessy v. Ferguson case (1896) that legitimized Jim Crow laws.

Blacks were denied the right to vote by the grandfather clause (laws that restricted voting rights to people whose ancestors had voted before the Civil War); poll taxes (fees charged to poor blacks); white primaries and literacy tests that asked ridiculous questions of black voters.

Jim Crow signs were posted above water fountains, door entrances and exits and in front of public facilities. There were separate hospitals for blacks, separate prisons, separate schools, separate churches and cemeteries and separate public accommodations. In most cases, the black facilities were grossly inferior to the white ones and in some cases, there were none at all. Jim Crow touched every aspect of everyday life. ■

1. <http://www.ferris.edu/jimcrow/what.htm>
http://www.nps.gov/malu/forteacher/jim_crow_laws.htm
<http://www.ferris.edu/jimcrow/what.htm>

GLOSSARY OF NAMES

GEORGE WASHINGTON CARVER—researched and developed more than 300 uses for the peanut.

ROSA PARKS—fought bus segregation in Georgia in 1955 by refusing to move to the back of the bus.

LANGSTON HUGHES—this poet of the Harlem Renaissance used his poetry, novels and plays to voice his concerns about racial justice.

SOJOURNER TRUTH—this former slave used her religion and her rhetorical gifts to champion black women’s rights.

HARRIET TUBMAN—the best-known of the Underground Railroad’s “conductors,” she made 19 trips to the South and escorted more than 300 slaves to freedom.

FREDERICK DOUGLASS—a leading spokesman for the abolition of slavery.

MACK ROBINSON—Jackie’s brother, won a silver medal in the Berlin Olympics in 1936.

BEN CHAPMAN—the player manager of the Philadelphia Phillies whose racist remarks to Jackie Robinson eclipsed his reputation as a player.

LEO DUROCHER—the controversial and outspoken manager of the Dodgers in the 1940s.

KEN GRIFFEY, JR. —an outfielder for the Seattle Mariners and Cincinnati Reds who was an exceptional home-run hitter.

LARRY DOBY—one of the Negro League players who helped break the color barrier when he joined the Cleveland Indians.

DON NEWCOMBE—the first black pitcher to win 20 games in a season. He played with the Dodgers, the Cincinnati Reds and the Cleveland Indians.

ROY CAMPANELLA—an African-American catcher for the Brooklyn Dodgers.

HERB PENNOCK—general manager of the Philadelphia Phillies during the 1940s.

PEE WEE REESE—shortstop for the Brooklyn Dodgers who supported his teammate Jackie Robinson.

EDDIE STANKEY—a second baseman for the Dodgers who was famous for his ability to draw walks. He later defended Jackie Robinson against Ben Chapman.

DIXIE WALKER—the Dodger player known for circulating the petition against Jackie Robinson.

MOSES FLEETWOOD WALKER—an African-American catcher who played in the American Association (later to become the modern-day American League.).

BUCK O’NEILL—a catcher in the Negro League for the Kansas City Monarchs.

RUBE FOSTER—a player, manager and pioneer executive in the Negro Leagues.

JUNIOR DRAMATURG PROJECT

This fall, the Denver Center Theatre Company had the unique experience of working with the 8th grade advanced acting students at the Kunsmiller Creative Arts Academy on a project that was dubbed “The Junior Dramaturg Project.” The role of the dramaturg is to assist the actors and director in the rehearsal room by providing research material and by providing the audience with information to prepare them for the production. The students worked with the dramaturg to first define the role of what a dramaturg is and then decided how they could contribute to the production. The assignment for these “junior dramaturgs” was to find research material that would be important to both audience members and the actors for the upcoming production of *Jackie & Me*. The information that they gathered and deemed important to share with the audience has been included in this edition of the *Inside Out* study guide and the research they completed for the actors and director was included in the research packet distributed on the first day of rehearsal. ■

BALLPARKS NOW AND THEN

COORS FIELD

Denver, Colorado

Capacity: 50,449 (2005)

Outfield wall from home plate:

Left field: 347’

Center field: 415’

Right field: 350’

Interesting facts:

- There is a heating system under the field that melts snow.
- The 21st row of the upper deck are purple seats signifying “mile high” or 5280 feet above sea level.

YANKEE STADIUM

South Bronx, New York

“The House that Ruth Built”

Capacity: 67,000 (1948)

Outfield wall from home plate (in 1930s)

Left field: 301’

Center field: 449’

Right field: 296’

Interesting facts:

- The seats did not have cup holders.
- The outfield fences had been pulled in five times from 500’ feet to 399’.

SHIBE PARK

Philadelphia, Pennsylvania

Capacity: 33,000 (1930)

Outfield wall from home plate (in 1930s):

Left field: 334’

Center field: 468’

Right field: 331’

Interesting facts:

- The first all concrete and steel ballpark in baseball.
- The site was once used as a city dog pound.

EBBETS FIELD

Brooklyn, New York

Capacity: 32,000 (1946)

Outfield wall from home plate

Left field: 357’

Center field: 399’

Right field: 297’

Interesting facts:

- Before it was Ebbets Field, it was a garbage dump. Now, it is an apartment building.
- The total cost of the ballpark was \$750,000. ■

GAMES CHILDREN PLAYED IN 1947 AND NOW

1947

NOW

Roller skating	Rollerblading
Pitching pennies	bOxOn
Stick Ball.	Whiffle Ball
Flipping Cards.	Yu-Gi-Oh
Stoop Ball	Wall Ball
Scrabble.	Words with Friends

SOME GAMES STAY THE SAME

Marbles	Marbles
Hopscotch	Hopscotch
Yo-yo.	Yo-yo
Jumping Rope	Jumping Rope
Basketball	Basketball

BASEBALL PLAYERS AND PERSONNEL

A FEW FACTS ABOUT EACH ONE:

Jack Roosevelt Robinson

- 1) Started as a first baseman, but ended career as a second baseman
- 2) Because of segregation he didn't join Major League Baseball until age 28
- 3) Successfully stole home 19 times in his 10 year career
- 4) Played baseball, football, basketball and track at UCLA

Harold Henry Reese

- 1) Received his nickname "Pee Wee" from playing marbles and his short height
- 2) Also known as: "The Little Colonel" and "The Captain"
- 3) He was in the US Navy for three years (1943-46)

Eddie Stanky

- 1) "The Brat"
- 2) Was elected to his first All-star game in 1947
- 3) He was traded to the Boston Braves the next season

Fred Walker

- 1) Nicknamed "Dixie"
- 2) Most responsible for trying to keep Jackie Robinson from joining the Dodgers
- 3) Was considered one of the most popular Dodgers in 1946

Leo Durocher

- 1) Known as "The Lip"
- 2) Was suspended before managing a game in 1947
- 3) "Nice guys finish last" was a favorite saying

George Herman Ruth

- 1) Known as Babe, The Colossus, The Bambino, The Sultan of Swat
- 2) Originally was a left-handed pitcher before becoming an outfielder
- 3) He often took a busload of orphans to visit his farm and made sure they left with a glove and autographed baseball

Ben Chapman

- 1) Known as the "The Alabama Flash"
- 2) Had more stolen bases than any player from 1926-1943
- 3) He was a player-manager for the Philadelphia Phillies in 1947

Branch Rickey

- 1) Considered innovative for being the general manager that signed Jackie Robinson and integrated baseball
- 2) Played for the New York Highlanders in 1907
- 3) Created the modern day minor league system

JACKIE & ME QUESTIONS

PRE-PERFORMANCE QUESTION

1. If you could travel back in time to visit and observe a historical person make history, who would you seek and why would you want to go?
2. Why do people refer to the past as “the good old days”? Was it the good old days for everyone?
3. Why do some people consider modern athletes role models? Has the role model status of athletes changed over time?

POST-PERFORMANCE QUESTIONS

1. How do Joey’s story and Jackie’s story mirror each other?
2. How do the technical elements add to the story? What was your favorite effect?
3. How would you describe Joey’s family? What do you think is happening to the family and what is causing this? How do his parents treat Joey?
4. What change happens to Joey when he travels back in time? Why is this change important to the play?
5. How would you describe Jackie and Rachel Robinson? How strong is their relationship? How do they see themselves?
6. What happens in Branch Rickey’s office? What surprised you about their conversation?
7. What was the petition that the Dodgers players were sending around? Why did some of the Dodgers sign the petition? What were the consequences? What did you think of the players that signed and the players that did not? If you were a Brooklyn Dodger in 1947 what would you have done?
8. How does Dixie Walker feel about Jackie? What does he do to show his view?
9. What does Joey learn about his temper?
10. How do Jackie’s teammates welcome him to the team? How does this attitude change?
11. Why does Ant bully Joey? What does Ant do to Joey and why do you think he does it?
12. What does Joey learn on the streets of Brooklyn from the other children? Why does this surprise Joey?
13. What is the metaphor that Babe Ruth uses to explain baseball?
14. How does the confrontation between Joey and Bobby Fuller end? Were you surprised by the ending?

JACKIE & ME ACTIVITIES

AUTOGRAPH HOUND

Materials:

Lined notebook paper and a pencil

1. Create a list with 15-20 categories. You may use the sample below but are encouraged to create your own. Do not make the categories too easy and it must be true of the person that suggests the item.
2. Once the list has been created, ask the students to mill about the room and to get a signature from one person in their class for each category. Once a name is used in a category you may not use the same person for another category. For example, Johnny cannot be listed in the jeans and blonde hair categories.
3. When the list has been filled with signatures, discuss the activity.
 - a. How many people have everybody in the class on their list?
 - b. How many people could only fill a few of the categories?
 - c. Who erased someone and placed them in a different category to accommodate someone else?
 - d. How have individuals become unimportant within the goal of this exercise? Did treat another person as an object to obtain your goal? Explain.

Sample list:

1. People wearing jeans
2. People with blonde hair
3. People with a piercing (ear, lip, etc)
4. People who like One Direction
5. People who are not wearing socks
6. People wearing jewelry
7. People who have an older brother or sister
8. People wearing platform shoes
9. People who play sports
10. People with an "A" average
11. People who would rather read than watch television
12. People who have a job
13. People who sing in the shower
14. People who own a pet
15. People who would rather be doing something else

Colorado Civics PG: Analyze and practice rights, roles, and responsibilities of citizens.

1. Start by picking a short excerpt from *Jackie and Me* by Dan Gutman. After reading the excerpt, find some key themes and character choices that you can adapt into a monologue or scene for the stage.
2. From the passage, change what happens on the written page into a script for a play. Pay close attention to the dialogue and the action in the passage.
3. After writing the first draft, cast the scene and have the students read the scenes that they have written.
4. Discuss the differences between the novel and scenes. What did the authors do to convey the characters and plot? Did they have to invent, delete, or change anything to communicate the story?
5. Raising the bar: After the first draft of the scene or monologue has been adapted, change the narrative voice. For example, the scene between Branch Rickey and Jackie Robinson is told through Joey's voice. What changes would need to be made if the scene was told through Branch Rickey's voice? Or through Jackie Robinson's? What changes would have to be made to clearly show that the events being described are from a different person.
6. Discuss how the scene may change when told through the different voice. Discuss the process of an adapter and how you chose to the best voice for your perspective?
7. After seeing the production, what did the adaptor, Steven Dietz, modify to tell his version of Dan Gutman's story? What were the differences between Dietz's adaptation and the scenes that were written in class? Does a play adaptation limit the adapter's possibilities?

Colorado Writing PG: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

Colorado Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Colorado Drama and Theatre Arts PG: Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles.

MAKING A BASEBALL CARD FOR AN HISTORICAL FIGURE

1. Use a baseball card for reference.
2. Choose a historical figure from United States history or from world history.
3. Find an image or draw a picture that shows this person in an active position that represents them.
4. Find some general information about this person:
 - a. When and where were they born?
 - b. Where did they live?
 - c. What was their physical appearance?
 - d. Anything else that you deem important.
5. Find some interesting facts about this person that demonstrate what they are known for or how they got to the position that they are in. For example: awards that were earned, awards that are named after them, people they influenced, etc
6. Find a famous quote from them that demonstrates the quality of person that they were or a specific view that they had.
7. On the other side of the paper, organize the information that you gathered to be read on the back of the image selected.
8. Discuss: Why did you choose this historical person? What did they contribute to the world?

Colorado History PG: Develop an understanding of how people view, construct, and interpret history.

Colorado Visual Art PG: Explain, demonstrate, and interpret a range of purposes of art and design, recognizing that the making and study of art and design can be approached from a variety of viewpoints, intelligences, and perspectives



FROM OUR STAGE TO YOUR LIFE

Designed to enhance your theatre experience, the CONNECT program offers a variety of opportunities, including moderated discussions with the cast and creatives, educational resources, tours, and other special events

PERSPECTIVES - Gain a unique behind-the-scenes perspective on each production when you participate in a professionally moderated discussion with the Denver Center Theatre Company's own creative team.

- **Nov 15, 6pm, Jones Theatre**

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TALKBACKS - Engage in a stimulating dialogue with your fellow audience members and actors just off the stage to hear their insights and answers to audience questions. Talkbacks are moderated by trained professionals. Higher Education Advisory Council (HEAC) talkbacks are facilitated by faculty members from regional colleges and universities. Theatre & Theology talkbacks are led by Pastor Dan Bollman of the Rocky Mountain Evangelical Lutheran Synod and explore connections between a play's themes and theology.

Held in the theatre, post-show

- **Nov 24, Talkback**
- **Dec 8, HEAC Talkback**

Connect with us.

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Visit WWW.DENVERCENTER.ORG/CONNECT and learn about:

- **The Page to the Stage: Book Lovers Club**
- **Our educational resources**
- **Accessibility and more**

THE EDUCATION DEPARTMENT

AT THE DENVER CENTER THEATRE COMPANY also offers the following programs:

DENVER CENTER THEATRE ACADEMY ON-SITE CLASSES: affordable, high-quality theatre classes for children, teens and adults taught by industry professionals. Classes are offered on-site four times a year. Classes are available for all interest and skill levels for ages 3-103. Scholarships are available. Call 303/446-4892 for information.

DRAMATIC LEARNING: Teaching Artists from the Academy bring the creative process into classrooms to support and enhance core curriculum. Workshops and residencies in any discipline are tailored for each classroom. Dramatic Learning benefits more than 90 schools and 5,000 students annually. Call 303/446-4897 for more information.

FAMILY FUN FORUM: This event is FREE. Families act, dance and sing in this two-hour performing arts skills hunt. Families will rotate from classroom to classroom, learning new skills and winning tokens for the entire family. Families spend their “earnings” on face painting and fun prizes. Call 303/446-4892 for more information.

REGIONAL YOUTH PLAYWRITING WORKSHOP AND COMPETITION- HIGH SCHOOL
The Denver Center is proud to announce the launch of a new playwriting initiative. Designed to advance literacy, creativity, writing and communication through playwriting, teachers can schedule a free playwriting workshop for their classroom. Students submit one-act plays from October 1 – December 1. 10 Semi-finalists will be announced. Three Finalists will be selected for a staged reading at the Colorado New Play Summit and receive a \$250 scholarship as well as a complimentary pass to the Summit. Each teacher of the top three finalists also receives a \$250 gift certificate toward books, supplies or other teaching tools for their classroom. One winner will have his or her play produced by the Denver Center Theatre Academy Teen Company in the summer. For more information: 303-446-4892

For more information also check out our website at WWW.DENVERCENTER.ORG/EDUCATION

WANT TO KNOW MORE?

THE DENVER PUBLIC LIBRARY RECOMMENDS:

Read! *Color Blind: the forgotten team that broke baseball's color line* by Tom Dunkel

A decade before Jackie Robinson broke the Major League color line, the owner of the semi-pro Bismarck Churchills assembled the strongest team he could by signing black players as well as white. This engaging new book from journalist Tom Dunkel follows their winning 1935 season.

<http://catalog.denverlibrary.org/view.aspx?cn=1037512>

Watch! *Unforgivable Blackness: the rise and fall of Jack Johnson.*

In this Emmy Award winning documentary, director Ken Burns presents the story of professional boxer Jack Johnson, the first African American Heavyweight Champion of the World.

<http://catalog.denverlibrary.org/view.aspx?cn=579568>

Listen! *Soundtrack for a Revolution.*

This companion soundtrack to the moving 2009 documentary tracks the civil rights movement from then until now. This compelling music has its roots in slave songs, church gospels and protest chants. From “We Shall Not be Moved” to the equally powerful “We Shall Overcome” these songs will take you on a journey.

<http://catalog.denverlibrary.org/view.aspx?cn=953250>

Download! *I Never Had it Made: An Autobiography* by Jackie Robinson.

When Jackie Robinson stepped onto the baseball field on April 15, 1947, he was taking big strides. Much like the first man on the moon, what Robinson did that day was a giant leap for humankind, breaking the color barrier for the first time in professional sports and striking a huge blow to civil inequalities. Read all about this “Noble Experiment” and more about this larger than life man in his autobiography.

<http://catalog.denverlibrary.org/view.aspx?cn=727549>



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