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It is Arizona Theatre Company’s goal to share the enriching experience of live theatre. This play guide is intended to help you prepare for your visit to Arizona Theatre Company. Should you have comments or suggestions regarding the play guide, or if you need more information about scheduling trips to see an ATC production, please feel free to contact us:

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Each season, ATC employs hundreds of actors, directors and designers from all over the country to create the work you see on stage. In addition, ATC currently employs about 100 staff members in our production shops and administrative offices in Tucson and Phoenix during our season. Among these people are carpenters, painters, marketing professionals, fundraisers, stage directors, computer specialists, sound and light board operators, tailors, costume designers, box office agents, stage crew - the list is endless - representing an amazing range of talents and skills.

We are also supported by a Board of Trustees, a group of business and community leaders who volunteer their time and expertise to assist the theatre in financial and legal matters, advise in marketing and fundraising, and help represent the theatre in our community.

Roughly 150,000 people attend our shows every year, and several thousands of those people support us with charitable contributions in addition to purchasing their tickets. Businesses large and small, private foundations and the city and state governments also support our work financially.

All of this is in support of our mission: to create professional theatre that continually strives to reach new levels of artistic excellence and that resonates locally, in the state of Arizona and throughout the nation. In order to fulfill its mission, the theatre produces a broad repertoire ranging from classics to new works, engages artists of the highest caliber, and is committed to assuring access to the broadest spectrum of citizens.
Ain’t Misbehavin’
The Fats Waller Musical Show
Based on an idea by Murray Horwitz and Richard Maltby, Jr.
Music by Thomas “Fats” Waller

THE CAST

Rebecca Covington
Angela Grovey
Christopher L. Morgan
Ken Robinson
Aurelia Williams

SYNOPSIS

Bright lights. Glamorous gowns. And finger-snapping, toe-tappin’ music. The joint is jumpin’ and we’re taking misbehavin’ to a whole new level! Travel back to Harlem’s sassy, swinging ’30s with this riveting, Tony Award-winning musical —exuberantly performed by a quintet of irresistible talents. Spend a joyous evening partying with one of the greatest jazz songwriters of all time, Thomas “Fats” Waller. A composer and pianist with a legendary lust for life, he created jubilant melodies, soulful ballads and gleeful love songs like "I’m Gonna Sit Right Down and Write Myself a Letter", "Honeysuckle Rose", "I Can’t Give You Anything but Love" and, of course, "Ain’t Misbehavin’". This is one show that may just bring the house down! One never knows … do one?
MUSICAL NUMBERS

All music by Thomas “Fats” Waller, unless otherwise noted.

ACT I

Ain’t Misbehavin’ (1929)
Music by Thomas Waller and Harry Brooks;
Lyrics by Andy Razaf........ Company

Lookin’ Good but Feelin’ Bad (1929)
Lyrics by Lester A. Santly....... Company

’T Ain’t Nobody's Biz-ness If I Do (1922)
(The first song recorded by Fats Waller)
Music and Lyrics by Porter Grainger and
Everett Robbins; Additional Lyrics by Richard Maltby, Jr.
and Murray Horwitz........... Christopher and Company

Honeysuckle Rose (1929)
Lyrics by Andy Razaf........... Ken and Company

Squeeze Me (1925)
Lyrics by Clarence Williams......... Aurelia

Handful of Keys (1933)
Lyrics by Richard Maltby, Jr. and
Murray Horwitz (based on an idea
by Marty Grosz); Vocal Arrangement
by William Elliott............. Company

I've Got a Feeling I'm Falling (1929)
Music by Thomas Waller and Harry Link;
Lyrics by Billy Rose......... Angela and Company

How Ya Baby (1938)
Lyrics by J.C. Johnson
........... Christopher, Rebecca and Company
Jitterbug Waltz (1942)
Lyrics by Richard Maltby, Jr.;
Vocal Arrangement by William Elliott
..........Ken, Aurelia and Company

The Ladies Who Sing with the Band (1943)
Lyrics by George Marion, Jr.........Ken and Christopher

Yacht Club Swing (1938)
Music by Thomas Waller and Herman Autrey;
Lyrics by J.C. Johnson........Rebecca

When the Nylons Bloom Again (1943)
Lyrics by George Marion, Jr.
..........Aurelia, Angela and Rebecca

Cash for Your Trash (1942)
Lyrics by Ed Kirkeby........Angela

Off-Time (1929)
Music by Thomas Waller and Harry Brooks; Lyrics by Andy Razaf........Company

The Joint is Jumpin’ (1938)
Lyrics by Andy Razaf and J.C. Johnson........Company

**PRODUCTION HISTORY OF AIN’T MISBEHAVIN’**

**1977**
Murray Horwitz and Richard Maltby, Jr. began compiling a collection of Fats Waller songs that eventually became the show *Ain’t Misbehavin’*.

**Feb. 8, 1978**
Opened as a cabaret revue Off-Broadway at the Manhattan Theatre Club; it ran a total of 30 performances before it moved to Broadway. Original Cast: Irene Cara (who wrote the theme songs to *Fame* and *Flashdance*), Nell Carter (who later starred in the 1980s TV show *Gimme a Break*), Armelia McQueen, Andre De Shields, and Ken Page. Director: Richard Maltby, Jr. Associate Director: Murray Horwitz. Choreographer: Arthur Faria. Musical director and pianist: Luther Henderson.

**May 9, 1978**
1978
Tony Awards for Best Musical, Best Director of a Musical (Richard Maltby, Jr.), and Best Featured Actress is a Musical (Nell Carter).

1979
Tour in London and the United States (its first national tour).

Feb. 2, 1982
Ain’t Misbehavin’ closed on Broadway, having run a total of 1,604 performances.

1982
TV production with NBC-TV, starring Nell Carter and the original cast.

1988-89
Manhattan Theatre Club revival.

ACT II

Entr’acte........Orchestra

Spreadin’ Rhythm Around (1935)
Music by Jimm McHugh;
Lyrics by Ted Koehler; Additional Lyrics by Richard Maltby, Jr...........Company

Lounging at the Waldorf (1936)
Lyrics by Richard Maltby, Jr.;
Vocal Arrangement by William Elliott
..........Ken, Angela, Aurelia and Rebecca

The Viper’s Drag (1934);
The Reefer Song (Traditional)..........Christopher and Company

Mean to Me (1929)
Music and Lyrics by Roy Turl and Fred E. Ahlert..........Angela

Your Feet’s Too Big (1936)
Music and Lyrics by Ada Benson and Fred Fisher..........Ken

Other Awards
New York Drama Critics’ Circle Awards: Best Musical
Outer Critics’ Circle Award: Best Musical
Drama Desk Award: Best Musical
Obie Award: Best Off-Broadway Musical
Grammy Award: Best Musical Show Album

Ken Robinson, one of the actors in ATC’s production of Ain’t Misbehavin’
That Ain't Right (1943)
Music and Lyrics by Nat “King” Cole;
Additional Lyrics by Richard Maltby, Jr. and Murray Horwitz.........Christopher and Aurelia

Keepin' Out of Mischief Now (1932)
Lyrics by Andy Razaf..........Rebecca

Find Out What They Like (1929)
Lyrics by Andy Razaf.........Angela and Aurelia

Fat and Greasy (1936)
Music and Lyrics by Harry Porter Grainger and Charlie Johnson...............Christopher and Ken

Black and Blue (1929)
Music by Thomas Waller and Harry Brooks; Lyrics by Andy Razaf Vocal Arrangement by William Elliott.........Company

FINALE

I'm Gonna Sit Right Down and Write Myself a Letter (1939)
Music by Fred E. Ahler; Lyrics by Joe Young...............Ken

Two Sleepy People (1938)
Music by Hoagy Carmichael; Lyrics by Frank Loesser.................Aurelia and Ken

I've Got my Fingers Crossed (1935)
Music by Jimmy McHugh; Lyrics by Ted Koehler...............Rebecca, Ken and Aurelia

I Can't Give You Anything but Love (1928)
Music by Jimmy McHugh;
Lyrics by Dorothy Fields..................................Christopher and Rebecca, Ken and Aurelia

It's a Sin to Tell a Lie (1933)
Music and Lyrics by Billy Mayhew.........................Angela and Company

Honeysuckle Rose (Reprise).........Company
FATS WALLER

Thomas “Fats” Waller was born Thomas Wright Waller in New York City on May 21, 1904 to Edward and Adeline Waller. His father served as a preacher in Harlem and his mother played the organ at church services. Thomas’s mother encouraged his musical training; he started playing the piano when he was six and graduated to the organ of his father's church four years later. At the age of fourteen he was playing the organ at Harlem’s Lincoln Theater. In 1918, young Thomas won a talent contest playing “Carolina Shout,” a famous jazz song by legendary Harlem stride pianist James P. Johnson. Thomas’s father was concerned about the growing influence of jazz music on his son and hoped that he would instead follow a church calling. When Thomas’s mother died in 1920, Waller moved in with pianist Russell B. T. Brooks’ family. He continued to study music including classical piano and organ. Thomas eventually apprenticed himself to James P. Johnson who introduced young Thomas to the world of rent parties (a party with a piano player, designed to help pay the rent by charging the guests). Thomas began to make money for playing the piano, but he also continued to be a diligent pupil, sometimes practicing piano until the early hours of the morning.

By 1922, Thomas Waller was an excellent pianist and had begun to make a name for himself playing in various New York establishments. He could often be found behind the piano at silent movie houses, vaudeville shows and at rent parties. That same year, he made his recording debut with “Muscle Shoals Blues” and “Binninham Blues.” He established himself as a first-class songwriter and many other musicians recorded his music. He played with many performers, from Erskine Tate to Bessie Smith. In 1923, he began playing live on the radio. Even over the radio, audiences found Thomas’s zest for music and life infectious. His personality lifted his music to another level and created a bond between him and his listeners. By 1924, Thomas had developed a close friendship with George Gershwin that would help him later on in his career.

Somewhere along the way, Thomas Waller acquired his nickname “Fats” for his 300 pound frame; the name stuck with him as he continued to find success with his professional career. His name became more well-known throughout the 1920s and in 1927 he wrote music for the all-black Broadway show Keep Shufflin’ with Andy Razaf, which opened in 1928. During that same year, Fats made his Carnegie Hall debut. The next year he wrote the music for Hot Chocolates, which moved to Broadway in June 1929. When the show moved to Broadway, the song “Ain’t Misbehavin’” was incorporated to highlight the vocal talents of Cab Calloway first, and later featured the trumpet and vocal skills of
Louis Armstrong. In 1934, Fats’ career was helped by his old friend George Gershwin, who had been arranging high end parties for quite some time to showcase Fats’ talents. In 1934, one such gathering was for William Paley, president and founder of Columbia Broadcasting System, who became a vocal advocate for Fats’ career.

After years of recording with various artists, Fats formed his own group known as Fats Waller and his Rhythm in May 1934. The 30s also brought Fats to the silver screen, including appearances in Hooray for Love! and King of Burlesque, among others. Fats also made a successful tour of the British Isles in the late 1930s, and appeared in one of the earliest BBC Television broadcasts. While he was in London preparing to embark on his second tour of Europe, his tour suddenly had to be cancelled due to the outbreak of World War II. However, his time overseas did provide him with the opportunity to record London Suite, which shows more of his classical musical training and aspirations. He also appeared in several feature films and short subject films, most notably with Lena Horne and Bill Robinson in Stormy Weather in 1943.

Unfortunately, years of working, touring, overeating and overdrinking had taken their toll of Fats. While in Hollywood to play at the Zanzibar Room in December, 1943, Fats became ill. He and his manager boarded a train in California to return to New York. Sadly, Fats died en route on December 15, 1943 in the vicinity of Kansas City, Missouri. He was only thirty-nine years old. His weight and drinking are believed to have contributed to his premature death.

Despite living only thirty-nine years, Fats Waller left behind an enormous catalog of amazing music and song to celebrate his short life. Fats is now considered one of the very best piano players who ever played in the stride style. Although Fats never escaped his genial, almost clown-like image, he is remembered primarily for his amazing piano skills and unmistakable voice. While he must have found the restrictive society in which he lived difficult to accept, most of Fats’ music is remembered as a celebration of his era. However, Fats had a deeper side that not everyone saw present in his more lighthearted music. In 1929, Fats collaborated on the song “What Did I Do (To Be So Black and Blue)” which became a hit for Louis Armstrong. Though far from his best-known piece, the song presents a searing comment on racism. Examination of the message of the song calls into question the accusations of “shallow entertainment” leveled at Fats.
"FATS WALLER THEN, FATS WALLER FOREVER" BY MURRAY HORWITZ

How did the work of Thomas "Fats" Waller go generally neglected for over three decades? It's a question worth asking, as we try to evaluate his relevance to contemporary culture and his continuing importance. My personal experience may be instructive. In the late 1960's, I checked my first Fats Waller album (Valentine Stomp) out of the Dayton, Ohio, Public Library. As a teenaged jazz fan and budding comedy performer, I suppose it was inevitable that I would meet and fall in love with Fats's work. He is, after all, the point where those two art forms meet: he is the greatest jazz pianist who ever tried to make people laugh, and the greatest comedian who ever played jazz.

I spent the next ten years buying every Fats Waller record I could find: re-issues, 78s, pirate recordings, European anthologies. And the more I heard, the more frustrated I became. I literally could not understand why Fats Waller was not known by every man, woman, and child in the world. My annoyance became the best kind of artistic stimulus. With a great deal of good luck in finding the right collaborators, I was able to turn my passion into the Broadway musical, Ain't Misbehavin'. But the reason for the success of that show was overwhelmingly the excellence and universal appeal of Fats Waller.

It's not a fashionable idea in our time, this notion of "universal appeal." Ours is an age of demographics, focus groups, and sophisticated micro-marketing techniques. "Who's your target audience?" is the opening question to most artistic endeavors these days. (I'm having a lot of fun imagining what Fats's response might have been to that question.)

His target audience was all of us. Indeed, that's the very heart of his art – or arts, if you want to separate the music from the comedy. In both, Fats isn't just letting us know what the real deal is, he's reminding us that we already know what it is. And he's letting us know that he knows we know. (If this is starting to sound convoluted, hold on – it gets worse.) The only way that works is if, on some level, we all share some common traits, some values, some needs. Fats confirms that for us. He lets us in on it with his fingers, his smile, his voice, and his eyebrows, which, as I've written elsewhere, always let you know there was at least one more joke inside the one he'd just told.
We tried very hard not to name our show *Ain't Misbehavin'*. We figured anybody could name a Fats Waller show *Ain't Misbehavin'*. Ultimately, though, there was no other choice. As my partner, Richard Maltby, Jr., always says, "Ain't Misbehavin'" is the central Fats Waller joke. And maybe it's the central Fats Waller truth. "Ain't Misbehavin'," as Fats amply demonstrated, is a song best performed by someone surrounded by a lot of tempting beauties – in Fats's case, a man among a bunch of gorgeous women – to the one person who means the most to him. She knows he's misbehavin'. He knows she knows. She knows he knows she knows. And they both know she wouldn't love him nearly so much if he weren't protesting, so swingingly and melodically, that he's not misbehavin'.

If to be human is to be imperfect, then there is something deeply, universally human in all of this. It's not just an acknowledgment of our imperfections, it's a mechanism for dealing with them, and making something out of them that's profoundly amusing. But Fats doesn't stop there. In his pianism, in his compositions, in his voice, in his very physical presence, he continually contrasts a heavy assertiveness with a light elegance. Nobody has ever played stride piano better than Fats Waller. (Even that statement is a hedge, because my personal opinion is that nobody ever played it as well.) We think of the thunder in the left hand, but it is as much about the wit and suppleness in the right. Challenging the rhythm, swinging hard, balancing the heaviness and the lightness, Fats gives us a way to make sense of modern life. What is even more astonishing is that he makes us smile – and often laugh – as he does it.

What was true for that teenager in Dayton, Ohio, in the '60's will always be true: anybody who spends some time listening to Fats Waller will be touched, and made to consider life in a new way. So I don't fear for the future of Fats Waller, and I'm not worried about his continuing significance. As with any great artist, different aspects of him will be more or less important to different ages. Here's an example: one of the things that helps Fats nowadays is his impeccable visual style. Nobody – not Jimmy Rushing, nor Sidney Greenstreet, nor Oliver Hardy – was able to make obesity as attractive, as funny, and as expressive as Fats Waller. In "I Can't Give You Anything But Love," Fats told Una Mae Carlisle, "I got my tailor standin' right outside the door. He better keep me lookin' swell," and I believe he meant every word, because he always did look swell. Fats's sartorial style gave him an unmistakable visual statement, and an appeal to today's visually hipper audiences.
I have no doubt that some subsequent generation will find its own significance in his prodigious compositional achievement. At some other time, another generation will be more moved by his vocal style. One day, a less finicky age than ours will give him his proper place alongside the other greats of the golden age of American comedy: W.C. Fields, The Marx Brothers, Burns & Allen, Jack Benny, Fred Allen, and the rest. And, in every era, thanks to his recordings and piano rolls, there will always be that amazing piano playing, that has the ability to reach new audiences with its freshness, energy, and dazzle – not least because it will always, in the words of Dr. Billy Taylor, "sound like two guys playing the piano."

Difficult as it is to apprehend, all of these achievements – pianist, composer, singer, comedian, celebrity – came from a single, fine, brown frame ("my mother's 285 pounds of jam, jive, and everything"). And it is that man, with his incredible artistic range, who will ultimately ensure his own lasting legacy. Fats Waller was an irresistible force of humanity. He let us know – in ways nobody else had – that we're all in this thing together. He comprised high living, virtuosity, wit, vulgarity, imagination, spirituality, hedonism, slapstick, elegance, romance, innovation, discipline, recklessness, and much, much more in one enormous body over a span of only 39 years. You hear all of that in his music. You see and hear it in his comedy. He is one of the greatest of all American artists.

For a few decades following his death, maybe it was inevitable that Fats should have been neglected. After all, he was an artist of what was considered the disposable world of American popular culture. And even though a great deal of his achievement now qualifies as fine art, it will always be popular. He guaranteed that, because of who and what he was, what he had to say to us, and how he said it. People have often asked me to account for the large and lasting success of Ain't Misbehavin', and I have always said that it was like finding a golden door that had been passed over, unopened, for 35 years. I don't think it will ever close again. There is a big man leaning against it.

(© 2002 by Murray Horwitz, reprinted with permission)
HARLEM: HISTORY AND REBIRTH

Harlem began as a farming village, became a resort town, an upper-class neighborhood, a slum, and eventually was born as the idol of black innovation. The artists, writers, and entertainers of Harlem in the 1920s, ‘30s, and ‘40s were men and women of strength and creativity. They created works that changed American culture; they were the Harlem Renaissance.

When the Dutch came to America in the mid-1600s, they were in the midst of their greatest span of power, sending ships from New Zealand to Indonesia, to the New World. During the fifty years of Dutch occupation, the “New Netherlands” was focused on a long, narrow island. A barricaded wall protected the capital city, New Amsterdam, from any potential attack. That north part of the island—best reached by following an old Native American trail that ran north to south—was flat and lush, ideal for farming. New Haarlem, named for a city in Holland, was built as a farming village for settlers.

Harlem kept its name long after its Dutch founders were gone. (The trail became known as Broadway, the barricade as Wall street, and New Amsterdam as New York City.) The considerable distance from New York City made Harlem an ideal location for the country estates of the wealthy upper class. In the late 19th century, as improved transportation made commuting from the northern part of Manhattan possible, well-to-do white New Yorkers were seeking apartments in Harlem, away from the exploding immigrant population further downtown. Housing prices were inflated; demand was high—Harlem real estate was ballooning out of control. When the bottom fell out of the market in the early 1900s, building owners in Harlem were desperate to rent their property. An expanding black population soon filled and overfilled the empty apartments.

New York had become a major destination for the hundreds of thousands of black Americans escaping the intolerant, abusive environment of the South. The “black” parts of New York City—the Tenderloin, Hell’s Kitchen, and San Juan Hill—were full to bursting; the African American population in New York needed housing. In 1911, the Metropolitan Baptist Church became the first black church to move its meeting place to Harlem. Other churches and social institutions were soon to follow. Immigrants from both Africa and the West Indies were also pouring into the port city. By 1930, two-thirds of the black population of New York were living in Harlem. Given the tensions between North and South, foreign-born and native-born, black New Yorkers had anything but a unified front. But growing in numbers and influence, the power of the group as a whole was unmistakable.
Organizations like Marcus Garvey’s Universal Negro Improvement Association (UNIA) and W.E.B. DuBois’ National Association for the Advancement of Colored People (NAACP) found Harlem the perfect place to begin their work. While Garvey and DuBois both taught pride and self-reliance to their people, DuBois encouraged participation in American institutions (such as the military); Garvey urged blacks to form their own independent nation.

The culture of Harlem began to form under the increasing push for unity. Black artists observed their neighbors from the South, the North, from Africa, and from the West Indies. In the crucible of Harlem, creative energy surged between minds. The black communities of the world were finding inspiration in each other.

The roaring Twenties, a time of youthful exuberance nationwide, was especially dynamic in Harlem. Black artists, writers, and musicians were extraordinarily prolific. The nightclubs, dance halls, and theaters of Harlem were mythically famous. Curious white New Yorkers wandered up to Harlem to see for themselves the talented young artists. Black culture, brutally suppressed by the establishment of slavery, was experiencing a rebirth. The Harlem Renaissance had begun.

Fine artists, poets, writers and intellectuals amazed the world with their skill. Writers like Langston Hughes, Countee Cullen, James Weldon Johnson, and Zora Neale Hurston would gather and encourage each other’s creative ventures. Their writing is still considered some of the finest American work produced. Claude McKay, writing from overseas, expressed the passionate injustice of black America in a perfect sonnet form. Painters and sculptors like Aaron Douglas, Palmer Hayden, Augusta Savage, Laura Waring, Betsy Reyneau, and William H. Johnson captured the movement and color of Harlem in their work. New styles were emerging in both fields, drawing attention to these rising stars.

But it was the musicians and entertainers that really shone to the world. Louis Armstrong, Bill “Bojangles” Robinson, Fats Waller, Ethel Waters, Duke Ellington, Bessie Smith—these are the legends of Harlem. Once “discovered,” Harlem entertainers were in demand from coast to coast. In Europe, the sounds of American jazz were passionately celebrated. Through the Depression, jazz music and dance remained as the mysterious joy of a downtrodden nation. Decades before the Civil Rights Movement championed the rights of the African American population, the people of Harlem were creating an identity and a pride that would never be forgotten.

- written by M. Christine Benner, reprinted with permission from Pittsburgh Public Theatre’s Study Guide for their production of “AIN’T MISBEHAVIN’"
HISTORY OF JAZZ

To understand Fats Waller, some understanding of jazz music is necessary. What is jazz?

Nightclubs such as the Cotton Club and the Savoy Ballroom were popular hangouts for young people in Harlem to dance and socialize, and provided opportunities for artists like Waller to exhibit their talent and gain popularity. Jazz music eventually became the preferred entertainment at these gatherings. Before jazz music, Ragtime, a musical style that influenced early forms of jazz, was popular. Ragtime music was written for piano or orchestra and involved no improvisation (Scott Joplin was the most well-known Ragtime performer). Blues, with its “blue” tones that sounded like the cry of the human voice, soon followed Ragtime.

"Jazz is music that’s never played the same way once." – Louis Armstrong

POPULAR DANCES

Along with the evolution of jazz music, dances to this music were also evolving. At the time when Ragtime music was popular, so were dances such as the One Step and the Castle Walk, as well as the animal dances (including the Turkey Trot, the Fox Trot, the Grizzly Bear, the Bunny Hug, and the Chicken Scratch). As the music changed, the Charleston was introduced. It caught on very quickly and soon began to dominate the dance floor. People were doing it all over the country so enthusiastically that signs were put up in ballrooms that read “PCQ: Please Charleston Quietly.”

Swing dance began in Harlem in the 1920s and 30s. The early swing in Harlem was called Lindy Hop, named after Charles Lindbergh’s solo “hop” across the Atlantic. Lindy was a combination of the Two Step and the Charleston, involving many acrobatic flips, spins and dips. Lindy became the basis for the jazz dance styles used in theatrical productions of the later 1930s, 40s, and 50s. The Lindy introduced the idea of a “breakaway,” in which partners separated briefly to improvise their own dance moves based on popular social dances like the Suzi-Q, the Shag, the Shimmy, the Shorty George, and Truckin’. Although many older generation whites outside of Harlem found this kind of dancing crude and inappropriate, it gained popularity quite quickly among the younger white community. Swing acquired the name Jitterbug, because black dancers referred to incompetent whites that attempted to imitate the swing dances coming out of Harlem as “Jitterbugs.”
JAZZ

New Orleans Jazz, the earliest form of jazz music, involved improvisation and was mostly ensemble-oriented. As more emphasis was placed on solo improvisation, Classic Jazz became popular. Jazz led the way for Rhythm and Blues and early Rock and Roll. Overlapping with New Orleans Jazz and Classic Jazz in the 1920s was Dixieland or “Chicago” Jazz, in which ensemble improvisation was followed by individual solos and ended with a musical dialogue between the drummer and the group.

"Jazz is an art of individual assertion within and against the group...."
- Ralph Ellison

Larger bands became more popular as jazz evolved into the swing era. This era officially started in 1935 with Benny Goodman’s orchestra, although it actually began when Louis Armstrong and Fletcher Henderson’s orchestra adapted the New Orleans style of jazz to solo improvisation over an ensemble group. Stride piano—the style of jazz piano that Fats Waller is famous for, in which the pianist’s left hand plays the bass notes and the chords and the right hand improvises melodies and harmonies—was first introduced before the 1920s in New York. Famous stride pianists include James P. Johnson, Willie “The Lion” Smith, and Lucky Roberts.

JIM CROW

"Come listen all you galls and boys,
I'm going to sing a little song,
My name is Jim Crow.
Weel about and turn about and do jis so,
Eb'ry time I weel about I jump Jim Crow."
- Thomas Dartmouth Rice's Sheet Music for “Jump Jim Crow”

When slavery in the United States was finally outlawed, laws began to be put into place almost immediately that restricted the rights of African Americans living in the south. In 1896, the landmark Supreme Court case Plessy v. Ferguson ruled the concept of “separate but equal” constitutional, and states put laws into effect separating most facilities. Buses, trains, schools, restaurants, and almost anything else you can think of were segregated. Purposeful attempts followed to make it difficult for blacks to vote and African Americans endured many other intrusions into their lives. These so called “Jim Crow” laws were named after a white
CROW

A sign from the Jim Crow era

The debilitating laws which take their name from the minstrel show song “Jump Jim Crow” made it difficult for African Americans to have any power over their economic, political or personal well being. The laws affected every aspect of their lives – from the curfews that were enacted to the “anti-miscegenation” (or race-mixing) laws that were put into place. Marriage between whites and blacks was prohibited by state laws. Any person of “mixed race” was considered black under the law; people were held to the so-called “one drop rule.” The rule stipulated that if a person had one drop of non-white blood, they were to be considered black and therefore subject to the stifling social conditions put into place for African Americans. All blacks and white sympathizers to the African American social condition were always at the mercy of unfair legislatures and lynch mobs. Though exact numbers are obviously uncertain, many historians believe that 3,700 men and women were lynched between the years 1889 and 1930, some specifically for attempting to challenge Jim Crow laws.

minstrelsy figure who, sometime around 1830, donned blackface and sang a song titled “Jump Jim Crow.” The song and the routines that accompanied it were part of the practice of minstrelsy, where both blacks and whites donned burnt cork makeup to darken their faces. They would then perform stereotypical and insulting routines that portrayed blacks as ignorant buffoons. Minstrelsy remained very popular through the 1930s and amateur forms existed until the 1960s.

In 1929, the New York Times described Fats Waller as “Round-faced, with the good natured grin of the happy Afro-American…one of the leading lights in the field of Negro popular music.”
“We Wear the Mask” was written by African American poet Paul Laurence Dunbar (1872-1906). Dunbar was the son of slaves and one of the first African American poets to capture the attention of white American audiences. “We Wear the Mask” details the painful life of African Americans living in post-Civil War United States, where Jim Crow laws prohibited African Americans from expressing themselves.

“We Wear the Mask” (1896)
We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.
Why should the world be otherwise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.

We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
We wear the mask!

Fats Waller lived his entire life under the laws of the Jim Crow era. As an African American entertainer, Waller was subjected to a cruel truth: white American audiences would listen to his music, but his race would always be a determining factor in their perception of him. When Fats Waller died, John Hammond, a white talent scout and producer, summed up the attitude of white America towards Fats Waller by saying, “America does strange things to its great artists. In any other place in the world Thomas Waller might have developed into a famous concert composer and performer... But Waller was not white, and the American concert field makes a racial exception only for a few singers.” Waller lived his entire life forced to shelter his true feelings behind a required “mask” that African American performers were required to wear in order to be accepted by white audiences.

1954 signaled the beginning of the end for the Jim Crow era, though it would take decades to even begin to undo the damage done by the racist policies. Brown v. The Board of Education of Topeka in 1954 caused the Supreme Court to overturn their Plessy v. Ferguson ruling and determine that segregated institutions were unconstitutional. Despite the ruling from the highest court in the United States, integration proved no easy task and was often met with violent resistance, particularly in the south. The use of the Arkansas National Guard was needed to integrate Little Rock Central High School in 1957. By 1963, almost a full decade after the Supreme Court
had ordered integration of schools with “all deliberate speed,” many schools were still not fully integrated. In 1963, President John F. Kennedy faced what many have deemed the last stand of Jim Crow laws in the south. Governor George Wallace, a segregationist, stood in a University of Alabama doorway, attempting to block the enrollment of Vivian Malone and James Hood, two African American students. When the Alabama National Guard was federalized by Kennedy, Wallace eventually stepped aside and the first step toward the integration of Alabama schools was taken.

In the difficult period in American history that followed the sanctioned end of Jim Crow laws, black and white Americans had to redefine racial boundaries and expectations. Black musicians played a prominent part in this changing landscape. Fats Waller and his contemporaries (such as Louis Armstrong and Duke Ellington) helped to create more widespread social acceptance for the African American musicians who followed them. Without artists like Fats Waller forging ahead with their music despite unfair laws and racial barriers, the generations of African American musical artists that have since gained fame would not exist. Performers such as Chuck Berry, Nat King Cole, Aretha Franklin, Ray Charles, Marvin Gaye, Stevie Wonder, Diana Ross, The Jackson Five, Gladys Knight & the Pips, Jimi Hendrix, Tina Turner and more recently Boyz II Men, Janet Jackson, Michael Jackson, Brandy, DMX, Sean “Diddy” Combs, Snoop Dogg, Ja Rule, Jay-Z, Ludacris, and Nelly, among countless others, owe a great debt to Fats Waller for paving the way for black artists to be taken seriously in modern society.

AFRICAN AMERICAN MUSICAL TIMELINE

When considering the American musical, one must always remember that musicals were and are a commercial enterprise. With a profit motive and a popular imperative to give the public what it wants – or what it thinks it wants—it’s no surprise that the musical reflects our nation’s rich heritage of racial insensitivity and oppression, as well as an enduring fascination with “the performing Negro.”

The history of black musicals in America, which until recently were overwhelmingly created by white composers, lyricists, librettists, directors, choreographers, and producers, is a compendium of patronizing attitudes, bad dialect, and negative stereotypes that persisted decades after the last jingle of the minstrel’s tambourine. On the positive side, however, what remains from a century of limitations placed upon African American artists is a continuum of sensational entertainers—from Bill Robinson and Ethel Waters to Jennifer Holliday and Savion Glover—giving unforgettable performances.

What follows is an abbreviated timeline of black musicals in twentieth and twenty-first century America.
1903 IN DAHOMEY
The first full-length musical written and performed by African Americans and produced at a major Broadway house in Times Square. With lyrics by poet Paul Laurence Dunbar and music by Will Marion Cook, In Dahomey establishes the famous comedy team of Bert Williams and George Walker, and later runs seven months in London, where the cast performs the cakewalk for the royal family. Other successful Williams and Walker shows follow: Abyssinia (1906) and Bandana Land (1907). After Walker’s death, Williams becomes the first black cast member of the Ziegfield Follies.

1921 SHUFFLE ALONG
A book musical by Noble Sissle and Baltimore’s Eubie Blake (lyrics and music) and Flournoy Miller and Aubrey Miles (libretto). Opening in a theatre far uptown, Shuffle Along caught on and played an astonishing 504 performances. It launched the careers of Florence Mills and Josephine Baker, and is remembered for Blake’s ingenious, foot-stomping scene, which includes “I’m Just Wild About Harry,” Fats Waller wrote the songs and played the piano for its less successful sequel, Keep Shufflin’.

1928 BLACKBIRDS OF 1928
An all-white creation (by Dorothy Fields and Jimmy McHugh) for an all-black cast. Highlights include Bill Robinson stepping his way through “Doin’ the New Low Down,” “Diga Diga Do,” and the hit song “I Can’t Give You Anything But Love,” later attributed to Fats Waller.

1929 HOT CHOCOLATES
A night club-style revue created by Andy Razaf and Fats Waller. The sketches poked fun at traffic in Harlem, photographing a prizefighter, and an animal wedding. The men and women in the chorus were called Bon Bon Buddies and Hot Chocolate Drops, and the score includes the song “Ain’t Misbehavin.” Louis Armstrong began his long career in the pit of Hot Chocolates, and was called onstage to do a trumpet solo at one point in the show.

1935 PORGY & BESS
Summertime, and the living is easy on Charleston’s Catfish Row—sex drugs, dice, murder, a church picnic, and a hurricane. George and Ira Gershwin’s “Folk Opera” is an American masterpiece, now performed in opera houses the world over, but does the glorious score overcome the stereotypical characterizations?
1939 THE SWING MIKADO AND THE HOT MIKADO
Broadway audiences had a choice of not one, but two, black versions of Gilbert & Sullivan’s classic operetta. The Swing Mikado had been the hit of the Chicago Federal Theatre Project, but The Hot Mikado, produced by showman Michael Todd, had Bill Robinson in the title role.

1940 CABIN IN THE SKY
Devout Petunia Jackson (Ethel Waters) prays to the Lord that he spare the life of her no-good husband Little Jo (Dooley Wilson). The Lord and the Devil both send lieutenants to fight for Little Jo’s soul. Chiefly remembered for Water’s show-stopping “Takin’ a Chance on Love.”

1944 CARMEN JONES
Oscar Hammerstein’s commercially successful transposition of Bizet’s Carmen to the Deep South during wartime. In Hammerstein’s hands, “The Habanera” becomes the jazzed-up “Dat’s Love.”

1946 ST. LOUIS WOMAN
Jewish composer Harold Arlen created several outstanding scores for black musicals that failed because of their weak, confused books. St. Louis Woman, based on Arna Bontemps’ novel God Sends Sunday, introduced Pearl Bailey and the standards “Come Rain or Come Shine” and “Anywhere I Hang My Hat is Home” to Broadway.

1950 LOST IN THE STARS
German expatriate Kurt Weill and playwright Maxwell Anderson, seeking to extend the range of serious subject matter in the Broadway musical, adapted Alan Paton’s anti-apartheid novel Cry the Beloved Country into Lost in the Stars. Not surprisingly, this richly textured but dramatically static “musical tragedy” didn’t last very long.

1954 HOUSE OF FLOWERS
An earthy trade war between two brothel owners (Pearl Bailey and Juanita Hall) on an unidentified West Indies island. The virginal Violet (Diahann Carroll) is in danger of being sold to the highest bidder. Book and lyrics by Truman Capote, adapted from his own novella, and another luminous score by Harold Arlen. Directed by Peter Brook at the beginning of his illustrious international career.
1957 SIMPLY HEAVEN
Langston Hughes adapted the Simple character of his short stories for the stage to create a light-hearted, affectionate look at a Harlem neighborhood. Simple has lost his first wife and his job and has to choose between no-nonsense Joyce and the sensual Zarita. Hughes’ book and lyrics overshadowed David Martin’s wan melodies, and despite positive notices, Simply Heavenly quickly faded away.

1957 JAMAICA
Stuck in the tropical paradise of Pigeon Island, the beautiful Savannah dreams of life in New York City. Who will take her there? A flimsy story and a more pedestrian score from Harold Arlen, but with Lena Horne playing Savannah, Jamaica was a smash hit.

1961 KWAMINA
Richard Adler, who had co-written the scores for The Pajama Game and Damn Yankees, was navigating more difficult waters in creating this show about the love of an English woman for a Western-trained black doctor in a newly liberated African country. Another well-intentioned flop with an interesting score, Kwamina’s patronizing attitudes about African “superstition” make it unworthy of revival today.

1964 GOLDEN BOY
The Clifford Odets play about a prizefighting violinist turned into a star vehicle for Sammy Davis, Jr. The producers recalled getting hate mail during the Washington tryout for an interracial kiss.

1967 HELLO, DOLLY!
Four years into its run, canny producer David Merrick made the “Sold-Out” signs reappear when he replaced the white cast with an all-black cast, headed by Pearl Bailey. Similar marketing ploys were tried in the seventies and eighties, but none proved as successful as Dolly.

1967 Hallelujah, Baby!
Dismayed by the lack of employment opportunities for black performers, Broadway pros Jule Styne, Betty Comden, Adolph Green, and Arthur Laurents crafted Hallelujah, Baby! for Leslie Uggams. It starts in the Jim Crow era and travels through the Civil Rights movement, but the characters don’t age. Part socko entertainment, party preachy political tract, it won the Tony Award for Best Musical (in a very weak season) months after it had closed.
1970 PURLIE
A young preacher returns to Georgia bent on improving the lot of his congregation and runs afoul of the redneck Ol’ Cap’n. Ossie Davis, working with the composing team of Gary Geld and Peter Udell, transformed his hit comedy Purlie Victorious (1961) into a successful musical about race conflict. Tony Awards for Cleavon Little’s Purlie and Melba Moore’s Lutiebelle.

1971 AIN’T SUPPOSED TO DIE A NATURAL DEATH
Writer-director-filmmaker Melvin Van Peebles subtitled this, a series of urban vignettes, “Tunes from Blackness.” A powerful, angry show, Ain’t Supposed to Die a Natural Death ended with a mother putting a curse on the largely white audience, wishing that their children experience lives of addiction, futility and joblessness—the destiny of her children.

1972 DON’T BOTHER ME, I CAN’T COPE
In this revue dealing with many of the issues treated in Ain’t Supposed to Die a Natural Death, composer-lyricist Micki Grant often set new lyrics to familiar old melodies. Less strident and more hopeful in tone than Van Peebles’ show, Don’t Bother Me, I Can’t Cope ran for 1,065 performances.

1973 RAISIN
A musical version of Lorraine Hansberry’s groundbreaking A Raisin in the Sun, depicting the Younger family’s struggles to move to a new life in a better neighborhood. Another Tony Award-winner for Best Musical. Another largely white creative team.

1975 THE WIZ
A soul-tinged transposition of The Wizard of Oz, known for its eye-catching physical production and stand-alone song, “Ease on Down the Road.” The Wiz almost closed after a set of luke-warm reviews, but strong word-of-mouth turned this into the longest-running Broadway musical created by or featuring African Americans.

1976 BUBBLING BROWN SUGAR
The first of many attempts in the 1970s, preceding Eubie!, Sophisticated Ladies, One Mo’ Time, and Ain’t Misbehavin’, to recreate—and capitalize upon—the golden age of Harlem nightspots, the Savoy Theatre, and Lenox Avenue by using original songs from the period. Showbiz veteran Avon Long’s show-stopping tap routines helped spark the tap dance revival that continues today.
1981 DREAMGIRLS
A thinly veiled smash-hit treatment of the rise and rifts of Diana Ross and the Supremes, featuring state-of-the-art scenography, Michael Bennett’s staging, and a Motown-influenced score by Henry Krieger and Tom Eyen.

1990 ONCE ON THIS ISLAND
In this intimate musical, a group of peasants in the French Antilles wait out a storm by telling the fable of Ti Moune, a dark-skinned girl who loves a Creole man above her station. Based on Trinididian author Rosa Guy’s My Love, My Love with a score by Lynn Ahrens and Stephen Flaherty, who would later write Ragtime and Seussical.

1992 JELLY’S LAST JAM
Using the music of jazz pioneer Ferdinand J. La Menthe, aka “Jelly Roll Morton,” with lyrics by Susan Birkenhead, writer-director George C. Wolfe reclaimed a portion of African American history – and indicted the legacy of racism in the entertainment world—in tracing Morton’s turbulent career.

1996 BRING IN DA NOISE, BRING IN DA FUNK
Working with tap genius Savion Glover, George C. Wolfe struck gold again with this dance and percussion musical, a virtual retelling of the history of Africans on the North American continent—from passage on the 17th century slave ships to the problems urban black men face in getting a cab today. Brilliant storytelling, brilliant critique, and brilliant entertainment.*

2004 CAROLINE, OR CHANGE
Book and lyrics by Tony Kushner and music by Jeanine Tesori, Caroline, or Change examines racial prejudice in the 1960s. Caroline works for a wealthy Jewish family in 1960s Louisiana and must eventually come to terms with the changing world around her. Lauded by audiences and critics, the musical ends with an upbeat ending designed to inspire hope for the future.
2005 THE COLOR PURPLE
Based on Alice Walker’s novel *The Color Purple*, the musical version was directed by Gary Griffin and produced by Scott Sanders, Quincy Jones and Oprah Winfrey. The production ran for 910 regular performances and has grossed over $103 million to date.

2008 PASSING STRANGE
Opening on Broadway after development at Berkeley Repertory Theatre and off-Broadway, Passing Strange’s title is based on a quote from Act I, Scene 3 of William Shakespeare’s *Othello*. The production ran for 165 performances on Broadway and won the 2008 Drama Desk Awards for outstanding musical, music and lyrics.

2009 FELA!
Slated to open on Broadway on November 23, 2009 *Fela!* has already taken New York by storm. Written by Jim Lewis with direction and choreography by Bill T. Jones, *Fela!* explores the life of Fela Anikulapo–Kuti, whose art and life have been controversial. The show is a combination concert/dance/musical theatre performance.

ARE YOU HEP TO THE JIVE?

A Guide to 1920s and ‘30s Slang

**Bust One’s Conk** – to work hard

**Ballin’** – having a ball

**Cut** – doing something well

**Daddy: Papa** – sweetheart, lover, or husband

**Dickty** – swell, grand

**Dig** – understand
Dog it – to show off

Fungshun – a crowded dance

Gum Beater – braggart or gossiper

Gut-Bucket – a sleazy cabaret; a type of music played in low dives

High-Hattin’ – pretensions; dressing/acting above one’s station

Hincty – snooty

Hep – cool, as in Hep Cat

Jive – slangy words, language, jokes

Jook – a pleasure house, in the class of a gut-bucket (see above)

Jooking – playing music or dancing in the manner seen in Jook joints

Juice – liquor

July Jam – something really hot

Jumpin’ – lively

Killer-Diller – real nice

Liver Lips – big thick lips (an insult)

Mama – sweetheart, lover, or wife

Mesh – nylons

Now You’re Cookin’ With Gas – now you’re talking!

Peeping Through my Likkers – carrying on while drunk

Pilch – house or apartment

Playing the Dozens – a verbal sparring game of insulting an opponent’s relatives and ancestors
Reefer; Drag – marijuana cigarette

Riff – to improvise

Righteous Rags – elegant and stylish clothing; zoot suits

Rug-Cutter – a person frequenting rent parties; a good dancer

Scrap Iron – cheap liquor

Shin-Dig – an extremely packed party, often in relation to overcrowded rent parties where shins are gouged during the dancing

Solid – perfect

Too Bad! – wonderful, marvelous

Viper – drug dealer

Woofing – aimless talk

Care to Dance, or …?
Cut a Rug
Dog
Hoof
Jitterbug
Scronch
Shake Your Chassis

Costume Sketch for Ain't Misbehavin' by designer Austin K. Sanderson

- By Ilana M. Brownstein, Literary Manager, Huntington Theatre Company, originally published in Huntington Theatre Company's Spotlight subscriber magazine, reprinted with permission
CONTEMPORARY CONNECTIONS

Jazz, Rap, and Hip Hop are particular forms of black expressive culture. They are part of a continuum of “African aesthetic expressiveness.” Like many traditional African art forms, they are at once communal and competitive.

Competition, especially what we now call “trash talking,” is a component of traditional African culture. However, in traditional African culture, competition is holistic (unifying) rather than dualistic (isolating). African communalism, a belief system that places the community before the individual, embraces competitiveness but not selfishness. There is not a conflict between competitiveness and communalism in the African performance tradition, because the communal essence counterbalances the aggression of competitiveness.

- Rap, a musical poetic expression, evolved from African people in general and black people born in the United States in particular. Its origins can be traced to West Africa where tribesmen held “men of words” in high regard. When slaves were brought to the New World, they integrated American music with the beats they remembered from Africa.
- Another origin of rap is a form of Jamaican folk stories called “toasts.” These are narrative poems that tell stories in rhyme.
- Early raps included boastful tales and playful put-downs intended to taunt rival rappers. Today, rappers openly challenge their opponents to improvise clever and flawless raps on the spot in Freestyle Battling competitions such as seen in the hit television show Making the Band.

Jazz cutting contests are forums in which two musicians duel to see who is the best. Yet even as they duel, they do so in a collective context, playing with their bandmates, or, in the case of piano cutting contests, drawing on a common repertoire.

Traditional African praise songs allow performers to interact with the audience through call and response as well as to showcase their “superior” abilities.

-reprinted with permission from “The Next Stage: A Student Study Guide Created by Centerstage’s Education Department” for Centerstage’s production of Ain’t Misbehavin’.
DISCUSSION QUESTIONS
AND ACTIVITIES

1. The music from *Ain’t Misbehavin’* was written between the 1920s and the 1940s. Describe the ways in which relationships between men and women are depicted in *Ain’t Misbehavin’*. What did you see? How is this similar to or different from how men and women relate to each other now?

2. Consider contemporary musical genres such as pop, hip hop, and rap. How do you think relationships between men and women are depicted in them? Is anything about these relationships similar to what you saw in *Ain’t Misbehavin’*? What is different?

3. Which of the songs in *Ain’t Misbehavin’* appealed to you most strongly? What was it about this song that affected you? Which song did you like least and why?

4. There are a couple of songs in *Ain’t Misbehavin’* that are a social commentary about life during World War II. Which songs are these? What do they tell you about the lives of people during this time? Can you think of contemporary songs that comment about wars that the U.S. is currently involved in? What is similar? What is different? Why do you think this is?

5. What do you think that the song “Lounging at the Waldorf” says about race and social class during the time that Fats Waller was writing his music? What is ‘the Waldorf’ and why is it significant? What are the differences between “Uptown” and “Downtown”?

6. Think back to the song “What Did I Do to Be So Black and Blue.” What is this song about? What does it say about racism during the time that Fats Waller was writing? Can you think of any other jazz songs that draw attention to the racial injustices of the time? Why is this important?

7. One might postulate that the purpose of music is to make us feel a particular way. How does the music of this show make you feel? What about the music – the rhythm, the lyrics, the way it was interpreted by the actors, all of the above – made you feel that way?

8. One might further say that music is a reflection of the time in which it is written. First, would you agree with that? Why or why not? If you agree, what does the music in *Ain’t Misbehavin’* have to say about its era? What does this music say about the needs of those that created and were drawn to it?

9. Part of the job of a theatre’s Artistic Director is to choose shows that will appeal to its audience. Why do you think that ATC’s Artistic Director picked this particular show for this particular season? Are there similarities between our present time and the era in which this music was written? If you believe there are, what are the similarities? What are the differences between our eras? Do some of these differences play into the music’s present appeal as well? Explain.
Related Assignments for Post-Performance  
(Based on the Language Arts State Standards)

1. Select one of America’s jazz greats other than Fats Waller and write a research paper that develops a logical argument or thesis about this person’s influence on jazz; contains comprehensive, supporting information from a variety of credible and cited sources; and conforms to the MLA style manual.

2. Select one of America’s jazz greats other than Fats Waller. Write an expository essay in which you compare/contrast the style of their music to that of Fats Waller.

3. Write a summary of Fats Waller’s life that presents information clearly and accurately and contains the most significant details.

4. Read the lyrics for the song “When the Nylons Bloom Again.” What is this song about? Write a research paper on the role of women during World War II. What was the WAC? Why is the presence or absence of “nylons” significant to the women of this time period? What was the Du Pont company making instead of women’s nylons? Who is Mr. Wallace?

5. Music defines the era in which it is written. Write an essay that either affirms or denies this statement. Use examples from specific eras of history to support your opinion.

Related Assignments for Post-Performance  
(Based on the Music State Standards)

Extended Research Project Outline – Fats Waller and Jazz History

1. Fats Waller
Familiarize yourself with the music of Fats Waller by attending ATC’s production of Ain’t Misbehavin’. The play contains many of his most well known songs. After watching the play, discuss the roots of jazz and how Fats Waller fits into this American art form. How and when do the students think jazz got started?

- Jazz means many things to many people, but here is one basic definition: "A musical style created mainly by African Americans in the early twentieth century that blended elements drawn from African musics with the popular and art traditions of the West." (http://www.essentialsofmusic.com/)

- The term jazz came into popular use around 1914. Some called it "jass," but it finally caught on as jazz. The word was first included in print on a record label in 1917. The music itself was heard as early as 1900 -- no one knows exactly when because it wasn't recorded until later.

- Jazz was created from a variety of influences: songs and dances of slaves, minstrel show music, American folk music, religious music, ragtime piano, the blues and marching brass bands.

- Improvisation is important to many forms of jazz. Improvisation means to compose and play at the same time.
Fats Waller started as a church organist and later became one of the best stride style pianists. His jazz compositions, musical talents, and grand personality helped to sell many records and made him one of the most copied jazz pianists and solists. In the next part of the lesson, students will study different sources and types of jazz, including swing and bebop, in order to get a sense of the many styles encompassed by the term jazz.

2. **Jazz Research**

Break up into groups and do some research touching on both jazz styles and African American history. Each group will take one (or more, depending on class size) of the following types of music to research. Each group will need a unique topic, so there is no overlap.

- Ragtime (roots of jazz)
- Blues (roots of jazz)
- New Orleans Jazz
- Classic Jazz
- Dixieland or “Chicago” Jazz
- New York Jazz
- Stride Style Piano
- Swing
- Bebop
- Cool Jazz
- Free Jazz
- Jazz Rock

Use the library and/or the Internet to find three things:

1. A short description of the characteristics of that musical style, along with the years it was popular.
2. A song or piece of music on CD that exemplifies that style. They should know the year of the recording.
3. A major event in African American history that happened within 5 years of the recording date of that song.

3. **Music Appreciation Day**

In 1-2 class periods, each group will make a presentation including items 1 and 2 above. After describing the type of music, they will play their chosen piece of music for the class. The class can then have a brief discussion about that type of music. How does that piece show typical characteristics of the style? How might it differ? Do they like it or not? Allow for free-form discussion and enjoyment of the music.

Sum it all up with a brief discussion on what they have heard. Did they realize that jazz included so many different types of sounds? Which of the styles were best for dancing and which were meant more for listening? Do they see any influences of jazz in the music they listen to today?
4. Jazz History Day
To get some overall context for the development of jazz as part of African American culture, the final class period will be devoted to creating a timeline from the recordings and events.

You can use a set of taped-together poster boards that make a long panorama or a roll of paper taped to the wall. On it, draw a long straight line and add a mark for every ten years from 1900 to the present. (Or you can let the students add the years as part of the activity.)

Each group will add their piece of music (title and artist) and their historical event to the timeline using colored markers. You may also want to come up with some key milestones in African American history to add to the timeline to flesh it out a bit more. Ask students to help you add these. Let the activity include some brainstorming. You might even want to have some reference books handy so students can look up events and dates on the spot.

When the timeline is done, have everyone sit back and look at the timeline. Let the students discuss and draw conclusions about how African American history has been related to the flourishing of jazz. If desired, you can also assign a homework essay on this topic.

Related Assignments for Post-Performance
(Based on the Theatre and Music State Standards)

Genre-World

Have each of your students choose a genre of music. (eg. rap, country, hip-hop, reggae, rock, emo, top 40, etc.) The genre should be one that appeals to the student so that the activity does not become about making fun of the genre. The student should be the chosen genre's advocate. Accepting the idea that music makes different people feel different things, and that music often inspires images and stories in the mind of the listener, instruct each student to write a five minute play that exemplifies that statement using the genre of music that he or she has chosen. In other words, each student will write a five minute play to be performed by actors in the class, that creates and reflects the world from which the music genre comes. Students should feel free to use their imaginations as broadly as possible. The genre-inspired world should arise from the way this music makes the student feel. Students should be encouraged to follow their instincts, and then let their intellects create something to be performed.

Instructions to Students:

- Pick a genre of music (you may pick a particular artist, band, album, or song)
- Define to yourself the way that music makes you feel
- Come up with 5 adjectives as to the way the music makes you feel
- Create the world of the genre in your imagination
- Pick an aspect of that world that you think would be compelling to an audience
- Write down that aspect in the form of a play
Remember, this is not a book report or explanation of your genre-world. That would be for another class. You are writing a play. Your play should show us your world, not tell us about it. Think of the difference between the two in this way: there are two commercials for spaghetti sauce. One commercial features an actor that looks directly into the camera and lists the ingredients, the nutritional information and then says the words, “So, it tastes really good.” The other commercial features a healthy looking family sitting around the dinner table smiling and having an excellent time with each other. They are lively and festive and all are eating delicious spaghetti covered in a rich red spaghetti sauce. There is a shot of the younger members of the family smiling and laughing and stuffing their faces with sauce. There is shot of the mother and father obviously in love and feeding each other forkfuls of spaghetti in a lively way. For this exercise, you want to be the writer of the second commercial.

Requirements
• Five minute length
• At least one character
• The genre-world may be based in reality, or not
• The genre-world must be an expression of the way the music makes you feel
• You must tell a story
• Must be class appropriate

Example:
• The Moody Blues – Days of Future Passed
• Adjectives: groovy, inspired, electric, ethereal, dark

Zoref enters the Mind Enhancement facility. He sits in his chair. A voice comes over the speaker.

Voice: (a pleasant and soothing voice) Welcome back Zoref. We are pleased that you could make your appointment today. Please recline in your seat and allow our specialists to adjoin you to the enhancement exemplifier. (he does and two specialists begin to attach wires and such to the back of Zoref’s brain) Would you like to hear music?

Zoref: Yes.

Voice: Excellent. How about a selection of Bach?

Zoref: That will be fine.
(Music begins. It is very soothing, but a hint of darkness beneath.)

Voice: Is this music pleasing to you, Zoref?

Zoref: Yes, it's fine.

Voice: Excellent. (The music plays as the specialists continue to attach wires to his brain. They finish and then move to opposite sides of the room. It is quiet for a moment, except for the music.) I am sensing some apprehension in you today, Zoref.

Zoref: Really?

Voice: Yes. I sensed it the moment you walked into the room. And just now as the specialists were adjoining you, you seemed... anxious.

Zoref: Well it was a difficult day in the lab.

Voice: It was?

Zoref: Yeah, it was. A bit. And Marissa woke up this morning superstitious.

Voice: Marissa is your wife.

Zoref: Daughter.

Voice: Your daughter. Of course. She woke up superstitious? Etc...

Learn to Swing Dance and Create Your Own Jazz Songs

These activities will help students to feel more connected to jazz music by getting them on their feet and giving them the opportunity to create their own jazz songs using familiar lyrics.

Things to keep in mind:

- The Harlem Renaissance came out of the great migration of African Americans from the South to the North as a result of the Jim Crow Laws.
- Harlem became a society predominated by black culture where jazz and blues music filled the nightclubs and hotspots.
- The New Negro Movement was a way for African Americans to explore their own experiences through music, literature, art, dance, etc. It helped them celebrate their emerging culture as well as their cultural ties to Africa.
Questions to ask the students:

- Off the top of your head, tell me some facts about the Harlem Renaissance.
- Using what you know about the Harlem Renaissance, discuss ATC’s production of Ain’t Misbehavin’. Did you find the production to be somewhat informal in nature? Why do you think the music, singing and dancing is directed at both the audience and the other actors, instead of just the actors? How is this similar to or different from other musicals you have seen?
- Why do you think the title of the musical is Ain’t Misbehavin, even though the characters are getting into fights, guns are fired, men and women aren’t necessarily getting along, etc?

Materials you will need:

- A projector
- Access to internet
- Speakers to listen to music/Boombox
- Room to dance
- Copies of children’s songs (chosen by the teacher of brainstormed by the students)
- Songs titles written on slips of paper and ready to be drawn by students

Introduction to Swing Dance

The time is 1920’s-40’s. Music is not complete without a bit of swing dance!

- First, have each student partner up with someone in the class, or have the students line up in two equal lines facing each other. Each student will be partners with the person across from them.
- Next, watch these instructional videos a few times and practice the dance moves with the partners.
  1. How to Swing Dance (Basic Steps) http://www.youtube.com/watch?v=luhhBY-z0Js
  2. 1- Lets Dance Swing Lesson, Underarm Turn Part 1 http://www.youtube.com/watch?v=sGmFRG_wlOo
- Here are some ideas for great music to play along with swing dance after you have all mastered the steps.
  1. It Don’t Mean a Thing (If It Ain’t Got That Swing) http://www.youtube.com/watch?v=qDQpZT3GhDg&feature=related
  2. Sing Sing Sing (With a Swing)
  3. http://www.youtube.com/watch?v=vwDN9UMMi3c
Music Activity
Remember: During the Harlem Renaissance, songs were brought from the South to the North, changing from spiritual/soul music to jazzy upbeat music.

- Play some of the following videos to show the difference between these styles and the ones seen during the performance.
  1. History Detectives Slave Songbook
    PBS http://www.youtube.com/watch?v=1JtD_YpyXYU
    Watch the first 4 minutes or so in class. It will give your students an idea about this music, although the entire video provides some interesting facts that you may want to use.
  2. Bessie Brown Slave Song
    http://www.youtube.com/watch?v=Zxmbie8dfkI&feature=related

- Students will be transforming well known children’s songs (can be from animated movies) into jazz versions and matching them with background music. Feel free to cut the music to where the students would like to start and end. Also, they may change some words to make it fit into the given music, but students may not change the entire song.

- Groups of 3 or 4 will draw from a hat, determining which song they will be working with: You will need to have chosen songs ahead of time for the students to draw from. Songs from popular children’s movies, television programs, and standard children’s songs are all appropriate. Just make sure that the students will be familiar with the chosen songs. If desired, have the students generate a list!

- If the students are studying jazz in class, ask them to choose a jazz standard to set their song to. If not, a good choice might be the acoustic version of “Ain’t Misbehavin’” by The Count Basie Orchestra

- At the end of their rehearsal, have the groups of students perform their adapted songs for the class.