



Denver Center
Theatre Company

Inside Out

PRODUCED BY THE EDUCATION DEPARTMENT

OCTOBER 2000

Aubrey: A little bit of bluff goes a long way sometimes.
—The Show-Off

Aubrey Piper, a fast-talking braggart, courts Amy Fisher in 1924 North Philadelphia. The Fishers are a lower middleclass family, except for sister Clara who has married into financial security. The family is dismayed by Aubrey's patent leather shoes; his cheap, slick toupee; the carnation is his buttonhole; and, most of all, his boastful, bluffing ways. Over her parents' objections, Amy marries Aubrey and eventually the couple must move in with the Fishers. However, Aubrey remains undeterred and continues his pretensions and bravado.

The play captures two archetypal American figures and pits them against one another. Mrs. Fisher is the frugal, narrow, no-nonsense mother who exudes authority with affection in her inane and pedestrian remarks. Aubrey is the romantic charlatan. He shows off a likeability that makes him credible, fascinating and, sometimes, endearing.



The Show-Off

Show-off:

1. ostentatious display or exhibitionistic behavior.
2. an exhibitionist.

—American Heritage Dictionary of the English Language

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Family Production

—The Playwright—

“Writing should be a reflection of life.” —George Kelly

George Kelly was born in Schuylkill Falls, Pennsylvania, in 1887. He came from the famous Philadelphia Kellys—a most remarkable family. His older brother Walter was a popular vaudeville monologist; another brother John was an Olympic rowing champion, an astute businessman and the father of Grace, the Academy Award winning actress and the late Princess of Monaco.

In 1911, George Kelly began to act, touring in popular shows such as *The Virginian*, *Live Wires* and *The Common Law*. In 1914, he entered vaudeville, performing in a sketch called *Woman Proposes*; in 1915, he appeared in a vaudeville sketch of his own, *Finders Keepers*. After serving with the American forces in France during World War I, he wrote, directed, acted in and toured with his own one-act plays and sketches. These included *The Flattering Word*, *One of Those Things*, *Poor Aubrey* and *Mrs. Ritter Appears*. In 1922, his first full-length play, *The Torch Bearers*, was produced on Broadway and was followed in 1924 by *The Show-Off*, which was a runner-up for the Pulitzer Prize. The following year he won the Pulitzer for the play, *Craig's Wife*.

From 1926-31, Kelly's plays: *Daisy Mayme*, *Behold the Bridegroom*, *Maggie the Magnificent* and *Philip Goes Forth*, were not well received by the critics.

Disgruntled, Kelly left New York for Hollywood to work as a screenwriter and script consultant. In 1935, he wrote his only screenplay, *Old Hutch*. He returned to playwriting in 1936 with *Reflected Glory* starring Tallulah Bankhead. Kelly concluded his career in the 1940s with a production of *The Deep Mrs. Sykes* (1945), *The Fatal Weakness* (1945-46) and also directed a revival of *Craig's Wife* (1947). Theater tastes had changed and drawing room dramas were not in vogue anymore. From 1947 on, he wrote four plays that were neither published nor produced. From 1957 until his death in June 1974, Kelly, a life-long bachelor, lived in Southern California in a retirement community.

Kelly's plays suggest the family-inspired, puritanical consciousness of their author. "Even in his most popular plays, Kelly wrote to enforce a moral point, and his first allegiance was always to his personal morality which led

him to attack the kinds of people who offended it and to support those few who did not."¹ Kelly's moral instruction is usually presented with two themes in his work: the value of a vocation and the threat posed by overbearing women (as portrayed in *Craig's Wife*). He respected those who made their own way in the world and did his/her job well (Mrs. Fisher in *The Show-Off*) and reserves his harshest criticism for the leeches and parasites. Why then is Aubrey allowed his triumph at the end? Is it to suggest "big business is compounded of bluff—and bragging, and the mouthing of sententious proverbs?"² Or is it the relaxing of Kelly's moral standards and an audience-pleasing gesture? Whatever the reason, Kelly was never again sentimental with his characters, and "an erring character was pursued with relentless fervor."³

Kelly never had any formal training as an actor, director or writer. From his days in vaudeville, he learned the importance of "stage business," so props such as pencils, needle work, glasses of water, hats, coats, newspapers and especially pocketbooks (purses) are important in his plays. As a writer/director, he was concerned with precision. In the printed versions of his plays, he stresses exactly what his characters wear "the color schemes of their wardrobes, the number of beads in their necklaces, the width of their bracelets, etc."⁴ He specifies the exact positioning of vases, tables, chairs and all interior decoration. As the director, he assumed control of each of his plays to insure the correct interpretation of the lines he had written. He knew exactly how he wanted a role played and often stepped in to perform each actor's part. Thus, there was little room for artistic creativity by the performers. Kelly classified his writing as "realistic." He said, "Writing should be a reflection of life."⁵ Kelly's plays do reflect the surfaces of life and the business of daily living, especially *The Show-Off*. It can be accurately described as a work of American realism with its overlapping speeches, pauses, stumblings and repetitions, but the importance given to the rhythm of the dialogue and the orchestration of the entire play might type the play as "theatricality superimposed upon a precise realism."⁶

► COMMENTARY

By Sally R. Gass

Aubrey Piper: Big Thinker or Big Liar

“Life is too short to be little.” —Disraeli

Aubrey Piper may be an obnoxious egotist, but he has a quality that many motivational experts and business managers admire—the ability to think big. In David J. Schwartz’s book, *The Magic of Thinking Big*, the author writes “success is determined not so much by the size of one’s brain as it is by the size of one’s thinking.”⁸ Schwartz preaches the power of belief in yourself which can be strengthened with three maxims. “1. Think success, don’t think failure. 2. Remind yourself regularly that you are better than you think you are. 3. Believe big.”⁹

Believing big and thinking big involves such practices as not selling yourself short; using big, bright cheerful words, and focusing your attention on big objectives, not trivial things.

The author is also concerned with dress. He believes that appearance helps determine what others think of you, as well as how you feel about yourself. He advises: “The better you are packaged, the more public acceptance you’ll receive.”¹⁰ Thinking big means you have to “upgrade your thinking” into thinking like important people think.¹¹ Thus, if you are worrying, ask yourself if an important person would worry about this matter. If you have an idea, how would an important person implement it. On books and magazines, would an important person read these particular ones? The author also advises: “Go first-class. That is an excellent rule to follow in everything you do, including the goods and services you buy.”¹² All his advice leads to the knowledge that man’s strongest, most compelling natural desire is to feel important. This self-help manual was not available in 1924, but Aubrey definitely personifies some of its principles and concepts and might find his fortune in motivational speaking.

On the other hand, Aubrey is a liar, according to Dr. Charles V. Ford, author of *Lies! Lies! Lies! The Psychology of Deceit*. Dr. Ford and *Webster’s Seventh New Collegiate Dictionary* define “to lie as 1. to assert something known

or believed by the speaker to be untrue with intent to deceive or 2. to create a false or misleading impression.”¹³ For Dr. Ford, words such as exaggerate, bluff, conceal, connive, pretend, affectation and pretension are all part of the language of lying.

Dr. Ford has a classification of lies into which Aubrey’s prevarication and pontifications fit. Some of Aubrey’s lies are defensive—told to protect himself and his self-esteem. These efforts to regulate self-esteem are an attempt to close the gap between reality and Aubrey’s grandiose plans. Thus, he embroiders the truth, exaggerates, and embellishes his abilities. Aubrey also lies to achieve a sense of power and as a wish-fulfilling device. He is a lowly railroad clerk; he lacks the ability or tenacity required to create or produce accomplishments of his own. Aubrey’s self-deception to maintain his self-esteem is close to a condition known as “pronoia,” the opposite of paranoia. Having pronoia, one has the delusion that others think well of him and that one’s efforts are appreciated. “This condition has been described as the ‘happiness syndrome’ in which people go through life oblivious to life’s problems.”¹⁴

In Aubrey’s defense, self-deception is a common trait of people in big business. “Advertisers encourage people to believe that purchasing various products will make them attractive, sexy, glamorous, rich, thin, etc. Pop psychologists write best selling books exhorting people to think more positively about themselves.”¹⁵ But self-deception does have its benefits: it helps people feel good, recover from trauma, muster the confidence to tackle difficult problems and succeed. The trick is “to learn to keep self-deception within safe bounds—and enable it to learn to work for us, rather than against us.”¹⁶

“The most common lie is the lie one tells to oneself.” —Nietzsche

AMERICA IN THE 1920S

It's no exaggeration to say that the 1920s formed modern America in ways so vast and far-reaching that we take them for granted today—particularly in the field of culture but no less in America's consciousness of itself as a society and of the place it might have had in the world.¹⁷

Actually, the essential transformation of the country began in the 19th century with a capitalistic surge of rapid industrialization and sprawling urbanization.

Industrial development altered the nature of work and daily life and gave rise to a web of corporations "that integrated the country into a national economy."¹⁸ Technology and mass production resulted in a surplus of consumer products. These new products, such as automobiles, electric irons, refrigerators, radios, etc., led to the emergence of a consumer culture that was characterized "by an emphasis on leisure, purchasing, sociability, expressiveness and personal pleasure."¹⁹

At the same time, the extreme wealth of the new corporate elite contrasted with the widespread poverty, especially among the flood of immigrants arriving daily. The problems faced by these victims of industrialization—the children of the poor and working class men and women—began to attract some people in an outraged middle class. Industrial unrest led to a series of strikes and indiscriminate bombings, but even more disturbing was the growth of socialism and the rise of the Socialist Party in the early 20th century. Most of the middle class viewed this as a serious threat to the social and political order they wanted to maintain. They wanted to forget World War I and to quash liberal reform movements such as, organized labor, and to stem the tide of foreigners entering the country.

With a promise to restore business as usual and a return to normalcy, Warren G. Harding

*"Capitalism:
an economic system
characterized by freedom
of the market with
increasing concentra-
tion of private and cor-
porate ownership of pro-
duction and distribu-
tion means, proportion-
ate to
increasing accumula-
tion and reinvestment
of profits."*

*"Socialism:
a theory or system of
social organization
by which the means of
production and
distribution are owned,
managed or controlled
by the government."*

—American Heritage
Dictionary

was elected president in 1920 by a landslide vote. Reversing progressive wartime trends, the Harding administration established pro-business policies. Injunctions were issued against striking workers; courts sided with management in disputes over unions, minimum wage laws and child labor; and Secretary of the Treasury Andrew W. Mellon, one of the nation's richest men, drastically cut taxes, especially on the wealthy. Congress also passed a National Origins Act in 1924 that set a quota limiting the number of immigrants from southern and eastern Europe and excluded Asians complete-

ly.

Harding's policies, his genial nature and the return of prosperity made him extremely popular. His death in 1923 resulted in a national outpouring of grief. His successor was Calvin Coolidge, who followed Harding's policies. Peace and prosperity continued and Coolidge was elected president in 1924. A Yankee small town boy, he was provincial and prudish, but was an appropriate symbol for people like the Fishers and millions of other Americans.

Journalists called the 1920s the Jazz Age or Roaring Twenties, which were exaggerations but did have some basis in fact. Many young men and women, disillusioned by their experiences in World War I, rebelled against what they considered outmoded, puritanical conventions and attitudes. Women, who had been forced to work outside the home because of labor shortages during the war, were unwilling to give up their social and economic independence after the war ended. Having won the right to vote with the passage of the 19th amendment in 1920, the newly "emancipated" woman, the flapper, demanded to be recognized as man's equal. She adopted a masculine look by bobbing her hair and abandoning corsets; she also drank and smoked in public.

The new consumer goods made life better, and they were easier to buy because of an expanded consumer credit system. With more leisure time, professional sports boomed and the rapid growth of tabloid newspapers, magazines, movies and radios enabled millions of people to vicariously live in the exciting world of speakeasies, flappers and jazz music.

Still, there were some who felt America had lost its moral underpinnings, and the growth of a Christian fundamentalist movement began in small towns where people felt threatened by the rapidly expanding, socially-changing cities. One fundamentalist goal that was achieved was

the passage of the Prohibition (18th) Amendment in 1919. The act prohibited the manufacture, sale or transportation of intoxicating beverages. While alcohol consumption did drop, many millions of Americans continued to seek liquor, prompting the growth of organized crime. The illegal liquor business was so lucrative and law enforcement so light, that gangsters were soon engaged in the smuggling, manufacture and sale of alcoholic beverages.

The era, which began with such promise, closed with the stock market crash of 1929 and the beginning of the Great Depression.

*“The business of America
is business.”*

—Calvin Coolidge

ARCHETYPES

George Kelly may never have addressed the subject, but Aubrey Piper could have had his origins in the character of "Il Capitano" in the commedia dell' arte. Though the character is always lavishly dressed, he is usually impoverished and hungry. Il Capitano carries a long sword as a prop that can be compared to Aubrey's cane. His gestures are extravagant; his voice is always loud, but all he ever does is pretend. He thinks he is strong, brave, handsome and a truly good guy, but he lives in an infantile, make-believe world in which he is always the hero.

As an American archetype, everyone knows a person like Aubrey Piper, "the perennial boaster, braggart, blowhard and buffoon; the would-be con artist driven by get-rich quick schemes; the guy who believes in the cult of personality." Kelly's treatment of Aubrey is to ridicule him but also to show his softer side in his devotion to Amy.

Mrs. Fisher may have developed from another stock character, "La Ruffiana." She is an old Neapolitan woman based on a garrulous old peasant wife, obstinate, limited, narrow and primitive in all her reactions. Yet, she is good-hearted and generous.

Mrs. Fisher is also an archetype taken from American life. She is the embodiment of the long-suffering wife and mother who must balance the budget carefully in order to make the salary of her "blue collar" husband go as far as possible. She is stern and inflexible, but also practical and wise.

1923-1924 Significant Events

LITERATURE

Edna St. Vincent Millay wins the Pulitzer Prize for poetry.

The play *The Adding Machine* by Elmer Rice .

The novel *The Enormous Room* by e.e. cummings.

The Green Hat by Michael Arlen.

A Passage to India by E. M. Forster.

The play *They Knew What They Wanted* by Sidney Howard is produced.

The play *Desire Under the Elms* by Eugene O'Neill.

Robert Frost wins the Pulitzer Prize for poetry.

VISUAL ARTS AND FILM

Pablo Picasso paints in his neoclassical phase.

Robin Hood starring Douglas Fairbanks is a big hit at the box office.

Cecil B. DeMille releases his first movie version of *The Ten Commandments*.

MUSIC

Bix Beiderbecke organizes a jazz band in Chicago.

George Gershwin composes "Rhapsody in Blue."

Sigmund Romberg composes *The Student Prince*.

Popular songs included "Yes, We Have No Bananas," "Barney Google," and "Tea for Two."

SCIENCE

Lee de Forest demonstrates process for the production of sound motion pictures.

Insecticides used for the first time.

U.S. astronomer Edwin Hubble discovers a distance-indicating star in Andromeda nebula.

Nobel prize for physics goes to R.A. Milliken for his work on elementary electric charges and photoelectric effect.

DAILY LIFE

First birth control clinic opens in New York.

Briton Hadden and Henry R. Luce found weekly magazine, *Time*.

Ford Motor Co. produces 10 millionth car.

Will Rogers is at the height of his career.

POLITICS

Teapot Dome oil scandal hearings in Washington, D.C.

U.S. bill limits immigrants excluding all Japanese.

Centers of Tokyo and Yokohama destroyed by earthquake.

J. Edgar Hoover is appointed director of the FBI.

RELIGION AND PHILOSOPHY

Sigmund Freud's book *The Ego and the Id* is published.

Gandhi fasts for 21 days to protest religious feuds of Muslims and Hindus.

George Kelly On Marriage

“Mrs. Fisher: There’s nothing can be done by anything, Clara—when once the main thing is done. And that’s the marriage. That’s where all the trouble starts—getting married.” —The Show-Off

When George Kelly wrote his play in 1924, he thought he was writing about “the problem of marriage among the young and the poor.”²³ In an interview he said: “With the first glamour of love and marriage vanished, these innocents had nothing to sustain them. Devoid of intellectuality, wisdom, humor, struggling to keep their attic homes going, the mediocrity of their existence seemed appalling to me.”²⁴

In their book, *American Couples*, Philip Blumstein and Pepper Schwartz give a historical perspective of marriage. In American families up to the 1940s, the husband was expected to provide the economic support of the household, while the wife took care of household chores, child rearing and emotional support for the husband. Because romantic love was the basis for marriage, young adults were generally left alone to choose a partner. But parents tried to make sure that their children chose a suitable potential mate; therefore, they could intervene in courtships they disapproved of. “Romantic love---in the right context and with the right type of person----has always been glorified in our country.”²⁵ However, Mrs. Fisher finds this notion absurd and tries to show Amy, to no

avail, that Aubrey is a fool.

Two historical periods changed the ideal of the American family. The Industrial Revolution drew men away from the farms and into cities and factories where they began to see the world and what it had to offer. This was the first step in the “suburbanization and isolation of the American woman.”²⁶ The second event was World War II. Hundreds of thousands of women entered the workforce to support their families and take on the jobs vital to the economy. When the war ended, they were reluctant to return to home duties. Now, both men and women were out of the house and free to develop new opportunities, skills and acquaintances. With the circle of eligible men and women expanding, couples were free to date and go with several partners. No longer was it appropriate for parents to intervene in courtships they disapproved of; often they did not know who their offspring were seeing. The closeness of the 1920s family had changed and would never be the same again.

NAMES, PLACES, TERMS *and* COLLOQUIALISMS

VESTIBULE: a small entrance hall or anteroom between two doors of a house.

WAIST: A blouse.

VICTROLA: a trademark for a phonograph.

WHISK BROOM: a small, short-handled broom used to brush clothes.

ANGINA PECTORIS: severe pain in the chest.

WIRE-PULLIN: the events caused by a political manager.

WHIFFET: a small, insignificant man.

HUNKIES: a person from east-central Europe, usually a laborer.

CALL THE TURN: support a statement; like “call your bluff.”

IF SHE MAKES HER BED LET HER LIE

IN IT: whatever she decides, she’ll have to live with the consequences.

FAT WILL BE IN THE FIRE: actions or words that will instigate trouble.

BAR PIN: a kind of brooch.

SIDE THE PARLOR: straighten up the room and make it neat.

STRAWBRIDGES: department store in Philadelphia from the 1920s.

QUEEN MARY: queen of England in 1924 married to King George V.

AIRSHIP: airplane.

BLATHERSKITE: a babbling, foolish person.

MARCONI: Italian inventor who developed wireless telegraphy or radio.

WILLIAM JENNINGS BRYAN: a Democratic Party leader who ran for President in 1900. A religious fundamentalist, he aided the prosecution in the Scopes trial in Dayton, Tennessee.

GARRET: a room on the top floor of a house.

L. D. BROPHY: president of the Philadelphia Railroad.

IRISH POINT LACE: a type of hand-made lace.

TURNED HER HEAD: influenced her feelings.

BUM JOKES: worthless jokes.

DAGO: discriminating term for Italians.

BAMBINO: Italian for “baby.”

RUBBERS: overshoes.

SIC TRANSIT GLORIA MUNDI (Latin): So passes away the glory of this world.

SUFFICIENT UNTO THE DAY IS THE EVIL THEREOF: quotation from Matthew 6:34.

SCHUYKILL RIVER: small river running through Philadelphia that empties into the Delaware River. Philadelphia was settled at the confluence of the Schuykill and Delaware Rivers.

DARBY: town west of Philadelphia.

NOTES

1. Hirsch, p. 17.
2. Hirsch, p. 62.
3. Hirsch, p. 61.
4. Hirsch, p. 27.
5. Hirsch, p. 27.
6. Hirsch, p. 28.
7. Hirsch, p. 59.
8. Schwartz, p. 7.
9. Schwartz, p. 20.
10. Schwartz, p. 85.
11. Schwartz, p. 93.
12. Schwartz, p. 105.
13. Ford, p. 23-24.
14. Ford, p. 256.
15. Lewis and Saarni, p. 180.
16. Lewis and Saarni, p. 181.
17. Hughes, p. 96.
18. Dumenil, p. 4.
19. Dumenil, p. 12.
20. Broun, p. x.
21. Hirsch, p. 60.
22. Hirsch, p. 60.
23. Barnes, p. 203.
24. Hirsch, p. 67.
25. Blumstein and Schwartz, p. 28.
26. Blumstein and Schwartz, p. 29.

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ACTIVITIES

1. **FADS:** The Twenties had a greater amount of leisure time and a more literate society than previous decades. "In previous decades the pace of pop culture had been more measured; fads and habits had changed, but only very gradually. During the '20s, however, the advent of nationwide radio networks and the growing use of syndicated columns [in newspapers] helped to disseminate with whirlwind speed, news of the most recent parlor game or endurance contest. (*This Fabulous Century: 1920-1930*, p.4)

Crossword puzzles, contract bridge, mah jongg, yo-yo's, roller-skating, dance marathons, cross-country races, flagpole sitting, bobbed hairstyles (for women), oxford baggy pants (for men), golf apparel which included baggy knickers, bow ties, and patterned golf hose (stockings) were fads of the time.

Identify a recent fad and chart the progress of its popularity. Where did the fad begin? How was the news of the fad spread? If you wanted to start a fad, how would you popu-

larize it? Why do you think fads exist?

2. **COMMUNICATION:** During the 1920s, technology made communication easier and caused fads and fashions to change more quickly than ever before.

List the means of communication that we have now that were not available in the 1920s. How have these media affected our society in terms of fads and fashion, popular culture, or in other ways? How have the changes in the means of communication changed a student's life, education, or

the fads and habits that have been adopted. How does a student discover the fads or fashions that he/she adopts including: clothing, speech, games, music styles, ideas. Identify what influences led to the adoption of these habits. (Other people, television, movies, Internet, etc.)

2. **MATH:** Investigate the value of a dollar in the 20s. *List the industries omitting the pay ranges and ask students to pick an industry in which to work.* After they select an industry reveal what their yearly salary will be.

State government workers: \$1346
 Public School Teachers: \$1269
 Postal Employees: \$0.74 per hour x 48 hours a week
 Ministers: \$1507
 Medical Health Service Workers: \$845
 Gas and Electricity workers: \$1417
 Finance, Insurance, & Real Estate: \$1944
 Manufacturing, Union Workers: \$0.97 per hour x 46 hours per week
 Manufacturing, payroll: \$0.56 per hour x 53 hours per week
 Federal employees: \$1708 per year
 Clerical workers in MFG: \$2196
 Building Trades (Unionized): \$1.05 per hour X 40 hours per week
 Farm Labor: \$574 per year

List or hand out the following costs. (Food items are in cents.)

Beans per pound: 10
 Beef per pound: 27
 Bread per loaf: 9
 Butter per pound: 50
 Cheese per pound: 37
 Chickens per pound: 35
 Coffee per pound: 43
 Eggs per dozen: 45
 Flour: 4
 Milk per quart: 14
 Ham per pound: 47
 Potatoes per pound: 3
 Rice per pound: 10
 Sugar per pound: 9
 Rent: \$5.00 a week
 Suit: \$27.00
 Dress: \$14.00
 Hat: \$10.00
 Shirt: \$2.50
 Shoes: \$12.00
 Work boots \$4.00
 Undergarment: \$1.50
 Overcoat: \$15.00
 Pajamas: \$8.00

(There is a lot more information in the book *The Value of a Dollar 1860-1989* edited by Scott Derks, Washington, D.C.: Gale Research Inc. 1994)

a. Ask each student to prepare a budget for the year. Assume that a bus ride is \$.05 each way from work or school and an automobile is \$226.00. Encourage the students to include items like savings, medical savings, repairs, maintenance and entertainment in their budget.

b. Ask the class to compare the cost of food and wages with current prices and earnings. What are current rents? What is the percent difference?

3. LYING AND EXAGGERATION:

a. To Tell the Truth: Select someone to stand in front of the class. They have to tell us three stories about themselves. Two stories are to be true and one is to be a lie. Have the class vote on which one they think is the lie. Ask the students why they think their selection is true or false. Did the student act differently when telling the lie? Could this lie really have happened? What gave them away? Have the student reveal the lie.

b. Aubrey is a difficult person to deal with because he tells lies and exaggerates. Ask the students if they have ever told a lie? What was the reason for doing so? How did they feel afterwards? Is it ever okay to lie? Are lies harmful? How would they compare their lies with Aubrey's

lies? How would they deal with a person like Aubrey if he were a family member or worked at their place of business? What would it be like if a student and Aubrey worked in the same office? Could he be trusted or relied upon? Can students predict what he would do? Would they avoid, confront or quit their jobs? Do they know anyone like Aubrey? How do they relate to this person?

c. Explore exaggerations (lying) in advertising, television and print media, not only in the written word but also in pictures. Listen carefully to how things are worded and phrased? Is there a message within the message? Automobile advertisements are a good source to use.

4. THE PATENT PROCESS

Benjamin Franklin was a Philadelphian, a statesman and a signer of the Declaration of Independence but he was also a great inventor. He invented a metal rod that stopped lightning bolts from striking buildings and starting fires; his invention of bifocal glasses still helps people see both close up and far away; versions of the cast-iron Franklin stove still heat many homes. Joe Fisher is also an inventor and he has just created a new invention. Usually inventors take out a patent on their inventions. Research the patent process, how does it work? Why would anyone go through this process? Once invented, how does a person get his/her invention manufactured, distributed

and advertised?

a. Imagine you have created a new invention. Trace the steps that you would take to market it. First describe the invention and decide to whom it would be useful. Remember, people also buy from TV and on the Internet so think about those options as well.

5. CHARACTER TYPES:

There are character types that we all recognize: the nerd, jock, dumb blond, class clown, loner or the teacher's pet. Mrs. Fisher is the personification of the puritanical and practical American middle class housewife. Aubrey is a braggart and a ne'er-do-well. Identify and list other character types you can think of that would be recognized by the class. Now list their attributes. How do they dress? Choose at least three adjectives to describe their behavior and demeanor. How might this person talk or communicate?

Pick two or three students to do the following scenes. Assign them a character type without telling the rest of the class and have them read the following neutral scene. Be sure the students use the attributes and behavior of the type as defined above. Later ask the rest of the class which character type they were playing. Repeat the exercise with different types. How does it change the scene?

A.
 a. Hello.

- b. Oh, hi.
 - a. What are you doing?
 - b. Nothing.
 - a. Really.
 - b. Yeah! What are you doing here?
 - a. No much. Just this.
 - b. Oh.
 - a. Well, see you later.
 - b. Yeah, see you around.
- B.**
- a. Excuse me?
 - b. What do you want?
 - c. Come on let's go.
 - a. Can you spare a minute?
 - b. Maybe.
 - c. What?
 - a. Can you help me?
 - b. What do you need?
 - c. That's just great.
 - a. Help?
 - b. What kind of help?
 - c. It is time.
 - a. Just a little help?
 - b. Okay.
 - c. That's just fine, just fine indeed.
- C.**
- a. I'm not.
 - b. I am.
 - a. Okay you are.
 - b. Are you sure you're not?
 - a. Yes I am sure.
 - b. Absolutely?
 - a. Yes, absolutely sure.
 - b. Fine.
- D.**
- a. So what do you think?
 - b. I don't know.
 - a. What?
 - b. I said I don't know yet!
 - a. Why not!

- b. I'm just not sure.
- a. Come on, we don't have much time.
- b. Just a minute!
- a. Well?
- b. Well, What?
- a. What do you want to do?
- b. How about trying this?

6. HISTORY:

Time Machine: Divide the class into 2, 3 or 4 teams for an imaginary journey back to 1924. The object of the exercise is to fit in with the people that lived then. They are to intermingle with people of the period during day-to-day interactions. Each person may bring a backpack. They must fill it with items that they will need to survive in 1924 for a week. They must also have clothes, money and a working knowledge of the period to get them through each day. Each team can bring back one artifact from the period and the class or teacher may decide which one is the most interesting.

Scoring: Empty the contents of a team's backpacks or have students bring in photocopies of what they would put in their backpacks and have them explain why they brought it along. Assign points for appropriate clothing, shoes. Assign points for appropri-

ate money. Were coins still made of silver? Did the nickel have a buffalo on it? Was the money larger or did it have different printing on it? Did they have charge cards? How was banking done?

Assign points for medication or items necessary for survival. Were Band-Aids readily available? There may also be other medication from the future that would be smart to bring along in case of illness, infection or injury. There may be vaccinations that each student should have for protection.

Quiz: Assign points for any knowledge about music and dance of the period. Assign points for any knowledge of the period including: current events, popular books, fad phrases and speech peculiarities of the time. Assign points for hairstyles. Assign points for comfort and hygiene; items that you will need and can conceal. Deduct points for items that obviously would be inappropriate, e.g. modern tennis shoes, CD player, or cell phones.

Discussion: If you are not careful, how might your presence in the past alter the future?

7. PENNSYLVANIA
The Fishers lived in Philadelphia, Pennsylvania. Make a short timeline of the events in Pennsylvania from 1500s to the present. Find out Pennsylvania's state facts including: nicknames, song, motto, flower, tree, bird, population, area in miles, date of statehood, capital, major cities, natural resources, agricultural products and manufactured goods. What Native American people lived in Pennsylvania?

Describe the history of Philadelphia and its place in our heritage. What is the city known for? Include research on Independence Hall, the Liberty Bell, the Declaration of Independence, Betsy Ross House, Christ Church, Benjamin Franklin, Carpenter's Hall, William Penn, the "Athens of America."

Philadelphia is a city of firsts: ask the students to find out what these firsts are. Answer: first scientific society, first circulating library, the first medical college, the first hospital, the first bank, the first daily newspaper, the first fire insurance company, the first chamber of commerce and the first zoo.

Inside Out is intended for students and teachers but may be enjoyed by audiences of all ages.



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