

# Bud, Not Buddy

## Educational Materials

Adapted by *Reginald Andre Jackson*

Based on the book by *Christopher Paul Curtis*



THE  
HOGLUND  
FOUNDATION

Main  
Street  
Theater

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Youth Theater  
Kids On Stage

# TEACHERS –



Welcome to Main Street Theater! We hope these supplemental materials will help you integrate your field trip into your classroom curriculum. We've included a number of activities and resources to help broaden your students' experience. Please make sure that each teacher that will be attending the play has a copy of these materials as they prepare to see the show.

***Recent studies prove that integrating the arts into education enhances a student's development and performance. Students learning through the arts are more able to think at a higher level, collaborate with their peers, and score higher on standardized tests.***

Before you come to the theater, please take some time to talk with your students about what to expect. Going to a live play is an experience unlike any other, and many students are more familiar with going to the movies or sporting events. Please help them prepare for what they'll see and how they should act.

Here are some things to think about:

- How is a play different from a movie or a television show?
- How is a play different from real life?
- Can the actors see and hear the audience?
- Which of the following is appropriate behavior for a theater audience? Clapping, talking, eating, laughing, running, leaving during the performance.
- Ask students who have seen a play before to talk about what it's like to be in the audience.



Have students write letters to the cast of *Bud, Not Buddy* with their thoughts and comments on the production. All correspondence should be sent to:

**SCHOOL BOOKINGS**  
**Main Street Theater**  
**4617 Montrose Boulevard, Suite 100**  
**Houston, Texas 77006**

**OR VIA E-MAIL TO: [youththeater@mainstreettheater.com](mailto:youththeater@mainstreettheater.com)**

# WHO WROTE *Bud, Not Buddy*

## ABOUT THE AUTHOR -

**Christopher Paul Curtis** (born May 10, 1953) is an American children's author and a Newbery Medal winner who wrote the *The Watsons Go to Birmingham: 1963* and the critically acclaimed *Bud, Not Buddy*. *Bud, Not Buddy* is the first novel to receive both the Coretta Scott King Award and the Newbery Medal. His newest book, entitled *Elijah of Buxton*, is set in a free Black community in Ontario that was founded in the 1849 by runaway slaves. Curtis was born in Flint, Michigan, the partial setting of many of his books. One such example is ***Bucking the Sarge***, which is about a 15-year-old boy named Luther T. Ferrel, who is dissatisfied with growing up in that city. After school, Curtis worked for 13 years on a General Motors assembly line. His books ***Mr. Chickee's Funny Money*** and ***Mr. Chickee's Messy Mission*** are aimed at young children, age's five to six. Christopher Paul Curtis's favorite authors are Toni Morrison, Kurt Vonnegut, and Zora Neale Hurston. He and his wife, Kaysandra (a native of Trinidad and Tobago) have two children, Steven and Cydney. They currently live in Windsor, Ontario.



*"To me the highest accolade comes when a young reader tells me, 'I really liked your book.' The young seem to be able to say 'really' with clarity, a faith, and an honesty that we as adults have long forgotten. That is why I write."*—Christopher Paul Curtis

Christopher Paul Curtis made an outstanding debut in children's literature with *The Watsons Go to Birmingham—1963*. His second novel, *Bud, Not Buddy*, is the first book ever to receive both the Newbery Medal and the Coretta Scott King Author Award.



Reginald Andre Jackson

# WHO WROTE THE PLAY

## ABOUT THE PLAYWRIGHT -

Mr. Jackson is the playwright for *Bud, Not Buddy* as well as *The Watsons Go to Birmingham – 1963*. He visited Main Street Theater for the production of *The Watsons...* and is returning again to see *Bud, Not Buddy* and be a part of a talk back with the audience. Other works adapted for the stage by Mr. Jackson include Mark Mathabane's *Kaffir Boy* and a collection of true-life accounts by victims, refugees, activists, reporters and aid workers, concerning the horrible crisis in and around Darfur, titled *Darfur Stories*. As an actor Reggie has performed extensively at theatres both inside and outside Seattle, Washington where he now lives. These include Seattle Repertory Theatre (*Ma Rainey's Black Bottom*, *Romeo and Juliet*, *The Cider House Rules*) ACT Theatre (*A Christmas Carol*), Seattle Shakespeare Company (*King Lear*, *Hamlet*, *Macbeth*, *Merchant of Venice*, *Julius Caesar*, *Much Ado About Nothing*, *Pericles*), Seattle Children's Theatre (*Holes*, *Magic City*, *When I Grow Up I'm Gonna Get Some Big Words*), and the Tahoe Shakespeare Festival (*Othello*, *Twelfth Night*). In addition to his stage work, Mr. Jackson has considerable experience working in arts and education programs including Intiman Theatre's award-winning Living History Program and Freehold Theatre's Engaged Theatre Program that takes Shakespeare plays to area prisons.

## TEACHER EDUCATIONAL MATERIALS

### MAIN STREET THEATER – *BUD, NOT BUDDY* – 2008-2009 SEASON

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## A Story about Christopher Paul Curtis

BY WENDY LAMB

One morning in January 1994, I stood in a small office at Delacorte Press, surrounded by hundreds of manila envelopes and boxes, opening and logging in submissions to that year's Delacorte Press Prize for a First Young Adult Novel Contest. Gray fuzz from the innards of exploding jiffy bags drifted onto everything, including me.

I opened yet another envelope and pulled out yet another manuscript and looked at the title: *The Watsons Go to Birmingham — 1963*, words that filled me with curiosity and dread; words that instantly evoked the church bombing where young girls died in Sunday school. Well, I thought, this person was ambitious, trying to write about something terrible, something important. I logged it in as a "hold" for a special look later.

One Saturday in February, I pulled the envelope out of a box I'd sent to my home in New Hampshire. It was a bright morning, about twenty below, and I laughed when I read the first words, "It was one of those super-duper cold Saturdays." I kept laughing, chapter after chapter. As I read I thought, "This novel is too funny — no one's going to die, are they?"

I was amazed by many wonderful details, one of them a moment when Kenny looks inside Joetta's shoe as she sleeps on the drive South and sees Buster Brown's face printed on the heel. After the bombing, Kenny looks inside the shoe he finds at the church and sees Buster Brown. I stopped reading. Not Joetta! I turned the page face down. I thought, "Wow. Look what he did with a shoe. Who is this guy?"

When I got to know Christopher, it became clear that not only could he write a great story, but his life was a great story.

He was born in Flint, Michigan, in 1953, the second of five children. His father, Herman E. Curtis, was a chiropractor, and his mother, Leslie, who attended Michigan State, was a homemaker. Both of his parents were great readers, and so was Christopher. But he didn't find books "that were about me."

When poor patients could not pay, Dr. Curtis went to work at the Fisher Body plant. Christopher graduated from high school in 1971 and went to work on the assembly line with his father. He'd been accepted at the University of Michigan-Flint, so it was supposed to be just a summer job, but the money was too good. Christopher spent thirteen years on the assembly line, hanging eighty-pound car doors on Buicks, going to school at night and working toward his degree part time.

He met Kaysandra Sookram, a nursing student from Trinidad, at a sports event in Hamilton, Ontario, Flint's "sister city." During their courtship, Christopher wrote her letters about his job, family, and friends, and Kay said, "You're good at this. You could be a writer." At Fisher Body, Christopher and his partner worked out a plan: instead of taking turns, so that each of them would hang every other door, instead each man would hang every door for half an hour while the other took a half-hour break.

Christopher used this time to write, as a way to escape the noise and boredom.

Christopher left Fisher Body and worked at many other jobs while continuing school. Meanwhile, Kay and Christopher had married and had two children, Steven, now twenty-one, and Cydney,

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eight. In 1993 Kay, an intensive-care nurse, offered to support the family while Christopher took a year off to write *The Watsons*. “She had more faith in my writing than I did,” he says. (Christopher’s sister, also named Cydney, “knew by his fibs” that he could be a great writer.) He sat in the children’s room of the Windsor Public Library and wrote in longhand. Steven typed his father’s drafts into their computer and served as first reader.

Clearly, family is a rich source for Christopher. Kenny Watson is a combination of Christopher and his brother David, and one incident — when Momma tries to cure Byron of setting fires by threatening to burn his fingertips — really happened. Luckily, sister Cydney rescued Christopher. One of the photos on the cover of *The Watsons* is of Cydney; another is of their parents. The story in *Bud, Not Buddy* is an invention, but it was inspired by his two grandfathers, Earl “Lefty” Lewis and Herman E. Curtis, and by Herman’s band, *The Dusky Devastators of the Depression*. And Christopher’s daughter Cydney contributed the unforgettable lyrics to the song “Mommy Says No” in *Bud, Not Buddy*.

Since Christopher is so big on family, he treats me like family, too. This means I get teased. All the time. My birthday is fourteen months ahead of his and he scrupulously defers to me because he is so much younger. In May 1994 he wrote: “Richard Peck told me you were a real toughie, are you wimping out as you get older?” Working with him is like working with a brother — but without the punching.

Early on, I told him that I hate it when people use the verb “to pen.” I received a fax:

Here is the essay I promised, it was penned two years ago. I’ve also included the first short story I ever penned. Hope you enjoy them. I really enjoyed penning them.

Unre-pen-tantly yours,  
Christopher.

Working with Christopher means I laugh a lot — I have to, when we’re having yet another discussion of how many times *Bud* should mention snot, boogers, and “vomick.”

Christopher’s second novel was going to be about the sit-down strike of 1937 in Flint. In the first draft of *Bud, Not Buddy* *Bud* had a glimpse of tanks and strikers in the street, but that story will have to wait for another book; in this one, the strike boiled down to the box of flyers in Lefty’s car. *Bud* had amazing adventures that also wait for other books, as do some terrific characters. Stories leak out of Christopher like laughter, along with hilarious asides, dialogue, and wonderful details. Most of the editorial process (i.e., struggle) is about trying to control these elements so that the story doesn’t lose momentum or tension.

I marvel at his use of slapstick, humor, and “gross” things kids love, like backwash in a bottle of pop. Or his shorthand with the details: *Bud*’s first meal in a restaurant, or Kenny’s description of breathing in the pomade on his little sister’s hair, or that moment, after the bombing, when Kenny looks at the shoe.

Each book is carried along by the exaggerated tone and the heightened childlike energy of the voice, and by the tension created when Christopher sets each boy up against a great, dark force: the bombing; the Depression; racism. In *Bud, Not Buddy* the rules are funny and to the point, but they also show us what inspired them — *Bud*’s hard, hard life in the hands of strangers.

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Christopher's readers learn how history affects ordinary people like the Watsons and Bud — and about other ideas, such as the importance of music, whether it's Yakkity Yak on the Ultra Glide or the subtle "vocal stylings" of Miss Thomas in 1930s Grand Rapids. And they learn about family: family is the goal; family is the salvation; family is Bud's right and he must demand it from the world.

Publishing *The Watsons* changed Christopher's life, and certainly winning the Newbery has set him and his family upon another new course. But one of the first great changes in his life is related in the following excerpt from the essay mentioned earlier, which he faxed me soon after we met; an essay which brought him his first recognition as a writer, a Hopwood award at the University of Michigan in 1993. It's about the day, after thirteen years on the job, that he walked out of the factory and just stopped, "amazed into nothingness."

The light changed to green, the herd bolted, and I stood there, staring at the backs of the other workers, watching the swinging lunch pails, the work boots being lifted and put back down, seeing the gray pinstripe coveralls running toward the bars and cars that waited to take them to whatever would carry them away. I felt that every dream, every hope, every talent I ever had was being melted away by the numbing horror, the endless repetition, the daily grind of that factory.

I had been suddenly and unexpected amazed. I was amazed that I had hated crossing this street for thirteen years, amazed that I was no closer to getting out of it than I had ever been, amazed that I was so unhappy and wasn't crying.

Red . . . green . . . red . . . green . . .

I stood there getting brushed now and again by other members of the herd who didn't expect or understand my reluctance to step into Saginaw Street.

The light changed to red, the herd filled up around and beside me again, jostling and laughing, paying careful attention to the crossing signal. It was one thing to get hit by a car and killed coming into work; it was a whole different level of tragedy to get nailed on the way out after having given your last nine-and-a half hours to General Motors.

REDGREENREDGREENREDGREENREDGREEN

The first time I'd felt this way was soon after I hired in and had to start working in the Jungle. The Jungle is where the whole body of the car gets started, it's where they take a couple of sheets of steel and coerce them into the beginnings of a twenty-thousand-dollar Buick. To do this they use spot welding guns that look like two giant, black fingers that end in long, thin copper fingernails. The guns are about four feet long and hang off ceiling-high beams on heavy cables and balancers.

There must be several hundred of these guns hanging along the assembly line, and when you see all of those cables and balancers and fixtures hanging down looking like vines, and when you see all of the smoke hugging the ground looking like a dirty mist or fog, and when you see all of the welders in their dingy gray coveralls walking around like some type of ghost in a forest, making all of those quick moves as they dance from one welding gun to the next, and you hear all of that noise, all of the screaming that the metal makes when the guns melt the pieces together sounding like some gigantic animal is down there being

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ripped apart and dying hard, and when you hear all the squeals and groans the line makes as it drags the car through the workers and you hear the workers hollering above the noise trying to talk to the person next to them and you hear the KERCHUNKA-KERCHUNKA-KERCHUNKA sound of all the welders pounding their guns into the steel sounding like the largest elephant ever born is crashing through the bushes and stomping the hell out of anything in the way or sounding like drums pounding out some message that you don't get, then you can understand how the name Jungle fits so well.

### REDGREENREDGREEN

Saginaw Street yawned in front of me like a grand canyon, I felt as if one step into it would be the end.

I felt an arm go 'round my waist, it was Muley, the man who hung deck lids one place up the line from me.

"Christopher, you all right? Need some help to your car?"

Muley was taking me across the street, he'd picked up my jacket and the book I'd been reading and tucked them under one huge arm and me under the other, we floated across Saginaw and down to the lot where my car was parked.

Muley looked at me and said, "If I was you I wouldn't come in tomorrow, I know how you feel, some of the time it's just too much, isn't it?"

I had to agree, it had become too much, but more importantly it had become too little, it had become nothing.

I am fervently glad that this man has found the right work.

And grateful, always, that Delacorte Press became part of Christopher Curtis's story on the day his manila envelope landed in our contest.

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*Wendy Lamb is executive editor, Delacorte Press, Random House Children's Book Group.*

# LITERATURE

## **Setting: Flint, Michigan & Grand Rapids, Michigan**

Have your students locate Flint and Grand Rapids on a map. Have them map out the route that Bud would have traveled to find his father. What kind of places would he have encountered? Would he see a lot of restaurants to get food if he had money? What class of people lived in the area? What sorts of jobs were people doing?

## **Time Period: 1936**

Discuss 1936. What was going on in Michigan at that time? What were the trends of the time? What music was popular? What musicians were famous? What about movies? Movie stars?

## **Themes: Relationships; Survival; Hope; Racism**

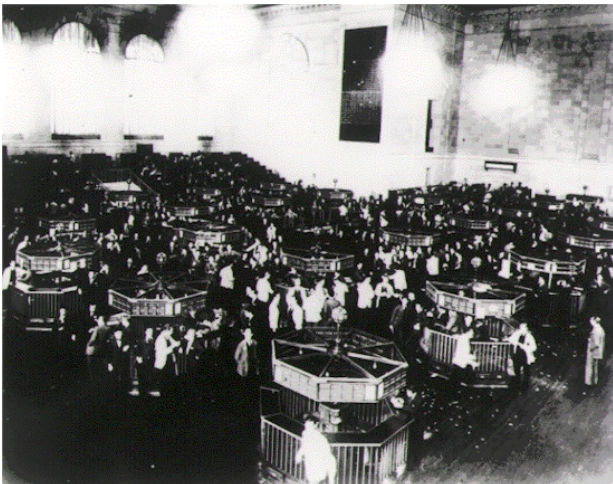
Relationships are an important theme in the book. Bud thinks about his mother constantly and carries around mementos of her. Why do you think she never told Bud about his grandfather? Why did she constantly look at his posters? Lucky takes Bud to see his grandfather. Why would he get involved with a young boy walking the streets? Miss Thomas is a big advocate of Bud's? How does she help Bud get closer to his grandfather? Does Bud's relationship with Calloway change when he learns the truth about who he is?

Survival is also a central theme. Bud is an orphan in the "Home" where he is constantly threatened. How does he cope? How is his list important to him? Does Bud succeed at surviving and coping with all the hardships in his life?

How do the posters in Bud's suitcase give him hope? Bud's mother says "When one door close, don't worry, because another door opens." What moments in the book did a door close on Bud? When did they open?

**Point of View:** The story is told from Bud Caldwell's perspective.

How does the story differ if it is written from Lefty's point of view? Or Calloway's? Even though it's Bud's perspective do we ever get to understand how any of the other characters are feeling or what they are thinking?



The trading floor of the New York Stock Exchange just after the crash of 1929. Cynical New York hotel clerks asked incoming guests, "You want a room for sleeping or jumping?"

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# WHAT DOES IT TAKE TO PUT ON A PLAY?

It takes many years of preparation before you see a show at our theater. Many, many people work to put all the parts of a play together. The play you're seeing today comes from the book written by **author** Christopher Paul Curtis. It was the idea of the **playwright**, Reginald Andre Jackson, to form this book into a play.

About a year before MSYT's production, the **producer** contacted the **licensing agency** about the rights to perform the play. Once the agency agreed, the production team was assembled. The production team is the group of people directly responsible for how a play looks and sounds.

The **director** is the person who makes the decisions about who is in the play, how the play looks, and what themes are emphasized to the audience. S/he works with the designers to establish the concept (or mood & themes) of the play. The director also hires the actors to play the parts in the show. Once rehearsals begin the director conveys the concept to the actors by giving them directions on their character development and by blocking their movements.

The **set designer** creates the world that is seen when you enter the theater. S/he decides whether there will be real furniture or pretend furniture (such as cubes or chairs). The set designer decides where all of the different locations will be on the stage. The designer drafts diagrams so the carpenters can build the set. S/he also comes back once the set is built to paint everything.

The **costume designer** is the person who chooses what clothes the actors will wear to represent the concept of the play. The designer will sometimes shop for clothing or may build some costumes from scratch. S/he works closely with the actors to make sure that all of the clothing fits and feels comfortable. S/he also works with the set designer to make sure that the actors' clothing will not clash with the colors on the set.

The **props designer** is the person who provides all of the handheld items used by the actors during the play. This person either buys or builds everything that the actors might need to convey the story.

The **sound designer** creates or selects all of the sound effects and music for the play. The sound designer creates the noises that are heard when someone rings a doorbell, a dog barks offstage, or a telephone rings. The sound designer can also create music pieces to aid in setting the theme or the mood of the play.

The **lighting designer** decides how stage lighting will help tell the story. How can the color of lights complement the costumes and sets? Does the play require a scene at night? S/he will also decide when the lights should go out to cover up a scene change or when they should stay on.

The **actors** are the people who perform the play. They are real people who are pretending to be the different characters in the story. Actors are trained to play old people, young people and sometimes even animals. It's their job to tell the story to the audience.

The **audience** is part of the play too! Without someone to hear the story, there would be no reason to tell it. The actors want to get the audience to care about the characters, to laugh and cry, and applaud when the play is over.

# CHARACTERS FROM THE BOOKS

**Bud Caldwell** – a ten-year-old African-American orphan. He becomes an orphan when he is young when his mother dies unexpectedly from an illness. Bud never knew his father and his mother never told him much about him. This huge question in Bud's life becomes the drive for his life's journey, as he finds that the orphanage is not the permanent place for him.

**Momma** – Bud Caldwell's mother. Her real name is Angela Caldwell. She dies from a mysterious illness. She was always looking at flyers about Herman E. Calloway that made her cry all the time.

**Deza Malone** – she is the same age as Bud and meets him at the Hooverville site. She tells him that physical memories are not necessary once they are in your heart.

**Miss Thomas** - a young black woman, who is the voice of the Dusky Devastator's band and a strong mother figure for Bud at his darkest moment in his search for his family. She keeps the peace between Mr. Calloway and the other members of the band.

**Herman E. Calloway** - is the bandleader and rumored father of Bud Caldwell. His band name is on all the flyers that Bud has kept all the years since his mother first cried over the papers.

**Lefty Lewis** - a token Good Samaritan on his way from work one evening when he sees Bud walking alone along the highway. He realizes that he must stop to find out why the boy is on his own at 2 a.m. and then help him back home. After realizing that Bud is an orphan and that he has nowhere to go but to find his "father," Mr. Calloway of Dusky Devastator fame, he takes the young boy home to his house. Lefty is instrumental in getting Bud to meet the goal of his journey---to meet the person he thinks is his father.

**Steady Eddie** - Harrison Eddie "Steady" Patrick is the trombone player of the Dusky Devastators. He proves to be Bud's biggest ally other than Miss Thomas.

**Billy Burns** - is the bully at the Home where Bud lives at the beginning of the story. Billy pins down Bud and threatens him and this is when Bud decides it is time to break out and try things on his own.



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# WRITING



Dorothea Lange / Franklin D. Roosevelt Library

The Great Depression was from 1929 to 1939. Although the United States had experienced several depressions before the stock market crash on October 27, 1929, none had been as severe or as long before "Black Thursday" struck Wall Street. By spring of 1933, unemployment had risen from 8 to 15 million (roughly 1/3 of the non-farmer workforce). Forty percent of the farms in Mississippi were on the auction block on Roosevelt's inauguration day. The poor were hit the hardest. By 1932, Harlem had an unemployment rate of 50 percent and property owned or managed by blacks fell from 30 percent to 5 percent in 1935. Schools, with budgets shrinking, shortened both the school day and the school year. No one knew how best to respond to the crisis. President Hoover believed that local governments and private charities should

provide relief to the unemployed and homeless. This helped only a very few. Cities, which had to bear the brunt of the relief efforts, teetered on the edge of bankruptcy. By 1932, Cook County (Chicago) was firing firemen, police, and teachers (who had not been paid in 8 months). Breadlines and Hoovervilles (homeless encampments) appeared across the nation.

Many people sank into despair and shame after they could not find jobs. The suicide rates increased from 14 to 17 per 100,000. Roosevelt, after assuming the presidency, promoted a wide variety of federally funded programs aimed at restoring the American economy, helping relieve the suffering of the unemployed, and reforming the system so that such a severe crisis could never happen again. However, FDR refused to run up the deficits that ending the depression required. Only when the federal government imposed rationing, recruited 6 million defense workers (including women and African Americans), drafted 6 million soldiers, and ran massive deficits to fight World War II did the Great Depression finally end.

**Have your student's interview family members that lived during the Depression.**

**How old were they? How old were they then? Where did they live? Did they go to school? How did they get there? Did they know anyone who lost their job? Did they know anyone who had to live in a Hooverville? What did you eat? What did you do for food?**

**After their presentations, have the students discuss the similarities and differences between being a child/teenager or adult then and now. Was it easier to live in the city or on a farm then? What about now?**

# HISTORY

Herman E. Calloway keeps a white man, Dirty Deed, on with the band because he is useful in arranging engagements that the Devastators could not otherwise obtain.

Bud is concerned that one destitute and obviously ill white family in Hooverville does not come to the fire or share the stew. They sit apart from the others. Deza Malone explains: "They been invited . . . when someone took them food and blankets, the man said 'Thank you very much, but we're white people. We ain't in need of a handout.'

**Discuss with your students discrimination in the 1930s. Why was it so important for Calloway to keep a white man in the band? How did life differ for African Americans? Have they ever experienced discrimination?**

**Have your students participate in the following exercise.**

*Prior to students entering the room, write on the board "QUIZ TODAY". Taking two decks of cards, count out enough cards so each student will have one card. Mix the colors so there is more of one color than the other. Example: If the class has 30 students, have 22 blue cards and 8 red cards mixed in a pile. As students enter the room, hand each one a card. When they enter, they will see the board and either start looking over notes or complain about the quiz.*

*Next, have all the students with a blue card move to the back of the room. When they are finished moving, take the duct tape and put up a barrier between the blue students and the red students. Ask everyone if they are ready for the quiz, when the blue students begin to complain, treat them with indifference. Say that first you are going to have a vote. Try "All those in favor of the red students getting a candy bar raise your hand." Of course, all the red students will raise their hands and the blue students will complain again, and again treat them with indifference. Then take another vote "All those in favor of getting a candy bar, raise your hand." When all the students raise their hands, only count the red students' vote. The blue students will complain, at this time you can explain that they have not passed the voting test and until they do, their votes do not count. Some students may want to take the voting test. Say "hold on" to them (put them off).*

*Instruct the students to take out a sheet of paper for the quiz. Remind them to put their name on their paper and number the paper 1-10. When this is completed, mark the red students' papers with an "A" and collect all the papers. The blue students will ask what grade they are going to receive and you can tell them a D or F which ever you want. Then have another vote "All those in favor of the red students receiving an A raise your hand" The blue students will probable want the voting test.*

*Now for the voting test, try the Constitution. Tell the blue group that whoever could recite the 11th amendment, word for word, then explain what it means, can vote and move up into the red student section. Do not let them use their books. When they realize that no one can do this, they will begin to complain again. Tell them that you will give them one more chance. Ask them who could say what the 13th amendment accomplished, most, if not all, will be able to answer this one. When they have successfully answered, explain that even though slavery ended in 1865, Jim Crow laws came into effect and discrimination against African Americans remained. Next, ask the students how they felt when they were being discriminated against. Have them brainstorm ways to combat discrimination and list them on the board.*

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# SOCIAL STUDIES

## **HOOVERVILLE**

A Hooverville was a popular name for a shanty town that homeless men, women and children lived in during the Depression. They were named after the President, Herbert Hoover, because people believed that he allowed the country to slide into a Depression. These settlements were formed on empty land near soup kitchens run by charities. While the authorities tried to remove the Hoovervilles it was a hard task as people had no other place to live. Several attempts were made to eliminate them but government officials really could not do anything about the health issues and mess that they created. Most of the homes were made out of cardboard, tin, roofing, or canvas unless they were fortunate enough to know how to build a home. Some of the larger Hoovervilles had their own mayor, sanitary committee and other leaders. As the economic crash continued, delinquent taxes, rising unemployment and mortgage foreclosures continued forcing even more people into Hoovervilles. Between 1929 and 1933, more than 100,000 businesses failed and when President Hoover left office, national unemployment was at 13 million – 25 percent of America’s work force.

There were other terms used as well:

- “hoover blanket” – an old newspaper used as a blanket.
- “hoover flag” – an empty pocket turned inside out.
- “hoover leather” – cardboard used to line a shoe with the sole worn through.
- “hoover wagon” – an automobile with horses tied to it because the owner could not afford gasoline.

In 1941, a shack elimination program was developed and shantytowns were torn down. Employment had begun to rise and people were able to find buy homes again.

**Discuss with your students the economic downturn facing our country currently? Is it as serious as the “Great Depression”? Have any of them noticed changes in their home life or in their neighborhood that is a result of the current recession? How are they similar to the experiences people faced in the 1930s? Talk about some ways we can help people struggling during this time. Have your students do research on SEARCH Homeless Project ([searchproject.org](http://searchproject.org)). What are they doing that is effective as an alternative to handing out money to people on the streets?**

**Have your students do the volunteer project below.**

### *SandwichMaking*

*Sandwiches are distributed through our Mobile Outreach Program to individuals who live on the streets Monday – Friday afternoons and on Wednesday and Thursday evenings. SEARCH is always in need of at least 75 – 100 sandwich sacks each day. Please put the sandwiches in a small zip lock bag and include two (2) sandwiches in a brown paper sack. Sandwiches should be dry/no condiments, just the bread and meat, turkey or ham or peanut butter & jelly, and may be delivered to SEARCH Monday – Thursday by 12 p.m. If you would like to make a complete sack lunch, include chips, a piece of fruit, a granola bar and water or juice box.*

**TEACHER EDUCATIONAL MATERIALS**

**MAIN STREET THEATER – BUD, NOT BUDDY – 2008-2009 SEASON**

4617 Montrose Blvd. Suite 100, Houston, TX 77006 – 713-524-9196X101-[www.mainstreettheater.com](http://www.mainstreettheater.com)

# MUSIC

Trumpeter, bandleader and singer Louis Armstrong was a much-imitated innovator of early jazz.

## **JAZZ IN THE 1920s AND 1930s**

During most of the 1920s jazz music had seen great prosperity. Many musicians especially in the South found work almost anywhere. Dixieland jazz had caught on fire in New Orleans and was played in dance halls all around the Deep South. In the early twenties jazz music started to creep to the North. Chicago and New York became two of the leading "hot spots" where jazz music was able to take off. The popularity of big band music filled the dance clubs. The start of Prohibition forced many bands to the smaller corners of speakeasies. Jazz music was benefiting from economic prosperity in the early 1920s. Both black and white musicians were able to find work in the north. However, this age of prosperity was all going to come to a screeching halt in 1929 when the stock market crashed and the Great Depression started.



The end of the twenties and the beginning of the thirties took a huge toll on the music entertainment industry. With the shocking effects of the depression setting into the minds of many, including the rise in unemployment left many Americans having to cut back on their standard of living. The middle class was hit the hardest by the economic crisis in America. Musicians who had seen economic prosperity in the 20s now found themselves with out jobs. Society was already dominated by a white Protestant middle class value system. When jobs were lost, many African Americans were the first to be let go. African American musicians saw little opportunities during the depression. Popular band still found work in the clubs on Harlem. The Cotton Club and Savory Ballroom continued to offer stable employment for Duke Ellington, Fletcher Henderson, and Cab Calloway. Most of the large concert halls, ballrooms, and theaters cancelled many smaller acts to make room for the larger African American bands.

Scholars claim that jazz took on a new form around 1935. The dire need for musicians to make money during the years of the depression sparked a revolution in the music industry. With the repeal of prohibition in 1933 the jazz scene came out of the cellars of the underground. Illegal speakeasies and clubs now became out in the open again. Jazz musicians felt the only way to survive is to become commercialized. This commercialization of jazz changed the sound and focus of the musicians prior to World War II.

**Discuss Christopher Paul Curtis' use of family members to base his characters on. Lefty Lewis is based on Curtis's maternal grandfather, Earl "Lefty" Lewis who was a railroad porter and a minor league pitcher in the Negro Baseball Leagues. Herman E. Calloway is based on Curtis's paternal grandfather, Herman E. Curtis. A classically trained violinist, Herman Curtis also played bass fiddle, accordion, and piano and directed several bands.**

**Play some jazz songs for the students – use artists such as Duke Ellington and Benny Goodman. What does it remind them of? How does it compare to music now? Discuss some of the titles of the songs from the Depression era. How do they reveal the sentiment of the age?**

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# MATH

## Then and Now

How much did things cost in the Depression? What do they cost now? Use the attached flyer and have your students fill in current prices for items and compare them with the prices in the Depression. How do the prices compare to the wages? How many weeks would it take to buy each of the items on the table of prices?

<b>Then and Now: Prices</b>		
<b>WOMEN'S CLOTHES</b>	<b>THEN</b>	<b>NOW</b>
Winter Coat	\$28.00	
Leather or Suede Bag	\$2.25	
Bathrobe	\$1.00	
Sweater	\$1.00	
<b>MEN'S CLOTHES</b>	<b>THEN</b>	<b>NOW</b>
Broadcloth Shirt	\$1.00	
Wool Sweater	\$1.00	
Bathrobe	\$4.90	
Overcoat	\$18.50	
<b>GAMES AND TOYS</b>	<b>THEN</b>	<b>NOW</b>
Sled that Steers	\$3.95 - \$8.95	
Ping Pong Table	\$23.50 to \$37.50	
Mechanical Toys	3 for \$.59	
Doll	\$1.95	
<b>ITEMS FOR THE HOME</b>	<b>THEN</b>	<b>NOW</b>
Table Lamp	\$1.00	
Portable Electric Sewing Machine	\$23.95	
Electric Washing Machine	\$33.50	
Gas Stove	\$19.95	

<b>Then and Now: Wages</b>		
<b>WEEKLY WAGES (general averages)</b>	<b>THEN</b>	<b>NOW</b>
Manufacturing--Production Worker	\$16.89	\$500
Cook	\$15.00	\$236
Doctor	\$61.11	\$1800
Accountant	\$45.00	\$700

TEACHER EDUCATIONAL MATERIALS

MAIN STREET THEATER – *BUD, NOT BUDDY* – 2008-2009 SEASON

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# ART

Bud carries the posters that his mother looked at everywhere. Have your students make their own posters for their own band.

## REFERENCES

[www.u-shistory.com](http://www.u-shistory.com)

[www.michigan.gov](http://www.michigan.gov)

[www.nps.gov](http://www.nps.gov)

[www.lessonplanspage.com](http://www.lessonplanspage.com)

[www.randomhouse.com](http://www.randomhouse.com)

[www.scholastic.com](http://www.scholastic.com)





# APPLAUSE, APPLAUSE

This production of

## Bud, Not Buddy

would not be possible without the generous support of the following –



AND



**FOR THEIR GENEROUS SUPPORT OF OUR  
CURTAINS UP FUND**

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## THEATER ETIQUETTE

**Cell Phones, Pagers and other electronic devices** should be switched off BEFORE the performance. It is impolite and disruptive to the actors and the other audience members to hear a ringing phone or a patron talking on the phone. In addition, please do not leave the theater to take a phone call unless it is an emergency. You will have to climb over several other patrons to exit the seats and will disturb each one of them.

**No photography or video taping** of any kind is allowed during any performances. It is a disturbance to the performers because photography generates noise which creates a distraction both to audiences and performers. The sudden burst of flash photography blinds vision and can endanger the life of the performers on stage. The only photography and recording rights are reserved for archival purpose. It is also against our contractual arrangements with the publishers to allow videotaping and photography.

**No food and drinks** are allowed at any time during a performance or in the theater. Munching and crunching is considered rude and food crumbs, wrappers and soda cans cause a mess in the seats. This includes chewing gum and candy!

**Keep feet, bags and patrons out of the aisles;** some directors use this space for actors entrances and exits as well as a place to move scenery. It is very dangerous to block the aisles. It is also against the fire code.

**Do not put feet on the theater chairs.** It makes them dirty and disturbs the people in front of you.

**Never throw anything on stage.** Items thrown on stage can harm an actor.

**Discussion and comments** that you have about the performance should be left till you leave the theater. Please remain quiet during the show. It is alright to react to the performance but chatting that causes distraction is considered rude.

Some audiences **leave the show** when it is nearing the end because they want to beat the crowds that are exiting at the same time. It is very distrustful to the actors and the other patrons for people to get up before the show is over. Please stay seated until the very end.