

A woman in a red dress with a white pearl necklace and black gloves is singing into a vintage microphone. A man in a red vest and black hat is playing a piano. The background is dark with a spotlight effect.

**GREAT
LAKES
THEATER**

TEACHER
PREPARATION GUIDE

AIN'T MISBEHAVIN'

Conceived by
RICHARD MALTBY, JR. AND MURRAY HORWITZ

Created and Originally Directed by
RICHARD MALTBY JR.

Original Choreography and Musical Staging by
ARTHUR FARIA

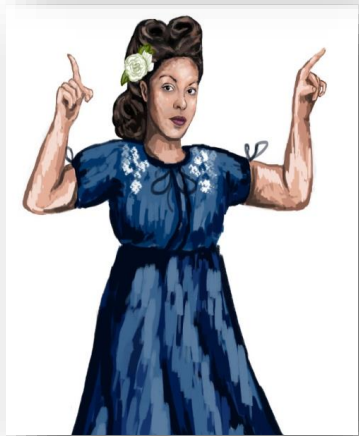
Musical Adaptations & Orchestrations by
LUTHER HENDERSON

Vocal & Musical Concepts by
JEFFREY GUTCHEON

Musical Arrangements by
JEFFREY GUTCHEON & WILLIAM ELLIOTT

Directed by
GERRY MCINTYRE

CONTENTS



3	Dear Educator
4	A Note to Students: What to Expect at the Theater
5	Black Joy
6	Playnotes
10	Thomas “Fats” Waller
16	From Page to Stage
19	The Harlem Renaissance
24	Ain’t Misbehavin’ Musical Numbers
25	Cast of Characters
26	The Harlem Renaissance: Chronology
30	The Swing Era
31	Costume Inspiration & Design
35	Scenic Design
37	Pre-Show Discussion Questions
38	Activities & Writing Prompts
39	Post-Show Discussion Questions
40	How to Write a Review
41	A Sample Review Written by a Student
42	Learning Standards
43	A Brief Glossary of Theater Terms
45	2023-2024 Student Matinee Season
46	Residency Program
47	Generous Support
48	About Great Lakes Theater



Spring 2023

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production *Ain't Misbehavin'* which will be performed in the beautiful Hanna Theatre at Playhouse Square from April 28 through May 21, 2023.

This Tony-winning musical showcases the infectious energy and masterful stylings of the legendary jazz musician Thomas "Fats" Waller. Five actors croon, jive, wail, and dance their way through the songs that made Waller a household name. Delight in the heyday of American big band jazz music as the cast celebrates unforgettable hits that include "The Joint is Jumpin'," "Spreadin' Rythym Around," "Honeysuckle Rose," and the show's namesake "Ain't Misbehavin'."

This guide is designed – through essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *Ain't Misbehavin'*. We offer special thanks to arts educator Asia Sharp-Berry for her outstanding contributions to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

A handwritten signature in cursive script that reads "Kelly Schaffer Florian".

Kelly Schaffer Florian
Director of Educational Services
Kflorian@greatlakestheater.org

A handwritten signature in cursive script that reads "David Hansen".

David Hansen
Education Outreach Associate
dhansen@greatlakestheater.org



A NOTE TO STUDENTS: WHAT TO EXPECT AT THE THEATER

You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the theatre. Even the glow from a watch or a silent cell phone (used for checking the time, text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as our own camera and editor, choosing our own personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there may be design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

BLACK JOY by Denise A. Harrison

Black Americans have witnessed their share of suffering as the ancestors of people who were forcefully emigrated from West Africa to the American colonies and throughout the Americas for their skilled free labor. While suffering is part of the story as told by W.E.B. DuBois in his chapter on the *Sorrow Songs* in *The Souls of Black Folk* that suffering affects him in multiple ways:

They that walked in darkness sang songs in the olden days—Sorrow Songs—for they were weary at heart. And so before each thought that I have written in this book I have set a phrase, a haunting echo of these weird old songs in which the soul of the [B]lack slave spoke to men. Ever since I was a child these songs have stirred me strangely.

(DuBois, chapter 14)

DuBois' soul is stirred by those songs of sorrow as an expression of the struggle that enslaved Africans endured. He goes on to tell how these songs are “the music of unhappy people, the children of disappointment; they tell of death and suffering of unvoiced longing....” These sorrow songs passed throughout America and Europe in the hearts of the Fisk Jubilee singers, which led to them raising enough funds to found Fisk University (*Souls of Black Folk*, DuBois). 150 years later, Fisk Jubilee singers are world renowned; earning both a Grammy and a Dove award. Those songs, in the hands of the Fisk Jubilee singers, are a celebration of Black joy. This music history is celebrated by the musical *Ain't Misbehavin'* through the sorrow in the song *Black and Blue* and the joyful wink and nod of *Ain't Misbehavin'* and *Your Feet's Too Big*.

Ain't Misbehavin' pays homage to three significant features of Black spiritual and music life: call and response, improvisational jazz and Black joy. While much has been written on call and response and improvisational jazz, we are just beginning to acknowledge Black joy. Serita Cannon's *The Subversive Potential of Black Joy: Reimagining Protest In the Work of James Baldwin and Lorraine Hansberry* appropriately cites moments of joy in the lives of these two literary and social justice authors. While they both critique American culture and racism through their writing, they were not without joy and love for one another. That joy is seen in the way their characters celebrate their lives by acting out and acting up amid fighting daily economic oppressions and social injustice.

Celebrating Black music, Black art, and recognizing Black pain acknowledges the humanity of Black people. A world in which joy is evoked and enliven in the production of *Ain't Misbehavin'*. For a few hours we are without sorrow, suffering or hurt. This is the same Black joy that was visible during the UK June protest of George Floyd's murder. Floyd was murdered by a white police officer in May of 2020 in the United States. Afro-British citizens, in the middle of a protest danced the electric slide to *Candy* by Cameo. Dancing was a deliberate “act of healing.” It was needed and acknowledged, it was a reprieve from frustration and pain, if just for the moment. This, too, was an act of resistance. *Ain't Misbehavin'* is Black joy, center stage.

Denise Harrison is a writer and an Associate Lecturer at Kent State University.

PLAYNOTES

BY MARGARET LYNCH



Billie Holiday sang of it in 1939:

**Southern trees bear a strange fruit
Blood on the leaves and blood at the roots
Black bodies swinging in the southern breeze
Strange fruit hanging from the poplar trees.**

Segregated waiting room at Union Station railroad depot in Jacksonville, Florida (1921).



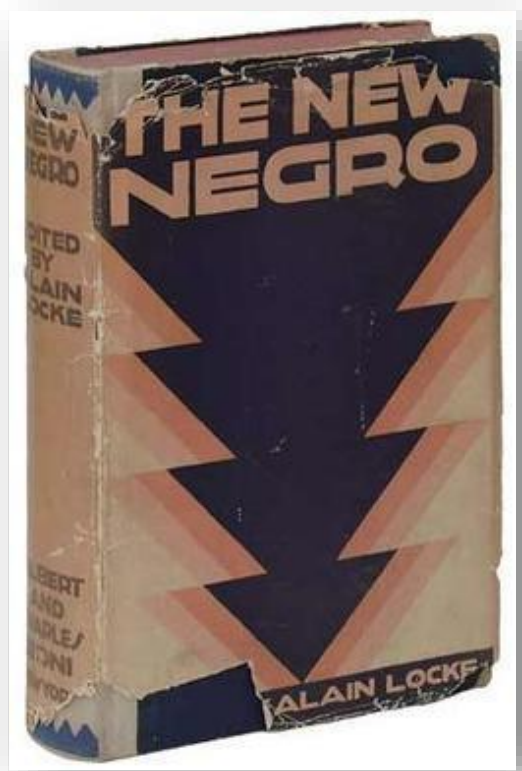
Founding editor of *Crisis*, the magazine of the National Association for the Advancement of Colored People, W. E. B. DuBois was a leading thinker and activist in promoting African American achievement.

The Harlem Renaissance

In words penned by a Jewish schoolteacher, Holiday testified in the song “Strange Fruit” to the “bitter crop” of the “pastoral” south—the lynched bodies of African Americans. Along with restrictive segregationist laws, and the debt-saddling sharecropping system, mob violence was a central feature of the dangerous life that 6 million Black people left behind between 1916 and 1970 as they fled the rural South in what has been called “The Great Migration.” Labor shortages during WWI provided the first opening, and 400,000 African Americans flowed north between 1916 and 1918 alone.

The industrial North did not welcome the newcomers with open arms, but they gained a foothold nonetheless and sent money back for family and friends to join them. Among cities across the North, no destination attracted greater numbers than New York City, and no neighborhood more so than the several square miles known as Harlem. Overbuilt in the 1880s as an exclusive suburb for upper- and middle-class whites, the neighborhood offered available housing in the 1910s and 1920s. Black-owned businesses, churches, shops, restaurants, and night clubs sprang up along the increasingly crowded and cosmopolitan streets of Harlem. Writers, singers, musicians, scholars, and artists came from all over. A “renaissance” of the “New Negro” was underway.

Top: Harlem streetscape before the 1904 real estate crash that opened the door for Black tenants. Bottom: The broad streets and substantial apartment buildings of Harlem— Lenox Avenue in the 1920s.



Alain Locke's 1925 literary anthology, *The New Negro*, introduced a pioneering generation of African American writers.

The denizens of the Harlem Renaissance read and contributed essays, poems, and stories to *The Crisis*, the monthly NAACP magazine launched in 1910 by founding editor W. E. B. Du Bois; to the “race-conscious” *Voice*, which first appeared in 1917, and to the National Urban League’s *Opportunity: A Journal of Negro Life*, which first came out in 1924. They read about themselves in scholar Alain Locke’s magazine issue, “Harlem: Mecca of the New Negro.” They sought each other’s work in Locke’s groundbreaking 1925 literary anthology, *The New Negro*, which heralded a transformation of “social disillusionment to race pride.”

The syncopated rhythms of jazz spilled out of Harlem nightclubs in the 1920s, and into Broadway theaters. Poet Langston Hughes often credited the 1921 musical

Harlem Renaissance. The show’s four collaborators were African American vaudeville performers who crossed paths at an NAACP benefit in Philadelphia in

1920. Comedians Flournoy Miller and Aubrey Lyles were childhood friends from Tennessee; piano player Eubie Blake hailed from Baltimore, and song writer Noble Sissle from Indiana. Together they concocted a show that made its way to a music hall on the edge of Broadway at 63rd Street. Lively jazz songs, torrid dance numbers, and a cast that included Paul Robeson and Josephine Baker ignited a successful run of 484 performances. *Shuffle Along* paved the way for a number of musical revues on Broadway that were created by African American collaborators, including a 1928 sequel, *Keep Shufflin'*—with Thomas “Fats” Waller at the piano.

Shuffle Along and its successors represented the kind of artistic effort that Langston Hughes wrote about in his 1926 essay, “The Negro Artist and the Racial Mountain:”



Childhood friends from Tennessee, Flournoy Miller (left) and Aubrey Lyles (right) were a vaudeville comedy duo who wrote the books for *Shuffle Along* (1921) and its sequel, *Keep Shufflin'* (1928).



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

Pianist Eubie Blake with some of the chorus girls from *Shuffle Along*—including Adelaide Hall, who can be seen directly above Blake.



Poet Langston Hughes, one of the most prominent writers of the Harlem Renaissance.



Top: A 1924 dinner at the Civic Club in Harlem brought together African American writers and white editors and philanthropists. Bottom: Josephine Baker, the quintessential jazz dancer, got her start as a 16-year old chorus girl in the groundbreaking 1921 musical, *Shuffle Along*.

LOVE WILL FIND A WAY

SHUFFLE ALONG, Inc. Presents
THE NEW YORK MUSICAL NOVELTY SUCCESS

Shuffle Along

<p><i>Book by</i> Flournoy Miller <i>and</i> Aubrey Lyle</p>	<table border="0"> <tr><td>Baltimore Buzz</td><td>60</td></tr> <tr><td>Bandana Days</td><td>60</td></tr> <tr><td>Daddy Won't You Please Come Home</td><td>60</td></tr> <tr><td>Everything Reminds Me of You</td><td>60</td></tr> <tr><td>Gypsy Blues</td><td>60</td></tr> <tr><td>Good Night, Angelina</td><td>60</td></tr> <tr><td>Handy-dandy Time</td><td>60</td></tr> <tr><td>I'm Just Wild About Harry</td><td>60</td></tr> <tr><td>If You've Never Been Vamped</td><td>60</td></tr> <tr><td>By a Brown Skin</td><td>60</td></tr> <tr><td>I'm Craving for That Kind of Love</td><td>60</td></tr> <tr><td>I'm Just Simply Full of Jazz</td><td>60</td></tr> <tr><td>Kentucky Sue</td><td>60</td></tr> <tr><td>Love Will Find a Way</td><td>60</td></tr> <tr><td>Liza Quit Vamping Me</td><td>60</td></tr> <tr><td>Low Down Blues</td><td>60</td></tr> <tr><td>Old Black Joe and Uncle Tom</td><td>60</td></tr> <tr><td>Oriental Blues</td><td>60</td></tr> <tr><td>Pickaninny Shoes</td><td>60</td></tr> <tr><td>Shuffle Along</td><td>60</td></tr> <tr><td>Vision Girl</td><td>60</td></tr> </table>	Baltimore Buzz	60	Bandana Days	60	Daddy Won't You Please Come Home	60	Everything Reminds Me of You	60	Gypsy Blues	60	Good Night, Angelina	60	Handy-dandy Time	60	I'm Just Wild About Harry	60	If You've Never Been Vamped	60	By a Brown Skin	60	I'm Craving for That Kind of Love	60	I'm Just Simply Full of Jazz	60	Kentucky Sue	60	Love Will Find a Way	60	Liza Quit Vamping Me	60	Low Down Blues	60	Old Black Joe and Uncle Tom	60	Oriental Blues	60	Pickaninny Shoes	60	Shuffle Along	60	Vision Girl	60	<p><i>Lyrics & Music by</i> Noble Sissle <i>and</i> Eubie Blake</p>
Baltimore Buzz	60																																											
Bandana Days	60																																											
Daddy Won't You Please Come Home	60																																											
Everything Reminds Me of You	60																																											
Gypsy Blues	60																																											
Good Night, Angelina	60																																											
Handy-dandy Time	60																																											
I'm Just Wild About Harry	60																																											
If You've Never Been Vamped	60																																											
By a Brown Skin	60																																											
I'm Craving for That Kind of Love	60																																											
I'm Just Simply Full of Jazz	60																																											
Kentucky Sue	60																																											
Love Will Find a Way	60																																											
Liza Quit Vamping Me	60																																											
Low Down Blues	60																																											
Old Black Joe and Uncle Tom	60																																											
Oriental Blues	60																																											
Pickaninny Shoes	60																																											
Shuffle Along	60																																											
Vision Girl	60																																											

M. Witmark & Sons
New York

Printed in U.S.A.

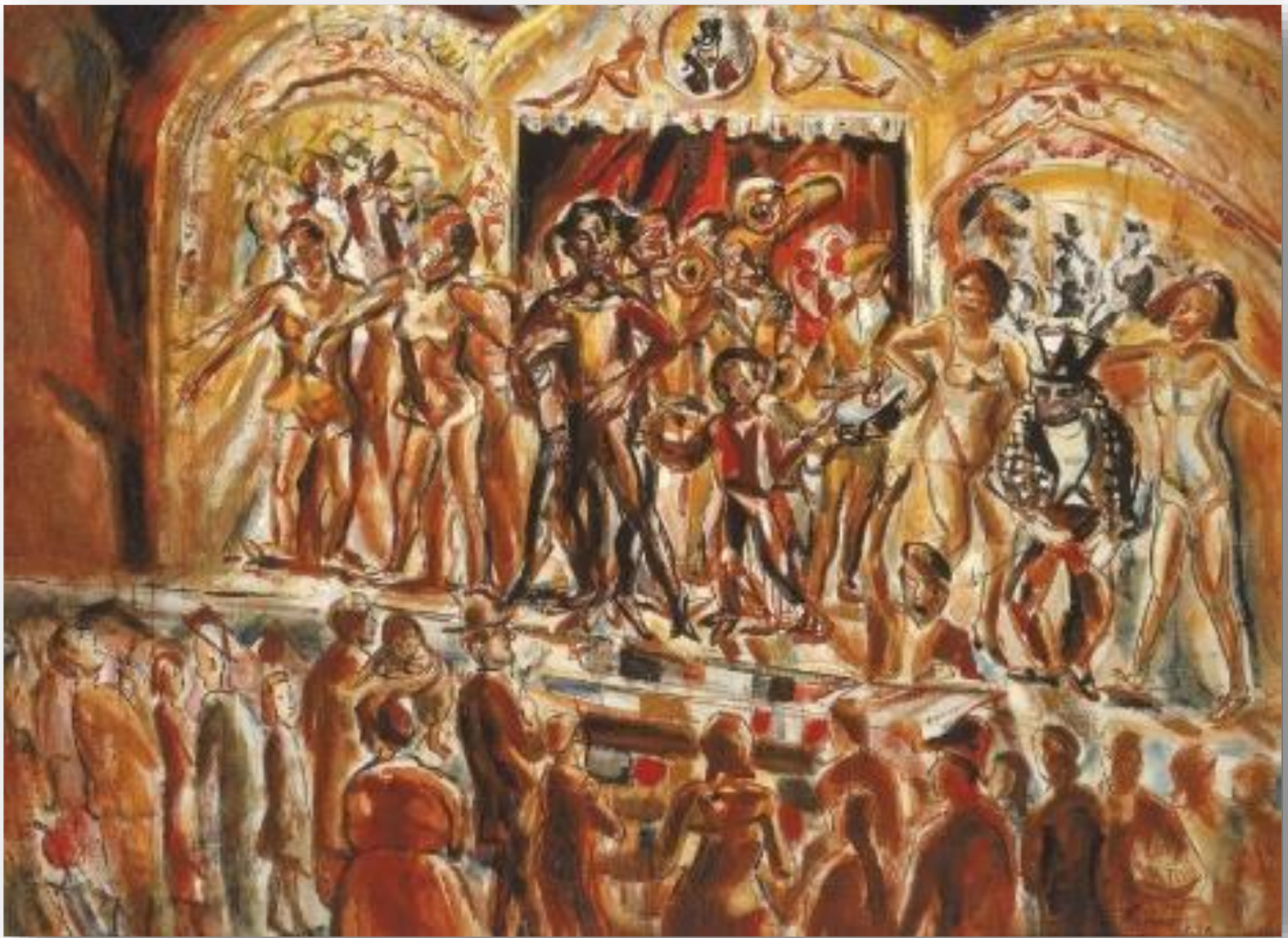
1921 sheet-music cover for "Love Will Find a Way" from the musical *Shuffle Along*.

Thomas “Fats” Waller

Every “top ten” list of African American musicians of the 1920s and 1930s includes the name of Thomas “Fats” Waller. Although pneumonia cut short Waller’s life at age 39 in 1943, he is acclaimed as the best known of the “Harlem Stride” jazz pianists and the composer of such standards as “Honeysuckle Rose” and “Ain’t Misbehavin’.” It’s estimated that he wrote more than 400 compositions during his all-too-brief career. It’s also rumored that he sold numerous songs to white songwriters that were never credited to him.

Waller had an early start in music. Born in 1904 in New York City to a father who was a Baptist preacher and a mother who was a church organist, Thomas Waller learned how to play the piano before the age of six. Worship at his parents’ church involved ecstatic singing and





“ring shout” dancing. Both parents originally encouraged their son’s musicality. His mother provided lessons in reading music, and his father pictured him using his talent in praise of God.

But the burgeoning musical scene of Harlem also beckoned. Waller started picking up popular tunes by ear and dissecting player piano rolls in order to teach himself the music that his stern father regarded as “from the devil’s workshop.” He left school at age 15 and found a job at the Lincoln Theatre on 135th Street near Lenox Avenue, one of the first theaters in Harlem that

permitted Black patrons. The teenager accompanied silent films on the organ and played during the breaks between films and reels. Later he would headline live musical shows in the same auditorium.

After his mother died in 1920 when Waller was 16, the conflict with his father intensified. The young man moved in with the family of a friend who also played piano and brought Waller to rowdy all-night Harlem rent parties or “rent shouts,” where piano virtuosos Willie “The Lion” Smith and James P. Johnson held sway.

James P. Johnson was the “father” of the emerging “Harlem Stride” jazz



A young Thomas “Fats” Waller.



style, an East Coast evolution of the earlier Ragtime style. In Ragtime playing, the left hand made steady, march-like jumps, or strides, between a bass note and a chord while the right hand wove a melody. Johnson and others pushed the style further—using the left hand to stride even more freely up and down the keyboard, jumping octaves and more, while the right hand improvised ever more intricate melodies. Hearing Waller play one night, Johnson told his wife, “I know I can teach that boy.”

And Waller was an apt pupil. Within two years of his mother’s death, at age 18, he was recording his first singles for Okeh Record’s “race record” series. He began cutting player piano rolls that same year. In addition to playing in Harlem, he began booking



Clockwise from top: Harlem’s Lincoln Theatre, on 135th Street near Lenox Avenue, where “Fats” Waller held his first paying job as a musician—accompanying silent films on organ. Left: James P. Johnson, the “father” of “Harlem Stride” jazz piano and mentor of “Fats” Waller; Andy Razaf, poet, lyricist, and frequent collaborator with “Fats” Waller on such songs such as “Honeysuckle Rose” and “Ain’t Misbehavin’;” Connie’s Inn—the Harlem night club on 7th Avenue at 131st Street—where “Fats” Waller frequently appeared and collaborated on several musical revues and comedies.

engagements in such cities as Philadelphia and Chicago. By 1926 he had a contract with the RCA Victor label, the company he would record with for the rest of his life.

Waller soon immersed himself in the Harlem night club scene, where a mix of African American musicians, dancers, and comic performers were cooking up sizzling musical revues. Waller was still a teenager in 1921 when the pioneering *Shuffle Along* took Broadway by storm. But by 1926, Waller was writing songs for Adelaide Hall, one of the stars of *Shuffle Along*, in a revue called *Tan Town Topics*, which opened at Harlem's Lafayette Theatre and subsequently toured to Baltimore, Chicago and Philadelphia.

When hatching a "Shuffle" sequel—the 1928 *Keep Shufflin'*, which also starred Adelaide Hall—creators Miller and Lyles tapped James Johnson to write the music. Johnson in turn enlisted his protégé, who teamed up with lyricist Andy Razaf on several songs. Razaf was born in Washington D.C., where his mother was living in exile after the death of his father, a diplomat from the Kingdom of Madagascar. Raised in Harlem, he quit school at age 16 and worked as an elevator boy on Tin Pan Alley, while publishing poems in literary magazines and hoping for a break as a songwriter. He would pen the words to some of Waller's best-known songs.

When impresario Lew Leslie built *Blackbirds of 1928*, around Adelaide Hall and Bill "Bojangles" Robinson, Leslie recruited the songwriting duo of Jimmy McHugh and Dorothy Fields, who wrote revues at the Cotton



Clockwise from top: *Stormy Weather* movie poster—“Fats” Waller “stole” the 1943 movie with his performance of *Ain't Misbehavin'*; Singer Adelaide Hall, who originated several Waller compositions, on a 1929 cover of the French magazine *Vu*; “Fats” Waller at the piano in 1938.

Club—a Harlem Night Club that catered to white patrons. "I Can't Give You Anything But Love," credited to McHugh and Fields, became a huge hit. Waller's family always claimed that Waller and Razaf wrote the song but sold it to McHugh.

Waller worked often at Connie's Inn, a 7th Avenue night club operated by brothers Connie (Conrad), George, and Louie Immerman, who were Latvian immigrants. A 1929 Connie's Inn revue, titled "Load of Coal," introduced the song "Honeysuckle Rose," composed by Waller with lyrics by Razaf. The duo's other Grammy Award-winning song, "Ain't Misbehavin'" debuted in a 1929 musical comedy at Connie's, titled "Hot Chocolates," that transferred to Broadway in June 1929, when Louis Armstrong took over as orchestra director and played the song in a trumpet solo. "Hot Chocolates" also featured the song, "(What Did I Do to Be So) Black and Blue," which later became a hit for Armstrong as well as for Ethel Waters.

True to his nickname, "Fats," Waller was a larger than life character. Razaf described the pianist as "the soul of melody... a man who made the piano sing... both big in body and in mind... known for his generosity... a bubbling bundle of joy." Waller developed an exuberant wisecracking performing style that transferred well to radio and film. After trying out several radio formats, he launched his own weekly "Rhythm Club" broadcast in 1934, featuring his own combo, Fats Waller and his Rhythm. He performed as himself in several films, most notably the 1943 film *Stormy Weather*, with an all-star cast headed by Bill "Bojangles" Robinson.

Had he lived longer, Waller might have attempted more long-form instrumental compositions. He recorded the ambitious "London Suite" after a 1938 tour of England. Married twice, Fats Waller had a zest for women, drink, and music. He fell ill after a



"Fats" Waller, toward the end of his life.

triumphant engagement at the Zanzibar Room in Santa Monica in 1943 and died of pneumonia on a cross-country train. He lived hard and died young but pursued his own sense of calling to the fullest.



Inside Connie's Inn, the original night club setting for many of "Fats" Waller's musical revues.

FROM PAGE TO STAGE

In the 1920s and 1930s, African American artists incubated musical revues in night clubs; some were able to move their work to Broadway theaters. Decades later, a musical tribute to Fats Waller took the same route.

The first iteration of *Ain't Misbehavin'*, a "Fats" Waller revue, opened at the Manhattan Theatre Club's cabaret in February 1978. Featuring five actor-singer-dancers and a live musical combo, the show swept onto Broadway by May. Developed by book writers Murray Horwitz and Richard Maltby, Jr., the original Broadway cast featured Nell Carter, André DeShields, Armelia McQueen, Ken Page, and Charlayne Woodard, with Luther Henderson on piano. The show ran for 1604 performances and won Tony Awards in 1978 for Best Musical, Best Director (Maltby), and Best Featured Actress (Carter). A London tour, a television broadcast, a revival, and two national tours ensued.

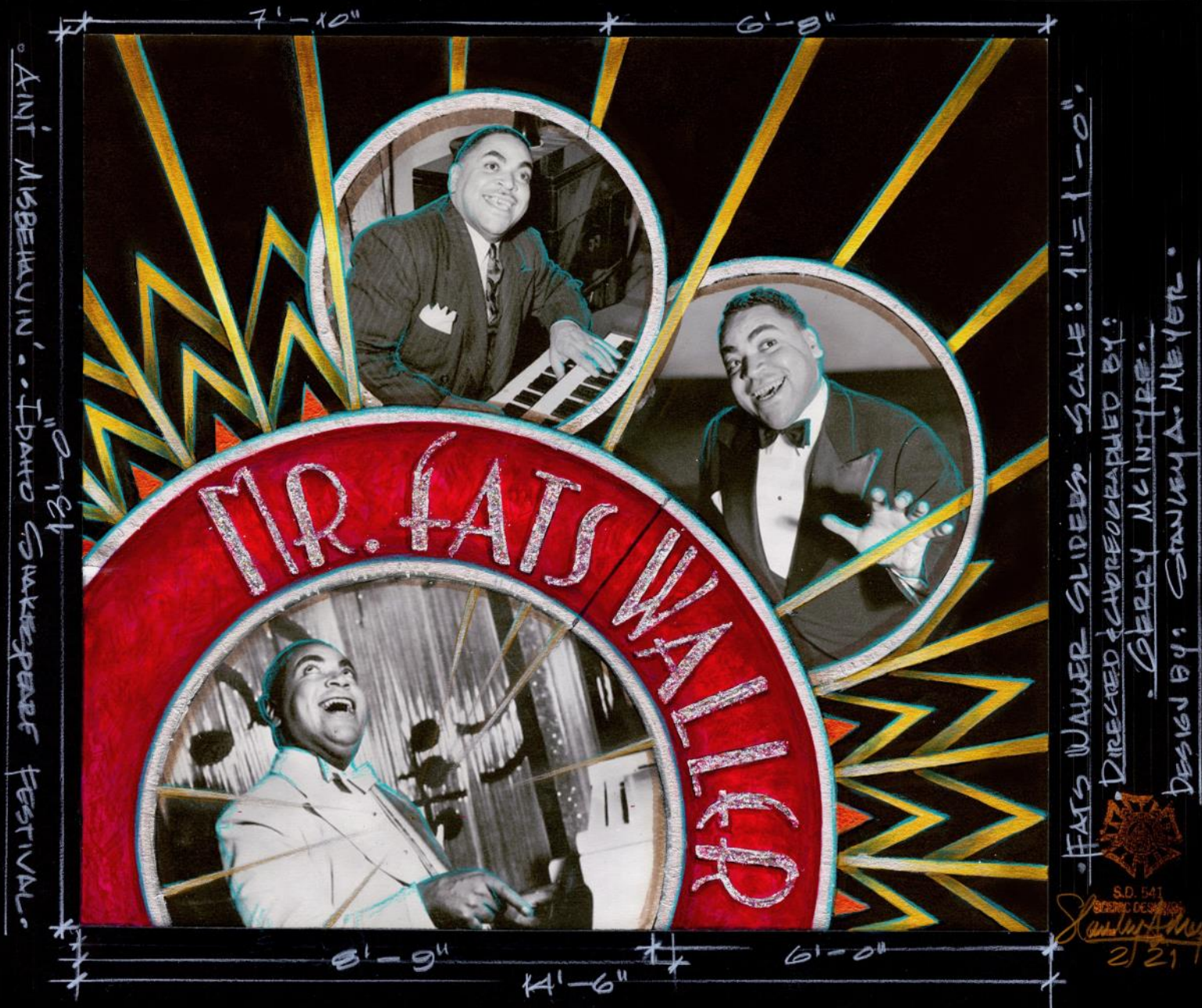
A pioneer "jukebox musical," the show doesn't recap Waller's biography. Rather, says guest director Gerry McIntyre, "It's an event. It's about the music. It's almost a memorial—to raise him up." Whether audiences know Waller's work or not, they'll encounter familiar tunes. "There's a sense of discovery," explains McIntyre. "Many people know so many of his songs. They just don't know he wrote them."

McIntyre's production relies on all the senses to create a celebration. The original production had dancing, but McIntyre, a dancer and choreographer himself, wanted more. "There's no standing and singing," he says. I have the actors moving so much." Each performer has to be a standout dancer, singer, and actor. The musicians

also have to measure up to the virtuosity of Waller and his combo.

Visually, there's also what McIntyre describes as an "explosion" of color in the work of costume designer Dustin Cross. Cross uses "silhouettes"—clothing styles—that evoke the period of the 1920s and at the same time allow the freedom of movement that McIntyre's choreography requires.

Set designer Stanley Meyer was tasked with conjuring the look and atmosphere of a night club onstage. But, Meyer says, "it's a very theatrical, non-literal representation of a club." The décor and architectural details are in a whimsical art deco style. In a show that focuses on a pianist, a piano has to feature prominently onstage. While a grand piano

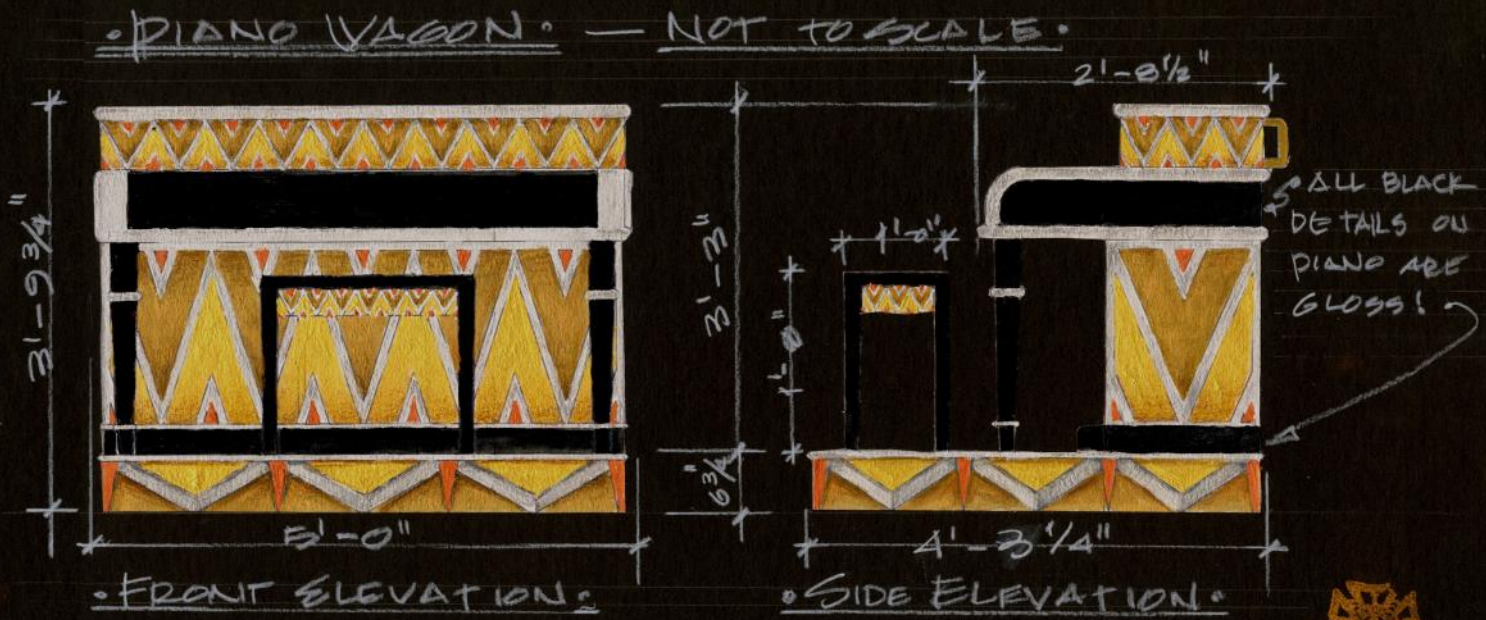


would interfere with audience sightlines and take up stage space needed for movement, a small upright piano best serves the immediacy and energy of the show.

Every production detail delivers the experience of an evening at the Cotton Club or Connie's Inn. Get ready for the joy and jubilation of "Fats" Waller.



Opposite: Paint elevation of the Mr. Fats Waller "slider"
 Top: Costume renderings by Stanley Meyer
 Bottom: Paint elevation of the piano wagon



• AIN'T MISBEHAVIN' • IDAHO SHAKESPEARE FESTIVAL •
 • DIRECTED & CHOREOGRAPHED BY: GERRY MCINTYRE •
 • DESIGN BY: STANLEY & MEYER •



THE HARLEM RENAISSANCE

Ain't Misbehavin' revisits the era known as the Harlem Renaissance. William R. Nash writes, "The term 'Harlem Renaissance' refers to the efflorescence of African American cultural production that occurred in New York City in the 1920s and early 1930s." The cultural explosion of this creative time was expressed through every cultural medium: visual art, dance, theater, literature, poetry, history, politics, and music. A few samples follow.

VISUAL ARTS

Visual artists of the Harlem Renaissance attempted to win control over white representation of their people in caricature and denigration by developing a new repertoire of images. Prior to World War I, Black painters and sculptors had rarely concerned themselves with African American subject matter. By the end of the 1920s, however, Black artists had begun developing styles related to Black aesthetic traditions of Africa or folk art. The signature artist of the era was Aaron Douglas.

DANCE

The Charleston dance became popular in 1923 after appearing along with the song "The Charleston" by James P. Johnson in the Broadway musical *Runnin' Wild*. The music for the Charleston is ragtime jazz, in quick 4/4 time with syncopated rhythms.

The dance uses both swaying arms and the fast movement of



The Lindy Hop

the feet. To begin the dance, one first moves the right foot back one step and then kicks backwards with the left foot while the right arm moves forward. Then both feet and arms are replaced to the start position and the right foot kicks forward while the right arm moves backwards. This is done with a little hop in between steps. The Charleston dance became extremely popular in the 1920s, especially with Flappers. The dance could be done by oneself, with a partner, or in a group.



Aaron Douglas, "Into Bondage" (1936)



Archibald J. Motley, "Blues" (1929)



Eubie Blake with the chorus girls of *Shuffle Along*

However, the dance has no “hop” in it. On the contrary, it is smooth and solid, and while there is a constant rhythmic eight-count “pulse,” there is no hopping, bopping or prancing in the dance.

The Lindy Hop, also known as the Jitterbug, is the authentic Afro-Euro-American Swing dance. It is an unabashedly joyful dance, with a solid, flowing style that closely reflects its music: from the late 1920s hot jazz to the mid-1940s Big Bands. The dance evolved along with the new swing music, based on earlier dances such as the Charleston.

The dance is featured in films such as *Hellzapoppin’* and *A Day at the Race*, as well as *Malcolm X* and *Swing Kids*, and shows seemingly reckless airsteps (aerials) often done at very fast musical tempos. Far from being just acrobatic antics, airsteps are in fact smooth, extremely precise and perfectly in sync with the music. They require a superb degree of expertise and are not typically danced socially, but only for performance inside a protective ring of spectators, as in the Cats’ Corner jams at the Savoy Ballroom.

THEATER

The 1921 African American musical *Shuffle Along*, by composer Eubie Blake and lyricist Noble Sissle, featured an all-Black cast, and was the most significant achievement in African American theater of its time. As scholar James Haskins noted, *Shuffle Along* “started a whole new era for Blacks on Broadway, as well as a whole new era for Blacks in all creative fields.” Loften Mitchell, author of *Black Drama: The Story of the American Negro in the Theatre*, credits the musical with launching the Harlem Renaissance. *Love Will Find a Way* was the first non-burlesqued love song ever to appear in an African American show, and it was the first to be so well received that audiences demanded encores.

FILM

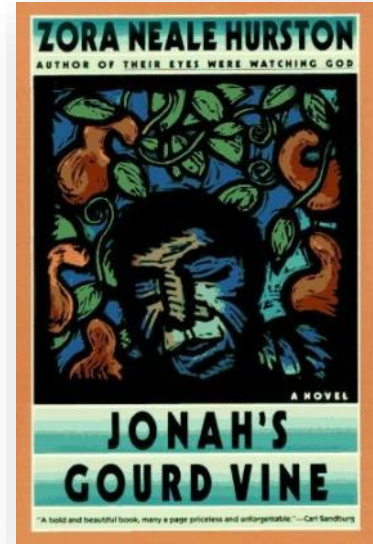
Eugene O’Neill’s 1920 play *The Emperor Jones* was filmed in 1933 and featured legendary actor Paul Robeson. Of all Robeson’s 11 starring film performances, his most iconic was his breakthrough in the big-screen adaptation of *The Emperor Jones*. He was already a legend for his stage incarnation of Brutus Jones, a Pullman porter who powers his way to the rule of a Caribbean island, but with this, his first sound-era film role, his regal image was married to his booming voice for eternity. With *The Emperor Jones*, Robeson became the first African American leading man in mainstream movies and, he said, gained a deeper understanding of cinema’s potential to change racial misconceptions.

LITERATURE

Wallace Thurman’s 1929 novel, *The Blacker the Berry*, is



Paul Robeson



From left to right: Wallace Thurman's *The Blacker the Berry*. Jean Toomer's *Cane* and Zora Neale Hurston's *Jonah's Gourd Vine*

the story of Emma Lou Morgan and explores conflicts within African American society.

Cane is a 1923 novel by noted Harlem Renaissance figure and author Jean Toomer. The ambitious, nontraditional structure of the novel — and its later impact on future generations of writers - have helped *Cane* gain status as a classic of High Modernism.

Jonah's Gourd Vine is the first novel by the noted African American novelist, folklorist and anthropologist Zora Neale Hurston. Originally published in 1934, it was praised by poet Carl Sandburg as “a bold and beautiful book, many a page priceless and unforgettable.”

POETRY

“The Negro Speaks of Rivers”

By Langston Hughes

From the collection *The Weary Blues*

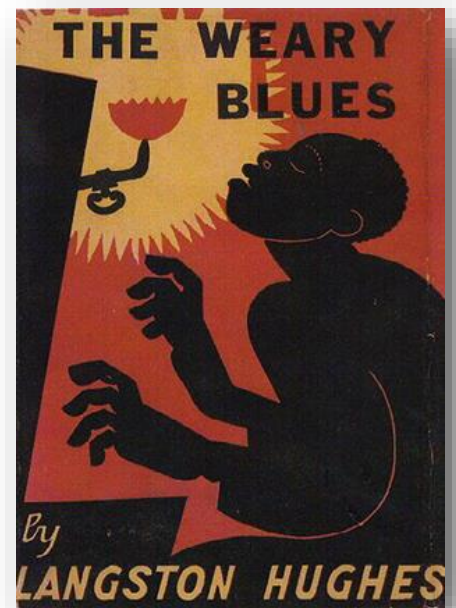
I've known rivers:
I've known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I've seen its muddy
bosom turn all golden in the sunset.

I've known rivers:
Ancient, dusky rivers.

My soul has grown deep like the rivers.



Published in 1922, James Weldon Johnson edited *The Book of American Negro Poetry*, containing 177 works by 31 African American poets. These poems firmly established an African American literary tradition in the United States.

“Harlem Shadows”

By Claude McKay

From *The Book of American Negro Poetry*

I HEAR the halting footsteps of a lass
In Negro Harlem when the night lets fall
Its veil. I see the shapes of girls who pass
Eager to heed desire's insistent call:
Ah, little dark girls, who in slippers feet
Go prowling through the night from street to street.

Through the long night until the silver break
Of day the little gray feet know no rest,
Through the lone night until the last snow-flake
Has dropped from heaven upon the earth's white breast,
The dusky, half-clad girls of tired feet
Are trudging, thinly shod, from street to street.

Ah, stern harsh world, that in the wretched way
Of poverty, dishonor and disgrace,
Has pushed the timid little feet of clay.
The sacred brown feet of my fallen race!
Ah, heart of me, the weary, weary feet!
Ah, heart of me, the weary, weary feet.

MUSIC

Duke Ellington (1899-1974)

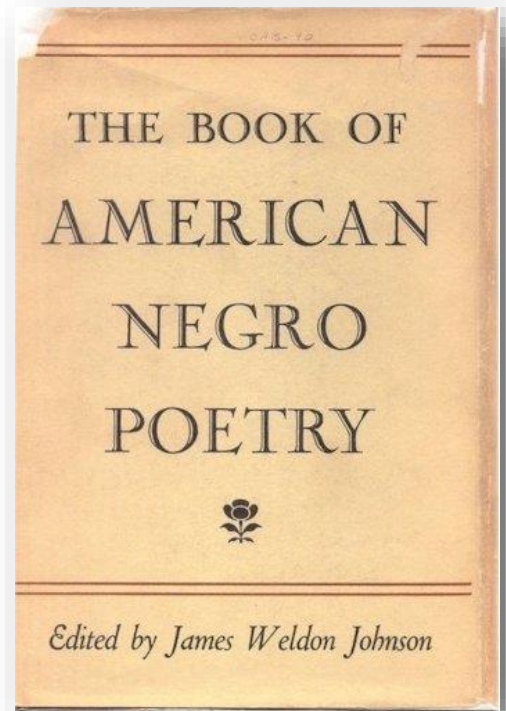
Ellington called his music “American music” rather than jazz, and liked to describe those who impressed him as “beyond category.” He remains one of the most influential figures in jazz, if not in all American music, and is widely considered to be one of the 20th century's best known African American personalities. As both a composer and a band leader, Ellington's reputation has increased since his death, with thematic repackagings of his signature music often becoming best-sellers. Posthumous recognition of his work include a special award citation from the Pulitzer Prize board.



Earl Hines

Earl Hines (1903-1983)

One of jazz's greatest pianists, Hines was born and raised in Duquesne, PA, where his father played cornet in a brass band. After playing piano with Louis Armstrong in the early 1920s, Hines led his own big band, which for years was based at Al Capone's Terrace Café in Chicago. In the early 1940s Hines featured Billy Eckstine as his lead vocalist, then put together a bebop orchestra, which included Charlie Parker, Dizzy Gillespie and Sarah Vaughan. He made scores of recordings, including “Stormy Monday Blues” and “Second Balcony Jump,” toured the world and made records into the 1970s. Known for his great technique and talent for improvisation, Hines's horn-like phrasing and rhythm influenced popular jazz through the swing era and into bebop.



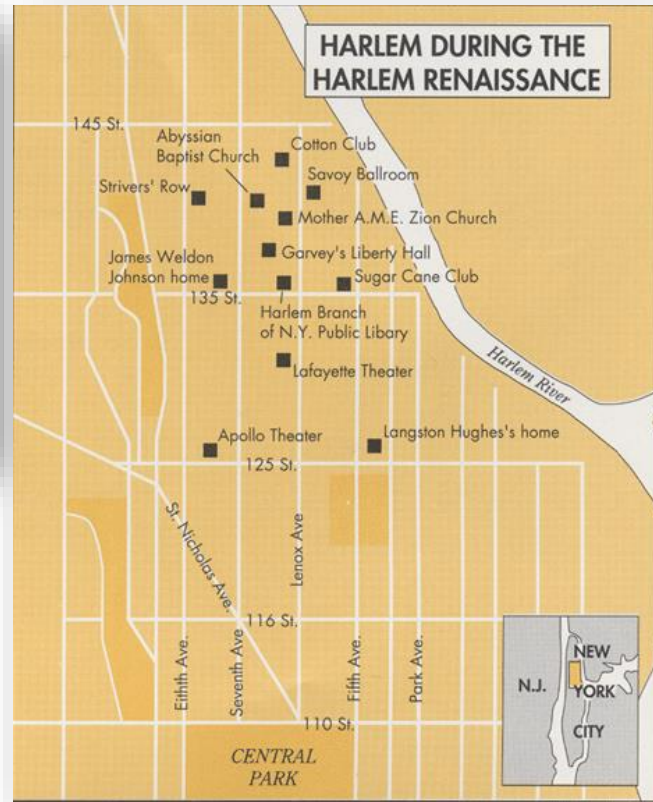
Duke Ellington



Eubie Blake



Billie Holiday



Eubie Blake (1883-1983)

Eubie Blake was one of the most important figures in early-20th-century African American music, and one whose longevity made him a storehouse of the history of ragtime and early jazz music and culture. Blake, along with his writing partner Noble Sissle, began collaborating on the musical *Shuffle Along* in 1916, completing their work after World War I in 1921. *Shuffle Along* became the musical sensation of the year, guaranteeing Blake his place in music history.

The musical was significant not only for single-handedly reviving the moribund genre of the Black musical, but also for helping launch several young performers and composers on their successful careers. Among these notables were Josephine Baker, Florence Mills, Paul Robeson and William Grant Still, who was in the pit orchestra. Several of the songs from *Shuffle Along*, such as "I'm Just Wild About Harry," "Love Will Find a Way" and "In Honeysuckle Time" became great hits, were recorded dozens of times, and retain their freshness and charm more than 80 years later. Blake was also one of the principle figures of the ragtime and early jazz revival of the 1970s, giving talks and performances well into his 90s. In 1979 the musical *Eubie!* was created from his work; Blake himself made several cameo appearances in performances. He passed away shortly after his 100th birthday.

Billie Holiday (1915-1957)

Billie Holiday (born Eleanora Fagan) was an American jazz singer and songwriter. Nicknamed "Lady Day" by her friend and musical partner Lester Young, Holiday was a seminal influence on jazz and pop singing. Her vocal style, strongly inspired by jazz instrumentalists, pioneered a new way of manipulating phrasing and tempo. Critic John Bush wrote that she "changed the art of American pop vocals forever." She co-wrote only a few songs, but several of them have become jazz standards, notably "God Bless the Child," "Don't Explain," "Fine and Mellow" and "Lady Sings the Blues." She also became famous for singing jazz standards including "Easy Living," "Good Morning Heartache" and "Strange Fruit."

- Daniel Hahn

AIN'T MISBEHAVIN' MUSICAL NUMBERS

All music by Thomas "Fats" Waller alone, except where (*) indicated. Songs not written by Fats Waller were recorded by him.

Act One

- "Ain't Misbehavin'"* (1929).....Music by Thomas Waller and Harry Brooks
Lyrics by Andy Razaf
- "Lookin' Good But Feelin Bad" (1929).....Lyrics by Lester A. Santly
- "'Tain'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 Marray Horwitz
- "Honeysuckle Rose" (1939)Lyrics by Andy Razaf
- "Squeeze Me" (1925)..... Lyrics by Clarence Williams
- "Handful Of Keys" (1933)..... Lyrics by Richard Maltby, Jr. and Murray Horwitz
(based on an idea by Marty Gross)
- "I've Got A Feeling I'm Falling"* (1929)Music by Thomas Waller and Harry Link
Lyrics by Billy Rose
- "How Ya Baby" (1938).....Lyrics by J.C. Johnson
- "The Ladies Who Sing With The Band" (1943).....Lyrics by George Marion, Jr.
- "Yacht Club Swing" (1938)Music by Thomas Waller and Herman Autry
Lyrics by J.C. Johnson
- "When The Nylons Bloom Again" (1943).....Lyrics by George Marion, Jr.
- "Cash For Your Trash" (1942)..... Lyrics by Ed Kirkeby
- "Off-Time"* (1929)..... Music by Thomas Waller and Harry Brooks
Lyrics by Andy Razaf
- "The Joint Is Jumpin'" (1938).....Lyrics by Andy Razaf and J.C. Johnson

Act Two

- "Spreadin' Rhythm Around"* (1935)Music by Jimmy McHugh
Lyrics by Ted Koehler, Additional lyrics by Richard Maltby, Jr.
- "Lounging At The Waldorf" (1936).....Lyrics by Richard Maltby, Jr.
- "The Viper's Drag" (1943)....."The Reefer Song" (Traditional)
- "Mean To Me"* (1929) Music and Lyrics by Roy Turk and Fred E. Ahlert

“Your Feet’s Too Big”* (1936)Music and Lyrics by Ada Benson and Fred Fisher
 “That Ain’t Right”* (1943)..... Music and Lyrics by Nat “King” Cole
 Additional Lyrics by Richard Maltby, Jr. and Murray Horwitz
 “Keepin’ Out Of Mischief Now” (1932)Lyrics by Andy Razaf
 “Fat And Greasy”* (1939)..... Music and Lyrics by Porter Grainger and Charlie Johnson
 “Black And Blue”* (1929) Music by Thomas Waller and Harry Brooks
 Lyrics by Andy Razaf

Finale: Songs by others which Fats Waller made hits

“I’m Gonna Sit Right Down And Write Myself A Letter”* (1933)
 Music by Fred E. Ahlert, Lyrics by Joe Young
 “Two Sleepy People”* (1938)..... Music by Hoagy Carmichael, Lyrics by Frank Loesser
 “I’ve Got My Fingers Crossed”* (1935).....Music by Jimmy McHugh, Lyrics by Ted Koehler
 “I Can’t Give You Anything But Love”* (1928).....Music by Jimmy McHugh
 Lyrics by Dorothy Fields
 “It’s A Sin To Tell A Lie”* (1933).....Music and Lyrics by Billy Mayhew
 “Honeysuckle Rose” (reprise)

CAST OF CHARACTERS

Andre	Tyrick Wiltez Jones*
Armelia	Jessie Cope Miller*
Fats Waller	William Knowles
Charlaine	Brittney Mack*
Nell	Colleen Longshaw*
Ken	David Robbins*

*Members of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

THE HARLEM RENAISSANCE: CHRONOLOGY

1919

The 369th Infantry Regiment of Black American soldiers returns from France and marches up Fifth Avenue, New York, Harlem.

The National Association for the Advancement of Colored People (NAACP), founded in 1909, holds a conference on lynching. Following the conference, the NAACP publishes *Thirty Years of Lynching in the United States, 1889-1918*.

Race riots take place in Charleston, South Carolina; Longview, Texas; Washington, D.C.; Omaha, Nebraska; and Chicago, Illinois.

W.E.B. Du Bois organizes the Pan-African Congress in Paris.

Claude McKay publishes *If We Must Die* in *The Liberator* journal.

Oscar Micheaux's first film, *The Homesteader*, is released in Chicago.

1920

Marcus Garvey's Organization, the Universal Negro Improvement Association (UNIA), holds its First International Convention of the Negro Peoples of the World at Madison Square Gardens, New York.

Eugene O'Neill's *The Emperor Jones* is performed for the first time by the Provincetown Players in New York, starring Charles Gilpin.

1921

Representative L.C. Dyer of Missouri sponsors an anti-lynching bill in Congress to make lynching a federal crime.

Shuffle Along, the first musical revue written and performed by African Americans, opens in New York with music by Eubie Blake and lyrics by Noble Sissle. The revue launches the careers of Josephine Baker and Florence Mills.

Langston Hughes publishes his first poem, "The Negro Speaks of Rivers," in *The Crisis* magazine.

Harry Pace forms Black Swan Phonograph Corp. in Harlem. The company produces the best-selling "race records" of the 1920s by Mamie and Bessie Smith.

Exhibition of work by African American artists (including Henry Tanner and Meta Vaux Warrick Fuller) is held at the 135th Street branch of the New York Public Library.

1922

UNIA marches with the NAACP and YMCA in support of Congressman Dyer's federal anti-lynching bill

Claude McKay's *Harlem Shadows* is published by Harcourt, Brace.

James Weldon Johnson's *The Book of American Negro Poetry* is published by Harcourt, Brace.

King Oliver's Creole Jazz Band takes up residence at the Lincoln Gardens dance hall in Chicago and begins to play New Orleans jazz in the North. Louis Armstrong joins the band in Chicago.

Meta Vaux Warrick Fuller's sculpture *Ethiopia Awakening* is exhibited in the *Making of America* exhibition in New York.

The Harmon Foundation is established to promote Black participation in the fine arts.

The Tanner Art League holds a large exhibition of African American artists at Dunbar High School in Washington, D.C.

The Boston Public Library holds a special exhibition of visual arts and literature by African Americans.

1923

The National Urban League, founded in 1910, publishes the first issue of *Opportunity, A Journal of Negro Life* magazine, a literary forum for artists and authors of the Harlem Renaissance, edited by Charles S. Johnson.

Jean Toomer's *Cane* is published by Boni and Liveright.

Bessie Smith makes her first recordings of "Downhearted Blues" and "Gulf Coast Blues."

King Oliver's Creole Jazz Band makes 37 recordings with Louis Armstrong.

Duke Ellington arrives in New York City.

Eugene O'Neill's *All God's Chillun Got Wings* is performed by the Ethiopian Art Players at Fazi Theatre, Washington D.C.

1924

The Emperor Jones opens in London with Paul Robeson in the title role.

Opportunity magazine hosts a dinner at the Civic Club in New York with Alain Locke acting as master of ceremonies. This event is often considered the formal launching of the "New Negro" movement.

Louis Armstrong comes to New York to join the Fletcher Henderson Orchestra at the Roseland Ballroom.

Aaron Douglas arrives in Harlem and studies with Winold Reiss.

Paul Robeson stars in Eugene O'Neill's *All God's Chillun Got Wings*.

James VanDerZee embarks on a series of photographic assignments featuring Marcus Garvey and the activities of UNIA.

Miguel Covarrubias's illustrations of Black entertainers are featured in *Vanity Fair* magazine.

Oscar Micheaux completes the films *Birthright* and *Body and Soul*, the latter starring Paul Robeson.

1925

Marcus Garvey is convicted of mail fraud and jailed in the Atlanta Penitentiary.

Marian Anderson wins the New York Philharmonic singing competition.

Survey Graphic publishes a special issue called *Harlem: Mecca of the New Negro*, edited by Alain Locke and illustrated by Winold Reiss.

The New Negro, Alain Locke's expanded book version of the *Survey Graphic* Harlem issue, is published by Albert and Charles Boni. It is illustrated by Winold Reiss, Aaron Douglas and Miguel Covarrubias.

Small's Paradise nightclub opens in Harlem.

1926

The Weary Blues, Langston Hughes's first book of verse, is published by Alfred A. Knopf with illustrations by Miguel Covarrubias.

Langston Hughes, Wallace Thurman, Zora Neale Hurston, Aaron Douglas and Richard Bruce Nugent launch the short-lived literary and artistic magazine *Fire!!* It is illustrated by Aaron Douglas and Richard Bruce Nugent.

The Harmon Foundation holds the first of its annual art exhibitions of painting and sculpture by African American artists. The first show is held at the 135th Street branch of The New York Public Library and is later shown in Chicago.

Aaron Douglas is commissioned by *Theatre Arts Monthly* to illustrate scenes from Eugene O'Neill's play *The Emperor Jones*.

The Carnegie Corporation buys Arthur Schomburg's collection of African Americana; it becomes the basis for the Schomburg Center for Research in Black Culture.

The Savoy Ballroom opens in Harlem with Fletcher Henderson and his orchestra.

1927

Porgy by Dorothy and DuBose Heyward opens on Broadway, produced by the Theatre Guild.

Duke Ellington brings his band to the Cotton Club.

Miguel Covarrubias's book *Negro Drawings* is published.

Sculptor Jacob Epstein arrives in New York for a three-month stay. During his stay he meets Paul Robeson who sits for a portrait bust.

1928

Claude McKay's first novel, *Home to Harlem*, is published by Harper Brothers. The jacket is illustrated by Aaron Douglas.

Wallace Thurman founds *Harlem*, a literary magazine to succeed *Fire!!* It includes illustrations by Aaron Douglas and Richard Bruce Nugent.

Archibald J. Motley, Jr. exhibits at the New Galleries in New York.

Aaron Douglas receives a fellowship to study at the Barnes Foundation, Pennsylvania.

1929

Wallace Thurman's first novel, *The Blacker the Berry*, is published by Harper and Brothers, with jacket cover illustrated by Aaron Douglas. Thurman's play *Harlem* opens on Broadway.

The Negro Experimental Theater is founded.

Bessie Smith stars in the film *St. Louis Blues*, directed by Dudley Murphy.

Black and Tan, a musical short featuring Duke Ellington and his orchestra, is released.

Photographer Doris Ulmann travels to South Carolina to photograph Black workers and is later exhibited at the Delphic Galleries in New York.

The Harmon Foundation sponsors the exhibition, *Paintings and Sculptures by American Negro Artists*, held at the National Gallery in Washington, D.C.

The stock market crash on October 24th brings the "Jazz Age" to an end and marks the beginning of the Great Depression.

1930

Aaron Douglas is commissioned by Fisk University in Nashville, Tennessee, to create a series of murals in the campus library.

James V. Herring creates the Howard University Gallery of Art, the first gallery in the United States directed and controlled by African Americans and one of the first to highlight African American art.

Painter Jacob Lawrence and his family settle in Harlem.

1931

Augusta Savage opens the Savage School of Arts and Crafts in Harlem, the first of several of her Harlem-based arts schools.

James Weldon Johnson's history of Harlem, *Black Manhattan*, is published.

1932

Jazz musician Louis Armstrong is featured prominently in the musical short *A Rhapsody in Black and Blue*

1933

Aaron Douglas creates murals for the Harlem YMCA.

Doris Ulmann publishes *Roll, Jordan, Roll*, a book about Black folk-life in the southern United States, in collaboration with writer Julia Peterkin.

Dudley Murphy releases the film *The Emperor Jones* starring Paul Robeson.

The Public Works of Arts Projects and the Works Progress Administration's Federal Arts Projects begin, providing jobs and financial assistance for many American artists.

1934

Aaron Douglas is commissioned to create four murals, entitled *Aspects of Negro Life*, for the 135th Street branch of the New York Public Library.

British socialite Nancy Cunard assembles and edits the *Negro Anthology*.

The Harmon Foundation establishes a traveling exhibition program in collaboration with the College Art Association.

Josephine Baker's first sound film, *Zou Zou* (directed by Marc Allegret), is released in France.

Oscar Micheaux releases the film *Harlem After Midnight*.

Zora Neale Hurston's first novel, *Jonah's Gourd Vine*, is published.

1935

Harlem is the centre of a major riot, triggered by protests against discriminatory employment policies of white-owned department stores in Harlem.

Miguel Covarrubias illustrates Zora Neale Hurston's ethnographic study *Mules and Men*.

The Museum of Modern Art mounts the exhibition *African Negro Art*.

Carl Van Vechten holds his first exhibition of photographs in *The Leica Exhibition* at Bergdorf Goodman in New York.

Paul Robeson and Hattie McDaniel appear in James Whales's film musical, *Show Boat*.

1936

Oscar Micheaux releases his film *Temptation*.

Aaron Douglas creates murals for the Hall of Negro Life at the Texas Centennial Exposition in Dallas.

1937

Lois Mailou Jones travels to Paris for a year of study at the Académie Julian.

Paul Robeson stars in the film *King Solomon's Mines*.

1938

Zora Neale Hurston publishes *Tell My Horse*, an anthropological study of Jamaican and Haitian culture.

Richmond Barthé completes his *Dance* reliefs for the Harlem River Houses in New York.

Jacob Lawrence holds his first solo exhibition at the Harlem YMCA and completes his *Toussaint L'Ouverture* series.

<http://www.iniva.org/harlem/chron.html>

THE SWING ERA

Following on the heels of the Harlem Renaissance, the Swing Era was the period of time (1935–1946) when Big Band swing music was the most popular music in the United States. Prior to 1935, Black bands led the way featuring such artists as Duke Ellington, Jimmie Lunceford, Benny Moten, Ella Fitzgerald, Cab Calloway, Louis Armstrong and Fletcher Henderson. But most historians believe that the Swing Era reached mainstream culture beginning with Benny Goodman's performance at the Palomar Ballroom on August 21, 1935.

Other musicians who rose during this time include Jimmy Dorsey, his brother, Tommy Dorsey, Billie Holiday, Glenn Miller, Count Basie and Goodman's future rival, Artie Shaw.

Several factors led to the demise of the Swing Era: the recording ban from August 1942 to November 1944 the union that most jazz musicians belong to told its members not to record until the record companies agreed to pay them each time their music was played on the radio; the earlier ban of ASCAP songs from radio stations; World War II, which made it harder for bands to travel; the "cabaret tax," which was as high as 20%; the change in musical taste; and the rise of a form of jazz known as bebop. Though Ellington and Basie were able to keep their bands together (the latter did briefly downsize his band), by the end of 1946, most of their competitors were forced to disband, bringing the Swing Era to a close.

The Swing Era produced many classic recordings including:

- "Begin the Beguine" - Artie Shaw
- "Bei Mir Bist Du Schön" - The Andrews Sisters with Vic Schoen and His Orchestra
- "Body and Soul" - Coleman Hawkins
- "Cherokee" - Charlie Barnet
- "Daddy From Georgia Way" - Bob Chester and His Orchestra
- "Hey! Here Comes That Mood" - Vincent Lopez
- "I Can't Get Started" - Bunny Berigan
- "In Santiago by the Sea" - Vincent Lopez and his Orchestra
- "In the Mood" - Glenn Miller
- "It Don't Mean a Thing (If It Ain't Got That Swing)" - Duke Ellington
- "Jersey Bounce" - Benny Goodman
- "Jumpin' at the Woodside" - Count Basie
- "Minnie the Moocher" - Cab Calloway
- "Sing, Sing, Sing" - Louis Prima
- "Song of India" - Tommy Dorsey
- "Stardust" - Louis Armstrong, Glen Miller and Artie Shaw, to name a few
- "Tonight Be Tender to Me" - Una Mae Carlisle
- "Tuxedo Junction" - Erskine Hawkins

From *The Book of Jazz: A Guide to the Entire Field* by Leonard Feather

COSTUME INSPIRATION & PRELIMINARY DESIGN

by Dustin Cross



Andre Act 1



Armelia Act 1





Nell, Act 1



Ken, Act 1

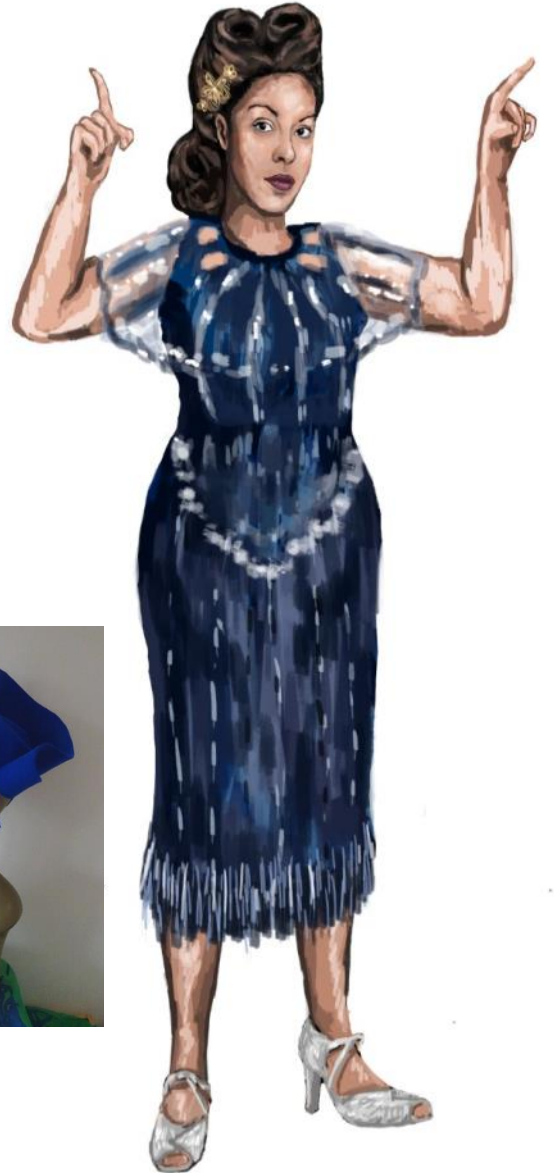


Charlaine, Act 1





Andre, Act II

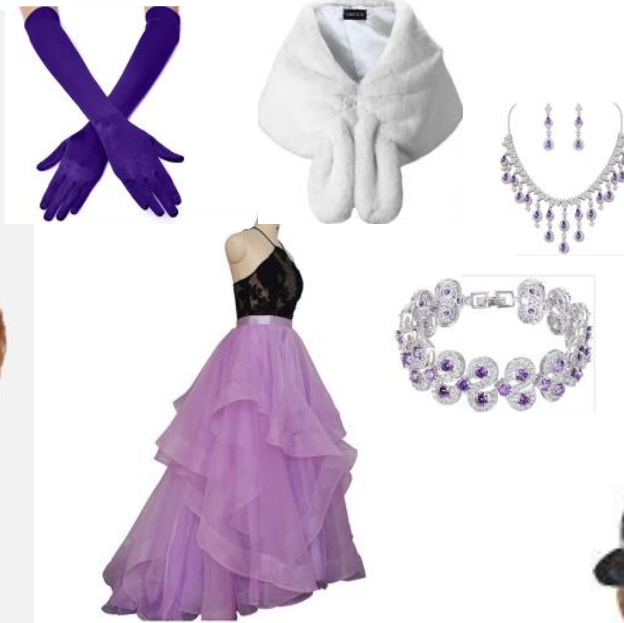


Armelia, Act II





Nell, Act II



Ken, Act II

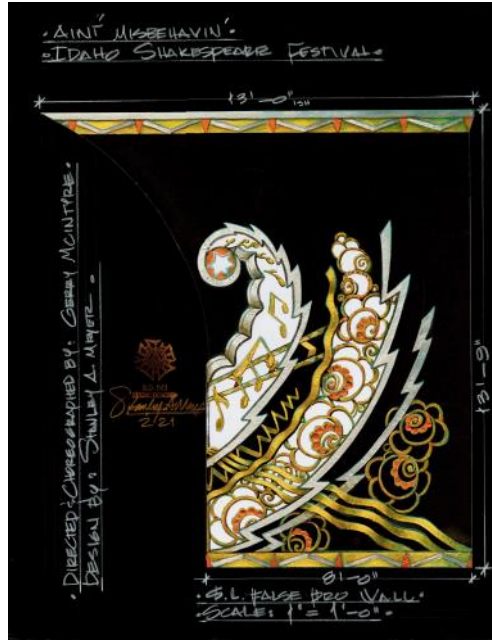


Charlaine, Act II

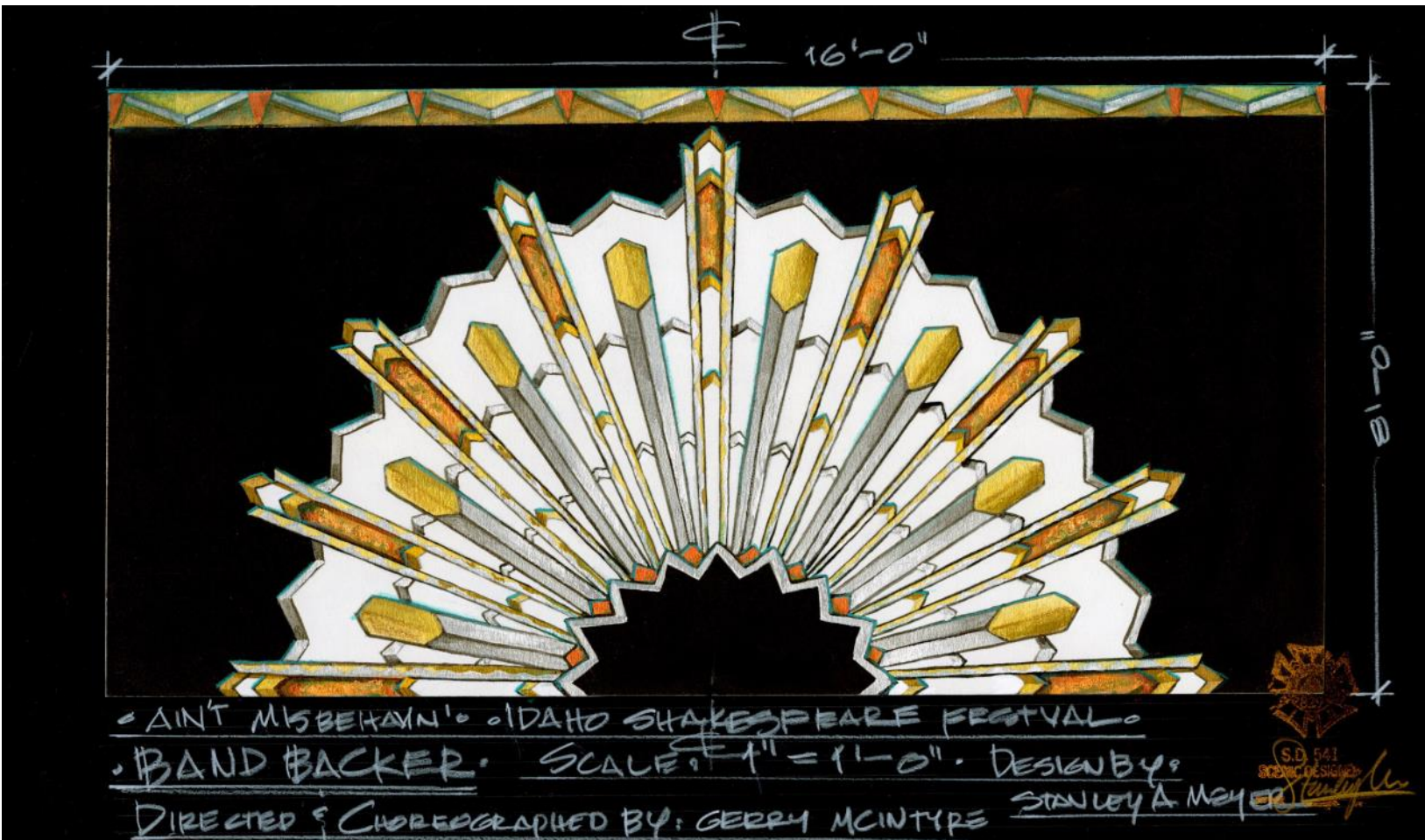


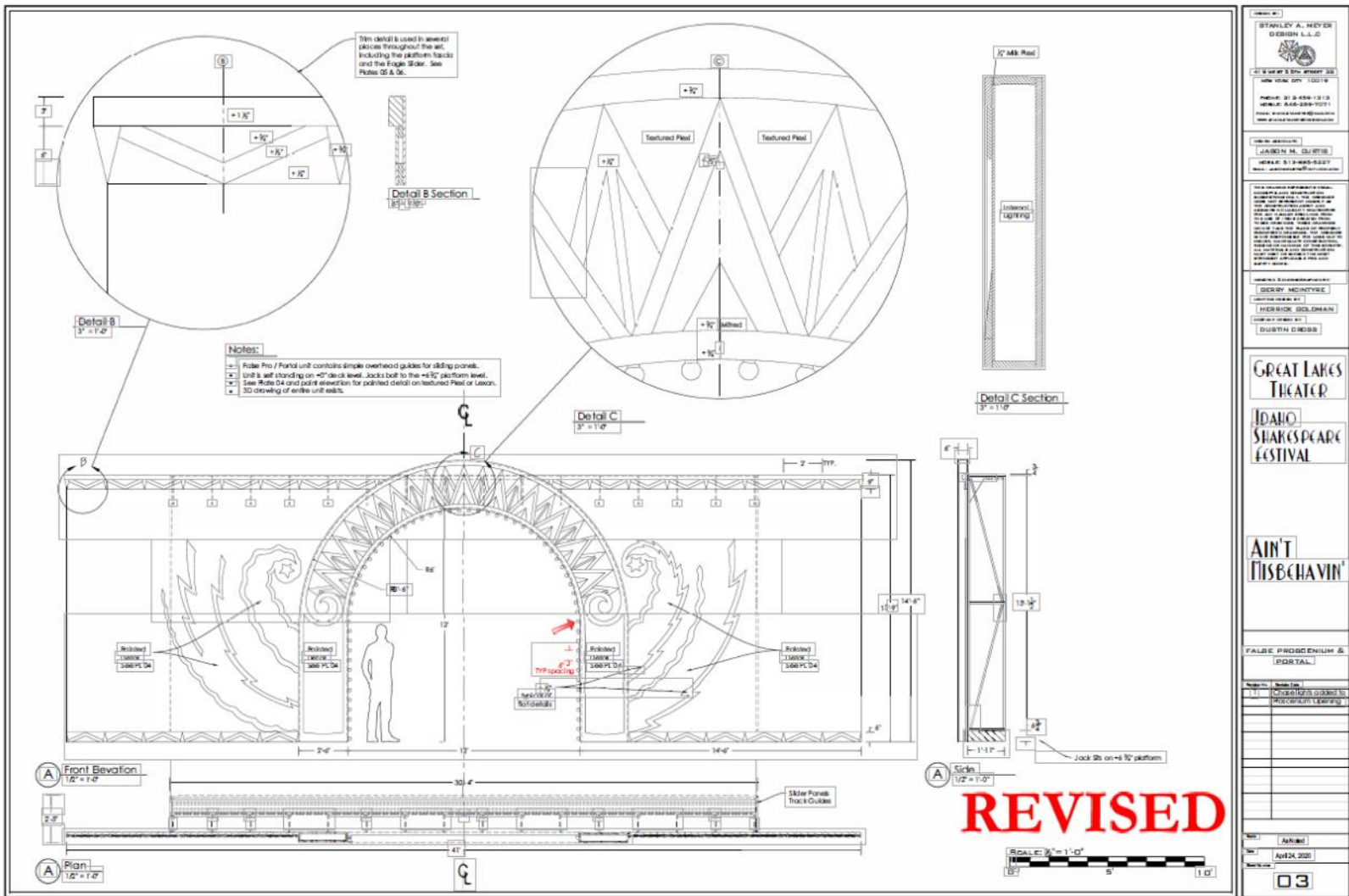
SCENIC DESIGN

by Stanley A. Meyer



Color renderings of the false proscenium & portal, stage left false proscenium wall, and band backer.





STANLEY A. MEYER DESIGN U.S.A.
110 W. 3rd St. STEET 20 NEW YORK, NY 10011 PHONE: 212 456-1313 FAX: 212 456-1311 WWW: www.stanleyameyer.com
STANLEY A. MEYER DESIGN U.S.A.
JASON M. CLAYTON PHONE: 212 456-1313 FAX: 212 456-1311 WWW: www.stanleyameyer.com
STANLEY A. MEYER DESIGN U.S.A.
GERRY MCINTYRE PHONE: 212 456-1313 FAX: 212 456-1311 WWW: www.stanleyameyer.com
STANLEY A. MEYER DESIGN U.S.A.
HERBIE GOLDMAN PHONE: 212 456-1313 FAX: 212 456-1311 WWW: www.stanleyameyer.com
STANLEY A. MEYER DESIGN U.S.A.
DUSTIN CROSS PHONE: 212 456-1313 FAX: 212 456-1311 WWW: www.stanleyameyer.com
GREAT LAKES THEATER
IDAHO SHAKESPEARE FESTIVAL
AIN'T MISBEHAVIN'
FALSE PROSCENIUM & PORTAL
Scale: 1/2" = 1'-0"
Author: Stanley A. Meyer
Designer: Gerry McIntyre
Date: April 24, 2020
Sheet: 03



PRE-SHOW DISCUSSION QUESTIONS

1. What is the very first music you remember? What kind of music and musical groups/performing artists were you drawn to? Who or what were the greatest influences in deciding what was “good”? How did your earliest exposure to music affect the kind of music you currently listen to? How much is your taste in music influenced by your family, siblings, friends, media and environment? How much of your taste in music is influenced by your emotions? What type of judgments are made based on the type of music people listen to? What is on your personal play list? What do those musical choices say about you? How open are you to different musical styles and artists?
2. What is it about music and art that touches the soul? Do music and art go beyond language and cultural, economic and social barriers? In what ways can music serve as a catalyst for change? Do you believe that people are hard-wired to appreciate music and art? In what ways do our appreciation and understanding of various musical styles and rhythms reflect our cultural background, social environment, race and gender? How have your musical tastes changed over the years?
3. Can you think of a song that takes you to a certain moment your life? How did that particular song/artist color your experience? How does music chronicle and shape our lives?
4. What is the connection between music and fashion? Why do certain types of music and/or particular performing artists seem to beg for a corresponding fashion “statement”? In what ways do your current tastes in clothes reflect that style? In fashion and/or music, what makes something “classic”?
5. Have you ever had to move or relocate to a new location? How did that make you feel? Have you ever used a creative outlet to express your feelings? Were you able to share that creativity with the world or did you keep it to yourself if you shared that creativity how did others react? Have you ever experienced someone else’s feelings through a creative outlet? (I.e a song, a dance, a painting, etc..)
6. What is the Harlem renaissance? Why is this moment in history so important to American culture? Who were some of the key figures of the Harlem renaissance, and how were they impactful to their community? Why did the Harlem renaissance come to an end? At what age did Fats Waller become a professional pianist? What was one of Fats Waller’s most popular songs? when you think of Harlem today, what is the first thing that comes to mind?
7. What is the role of art in society? In what ways do the visual and performing arts enhance, entertain and/or educate? Has a movie, television show, play, musical or song ever changed your understanding of the world or challenged a personal belief? Explain. How can art open your mind and expand your heart? Have you ever been part of a live performance? What does it feel like to interpret a song and/or create a character? What role does the audience play in a live performance? What do you think it will be like watching your peers and/or classmates take on roles that are based on legendary jazz and blues performers?
8. In what ways do you think seeing a musical is different from seeing a play? What does it take for you personally to lose yourself in the story and journey of the characters? Is this type of transcendence more difficult at a live performance? Why? How does the experience of witnessing live performance differ from going to the movies, renting a DVD, or sitting in front of the TV?

ACTIVITIES & WRITING PROMPTS

THE HARLEM RENAISSANCE: HOW IT STARTED VS. HOW IT'S GOING

Students must find a piece of art created during the Harlem renaissance. Art can include: music, visual, art, dancing, plays/musicals, poems, actors/artist, etc... they must then find a piece of art that is similarly created in modern times.

SELF PORTRAIT

Another key part of the Harlem renaissance included individuality. It was important for Black artists to recognize themselves as individuals and not as the stereotypes they were commonly portrayed as. In this activity, students are encouraged to create a self portrait of themselves using any form of art medium that feels most comfortable. They are encouraged to look at a picture or in a mirror for inspiration. The goal of this activity is to create an idea or expression of yourself. The portrait does not have to match perfectly. This portrait should try to accurately represent the students personality/inner self. He can also represent how they believe the world views them, or how they would like to be viewed in the world.

FIRE UP THE BAND

The Harlem renaissance was all about collaboration. Students should team up into groups between 4 to 6 people to create a band. Each student must choose how they would like to be involved in the band. (Are they a musician or singer or an MC?) They can be as creative as they would like. Using materials in the classroom as instruments, or if able to, using physical instruments and technology to create a song. This song should be an expression of the groups, overall feelings about the world around them, and the society they live in. Song should be no longer than 1 to 3 minutes.

FOUND-WORD COLLAGES/POEMS

Bring in a selection of very different musical styles and artists (examples: classical, classic jazz, country, Motown, hip-hop, salsa, pop, Midwest Emo) and have students listen to 2-3 minutes of each selection. On separate sheets of paper have students write any words or images that come to mind. Collect and separate the sheets based on the various music categories. Break the class into groups based on those same music categories. Groups have 10 minutes to create a found-word collage or poem using the class's words and images. Read the poems out loud and discuss the results. Did the found poems capture the essence and rhythm of each individual musical category? What were the similarities? What were the differences? What does it feel like to be exposed to such eclectic styles? What genres were you personally drawn to? Why? How eclectic are your musical tastes? What is your favorite genre of music? Can musical taste be learned? Discuss.

POST-SHOW DISCUSSION QUESTIONS

1. A revue is different from a musical in that the emphasis is on song, dance, and brief – usually comic – sketches, and not on a dramatic story arc or deeply drawn characters. For this production, the Hanna Theatre has been turned into something like a nightclub, with you, the audience, serving the production as patrons of that club.
2. How did attending this “revue” compare to attending a play or musical? How did it feel when the performers “broke the fourth wall” and spoke directly to the audience? Did you feel transported to another place or time? Did you feel part of the action? Which feels more genuine and realistic, getting lost in the story of a musical, or engaging directly with actors playing the role of performers in a revue?
3. What were your favorite aspects of this production? How did the visual elements — the set, costume and lighting design — aid in the telling of this musical? What actor do you believe had the most complete characterization? What was it about her/his performance that drew you in? What production number(s) were most memorable? Why? How has seeing *Ain't Misbehavin'* affected the way you see and understand the music, rhythm and soul of Harlem during its golden age?
4. Some of these songs in this show are about intimate or physical relations between people, as are many popular songs produced today. How do the songs in this revue compare to contemporary songs about sex? Which song is more suggestive, Fats Waller's “Honeysuckle Rose” or Harry Styles's “Watermelon Sugar”? Does the performance of these songs make them more provocative?
5. Did the performance feel urgent, contemporary, now? Or did it feel historic, or dated? The subject of many of these songs are simply about what they are about – singing and dancing at a club. Several, however, touch on issues still relevant today, like poverty, (“When the Nylons Bloom Again”), class (“Lounging at the Waldorf”) and drug use (“The Viper’s Drag”). Which type of song is more compelling for you, songs about issues, or having a fun time? Were you surprised by any of the subject matter? How do you think this performance would go over in a modern nightclub?
6. *Ain't Misbehavin'* transports the main characters and audience members alike to the mythical and magical time of the Harlem Renaissance. As audience members we are treated to the sights and sounds of a bygone era. We are able to soak up the infectious energy of the performers while being exposed to many classic jazz standards. After witnessing the production, why do you think so many of these songs have lived on? In your opinion, what is the best way to learn? How do we learn from the past? What can we learn? What must we remember? In particular, what do you think is the legacy of the era the play depicts so energetically?
7. How has the legacy of jazz and swing and the success of countless Black artists like Duke Ellington, Earl Hines, Eubie Blake, Sophie Tucker and Billie Holiday paved the way for today's young artists and producers? Do you believe that today's music and entertainment industry suffers from the extreme racism and prejudice of the past? Explain. Are there still fairly exclusive Black, white and Latinx markets? What artists and/or groups have successfully crossed over? What accounts for the appeal to a broader market? How much does image and marketing play into who makes it on the charts? How has video contributed to this necessity? The way we consume music is so different today. How have streaming, Spotify, YouTube and social platforms altered the path to critical acclaim, commercial success and stardom?
8. The opening production number is one of the best known, “Ain't Misbehavin'.” What type of music do you listen to most often? In music, what matters most to you — beat, melody, harmony or lyrics? Explain. What sounds, if any, move you to dance? If you could sum up the experience of seeing *Ain't Misbehavin'* in just a few words, what would they be?

HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

LEARNING STANDARDS

CCSS.ELA-LITERACY.SL.11-12.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-LITERACY.RL.11-12.7

Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Analyze nuances in the meaning of words with similar denotations.

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.L.11-12.1.A

Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A

Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

CCSS.ELA-LITERACY.L.11-12.5.B

Analyze nuances in the meaning of words

CCSS.ELA-LITERACY.SL.11-12.1.D

Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2

Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.RL.11-12.5

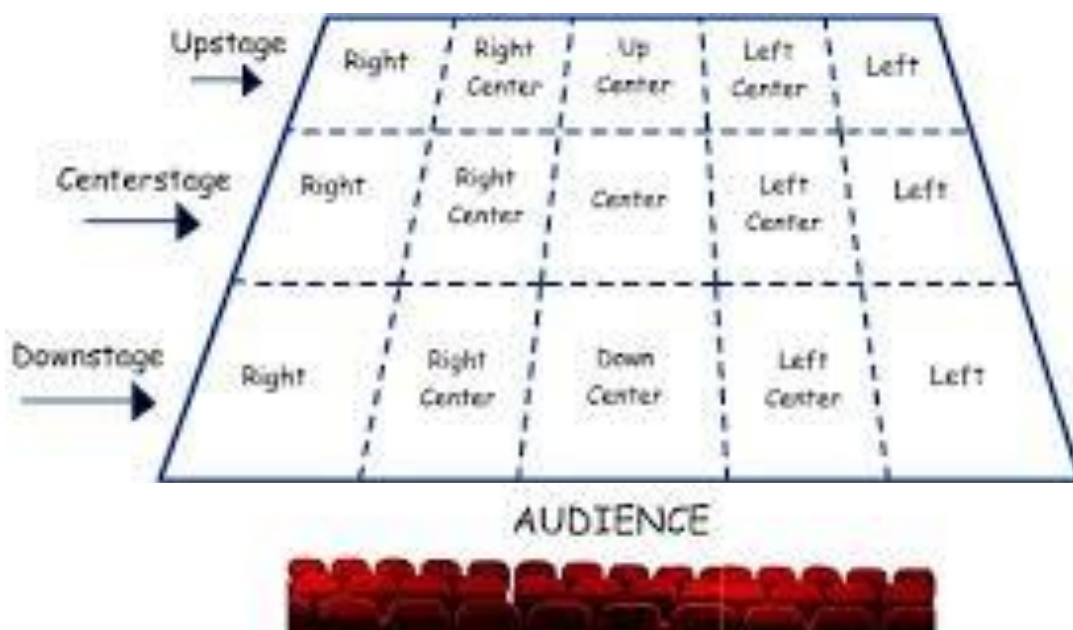
Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

A BRIEF GLOSSARY OF THEATER TERMS

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).
Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)

Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).
Raked Stage that	A stage that is angled (upstage is the top of the hill and downstage the bottom) so the audience can see the action more clearly
Set	The scenery used in a scene or throughout the play
Set Dressing	Parts of the set that don't serve a practical function but make the set look realistic.
Spotlight	A type of light that is focused so that it can light a very specific area
Strike	Taking apart and removing a set from the theatre
Thrust	A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).
Tracks	The rails on which curtains (tabs) run.
Trap	A hole in the stage covered by a door where actors or set pieces can exit or enter
Understudy	An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on
Upstage	The rear of the stage
Wings	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS





**GREAT
LAKES
THEATER**

**Student Matinee Series
2023-2024 Season**

Natasha, Pierre & The Great Comet of 1812 by Dave Malloy

Dracula: The Bloody Truth by Le Navet Bete & John Nicholson

A Christmas Carol by Charles Dickens

Agatha Christie's **Murder on the Orient Express**, adapted by Ken Ludwig

The Merry Wives of Windsor by William Shakespeare

Always...Patsy Cline - by Ted Swindley

Make Classic Theater Come Alive for Your Students!

Since 1962, students have enjoyed the thrill of experiencing classic plays, professionally produced by Great Lakes Theater. Our student audiences experience the same top-quality productions offered in our public performances, but at a fraction of the cost. The state-of-the-art classical thrust stage configuration in the gorgeously renovated Hanna Theater affords students a dynamic audience experience unequaled in our region.

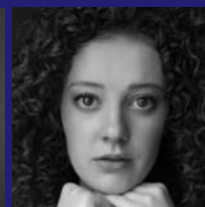
[Greatlakestheater.org/education](https://greatlakestheater.org/education)



School Residency Program

BRING THE Classics to Your Classroom!

Launched in 1981, Great Lakes Theater's in-school residency program is now one of the most successful artist-in-residence programs in the country. Each year over 16,000 students in over 100 schools experience the pleasure, power and relevance of classic literature brought to life in their own classrooms.



From *The Sneetches* to *Romeo and Juliet* (and so many more in between!) each week-long residency uses an interactive, hands-on

approach, and is designed to meet the common core education standards. We visit your school with scripts, props, costumes—and for high schools, swords, daggers and stage blood—to explore classic literature in an unforgettable way!

For more information contact Lisa Ortenzi at 216.453.4446
Greatlaketheater.org/education

GENEROUS SUPPORT

Akron Children's Hospital
The Char and Chuck Fowler Family Foundation
Community Foundation of Lorain County
Cuyahoga Arts & Culture
Eaton
EY (Ernst & Young)
FirstEnergy Foundation
Harry K. & Emma R. Fox Charitable Foundation
Giant Eagle Foundation
The George Gund Foundation
Victor C. Laughlin, M.D. Memorial Foundation Trust
The Lubrizol Foundation
The McGrath/Spellman Family Trust
John P. Murphy Foundation
The Nord Family Foundation
Nordson Corporation Foundation
Ohio Arts Council
The Reinberger Foundation
The Shubert Foundation
The Stocker Foundation
The Kelvin & Eleanor Smith Foundation

And hundreds of generous
Great Lakes Theater individual donors!



ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, bringing students to the theater for matinee performances and sending specially trained actor-teachers to the schools for weeklong residencies developed to explore classic drama from a theatrical point of view. GLT is equally dedicated to enhancing the theater experience for adult audiences. To this end, GLT regularly serves as the catalyst for community events and programs in the arts and humanities that illuminate the plays on its stage.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. As GLT celebrates over a decade in its permanent home at the Hanna Theatre, the company reaffirms its belief in the power of partnership, its determination to make this community a better place in which to live, and its commitment to ensure the legacy of classic theater in Cleveland.

1501 Euclid Avenue, Suite 300 • Cleveland, Ohio 44115 • Tel. (216) 241-5490

greatlakes theater.org