

TARRAGON THEATRE

32nd SEASON 2002-2003

“Tarragon Theatre has skimmed the cream of Canadian playwrights for its 2001-2002 season.” **Robert Crew, *Toronto Star*, 2001**

“What a miracle the Tarragon is, really.”
David MacFarlane, *Globe & Mail*, 2000

“Tarragon [has] the key position at the centre of Canada’s theatrical stew.”
Mira Friedlander, *Globe & Mail*, 1997

ABOUT TARRAGON THEATRE

Tarragon Theatre was founded in 1970, Bill Glassco was Artistic Director until 1981; Urjo Kareda was Artistic Director until his death in December, 2001; Richard Rose became Artistic Director at the beginning of the 2002-2003 season.

TARRAGON ACHIEVEMENTS

Over 175 Canadian premieres by such celebrated and award-winning playwrights such as David French, James Reaney, George F. Walker, Judith Thompson, John Murrell, John Krizanc, Don Hannah, Joan MacLeod, Wendy Lill, Morris Panych, Jason Sherman, Guillermo Verdecchia, Ann-Marie MacDonald, Daniel Brooks, Diane Flacks, Richard Greenblatt, Ted Dykstra, Ken Garnhum, Michael Healey, Jonathan Wilson, Morwyn Brebner, Mavis Gallant, Kristen Thomson and a host of others.

Tarragon is the foremost producer, in English Canada, of translated plays from Québec, most notably the work of Carole Fréchette and Michel Tremblay.

Plays developed and produced at Tarragon have on many occasions, toured nationally and internationally; they have also been widely published, broadcast and filmed. Tarragon has received more than 200 Dora Award nominations, many nominations (and winners) for the Chalmers Canadian Play Award and many nominations for the Governor General’s Award for Drama (winners include Judith Thompson, Joan MacLeod, Guillermo Verdecchia, John Krizanc, Jason Sherman and Morris Panych, all for Tarragon plays). Tarragon has received the Lieutenant Governor’s Award 4 times in the past 6 years.

Over the past 5 years, Tarragon subscriptions have risen 53% to a record 3,845 subscribers in the 2001-2002 season. Tarragon is deficit-free.

The Urjo Kareda Playwrights Endowment Fund, named to honour Urjo’s commitment to Canadian theatre, stands at just under \$1 million. Income from the fund is used to assist playwrights while they are writing their plays.

TARRAGON PROGRAMS

Seven or eight major productions in two theatres each season. In the 2001-2002 season, there were eight productions (339 performances) with 49,854 paid attendance.

Playwrights Unit (since 1982). As many as 7 playwrights, with works-in-progress work individually and collectively with the artistic director and the associate artistic director over the course of a year. These plays are given a public reading during Play Reading Week, held in mid-December.

5 playwrights-in-residence.

Young Playwrights in Schools Program – co-op credit program provided in conjunction with Toronto District School Board.

Tarragon Theatre/George Brown College New Play Development Project – a Tarragon playwright will write a play to be workshopped by second year acting students at George Brown College in order to give the students a sense of the development process and their role as actors within it.

Spring Arts Fair (since 1985): an extraordinary free celebration of the performing arts, presented in spaces throughout the interior and exterior of Tarragon Theatre.

OutReach programs aimed at youth including Spring Training Project, Young Playwrights Unit, *Under 20 for Under 20's* playwriting contest, high school and post-secondary co-op placements.

OutReach programs aimed at educators including Teacher Nights and educator workshops.

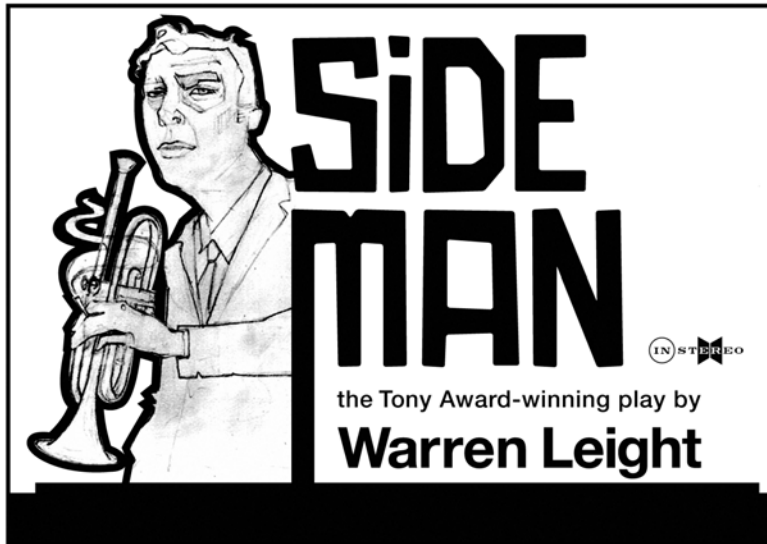
Apprentice programs in arts administration and stage management.

TARRAGON SPECIAL SERVICES

Over 500 scripts professionally read and assessed annually without charge.
Student and senior matinees. Teachers provided with a complimentary study guide.
Pay-What-You-Can performances every Sunday afternoon. Costume and prop rentals for professional and community companies. Wheelchair accessibility throughout facility.
Complimentary tickets donated to community and social service groups for fundraising events.

TARRAGON THEATRE

study guide



**Starring: Oliver Becker, Laura de Carteret,
Oliver Dennis, Jim Jones, Brandon McGibbon,
Tony Nappo, Jane Spidell**

**Directed by Andy McKim
Set & costumes designed by Sue LePage
Lighting designed by Bonnie Beecher
Sound designed by Derek Bruce
Stage Manager: Arwen MacDonell**

November 6 – December 15, 2002

About the *Side Man* study guide:

This study guide has been created in order to make your theatre experience at Tarragon a more fulfilling and engaging one. We hope that it will help create discussions, generate ideas and prompt many questions.

With regards to this play, we feel especially strongly that students will benefit most if they are aware of the events that are described within the script.

The *Side Man* study guide was coordinated by Mary B. Wood with contributions from Cheryl Perrotta, Miranda Binsley, Kristen Van Alphen and Mary B. Wood in Tarragon's **OutReach** department.

Special thanks and acknowledgements to Ying Han, Sue LePage and Catherine Matzig.

The *Side Man* study guide is divided into several sections.

1. **Themes** and **theatrical elements** in *Side Man*.
2. **Pre show lesson plans** for your class grounded in the Dramatic Arts curriculum.
3. **Post show lesson plans** for your class grounded in the Dramatic Arts curriculum.

We encourage you to contact us should you have questions or comments at
416-536-5018 x243.

This study guide was created in part by support from the
Ontario Arts Council.



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

Side Man

Side Man is about jazz musicians: from their heyday, after the war, through the decline of the big bands and bop, through the rise of rock and roll, to the dark years of the seventies and eighties. A time when many great musicians cobbled together a mix of club dates, unemployment checks, and cash gigs in order to make a living. It is about the sacrifices the musicians, and their families made in service to the sidemen's passion for the music.

-- Warren Leight

About the Playwright

Warren Leight grew up in New York. His father was a trumpet player and his mother worked for the city. When he was 16 he went to Stanford University on a scholarship, where he majored in journalism. After graduating, he came back to New York and started working at a publishing company before quitting to become a freelance writer. During this time, his writing was quite diverse ranging from writing a horror movie one month to a corporate speech the next. Over time he found that he started to gravitate toward theatre and film work.

Warren Leight's work, including *Stray Cats* and *The Loop*, has been produced Off-Broadway. *Glimmer Glimmer Glimmer and Shine*, about two brothers who are jazz musicians, received its first production in 1999 at the Williamstown Theatre Festival. He is currently writing the book *Big Street*, which is a musical based on a Damon Runyon story. His film credits include *The Night We Never Met*, *Me and Him*, and *Before the Nickelodeon*.

About the Writing Process

Side Man is closely connected to Warren Leight's own life and exposes many intimate family secrets. Because of its personal nature there were many challenges in writing the play. Warren says that he avoided writing *Side Man* for twenty years. He had written for hire, but never for himself. When he finally sat down and started writing, he had some emotional distance and perspective from his past. "I was not writing out of anger, in the way I would have in my thirties; or while in denial (see my twenties). When I finally started writing, I realized I had been working on the play for twenty years. The last lines of *Side Man* were from a short story I'd written in college, other pieces had been performed in stand-up or in one-acts."

Warren's need to tell this story came from his frustration of seeing year after year Hollywood and New York producing pieces about painters, and actors, but nothing about jazz musicians. He felt it was time to finally swing the spotlight onto who these men were, and the sacrifices they and their families made, for their music.

Side Man Chronology

Side Man was written while Warren Leight was a member of the New York Playwrights' Lab. It was workshopped by Naked Angels in the basement of the West Bank Café during March 1996 and was originally produced by New York Stage and Film Company and The Powerhouse Theatre at Vassar College, in association with RJK Productions, in July 1996.

Side Man was first produced in New York City by Weissberger Theatre Group and Peter Manning at the CSC Theatre on March 11, 1998. It was directed by Michael Mayer; the set design was by Neil Patel; the lighting design was by Kenneth Posner; the costume design was by Tom Broecker; hair and wigs were by Bobby H. Grayson; the sound design was by Raymond D. Schilke; and the production stage manager was Andrea J. Testani.

After its New York City premiere, *Side Man* was nominated for the John Gassner Playwriting Award, and several Outer Circle and Drama Desk awards, including Best Play. Warren Leight won *Newsday*'s Oppenheimer Award given to the Best New American Playwright, and the George and Elisabeth Marton Playwrighting Award in the fall of 1998. In 1999 *Side Man* was a finalist for the Pulitzer Prize for Drama and won the Tony Award for Best Play.

About the Play

Setting

The play is set in numerous locales in New York City, primarily in the Upper West Side walk-up apartment of the Glimmer family and at Charlie's Melody Lounge where the sidemen hang out. Scenes move back and forth in time from 1953 to 1985.

Characters

Clifford Glimmer:	The 29-year-old narrator of the play and son of Terry and Gene.
Gene Glimmer:	Clifford's dad. He is a removed and distant figure who only seems to come to life when he is playing the trumpet. He has been a sideman in big and small bands for over 30 years.
Terry Glimmer:	Clifford's mom and wife to Gene. The play traces her transformation from a naïve Catholic Italian girl from East Boston to a disillusioned unhappy wife and mother.
Patsy:	Waitress at Charlie's Melody Lounge and a confidante to both Terry and Clifford. She has been a lover to all of the musicians except Gene.
Al:	Nicknamed Romeo, is another sideman trumpet player and friend to Gene.
Ziggy:	Is a sideman trumpet player who masks his frustration behind wisecrack remarks.
Jonesy:	A trombone player with determination despite his drug addiction.

Synopsis

Side Man is a tribute to the men during the 1940's and 1950's who dedicated their lives to their music, and to the families that sacrificed as a result.

29 year-old Clifford Glimmer, son of Gene, a jazz trumpet player takes us through this memory play with 1985 as the starting point. His memories sift toward us like a collage. The pieces layering upon each other until a true picture although fragmented for us, comes together.

Shifting between their New York City apartment and a smoke-filled music club, Clifford shares with the audience the story of his family, his detached and remote father and his alcoholic mother all framed by the demise of the once thriving jazz scene. With the rise of rock-and-roll, Gene finds his music career crumbling apart. Terry, his wife pleads for him to get a steadier job to help support the family, but he refuses to submit to a "straight world" of security. For Gene, jazz is a way of life and he is unable to give it up.

Terry and Gene's marriage quickly dissolves. When Terry becomes pregnant real life is more than Gene can cope with and he retreats into an isolated world. Terry voices her emotions in angry, violent outbursts contrasting with Gene's silence. As his home life continues to disintegrate, Clifford must assume the role of parent and is forced to throw his father out of his

mother's apartment. As the play draws to a close, Clifford makes one last attempt to plea for his father's long withheld love.

Ideas and Themes from *Side Man*

About Side Men: What Are They?

A sideman was a type of journeyman during the 1940's in the major heyday of big bands who played backup to the "star" bandleaders. As the playwright notes, *"On any given night, a true sideman can step forward and play a solo that will break your heart, or leave you breathless. Then he'll sit back down, and blend in so well with the band, that no one but the other musicians will ever remember his name. For a side man, the possibility of the solo, of that night, made everything else possible."*

Gene as the true side man

Gene Glimmer's love for his music is what creates a paradox for his existence. His music is what sustains him and brings him true happiness while at the same time the fading of the jazz era, is what destroys his marriage and any relationship he tries to keep outside of the music ring.

During the play Clifford tells the audience that Gene once sat in with Claude Thornhill, Woody Herman, Gene Krupa and Frank Sinatra in the heyday of jazz, but now lives gig to gig. Although he is acknowledged as the best soloist among his buddies, he has no ambition to push himself forward. The result is accepting seedy half empty bars over getting a "straight" job. Even during the bad years of jazz, all it takes to stir Gene's passion is listening to a recording of Clifford Brown's *"A Night in Tunisia"*. It is through his music that Gene is able to find his voice. Clifford tells the audience, *"You could play me a hundred trumpet solos and I'd know which one is his. My father's voice."* During the play, it is only through his trumpet that Gene is able to express himself. Clifford says he is *"totally in touch with everything that's going on around him... I used to wonder how he could sense everything while he was blowing, and almost nothing when he wasn't."* Gene is unfortunately oblivious to the people around him and the tragedy comes in our realization that Terry and Clifford really only clutter his life.

In contrast to his acute sensitivity to music, he is completely unaware of the needs of his family. Without his horn he is remote, detached and unable to give of himself. Although we believe Gene cares for his family, he is unable to express it. It is only in his music that we can feel his true feelings, but for Terry and Clifford, this is not enough. After years of screaming for attention, Terry is lost to alcohol and depression. Clifford, unable to get the love he so desires from his father, must sever all ties in order to find a "normal" life for himself.

In the end, Gene becomes a true sideman in life. He watches the events around him without actually becoming involved.

Why Was I Born?

From the beginning, of the play the question "why was I born" becomes a theme that threads itself throughout the play. In many ways it becomes the lament of the Glimmer family. At the beginning of the play, Terry asks Clifford to persuade his father Gene to play *"Why Was I Born,"* even though she refuses to go hear him play on Clifford's last night in New York. The lyrics to this song resonate almost like an anthem for this family:

Why was I born? Why am I living?

What do I get? What am I giving?
Why do I want a thing I dare not hope for?
What can I hope for? I wish I knew.
Why do I try to draw you near me?
I'm a poor fool, but what can I do?
Why was I born to love you?

Throughout the play, Clifford fights with the questions asked in the song. In his opening monologue he tells the audience that *"things would have been better for them if they'd never had me."* He continues with: *"From the time I was four, I knew the family was headed for financial ruin... From the time I was six, I, and everyone else knew, it would be up to me to save us."*

Clifford puts his own life and dreams on hold in order to attempt to save both his father's and mother's unrealistic dreams for themselves. Gene refers to Clifford as the "Red Cross" in reference to the fact that it will be Clifford that saves the family from whatever trouble it is that will happen along their path. He takes care of his father making sure that he eats and gets to his gigs on time and he cleans up after his mom's drinking binges. When things become difficult, he is able to council his mother out of suicide and force his father out of the apartment.

Although Clifford believes that before he was born his parents were happy, we see as events unravel this is not true. Through his narration he comes to realize that the only way for him to survive and succeed in fulfilling his own dreams is by leaving his parents. As the conclusion begins to draw near, Gene finally recognizes that Clifford's aspirations are similar to his own and says, *"You'll be fine keep your nut small, pay your dues, as long as you have a place to paint..."* With his parents' blessing, Clifford is finally free of the weight that has trapped him all his life and is able to leave even with the uncertainty of his parents' future.

The Rise and Fall of Jazz

For the playwright Warren Leight, 1956 is a crucial year. It is the year that trumpeter Clifford Brown died in a car accident that cut dramatically short a rising career in jazz. It is also the year that Elvis Presley made his television debut on the *Ed Sullivan Show* in a performance where the cameras only shot from the waist up. With Elvis leading the way, a new kind of music was seeping its way into the mainstream and nudging jazz out. The music heard in *Side Man* is central to the play because it not only demonstrates a period in jazz history, but also the incredible power of it as an art form on its own.

Following World War II, the large swing bands began to decline and a hybrid of the form developed that replaced the elaborate arrangements with more improvisation and solos from each member. The new bop sound revitalized jazz and the new jazz kings included Dizzy Gillespie, Charlie Parker, John Coltrane and Miles Davis.

Even with this revitalization and the new bop sound, the music scene was experiencing growing pains. The shift of popular music was moving to rock and roll with Elvis and the Beatles bringing new sounds that appealed to the changing times. During the 1960's, rock music soared leading to a greater variety in music forms. It is this uncertainty that paints the grim backdrop in *Side Man*. They (Gene, Ziggy, Al and Jonesy) are unable to comprehend and move with the changes, they find themselves trapped and betrayed into a sort of limbo left to die off and be forgotten. Clifford makes a comment in the play about the economics of a jazz career: *"There's the National Endowment for the Arts, which is money for classical musicians, and then there's the New York Bureau of Unemployment, which gives grants to jazz musicians. It's a two tiered system."*

Clifford Brown (1930-1956)

Clifford Brown was born to a middle-class family in Wilmington, Delaware. His father was an amateur musician who bought Clifford his first trumpet when he was 13. He would go on to be awarded a music scholarship to Maryland State College, where he was able to play in the jazz band as well as making several appearances in Philadelphia with Dizzy Gillespie and Charlie Parker.

In 1954, “Brownie” and drummer Max Roach began one of the great partnerships of jazz, the Brown-Roach Quintet. At first their group was filled out with a shifting number of musicians, it would later be more permanently filled with Sonny Rollins or Harold Land on tenor, Richie Powell on piano and George Morrow on bass. It would be one of jazz’s leading ensembles.

Brown and Richie Powell were killed when their car slid off the road on a Pennsylvania Turnpike in October 1956 when Brown was only 25. Despite his young age, he made an enormous impact on jazz and is considered one of the greatest bebop trumpeters. His memory is honoured every year with the Clifford Brown Jazz Festival in Wilmington, which showcases the top jazz talent in the country.

Clifford Brown is a huge force that hangs over the entire play. The character Clifford in the play is his namesake. It is Brown’s performance in “Night in Tunisia,” recorded informally during a jam session the night he died, that the musicians listen to spellbound. It is here where we see the real power that binds these musicians together. It is here, that for a few minutes, a window of understanding is opened for the audience that allows us to finally come in touch with a group of men who couldn’t do the same for us.

About the Music – CD Liner Notes written by Warren Leight

About the Songs:

“**I Remember Clifford**” is Benny Golson’s memorial to Clifford, and it is the first song we hear in the play. It is the ballad Gene is playing the moment his son Clifford, whom he named after Clifford Brown, enters the Melody Lounge. Says Clifford, *“I walk in and I hear him before I see him. Playing a ballad. You could play me a hundred trumpet solos and I’d know which one was his. My father’s voice.”*

Later in the play Clifford learns that even though he hasn’t seen his father in five years, his father plays the song every week.

“**Rockin Chair**” is the first solo Terry hears Gene play. She tells her son about it more than thirty years later, because the first night she heard Gene play, is the night she fell in love with him: *“Gene couldn’t get me a ticket, so he met me at the stage door. He told me to stay in the basement – but I snuck upstairs and watched from the wings. (we listen with Terry to a soaring trumpet section, and soloing above them, a heartbreakingly beautiful solo) He has a beautiful tone.”* From the moment she hears him play, she is hooked.

“**(I Don’t Stand a) Ghost of a Chance**” The title alone makes this ballad right for Terry’s wedding night. A night she tells Clifford about years later: *“Jonesy danced with me while Gene sat in with the band. Everyone cut in all night long. Not to dance with me, but to sit in with Gene and the band.”* Clifford Brown’s warm, knowing tone, and Richie Powell’s delicate piano intro capture the mixed emotions of the evening.

“**Dahoud**” “Ghost of a Chance” ends, and Terry hopes Gene will dance with her. Instead, he launches into “Dahoud,” an up temp, hard-bop number. Terry asks her protector, Jonesy, *“How*

do you dance to this?" He replies, "You don't. You drink to it. That's another reason why jazz is dying. Let's go to the bar."

"A Night in Tunisia" The sidemen's careers are in twilight. Packing up after a long, miserable club date, Al pulls a cassette out of his pocket: "Dig this, Jonesy gave me this tape, it's going around. Brownie. Clifford. Some guys in Philly found this live recording of him, from the night he died." And with that begins one of the scenes I'm most proud of in the show. For almost four minutes, dialogue stops, and the sidemen, and the audience, listen in awe to this astonishing solo. As we watch, Al, Ziggy, and Gene listen to phrase after phrase, chorus after chorus, we finally understand their profound connection to their music, a connection they can only share with each other... And yes, sadly, it was recorded on the night he died.

"It Never Entered My Mind" Miles' [Davis] muted horn is Genie's last solo in the play. Clifford listens to his father on stage, and delivers the play's coda:

"When he's up there, blowing, he's totally in touch with everything that's going on around him. Ziggy bends a note, he echoes it instantly. A car horn sounds outside, he puts it into his, or harmonizes under it, a second later. I used to wonder how he could sense everything while he was blowing, and almost nothing when he wasn't. Now I just wonder how many more chances I will have to hear him blow. If I have kids..."

"These guys are not even an endangered species any more. It's too late. There are no more big bands. No more nonets, or tentets. No more sixty weeks a year on the road. No more jam sessions 'til dawn in the Cincinnati Zoo. When they go, that'll be it."

"No one will even understand what they were doing. A fifty-year blip on the screen. Men who mastered their obsession, who ignored, or didn't even notice anything else. They played not for fame, and certainly not for money. They played for each other. To swing. To blow. Night after night, they were just burning brass. Oblivious."

Glossary of Terms in *Side Man*

Benzedrine:	Amphetamine inhalant spray used for head colds; central nervous system stimulant.
Benny:	Benzedrine in tablet form
Cara figlio:	Italian for "dear son"
Crib:	Hole or hovel; small room
Gaslit:	To confuse someone, causing a person to feel insane. The reference is from the 1939 book and 1944 film <i>Gaslight</i> .
Orgone:	A vital energy believed to pervade nature and to be accumulated for use by the human body sitting in a specially designed box.
Willheim Reich:	A psychotherapist who developed the dubious orgone theory and orgone boxes.
Wire:	Portable magnetic wire recording device. A precursor to audiotape.

Biography of individuals referred to in *Side Man*

Dizzy Gillespie (1917-1993)

A trumpet player, and one of the founding fathers of modern jazz, he and Charlie Parker founded the bebop era in jazz. Dizzy was loved by all who knew him, and his signature moon cheeks and bent trumpet made him one of the world's most recognizable figures.

Frank Sinatra (1915-1998)

An Italian-American singer and actor, he was known as the world's best saloon singer, but made it big when Henry James asked him to front his band. Learned trademark phrasing and intonation by listening to Tommy Dorsey play his trombone. Soon he broke out into a successful solo career with young women and girls as his fans. At the same time, his acting career started in earnest, and was later assured when he won an Oscar for his performance in "From Here To Eternity".

Wilhelm Reich (1897-1957)

At 16, he had to quit school to maintain the family farm. He later went back to school and graduated from medical school with a doctorate. He wanted to start sex education with large groups, nurseries, and sex counseling. In 1940, he discovered orgone energy, stating that physical and mental health are based upon the existence and flow of orgone.

Benny Goodman (1909-1986)

Played the clarinet at an early age and after making his first recording became a very successful free-lancer following the musical migration to New York. Together with a few other successful jazz musicians, he helped found swing music.

Sid Caesar (born 1922)

Was a famous television comedian in the 1950's and later did film work. He studied sax and clarinet at the Julliard School of Music and then played with various bands. After his television show was cancelled, he found little work in subsequent years, occasionally having small roles in films, usually cameos and novelty roles.

Henri Arnaud (1641-1721)

A pastor and leader of a Protestant religious group, when the Duke of Savoy in league with the French set out to expel this group, Arnaud led them into Switzerland. Later, he led some of them back to their Piedmont valleys, where they withstood attacks from the French and Savoyards. He gained the favour of the duke, and acted as his agent. After a political turn, he was sent back into exile.

General MacArthur (1880-1964)

Spent his whole life inside the U.S. Army. His last of three children was born in a military camp. He was a gifted soldier who commanded the Southwest Pacific Theatre in World War II. He successfully led the UN forces during the first nine months of the Korean War, and was later dismissed by Truman.

Clifford Brown (1930-1956)

A composer trumpet player, his professional career spanned less than 5 years yet he was considered one of the most influential jazz trumpet players. He was admired for his broad tone and strong attack; flawless execution in all registers and at all tempos; flowing, logical improvisations; and lyrical ballad playing.

Lester Lanin (born 1911)

A famous bandleader who employed many famous musicians including the Dorsey brothers, Glenn Miller, and Duke Ellington. His bands have played for a number of high profile audiences, and have played at the inaugurations of all the presidents except Eisenhower. All his musicians are required to play from memory and can satisfy most popular music requests.

What Critics have said about *Side Man*

The following observations about the play come from reviews of the New York production.

Peter Marks, *The New York Times*, March 12, 1998

“*Side Man* is both heartbreaking and touching, a play of true feeling, full of affection for its characters and insight about the events it conjures. The Leight touch, it seems, is a light touch. Free of soggy lyricism that can bog down a play of this nature, *Side Man* recounts the story of a broken family in plain, wry terms. One of the grandest things about it is that when it’s over, you look for heroes and villains, and discover only people.”

Clive Barnes, *New York Post*, March 12, 1998

“...Leight handles the unhappy family scenario (an enabling only child holding together an alcoholic mother and a jazz-obsessed father) with considerable skill, and his insights into the jazz scene – especially the place in history of a certain group of players, from Claude Thornhill onward, right through to legendary bop-trumpeter Clifford Brown and his tragic death – are fascinating.”

Robert Daniel, *Variety*, March 16-22, 1998

“Playwright Warren Leight, whose father was a sideman, incisively captures the pulse and climate of the New York jazz scene, with crisp dialogue and clearly drawn characters. What appears on the surface to be a familiar domestic drama subtly reflects the passing of an era with persuasive insight.”

Design Elements

Set Design:

Usually, before rehearsals begin the designer meets 3 or 4 times (for a period of 4 to 8 hours) with the director. *Side Man* is directed by Andy McKim, with set and costume design by Sue LePage. The designer and director thoroughly discuss the play to ensure both parties share a similar vision of the play, and explore how this vision will be represented through scenic design.

Please find below Sue LePage’s presentation to the cast, company and staff of Tarragon on October 7, 2002.

Sue LePage:

One of the things Andy McKim and I worked on is the fluidity in the theatre space because the set needs to accommodate shifts between time periods and locations. It’s challenging, but also wonderful to jump around from place to place and time period to time period. What’s more, we need to start out with a feeling of emptiness, yet something soft and impressionistic. As time passes, the set will gradually fill up until the apartment area especially is literally crammed with all manner of stuff and junk. Overall, it’s a very big show for Tarragon.

There are café tables and chairs in the first couple of rows, providing a transition between audience and the stage. Downstage left is the banquette; downstage right is a bar. The shared space around the banquette will be used for short scenes and transitions between locations. Stage centre will be used for various locations including the musicians’ backstage and the

hospital corridor. We will use the upstairs as the hotel, the unemployment office and the Glimmers' apartment. The staircase will dramatize the nine-floor trek up to the apartment.

The set is primarily painted "brick" to blend Tarragon's walls with the constructed pillars and "flats". The windows are very simple light boxes on the walls that help give the impression of a New York cityscape.

In terms of costuming and representing the aging of characters, I'm thinking of using clothing to show aging. We may use some wigs and facial hair, but not specifically to show the characters aging; we're not going to have everyone in gray wigs.

The play begins in 1985 but I don't think there is anything to be gained by making 1985 look long ago. We will use costumes throughout to suggest the various time periods, which range from the early 1950's through the 1980's.

In terms of specific characters, Clifford is very together and good looking with a relaxed style that could be suggested through a sports jacket and jeans; I see Gene as very elegant; Terry goes through a lot of changes, from naïve young woman to unhappy alcoholic, confined to her apartment. This decline will be suggested in her costumes, which will go from full-skirts and twin sets in the 1950's to a bathrobe and slippers in the 1980's. Patsy moves around a lot in terms of time periods. She'll have a basic costume and the accessories will indicate the time period. The musicians each have their own distinctive characteristic – Ziggy lisps; Jonesy has a glass eye, which will be suggested by wearing sunglasses; and Al has a hairpiece. These small details of character and costume make each musician distinct.

The choices involved in each element of set and costume design help define for the audience who, where and when without the script having to say it.

Sound design

Sound helps establish the mood and atmosphere in a show. **Side Man** chronicles the life of a group of jazz musicians thus the use of sound gains special importance in the telling of the story. Sound designer Derek Bruce consulted regularly with the director to choose and structure the music heard in the show. As well, Bruce coordinated the pre show, intermission and post show music essential to frame the show for the audience.

During **Side Man** sound is transmitted in various forms on different areas of the stage: live instruments are played by the actors, music comes through the jazz club, music is heard from a record player and small recording device. The sound designer's challenge is to make each sound as though it is coming from those separate areas and from those kinds of sources.

What effect does having music that we are not particularly familiar with have when it is heard played in a theatre?

Lighting:

Lighting helps reinforce place, mood and atmosphere. For instance, in **Side Man** although the set design is of a Jazz club, it changes to restaurant and Clifford's home. The lighting helps darken or lighten the mood of each scene to denote place and time of day.

Light boxes are used in this production. Light boxes are scenery items that are lit from within to create a specific effect. In this production they are dressed to look like New York apartment windows and are seen on either side of the theatre extending into the audience seating area. The light boxes work with the cabaret seating in the audience to blur the line between audience and stage. The lighting designer has incorporated these boxes into various scenes throughout the

script to denote specific locations (i.e. an exterior location when Terry is on her window ledge, a downtown location during a night court scene).

Watch during the production to see when the designer has chosen to use this device and to what effect. Is it different in different scenes?

Costumes:

When designing wardrobe pieces, the costume designer, Sue LePage, considers several elements as part of the costume creation.

Research

Through discussion with the director, actors and head of wardrobe the costume designer decided on a concept for the costumes. The designer then looks through resources (magazines, old catalogues) according to the period they have chosen.

Looking at the script

The designer also works from indications within the play's script. In *Side Man*, playwright Warren Leight indicates that Patsy is a seductive character. From this textual hint the designer begins to form concrete ideas about costume, in this case that Patsy would probably have a fitted sensual costume. As well, the sidemen are not financially very stable and often the characters go through difficult times of depression, therefore they may be dressed in duller colours.

Artistic choices

The designer continues to study the script and look for hints into the characters' personality and then makes artistic choices for the colour of the costumes, their shape, the fabrics to be used etc. Period will dictate shape, colour, fabric, footwear, skirt length etc.

Reflective questions

It would be interesting to pay attention to the colours of the costumes worn by the actors. Do they follow a certain pattern or do the colours conotate different feelings about the character wearing them?

Side Man Lessons at a Glance

1) Pre Show Lesson 1- Process Poster Drama – Pairs, Small Groups, Whole Group

Using a copy of the promotional poster of *Side Man*, students brainstorm ideas or questions relating to what is going on in the poster. Through the use of questions, students put together a sequence of events or story arc, based on evidence gained from the poster. Upon completing this, students then break down their story for presentation into 5 tableaux. As a post note after the show, students can compare how accurate their predictions concerning the play were.

**ASSESSMENT: Tableau
Anecdotal Notes Sheet**

2) Pre Show Lesson 2- Creating a Movement Piece – Individual/Small Group

This is a lesson completely grounded in music and movement. The purpose is to expose students to the sounds and feeling of jazz music. Students will have the opportunity to learn how to use each others movements and build on them to create an entire collaborative movement piece. Students will first explore creating a moving statue that is always changing as a new person adds onto it resulting in a change of meaning. Following this, students will listen to a selection of jazz music and from the images created will direct each other to recreate the images they saw. In small groups, they will then decide how to connect all of these into one movement piece.

ASSESSMENT: Rubric

3) Post Show Lesson 1- Developing a Theatre Review – Individual/Group Work

Following viewing the show, students will fill out an evaluation sheet that asks them to consider the elements of theatre design used in *Side Man* and to describe their effectiveness. Using reviews of the show, students will then explore the components and criteria of the review. Using this as a foundation and using criteria developed in class, students will draft and create their own reviews using the writing process with consideration to the details of the play. A final presentation through the mediums of a radio or TV talk show will be used.

**ASSESSMENT: Performance Presentation
Rubric**

Pre Show Lesson 1 Process Poster Drama

Expectations:

- Demonstrate an understanding of drama as a collaborative art form;
- Identify and employ different kinds of questions and deepen roles within a drama;
- Demonstrate an understanding of the process of transforming a source into a dramatic text;
- Interpret a variety of global sources (e.g., stories, photographs, music), using a wide range of dramatic forms.

Ontario Dramatic Arts Curriculum

Materials:

- A copy of the publicity poster (picture) for *Side Man*

Assessment:

- Anecdotal Notes Sheet
- Tableaux

Body:

- Distribute copies of the picture between people (or if there is just one copy, tack to the front of the class). Students then examine the picture and brainstorm between them all the questions they have about the picture. It needs to be stressed that all questions are good questions.
- When the brainstorming is complete, instruct students to then pick their five most important questions. It should be emphasized that they want to pick questions that they think will give them the most information.
- Each pair now partners up with another pair. **Pair A** asks **Pair B** the five questions they have selected for their picture. **Pair B** provides answers to their questions. **Pair A** then writes down the information given. It is this information that they have been given which will provide the foundation to the story they will create. From this information, they must reconstruct the story they think happened that led to the events occurring in the picture.
- **Pair A** and **Pair B** now reverse their roles and the information given from **Pair A** is added to what has been provided earlier.
- Using the information gathered, the group then has to figure out a series of events (inspired from the suggestions in the poster) or story line.
- Students then create a 5 tableau story arc.

Closure:

Presentation of tableaux to the class.

Checklist for Drama

Name: _____

Date: _____

Understanding Of Concepts	-demonstrates a thorough understanding of the use of role to explore the themes and issues in a story	1	2	3	4
Critical Analysis & Appreciation	- generates innovative ideas and builds on the ideas of others	1	2	3	4
	- reliably suggests innovative and/or multiple solutions to the problems presented in the drama	1	2	3	4
	- interprets and analyses the story critically, incorporating extensive background and curricular knowledge to define the direction of the drama	1	2	3	4
Performance & Creative Work	- develops one or more roles appropriate to the drama, skillfully and confidently adapting tone of voice, facial expression, gesture, and vocabulary	1	2	3	4
	- sustains engagement throughout the drama and encourages the involvement of others	1	2	3	4
	- participates with full concentration and commitment, and encourages the involvement of others	1	2	3	4
Communication	- perseveres and persists in communicating a point of view and defending that point of view	1	2	3	4
	- empathizes strongly with the characters and initiates dramatic action to address the situation	1	2	3	4
	- manipulates sound, object, space, and light and uses symbol and metaphor to communicate a specific mood, feeling, or idea	1	2	3	4

Pre Show Lesson 2 Creating a Movement Piece

Expectations:

- Demonstrate an understanding of the process of transforming a source into a dramatic text;
- Interpret a variety of global sources (e.g., stories, photographs, music), using a wide range of dramatic forms;
- Demonstrate an understanding of drama as a collaborative art form;

Ontario Dramatic Arts Curriculum

Materials:

- A recording of Clifford Brown's "A Night in Tunisia" (if possible, or any other jazz recording)

Assessment:

- Rubric
- Observation
- Journal

Body:

Warm-up: Follow My Walk

- In a large circle students walk to the beat of music. The teacher facilitates in changing the way they will move by giving directions. Example: walk with feet out, walk with feet in, walk with their knees, walk with their stomachs.

Activity 1: Moving Statues

- In groups of three, student letters themselves off **A, B, & C**. **A** starts by striking a pose. **B** then connects to that tableau, and then **C** connects. Once **C** has connected, **A** breaks off and reconnects in a different manner. Opportunities should be taken to experiment with facial expression, level, and positive and negative space.

Culminating Activity: Moving Tableaus

- Students are placed into groups of 4-6. In their groups, they lie down and close their eyes. A piece of music (**Clifford Brown's A Night in Tunisia or another piece of jazz music**) is played and they are asked to let the music take them on a journey and let it guide them in creating images or pictures in their minds.
- Following the music, each person shares with their group the images or feelings they had during the piece.
- Each student directs their group to create the essence of their experience from the music.
- Students then connect all of their individual pieces together to form one movement piece.
- Students then experiment putting their piece to music and show it to the class.

Closure:

A discussion on their perspectives and feelings towards each others work. Discuss how individual and different each interpretation is.

Journal:

What did they see? What did they feel? How did their own interpretation change during the process of seeing it in their mind, directing it and combining it with other group members?

Rubric Assessment for Movement Piece

Knowledge/ Skills	Level 1	Level 2	Level 3	Level 4
	The Student:			
Understanding Of Concepts	- demonstrates little evidence of understanding of the use of movement to convey the concepts, feelings, and ideas in a story drama	- demonstrates a limited understanding of the use of movement to convey the concepts, feelings, and ideas in a story drama	- demonstrates an understanding of the use of movement to convey the concepts, feelings, and ideas in a story drama	- demonstrates a thorough understanding of the use of movement to convey the concepts, feelings, and ideas in a story drama
Critical Analysis & Appreciation	- little evidence of interpretation and analysis of source material, and needs considerable assistance to translate the ideas into a movement sequence	- interprets and analyses source material in a limited way and needs some assistance to translate the ideas into a movement sequence	- interprets and analyses source material and translates the ideas into a movement sequence	- interprets and analyses the source material insightfully, translating the ideas into a creative and original movement sequence
Performance & Creative Work	- moves with limited control - little evidence of use of levels, facial expression, and body movements	- moves with some control and demonstrates an emerging sense of intent - incorporates use of levels, facial expression, and body movements to some degree	- moves with control and clear intent - incorporates use of levels, facial expression, and full-body movement to convey feelings and ideas	- moves with control and clear intent in a highly original manner - incorporates use of levels, facial expression, full-body movement, and additional dance elements to convey a specific mood, feeling, or idea
Communication	- communicates, with limited clarity, the main theme, feeling, or idea through movement - little evidence of the ability to defend artistic choices	- communicates, with some clarity, the main theme, feeling, or idea through movement - defends artistic choices, describing the use of specific elements for effect	- communicates the main theme, feeling, or idea through movement - defends artistic choices, describing the use of specific elements for effect	- communicates confidently and effectively the main theme, feeling, or idea through movement - defends artistic choices, describing the use of symbol and metaphor to communicate meaning

Post Show Lesson 1 Developing a Theatre Review

Expectations:

- Review drama and dance performances, orally or in writing, critiquing the use of elements and techniques in the particular genre of the piece;
- Evaluate the overall effect of a performance in drama and dance, analyzing the key elements;
- Identify and discuss the qualities and skills needed to create and perform productions in drama and dance.

Ontario Dramatic Arts Curriculum

- Organize information and ideas creatively as well as logically, using paragraph structures appropriate for their purpose (e.g., paragraphs structured to develop a comparison or establish a cause-and effect relationship);
- Use a wide variety of sentence types and sentence structures, with conscious attention to style;
- Produce media texts using writing and materials from other media (e.g., a video documentary).

Ontario Dramatic Arts Curriculum

Materials:

- ✓ Post Show review sheet (see attachment)
- ✓ 2 or 3 reviews of the play from the local newspapers

Assessment:

- Evaluation (checklist)
- Rubric
- Performance Presentation

Before the Lesson:

Before the lesson students will have already seen the play and have filled out a copy of their 'Evaluation Sheet' of the play.

Body:

- Read the reviews of the play to the class and examine them carefully. Students will then respond to the reviews by doing the following:
 - In a statement or two, summarize each of the reviewer's overall impressions of the play.
 - List the criteria used by each critic in the order in which they appear in the review.
 - Do you agree with their opinions? Explain why or why not.
- Using the criteria developed in class (Rubric), students will then write their own theatre review of the play.
 - As in an essay, students need to begin with a clear statement of their thesis, i.e. their opinion of the play.
 - Cite specific examples from the play to support their point of view.
- When the review have been suitably developed (this may take a few classes using the writing process), students can then be asked to imagine they are broadcast theatre reviewers who will be reviewing *Side Man* on either radio, or television. Students will have to:
 - Decide whether they will broadcast their review on radio or television. They must remember that the television reviewer can

enhance the segment with visuals from the show whereas on the radio, the reviewer must create “pictures” in words.

- Prepare the script for their review (either radio or television) for presentation to the class.
- Videotape or tape record their review or present “live” to the class.

Closure:

Present their presentations to the class.

Performance Review Sheet

Name: _____

Date: _____

1. What is the play about?
2. What is the time and setting of the play?
3. Who are the characters involved?
4. When you entered the theatre, what did you first notice about the set design? What clues did this give you concerning the production?
5. What do you believe were effective choices concerning the set design? What were choices that you disagreed with? Why?
6. How was lighting used in the production? Describe its use during the play (special effects, creation of mood, etc.) What colour choices were predominate during the production and why do you think these choices were made?
7. How did costume design enhance the production? Were choices made that seemed to make sense with the setting, time period, and character?
8. What did you consider to be strong elements of character development during the show? Did the choices that actors made, make sense?
9. What were weak elements in character, and what made you feel that they were weak and not deliberate choices?
10. When all the elements are put together, what did you find strong/ weak about the production?

Sample Rubric for Theatre Review

Knowledge/ Skills	Level 1	Level 2	Level 3	Level 4
	The Student:			
Provides a clear statement of their thesis, i.e., their opinion in the play and cites specific examples from the play to support their point of view.	-rarely communicates with clarity and precision in the statement of their thesis - provides analysis that show limited understanding, and does not give evidence to support opinions	-sometimes communicates with clarity and precision in the statement of their thesis - provides partial analysis, and gives some evidence to support opinions	-usually communicates with clarity and precision in the statement of their thesis - provides complete analysis, and gives sufficient evidence to support opinions	-consistently communicates with clarity and precision in the statement of their thesis - provides complete analysis, and gives well-considered evidence to support opinions
Is able to make reference to at least three elements of design used in the production.	- applies few of the skills, concepts, and techniques taught - rarely gives explanations that show understanding of the concepts	- applies some of the skills, concepts, and techniques taught - sometimes gives explanations	- applies most of the skills, concepts, and techniques taught - usually gives complete or nearly complete explanations	- applies all (or almost all) of the skills, concepts, and techniques taught - consistently gives complete or nearly complete explanations
Is able to make insightful and clear opinions concerning character development, i.e., strong and weak choices made by the actor.	- analyses and interprets work only with assistance - rarely uses appropriate symbols and terminology	- analyses and interprets work only with frequent assistance - sometimes uses appropriate symbols and terminology	- analyses and interprets work with occasional assistance - usually uses appropriate symbols and terminology	- analyses and interprets work with little of no assistance - consistently uses appropriate symbols and terminology
Is able to use a variety of organizational structures and patterns to produce coherent and effective written work; Is able to revise, edit, and proofread to produce final drafts using correct grammar, spelling, and punctuation.	- rarely uses a variety of organizational structures to produce coherent written work - is able to revise, edit, and proofread to produce final drafts using correct grammar, spelling, and punctuation only with assistance	- sometimes uses a variety of organizational structures to produce coherent written work - is able to revise, edit, and proofread to produce final drafts using correct grammar, spelling, and punctuation with frequent assistance	- usually uses a variety of organizational structures to produce coherent written work - is able to revise, edit, and proofread to produce final drafts using correct grammar, spelling, and punctuation with only occasional assistance	- consistently uses a variety of organizational structures to produce coherent written work - is able to revise, edit, and proofread to produce final drafts using correct grammar, spelling, and punctuation with little or no assistance

