



Denver Center
Theatre Company

Inside

Out

A STUDY GUIDE

PRODUCED BY THE EDUCATION DEPARTMENT

MARCH 2000

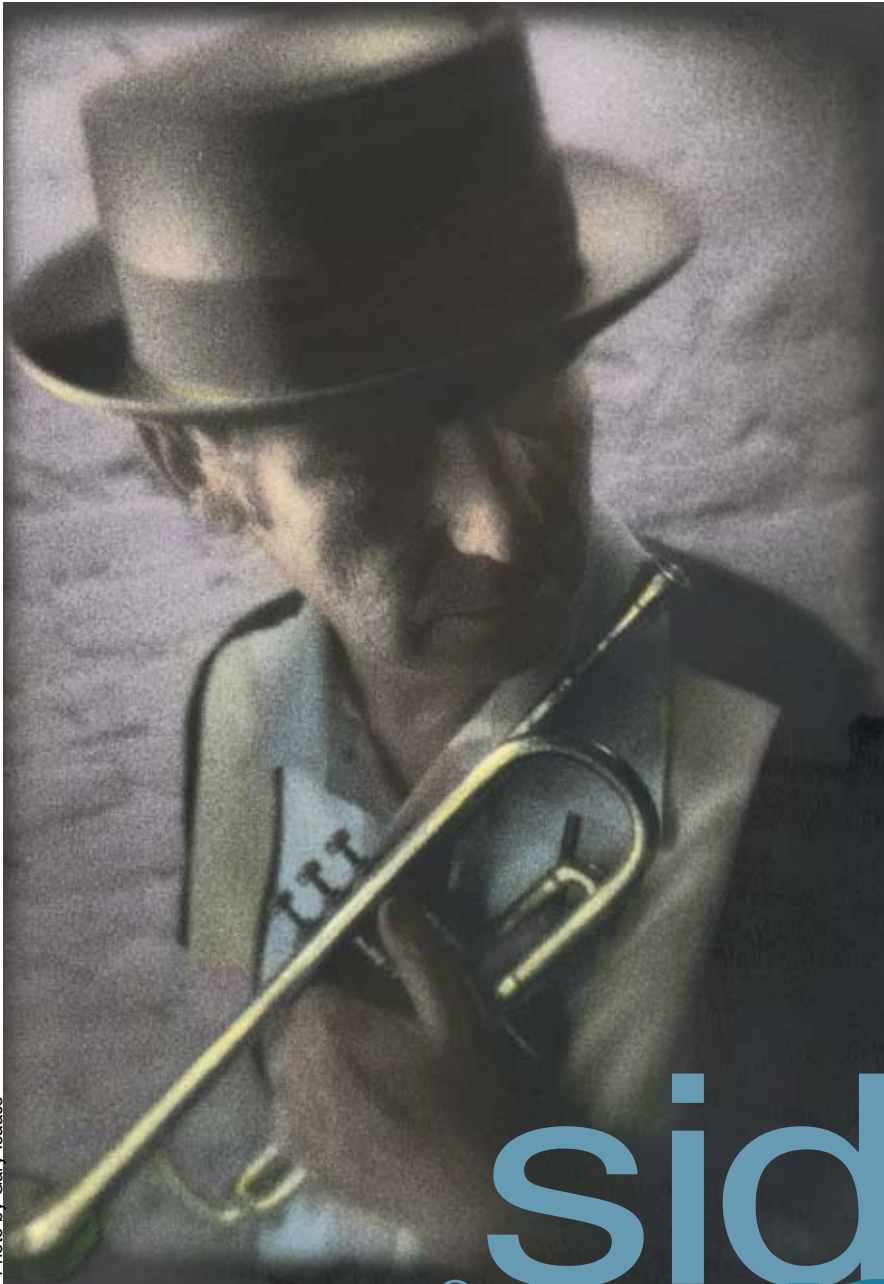


Photo by Gary Isaacs

Gene is the “side man” of the play. His ability as a trumpet player is good enough to give him occasional solos that put him briefly in the spotlight. He has even played with Frank Sinatra and the big bands. Though he is esteemed among his peers, he is content to drift from gig to gig and collect unemployment until jobs materialize. Music is his life and he is oblivious to anything else—especially the fact that he is living in a time when most side men are being phased out of existence as the Big Band era ends.

While Gene remembers nothing but the music, his son Clifford is the one who remembers and tells the tale of the harmonious and the discordant times beginning before his birth in 1953 and concluding in 1985. Besides Gene, the audience gets to know Clifford’s mother, Terry, a streetwise but naive jazz lover whose misguided expectations for her husband contribute to this dysfunctional family; Patsy, the waitress and care-giver to everybody; and Gene’s zany, musician buddies, Al, Ziggy and Jonesy.

This is a memory play filled with music from the Big Band era, but also with family pain. As it loops about in time, a young man tries to come to terms with his parents and his past—and the life ahead of him.

BIG BAND—an ensemble of two to five trumpets, two to five trombones, four to six saxophones (who may double on clarinets, flutes and other woodwinds) and a rhythm section.

1999 TONY AWARD® BEST PLAY

side man

SIDE MAN—any member of a band other than the leader.

Musical Terms and Others

CHART: a score, part or any item of written music; the map to guide musicians while playing.

CHORD: the simultaneous sounding of three or more tones, two simultaneous tones usually being designated as an interval.

DOO-WOP: harmonic vocal music of the 1950s and 1960s, sometimes sung a cappella. Examples would be the Chantels and the Platters. Songs such as "Blue Moon" and "The Lion Sleeps Tonight" were sung in this style.

GIG: a job in musician parlance.

JAM SESSION: an impromptu, and often private, performance by a loosely organized group of players.

LICK: a melodic phrase that a player uses regularly in improvising.

RIFF: a short phrase (usually two to four measures long) that repeats several times.

BREAK: a short unaccompanied solo, usually two to four measures long and usually occurring in the middle or at the end of a chorus.

BALLAD: a slow popular song, often in *aaba* form.

INTERVAL: the distance between two notes.

GASLIT: from the movie *Gaslight*; a husband tries to drive his wife insane.

Apel, Willi. *Harvard Dictionary of Music*. Cambridge, MA: The Belknap Press of Harvard University, 1972.

Kernfeld, Barry. *The New Grove Dictionary of Jazz*. London: Macmillan Press, 1988.

THE PLAYWRIGHT

"One of the things I learned from my father is how to live cheaply." Warren Leight.¹

For his first full-length play, *Side Man*, Warren Leight received the 1999 Tony Award for Best Play in addition to Drama Desk and Outer Critics Circle nominations. Despite seemingly overnight success, Leight has been writing for more than two decades. He has written everything from stand-up comedy material to screenplays. He made his Broadway debut in 1985 with the book to the musical *Mayor*, with music and lyrics by Charles Strouse, for which he also received a Drama Desk nomination. His other theatre work includes: *High Heeled Women* (Outer Critics Circle Award), *The Loop* and *Stray Cats*, as well as numerous one-acts at the Atlantic Theatre, Circle Rep, New York Playwrights Lab and La MaMa, among others. His current projects include *Big Street*, a musical based on a Damon Runyon story with composer Alan Menken and lyricist Marion Adler, and *Glimmer, Glimmer and Shine*, which recently opened at the Penguin Rep after premiering at the Williamstown Theatre Festival.

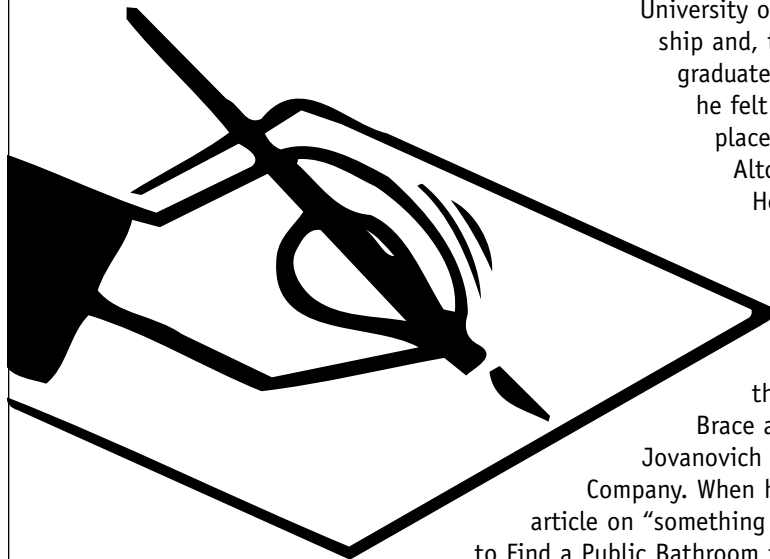
Mr. Leight says he was "a poor, scrawny kid from the Upper West Side."²

He went to Stanford University on a scholarship and, though he graduated in 1977, he felt out of place in Palo Alto, California. He returned to New York and wrote ads for textbooks at the Harcourt, Brace and

Jovanovich Publishing Company. When he sold an article on "something like Where to Find a Public Bathroom in New York, to the *Village Voice*," he became a career writer of articles.³ These articles eventually

formed the 1983 collection entitled *The I Hate New York Guidebook*, which was the basis, along with former mayor Ed Koch's memoirs, of the 1985 musical, *Mayor*. He also had a stint as the "His" columnist for *Mademoiselle* magazine and wrote for *National Lampoon*.

Side Man is influenced by Leight's father, Donald, now 76, who was a trumpet player for Claude Thornhill, Woody Herman and other band-leaders through the 1950s. The great steady job of his career was playing for the musical *Hair*. For Leight, his play is also autobiographical because "I still see myself as a sideman in many ways. Coming from a jazz family, I always felt like I should earn a living. So for the last 20 years, I've been a writer-for-hire basically."⁴



THE BIG BAND ERA

According to the *New Grove Dictionary of Jazz*, swing is a name “given to a jazz style and to a related phase of popular music which originated around 1930 when New Orleans jazz was in decline.”⁵ It is characterized by an emphasis on solo improvisation, larger ensembles, a repertoire based on popular songs and more equal weight given to the four beats of a musical measure. The development of swing coincided with the emergence by 1932 of the 13-piece dance band (three trumpets, two trombones, four reed instruments, piano, guitar, double bass and drum set.) Swing, even when played by big bands, was predominately for dancing.

Some of the swing’s distinguishing elements had appeared in the 1920s in bands led by Duke Ellington, Fletcher Henderson, Bennie Moten, Glen Gray and others. But the beginning of swing as a popular phenomenon is generally dated to the summer of 1935 when Benny Goodman and his band played the Palomar Ballroom in Los Angeles. When he struck up the “King Porter Stomp” with his clarinet, the audience went wild. Goodman had brought swing to a national consciousness and was promptly dubbed the “King of Swing.”

As the country embraced swing in the mid-thirties, it discovered the music that Duke Ellington and his band had been playing for ten years. Duke was a warm and witty gentleman as well as a conductor-composer-arranger-pianist who built his band’s performance on superb musicianship and freedom of expression. Its repertoire included a select quota of pop songs but generally focused on the Duke’s compositions.

Charlie Barnet was a bandleader who patterned his arrangements after Duke Ellington. He employed many black musicians even though segregation at the time was rife. The band’s sound, however, came from Charlie himself. He played most of the saxophone family and was particularly adept on the soprano sax. The band’s most successful recordings were “Cherokee,” “Pompton Turnpike” and “Skyliner.”

Dizzy Gillespie was an outstanding trumpeter who formed a big band in the mid-1940s. The band played with fire and excitement and concentrated on songs with a strong Latin flavor. It is considered by many to have been one of the best bands of the bebop era. However, although the band was a musical success, it was a commercial failure.

A bandleader who moved with the times from swing to bebop to rock was Woody Herman. Beginning as the Band that Plays the Blues in the 1930s, his band evolved into the Herman Herd with an explosive sound built on the rhythm section. Woody played the clarinet, but he was just as well known for spotting musical talent and developing it. His music was characterized by good humor and the simple joy of life that resulted in

recordings such as “Caldonia” with Woody’s infectious singing and the band’s vocal howls.

Claude Thornhill began his band in 1940, using it as a background for his distinctive, delicate piano-playing. He pioneered the use of French horns, flutes and piccolos, formerly unusual in big bands. The result was a romanticism that set the band apart from its contemporaries.

Gene Krupa was a drummer with Benny Goodman’s band but left in 1938 to start a band that spotlighted his drumming. It became popular when he added singer Anita O’Day and trumpeter Roy Eldridge. With Krupa’s dark good looks, dynamic personality and flamboyant manner of playing, he was one of the most striking images of the swing era.

Tommy Dorsey was a trombonist who became known as “The Sentimental Gentleman of Swing.” His band was adept at playing both hot music and swinging ballads. Fans flocked to dance to his music. Tommy tempted Frank Sinatra away from the Harry James’ band and they made an outstanding recording of “I’ll Never Smile Again.”

Jimmy Dorsey played the alto saxophone with his band but attained popularity with vocalists Bob Eberle and Helen O’Connell. Their big successes were the recordings of “Amapola,” “Green Eyes” and “Tangerine.”

Glenn Miller’s ambition was to “have a reputation as one of the best all-round bands.”⁶ Some critics say the Glenn Miller sound was achieved by having trumpeter Pee Wee Erwin play an octave (eight notes) higher, with four saxophones in unison beneath him. The band had numerous successful records: “Moonlight Serenade,” “Little Brown Jug,” “In the Mood,” “Tuxedo Junction,” “Pennsylvania 6-5000,” among others. Because of his tragic disappearance and death in World War II, he is remembered with much nostalgia today.

Big bands all but disappeared in the 1980s. An exception was Lester Lanin, a major band contractor and darling of New York society. He has played for American presidents from Eisenhower to Reagan. His music delights members of the British royal family who engaged him for weddings, birthdays and functions in the 1980s.

“Swing continues to reassert itself, reaching new audiences but always cloaked in nostalgia.”⁷ Its latest standard-bearer is Harry Connick, Jr., who has strong piano and vocal talents. His meteoric rise was aided by the performance on the 1989 soundtrack to the movie, *When Harry Met Sally*.

“No matter how much talent or experience a player brings, there are things to learn when he sits down with a seasoned band.”

Cannonball Adderly

“It don’t mean a thing, if it ain’t got that swing...” Duke Ellington, song title.



The END of the BIG BAND ERA

"We ruined the (big band) business because we were bound and determined to play the kind of music we wanted to play."

Stan Kenton⁸

By the end of World War II, Big Bands had been at the center of the entertainment scene in the United States for a quarter of a century. But the era was about to end.

Toward the end of the war, leaders such as Tommy Dorsey, Benny Goodman, Harry James and Artie Shaw were receiving a guaranteed \$4000 a night for appearances, with an option of 60% of the profits. Ballroom operators, who also had to pay an entertainment tax, found that they had to raise prices to even make a small profit. At this time, there was a cutback in individual spending on entertainment because of the uncertainty of the immediate post-war period. "The national mood of the moment is one of uncertainty verging on pessimism, and swing and pessimism don't mix," said Ray McKinley.⁹ So, ballrooms were less frequented; this resulted in many being sold to become cinemas or supermarkets. To be fair to the bandleaders, they, too, were facing spiraling costs in the musicians' salaries and in traveling expenses and, with the closing of ballrooms, they had no place to play.

Swing was no longer in sync with the emotional needs of its audience and many bands migrated to concert halls. Bandleaders such as, Benny Goodman, Lionel Hampton and Stan Kenton played at Carnegie Hall or "Jazz at the Philharmonic." This new music was music for listening, not dancing. When leaders like Tommy Dorsey tried to retool their orchestras for dancing, not everyone joined his movement. For the first time since before World War I, recreational dancing seemed to be falling out of fashion.

The musicians' union played a part, too. In 1942, the president of the American Federation of Musicians, James Petrillo, decreed that unemployment of musicians was attributable to jukeboxes and the number of records that radio stations played. He demanded that record companies set up a fund for the unemployed. When the record companies refused, Petrillo called for a strike. At first, the recording firms stumbled, but then they turned to vocalists accompanied by non-union players. The careers of Bob Eberle, Helen O'Connell and

Frank Sinatra began in this fashion. As a result of the strike, a shake-out occurred in the recording industry. Many independent companies folded, leaving the four giants—Decca, Columbia, RCA and Capitol. These conglomerates used movies and, later, television to promote the music they felt the public wanted and deployed song "pluggers" to persuade band leaders and disc jockeys to play particular songs.

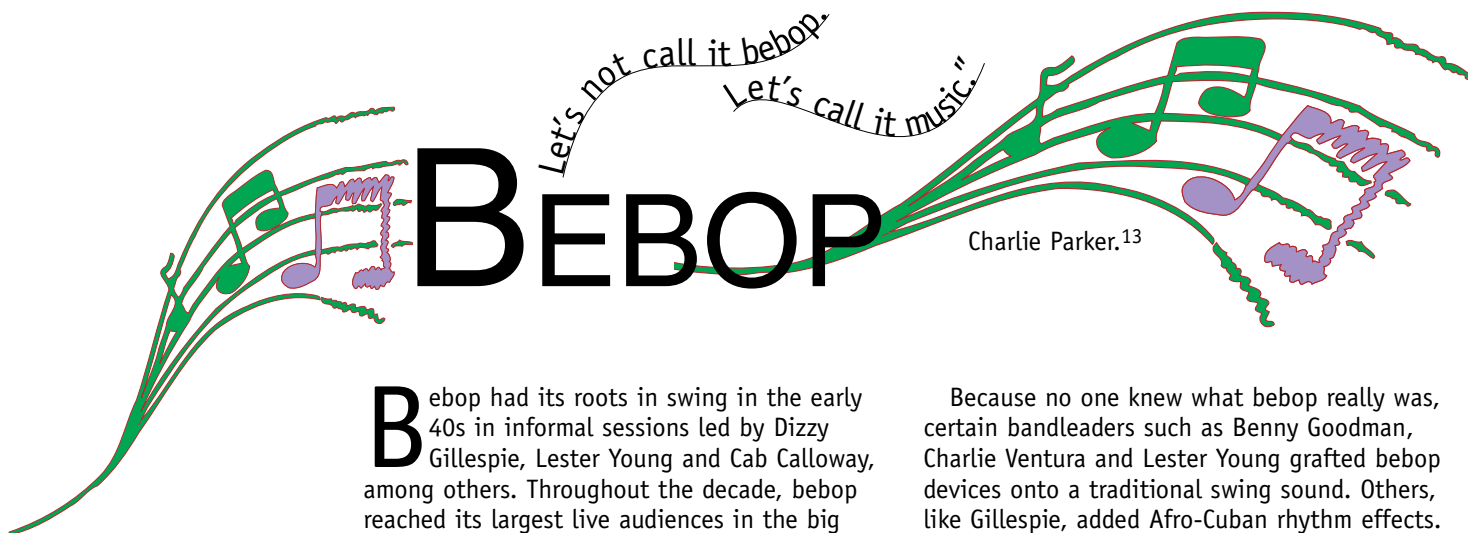
Since 1884, ASCAP (American Society of Composers, Authors and Publishers) had controlled most of the music written and published in the country. When it demanded greater annual annuities from radio stations in 1941, the stations refused. The radio networks set up a competing organization, BMI (Broadcasting Music Inc.) and called for a ban on all ASCAP material. This resulted in publishers of country music and rhythm and blues finding an outlet for their product. As the 1940s turned into the 1950s, rhythm and blues and country became familiar to audiences nationwide and ushered in the rock 'n' roll era.

Changing social and economic patterns included the growing financial strength of the youth population. With their numbers, they were able to create and sustain demands for new forms of music. They were eager to hear new sounds that promised new dances.

By 1947, Les Brown, Benny Carter, Benny Goodman, Woody Herman, Tommy Dorsey, Jack Teagarden and Harry James broke up their bands within a period of four weeks. Although some reformed in the following years, several were never again to lead a big band.

"Sometimes I wonder today, with all the young fellas in the country that are studying music, where they're ever going to get a chance to play it, what they're gonna do... ."

Stan Kenton¹⁰



"I still don't know what bebop is and I do not believe anyone really does. It's only good or bad music and call mine bop or schmop, it's good."

Benny Goodman 11

Bebop had its roots in swing in the early 40s in informal sessions led by Dizzy Gillespie, Lester Young and Cab Calloway, among others. Throughout the decade, bebop reached its largest live audiences in the big bands led by Billy Eckstine, Dizzy Gillespie, Woody Herman and Charlie Ventura. The form began attracting media attention in 1946.

Bebop is characterized by more complicated chord patterns and melodic ideas. Most bebop musicians had an exceptional technique and knowledge of music theory that enabled them to play long dazzling phrases with many notes. On slower tunes, they displayed a keen ear for subtle changes of harmony. When pressed for more explanation, most jazz boppers spoke of a new way of phrasing and accenting, new chords and "previously shunned intervals like flatted fifths and ninths."¹²

Bebop had trouble gaining cultural acceptance, but the watershed occurred in September 1947 when Carnegie Hall hosted an all bop concert. The participants included Dizzy Gillespie and his big band, Charlie Parker and his quintet, and the vocalist Ella Fitzgerald. The concert attracted a sellout crowd and led to a concert career for Gillespie.

Because no one knew what bebop really was, certain bandleaders such as Benny Goodman, Charlie Ventura and Lester Young grafted bebop devices onto a traditional swing sound. Others, like Gillespie, added Afro-Cuban rhythm effects. A proper rhythm was established so bebop could be danced to as well as heard. By 1948, bebop was broadcast over radio stations in New York. Chicago's "high brow" disc jockey, Dave Garroway, introduced listeners to bebop over radio station WMAQ.

Unfortunately, bebop was smeared by a moral taint. Out of the scene came the figure known as the "hipster"—with zoot suits, long haircuts and reefers (marijuana cigarettes). In short, dangerous excesses were associated with bebop—juvenile delinquency, sexual promiscuity, outrageous language and dress, and illicit drug use.

Within three years bebop achieved and lost both media notoriety and public acclaim. But it had completely altered the jazz vocabulary, and its musical twists would be adopted in the music to come.

SWING REDUX

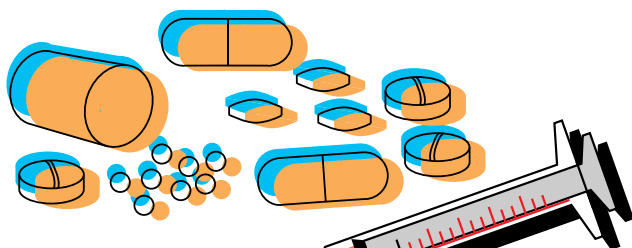
"Today swing has been absorbed by the culture, both musically and ideologically."¹⁹

The 1950s witnessed recurrent rumors of a revival of big bands. Some leaders of the 30s and 40s maintained bands and toured: Ellington, Basie, Stan Kenton, Harry James, Les Brown. Some others scaled their bands down in size. In 1965 Thad Jones, who had played with Basie, and drummer Mel Lewis formed a big band that played at the Village Vanguard in New York when not touring. The following year Buddy Rich, who had been with Harry James and the Dorseys, formed his own big band, which won acclaim through the 1970s. Trumpeter Maynard Ferguson formed a number of bands in the 1960s and 70s that played a jazz-rock fusion. And in 1973, pianist

Toshiko Akiyoshi formed a big band with Lew Tabackin that, by 1980, was widely considered the leading jazz-oriented big band. Their audiences were primarily listeners who gathered at jazz festivals, concert halls, nightclubs and college auditoriums.

Swing's idioms are still used by TV studio orchestras, movie soundtracks, New Year's Eve celebrations and FM easy-listening stations.





Drugs & Music

"The popular conception is that all we do is get high off our tea and use grog for chasers."

Lionel Hampton¹⁴

In the play, the character Jonesy is a hilarious sidekick to Gene, but his addiction to hard drugs precipitates the end to his career and, probably, his life. In his book *Swing to Bop*, Ira Gitler states that the hard drug epidemic among jazz musicians had its beginnings during World War II. Music makers were not the only drug users; many doctors in Germany between the world wars were addicted to morphine. Musicians had a reputation for living a wild and colorful "nightlife." This coupled with more public exposure than most of the rest of the population gave their "drug culture" more attention.

Many musicians turned to drugs to emulate their idols—Charlie Parker, for one. Parker, or Bird as he was called, was a fantastic trumpet player, and as Frankie Socolow says: "Bird was a big junkie and to be like Bird you had to be a junkie. ... Everybody smoked pot, but when it came to hard (stuff), it didn't really become popular until Bird and his emulators."¹⁵

Some musicians felt that drugs helped them play better because it heightened their powers of concentration. Red Rodney, another musician, says: "Guys were always experimenting and the drugs had something to do with that. When a guy is loaded and at peace, he shuts everything else out except what he's interested in."¹⁶ Unfortunately, drug use led to hostility and pettiness among players, and thievery to pay for a supply.

Gitler proposes another theory for strung-out players: in the post-war period, musicians were trying to play a music that wasn't readily accepted (bebop), and the pressure of being different led to a frustration that could only be assuaged by drugs. Others cite the influence of the music environment—the people of questionable morals, the nightlife underground.

Gerry Mulligan points to the age of most musicians. He remembers coming to New York at age 18 and suddenly finding "you've cut out a life for yourself which is more than you can handle."¹⁷ With no background to cope with living in New York, he felt he wasn't tough enough to handle the jazz scene. This fact, plus internal emotional pressures, led him to use drugs.

Art Pepper says the loneliness of a touring life led to his use of heroin. His first wife stopped going on the road with him and he was unhappy. One night, after playing exceptionally well and being praised for it, he was left alone at a bar. "The person I loved wasn't with me. I couldn't stand it. And so even though I knew my life was going to be ended, I didn't even care. Nothing could be as bad as the way I felt then."¹⁸

PEOPLE, PLACES & EVENTS

ARNAUD, HENRI: a French jazz critic.

BEATLES: the most famous and influential popular music group of the 1960s consisting of Paul McCartney, John Lennon, George Harrison and Ringo Starr.

COPACABANA: popular nightclub in New York where big bands played.

CUBAN MISSILE CRISIS: in 1962 Russia set up missile bases on Cuba, which could launch attacks on American cities. President Kennedy ordered a naval blockade to halt further shipments of arms and demanded that Russia remove all missiles and bases from the island. For several days, the world was on the brink of a nuclear war. Finally, Russia agreed to U.S. demands in return for a U.S. pledge not to attack Cuba.

CASALS, PABLO: a Spanish cellist who set the modern style for cello playing.

DEBUSSEY, CLAUDE: a French composer of the late 1800s who helped found the impressionistic style in music. He wrote *Prelude to the Afternoon of a Faun* in 1894.

KEATON, BUSTER: a comedian in silent films.

KAHN, GUS: a lyricist who worked with Ira Gershwin.

KERN, JEROME: a composer of popular songs and musicals such as *Showboat*, *Roberta* and *Very Warm for May*. The show, *Sweet Adeline*, featured the song "Why Was I Born?"

MCCARTHY, JOSEPH: a Republican senator from Wisconsin who charged that Communists had infiltrated the government in the 1950s. He held numerous hearings but lost the support of millions of people when the Senate censured him in 1954 for "contemptuous conduct."

PARAMOUNT: a theatre where big bands played in New York.

PRESLEY, ELVIS: one of the first important rock'n' roll soloists.

SINATRA, FRANK: one of the best singers of popular music from the 1950s to the 1990s. He also appeared in 50 motion pictures.

SULLIVAN, ED: a New York Daily News columnist; then the host of a popular TV variety show in the 1950s.

REICH, WILHELM: a psychoanalyst, associate and follower of Sigmund Freud who invented the "orgone energy accumulator." This box supposedly gathered energy from the atmosphere and used it to cure the common cold, cancer and impotence. The Food and Drug Administration concluded the "orgone box" was a fraud, and Reich was sentenced to two years in Lewisburg Federal Prison where he died of a heart attack.

BROWN, CLIFFORD: one of the most dramatic young trumpet players of swing and bebop and one of the greatest soloists in jazz. His style of playing included a careful adherence to the harmonies of tunes, a highly refined sense of melodic development, a precise technique and ability to play clearly at fast tempos, a rich mellow tone quality and an unsurpassed ability to play ballads. He died at age 26 in an automobile accident.

Owens, Thomas. *Bebop*. New York: Oxford University Press, 1995.

Sharof, Myron. *Fury on Earth: a Biography of Wilhelm Reich*. New York: St. Martin's Press, 1983.

World Book Encyclopedia. Chicago: Field Enterprises Educational Corporation, 1972.

A BRIEF CHRONOLOGY

1953 Dwight Eisenhower inaugurated as President of the United States. Mt. Everest conquered; Stalin dies; Korean War ends. Benny Goodman forms band for abortive tour with Louis Armstrong.

1954 Colonel Nasser seizes power in Egypt; French defeated in Vietnam; U.S. Supreme Court rules that segregation in public schools is a violation of the 14th amendment.

1955 The Unions AFL and CIO merge; Churchill resigns as Prime Minister of England and is succeeded by Anthony Eden; Charlie Parker dies.

1956 Eisenhower reelected President; Martin Luther King emerges as leader of the campaign for desegregation; Hungarian uprising crushed; Tommy Dorsey dies.

1957 Suez Canal reopened; Russia launches first Sputnik; Jimmy Dorsey dies.

1958 Alaska becomes 49th state of the United States; US launches Explorer I; Charles De Gaulle elected President of France.

1959 Hawaii becomes 50th state of the union; Fidel Castro becomes President of Cuba; Billie Holiday dies.

1960 John F. Kennedy elected president; students protest segregation by sit-ins at whites-only lunch counters in Greensboro, North Carolina

1961 Yuri Gagarin is the first man in space; Berlin Wall built; the Bay of Pigs fiasco takes place in Cuba.

1962 Cuban missile crisis; Telstar communication satellite launched.

1963 Military coup in South Vietnam; President Kennedy assassinated; Russian troops in Czechoslovakia; civil rights demonstrations in Birmingham, Alabama result in the arrest of Martin Luther King.

1964 U. S. involvement in Vietnam stepped up; Khrushchev ousted in Russia; Martin Luther King awarded Nobel Peace Prize.

1965 Churchill dies; Malcolm X, Black Muslim leader, shot; Claude Thornhill dies.

1966 Mrs. Indira Gandhi becomes Prime Minister of India.

1967 Six Day War in Middle East; Stanford University chemists produce synthetic version of DNA.

1968 Martin Luther King assassinated; Robert F. Kennedy assassinated.

1969 Richard M. Nixon becomes president; Apollo 11 lands on the moon; violent fighting in Ireland between Protestants and Catholics.

1970 U.S. invades Cambodia; student protests of Vietnam War result in killing of four by the National Guard at Kent State University.

1971 Cigarette ads are banned from U.S. TV; 26th amendment to Constitution is passed, allowing 18 year olds to vote; China joins the United Nations;

Louis Armstrong dies.

1972 Nixon visits China and Russia; beginning of Watergate scandal; Nixon reelected; Britain takes over direct rule in Northern Ireland.

1973 Spiro T. Agnew, vice-president of U. S., resigns because of income tax evasion and is replaced by Gerald Ford; Gene Krupa dies.

1974 Nixon resigns because of Watergate; worldwide inflation causes dramatic increases in cost of fuel, food, etc.; India is sixth nation to explode a nuclear device.

1975 Margaret Thatcher becomes leader of the Conservative Party in Britain; U. S. ends two decades of military involvement in Vietnam.

1976 U. S. Bicentennial; Mao Tse Tung dies; Jimmy Carter elected president; National Academy of Science reports that gases from spray cans cause damage to the atmosphere's ozone layer.

1977 U. S. space shuttle "Enterprise" makes its first manned flight; President Carter warns of energy crisis in US; Bing Crosby dies.

1978 Violence sweeps Nicaragua in attempt by leftist Sandinistas to overthrow President Somoza; U. S. and People's Republic of China announce establishment of diplomatic relations; UN forces enter Lebanon.

1979 U. S. President Jimmy Carter, Israeli Premier Menachim Begin and Egyptian President Anwar Sadat agree on Camp David peace accord; Margaret Thatcher becomes Prime Minister of England; Shah of Iran ousted; Stan Kenton dies.

1980 President Carter breaks off diplomatic relations with Iran because of detention of U. S. embassy hostages; Ronald Reagan elected 40th U.S. president.

1981 Iran releases all 52 hostages; civil war rages in Lebanon; Pope John Paul II is shot in St. Peter's Square, but recovers; scientists identify Acquired Immune Deficiency Syndrome (AIDS).

1982 Argentine forces invade Falkland Islands and British forces retaliate, pushing them out; Israel returns Sinai to Egypt in accordance with Camp David agreements.

1983 President Reagan dubs the USSR the "evil empire" and proposes a new antimissile defense system known as Star Wars; a bomb set by Shiite Muslims kills 87 people in U.S. Embassy in Lebanon; Harry James dies.

1984 United Kingdom and China agree that Hong Kong will revert to China in 1997, Prime Minister Indira Gandhi of India is assassinated; President Reagan is reelected.

1985 A TWA airliner is hijacked by Arab terrorists and 39 U.S. passengers are held hostage for 17 days; United Kingdom and Ireland sign the Anglo-Irish agreement which gives the republic a consultative role in Northern Ireland.

ACTIVITIES

1. Music in theatre, or in life, can greatly affect the mood of a scene, character, or image. Listen to a number of different styles of music (jazz, classical, rap, swing, rock, country, folk, etc.). Draw the first image that comes to your mind. Do not try to make a picture, just make lines and shapes. After you have completed the activity, mix up your drawings and share them with the class or your group members. See if they can guess which drawing matches which style of music. What clues helped them to place each image? What emotions does each drawing/music selection evoke? Can you think of specific examples from *Side Man* where music was used to set the mood?

2. *Side Man* might be considered a “memory play” because the entire action is recalled through the memories and stories of Clifford. After reading a traditional play, such as the work of Arthur Miller, Tennessee Williams, William Shakespeare, or Anton Chekhov, compare the play with *Side Man*. Make a list comparing and contrasting the two forms of drama. Include similarities and differences in narrative style, character development and plot progression. Also, consider how the demands on theatrical elements such as sets, costumes, props, lighting and sound are different for each type of play. Which do you think would be more difficult to produce? Why? Would one be more demanding on the actors? Defend your suppositions with evidence from your lists.

3. The playwright uses many different literary and dramatic devices in *Side Man* to tell his story: flashback, monologues, scenes, asides, etc. Select a memory from your own life such as a memorable birthday, the day you got your driver’s license or a special date.

Write a short story or monologue from your perspective detailing the incident for your audience.

Be sure to include how you felt, where the event took place, images that stick out in your memory and character descriptions of those involved as well as the effect the event made upon your life. Then, select two characters, other than yourself, and write a scene about the same memory. How are their perspectives different from your own? What would they have talked about? How did the situation affect them? Share your writing with a partner or the class.

4. The playwright of *Side Man* plays with time in his arrangement of the play. For example, the first and last scene take place in 1985 and the rest of the play occurs through flashbacks. In small groups, write down as many events from the play as you can remember. For example, Terry and Gene meet, Terry and Gene move in together, Clifford is born, Jonesy is arrested, etc. Try to arrange the events chronologically rather than the order in which they happen in the play. Create a timeline of Terry and Gene’s life together and compare this with the other groups in your class. You may wish to add moments of historical importance that were also mentioned in the play such as the death of Clifford Brown, the occurrence of Joseph McCarthy’s Red Scare or Elvis’ appearance on the “Ed Sullivan Show”.

5. The musicians in *Side Man* have their own form of communication that could be called a lingo. Often these “code” languages are a result of the culture, time period, geographic location, or, in the case of *Side Man*, occupations. Create a glossary of the slang words that you use with your peers. Are there definitions that have more than one word associated with them? What does that indicate about your peer group? How do you think this list would differ from people your own age who live in a different part of the country? People of a different generation? People of a different socio-economic class? Or people with a different occupation?

6. Select a number of different jazz pieces to play for your students. You may choose different interpretations of the same song, or different genres within jazz (i.e. jazz, swing, bebop, big band, or vocalists). Instruct the students to write as many descriptive words and phrases as they can about each piece. After all the students have heard all of the selections, divide them into small groups based upon the one they favored most. Allow each group to hear



their selection again and assign the following questions to answer with their group: what is the predominant mood of the piece? What color would best represent this song? Choose a character either from the play, from history, or fiction who would have this as his/her theme song. If you were making a music video for this song, what would the setting be? Create an outline of a plot in which this song might be played. Encourage each group to share their answers with the rest of the class.

Activities number 1 and 6 contribute to Colorado Model Content Standard #4. Music. (Students will listen to, analyze, evaluate and describe music.)

7. Time is a very important element in *Side Man* not only as a dramatic device (the playwright rearranges the chronology of events), but also as a part of the setting (the end of the Big Band Era). After researching Big Bands in the 1940s, make a list of all the events that either caused or heralded the end of this era. Some examples that were mentioned in the play are the rise of rock and roll, the closing of dance halls and the death of many popular musicians. Then, select an event from another time period to research. Be sure to focus your subject to a specific artistic, social, or political movement; for example, the Women's Suffrage Movement, Manifest Destiny of the West, the Harlem Renaissance or disco music. Make a timeline of all the events that either caused or reflected the end of the movement. Were most of the events on your timeline social, political, economic, or artistic? If you had to choose one event as the watershed for the end of the era, which would it be? How did this trend affect our lives today, in terms of the music we listen to, the laws that govern us and our beliefs? Can you see any indications of an end to a current trend?

8. Music is an important element of the historical and cultural record of humankind.

- Research the folk music of different cultures; listen to representative examples of a culture's music.
- Identify the different scales used in Western and the Eastern music.
- Examine the different rhythms of music from different cultures. How many beats to the measure in each piece?
- Identify how you feel when you listen to the music. Sometimes music is relaxing and at other times, music is very stirring. Sometimes music makes you feel happy, and at other times, it evokes sadness. Describe how you feel when listening to different pieces of music.
- Identify the different musical instruments that were used in a culture's music and research how these instruments evolved.
- Identify the roles of musicians in history and various cultures. For example, what role did the medieval minstrel serve, the American folk singer, the African drummer, etc.

This activity contributes to Colorado Model Content Standard #5. Music. (Students will relate music to various historical and cultural traditions.)

Notes

1. *Writers and Their Work*, p. 2.
2. Drukman, p. 6.
3. Drukman, p. 30.
4. Drukman, p. 6.
5. Kernfeld, p. 221.
6. Crowther and Pinfold, p. 93.
7. Stowe, p. 244.
8. Stowe, p. 202.
9. Stowe, p. 185.
10. Crowther and Pinfold, p. 165.
11. Stowe, p. 204.
12. Stowe, p. 207.
13. Owens, p. 3.
14. Stowe, p. 38.
15. Gitler, p. 281.
16. Gitler, p. 283.
17. Gitler, p. 287.
18. Gitler, p. 290.
19. Stowe, p. 244.

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