

THE CHILDREN'S THEATRE COMPANY

is committed to creating theatre experiences that educate, challenge, and inspire young people. It is our hope that by presenting significant themes that affect young people's lives in our community, we can help to foster dialogue and active participation in important areas. It is with this in mind that we offer:



CTC'S 2007-2008 SEASON IS PROUDLY SPONSORED BY TARGET.



AN EXPERIENCE IN THEATRE CAN BE A GATEWAY into a greater understanding of who we are; it can enhance our understanding of life. You may come to BUD, NOT BUDDY for a fun break in your school routine as you go on a field trip. However, you may walk away having glimpsed a significant truth about the world and how we live in it. It is important to take the time to process your experience by talking and exploring the excitement of the theatrical event itself. Even more important could be using the topics introduced by the play to springboard into other areas of your curriculum.



The Big Ideas:

- BUD, NOT BUDDY is the story of a courageous young person determined to know who he is and where he belongs.
- It is possible to find solid, healthy outcomes even under the most challenging circumstances.
- The camaraderie of musicians is a relationship that is much like a family, and can form the support system that every person needs to be whole.

NOTE: Bud is a 10 year old African American boy in a legally segregated country, and his travels take place during the 1930's, the Great Depression. The historical context is worthy of attention, as is the music at the heart of the story: JAZZ! Jazz is American music, and it's history is rich and deep. It gives this play a distinctive "flavor." The improvisational and ensemble nature of the music make it a unique a many-layered art form which young people are often excited to discover.

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THE CHILDREN'S THEATRE COMPANY • 2400 3rd Ave. S. • Mpls, MN 55404 • TIX : 612-874-0400 • 07-08 SEASON www.childrenstheatre.org



Bud (not Buddy) is a kid pretty much on his own, off to find his unknown father. Could his father be the bandleader Herman E. Calloway? Bud thinks so, and he's willing to walk across Michigan – a young African American boy alone in the midst of the Great Depression – to find out. His journey is as courageous as it is necessary, and is a crossing of the heart as well as of terrain. It is filled with suspense and laughter and laced with the sweetness of the jazz/blues music that leads Bud ever closer to finding out who he is.

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Minnesota Academic Standards Addressed:

Arts: The student will understand and use artistic processes to create, perform, and interpret art works in theater. Read, understand, respond to, analyze, interpret, evaluate and appreciate a wide variety of fiction, poetic, and nonfiction texts.

Reading and Literature: Writing: The student will write in narrative, expository, descriptive, persuasive and critical modes.

Language Arts: Writing, Speaking, Listening and Viewing: The student will compose various pieces of writing (informative, expressive and persuasive) and the student will communicate effectively through listening and speaking in a variety of forms.

Theater: The student will understand components of theater including vocabulary; and create a character based on fiction of life experience using movement, voice, costume and props.

Geography: The students will use and create maps and/or globes to locate people, places and things.



FOR PROCEDURE OR EXACT RUNNING TIME CALL THE
 CTC BOX OFFICE: 612-874-0400.

Contents 1

Bud, Not Buddy - A Synopsis

A Synopsis of the play based on the book by Christopher Paul Curtis



Bud's mother died when he was six, and she never told him who his father was. He has a few treasures: a suitcase, a flyer advertising a "Limited Engagement" performance by Herman E. Calloway and the Dusky Devastators of the Depression, a picture of his momma, and three rocks with numbers written on them, "flint m dot 8 dot 11 dot 11." He has a code to live by, "Bud Caldwell's Rules and Things for having a Funner Life," but other than that all he has is a short history of life in an orphanage occasionally – and briefly - interrupted by abusive foster homes.

In his fourth year at the orphanage, Bud is placed in another foster home but is provoked into a fistfight the first night, and is locked up in a shed. He'd rather hit the road than go back to the orphanage, so he visits the library to look at some maps. He hooks up with a friend who says they can hop a train west and find work. Bugs takes Bud to "Hooverville," a collection of shacks where poor folks have gathered, many hoping to hop a train west. Bud finds food, shelter, and a girl named Deza who shares his first kiss, but only Bugs is able to hop the train. Police raid the encampment and Bud is on his own again.

He heads out of Flint toward Grand Rapids, Michigan 120 miles away. That's where he'll find Herman E. Calloway who he's decided is his father. It's scary on the road alone at night, but Bud gets lucky. A kind man sees him and after much coaxing gets Bud into his car for a sandwich and a bottle of pop, and drives him all the way to the door of the club where Calloway and his band are playing. Herman E. turns out to be a sour old man who doesn't want a thing to do with Bud. Still the band feeds him, and soon he meets Miss Thomas, the band's singer, who hums like an angel and takes him under her wing.

Bud gets woven into the fabric of the band's life. When they're at home he sleeps in a room that once belonged to a girl they say is "gone." He figures that means she's dead, but bit by bit the pieces come together, and he realizes that the room he's sleeping in once belonged to his mother. Herman E. Calloway is not his father; he's his grandfather instead, and at last Bud is home.

BUD, NOT BUDDY is based on a book that in 2000 was awarded both the Newbery Medal and the Coretta Scott King Award. The second of these commemorates Dr. Martin Luther King, Jr. and Mrs. Coretta Scott King "for her courage and determination to continue the work for peace and world brotherhood."* Read this book out loud in class, or individually. Then, as you watch the show you will be able to see the exciting process by which a novel is adapted into a play. You will notice which scenes dramatize most powerfully, and which scenes are left out. You can discuss why such decisions were made.

Since the book, *Bud, Not Buddy* won the Coretta Scott King Award, ask each student to answer this question: How does the story in this book - about one young person's courage and determination - "further the cause of peace and world brotherhood?"

*For more on the Newbery and Coretta Scott King Awards visit:
<http://www.ala.org/ala/alsc/awardsscholarships/literaryawds/newberymedal/newberymedal.htm>



Christopher Paul Curtis: Rules for Writing & Living

Bud often quotes his ‘Rules and Things for Having a Funner Life...’

He has been pretty much on his own since he was six years old, moving from the orphanage to one foster home after another. He needs some strategies to survive..

Christopher Paul Curtis, the author who wrote the book *Bud, Not Buddy*, also has rules - about writing. Read the excerpt in the box before doing the activities below. It is taken from an interview with Mr. Curtis:

I remember very clearly the first time I thought up Christopher Curtis's Three Absolutely Immutable Rules for Good Writing. I was speaking to an auditorium full of young people and somebody asked me if I had any tips for kids who'd like to become writers. I told the boy who asked for my writing tips:

- **Rule #1:** Write every day. Writing is like anything else that you do, the more you do it, the better you get at it.

- **Rule #2:** Have fun with your writing....When you write, you can do anything, so stretch out and see what your imagination comes up with.

And finally the most important rule,

- **Rule #3:** Ignore the rules.

[After he thought about it for awhile he rewrote his third rule.]

- **Rule #3 (revised):** Make sure the writing's got your own natural funk all over it. I like that better. *Christopher Curtis's Three Absolutely Immutable Rules for Good Writing* just mutated! I don't think Rule #3 will draw any chastising, withering looks from [teachers]. Maybe looks of bewilderment, but that's often the first reaction when rules are ignored and your own funk is amply applied.”

Source: http://www.cbcbooks.org/cbcmagazine/meet/curtis_christopherpaul.html

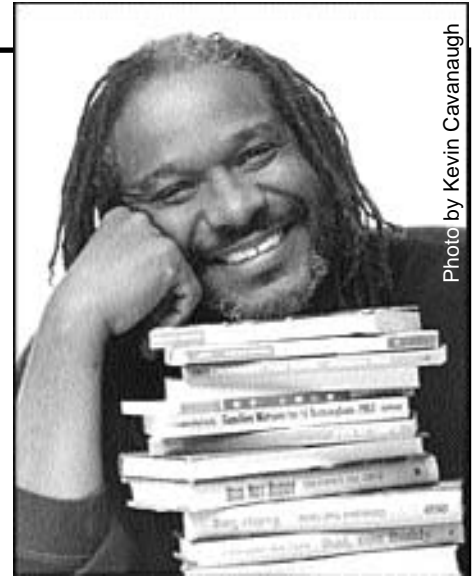


Photo by Kevin Cavanaugh

Christopher Paul Curtis puts his own life, his “own natural funk,” into his whatever he writes. For example, he was born in Michigan, and that is where his two best known books are set (*Bud, Not Buddy* and *The Watson’s Go To Birmingham*). His grandfather, Herman E. Curtis, Sr. was a band-leader with a group called the Dusky Devastators of the Depression, and he used that name for Herman E. Calloway’s band!

AS A CLASS DISCUSS what it means to write using material from your own life. Some writers have talked about it as “Writing what you know.” Think of examples from literature you have worked on in class or on your own.

WRITE YOUR OWN SET OF RULES FOR LIVING. Give your list a title...and make sure “your own natural funk” is all over it. Do it your way, and write the rules that are important for you.

COMPILE YOUR LISTS into a *Manual for A Good Life According to the Wisdom of the Masters of Personal Funk!* Or write your own perfect title.



Jazz, the Depression & Jim Crow *Research and art activities*

BUD, NOT BUDDY is set during the Great Depression and offers students a chance to witness the hardships that most Americans experienced during that time in history. Through Buddy, who is essentially homeless for a significant part of the play, students experience survival and hope in challenging circumstances. Surrounding Bud's story is the reality that racism further threatened the lives of African Americans during this period. And, though Bud's future may seem bleak, it is significantly brightened by the presence of jazz - his bridge to both the past and the future - and an important part of American history.

Pick a research topic on this page or the next...

BUD, NOT BUDDY takes place during the **Great Depression** - the 1930's. His journey takes him to a temporary settlement called a "Hooverville." This kind of community was common all over the country during the Depression.

- Do research in order to address one of the following:
- What caused the Great Depression? How did it affect families of all socioeconomic levels?
 - What types of organizations helped people during the Great Depression? What organizations provide food and shelter for those who need it here and now?
 - What positive learnings regarding soil conservation came about because of this difficult period in history?
 - Interview someone you know who is at least 75 years old and ask her/him to tell you a story about the Depression. It was a difficult period for almost everybody - money and jobs were scarce.

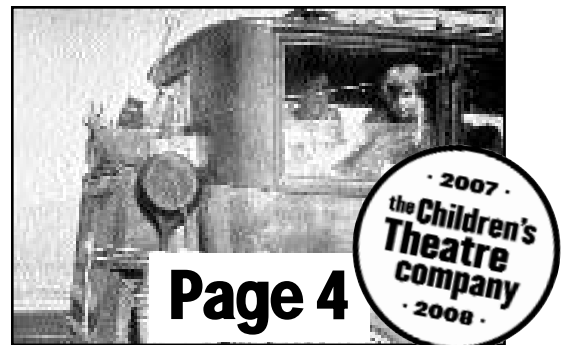
Some excellent sites:
<http://www.42explore2.com/depresn.html>
www.ocee-ok.org/teacher_resources.htm
<http://www.sos.state.mi.us/history/museum/explore/museums/hismus/1900-75/depresn/labnews2.html>



A TYPICAL HOOVERVILLE SHACK.



A HOOVERVILLE NEAR A RAILROAD.



Jazz, the Depression & Jim Crow *continued...*

In the 1930's America was a legally segregated country. Many laws, called Jim Crow laws, separated African Americans and whites in restaurants, bus stations, public restrooms, baseball fields, theatres, schools, hospitals and more. People were arrested, beaten, and even killed for defying these laws. For example, during the time of the play 36 states - including Michigan - had laws that kept white and black students separated or segregated into different schools.

The Civil Rights Movement worked to abolish these laws which affected the way in which people lived ordinary lives on a daily basis.

Research Jim Crow laws and segregation in order to answer one of the questions below, or use another question or concern of your own.

- How would Jim Crow laws have affected traveling musicians Herman Calloway and his band?
- What impact would racial segregation have had on Bud, a 10 year old African American?
- Compare and contrast the impact of race on the characters and situations in Bud's story with what you would imagine it to be if the story were written now.



Entertainment played a major role during the Great Depression. Broadcast technology was making it possible for musicians to be heard all over the country, and some of the most popular music was jazz. One of Bud's flyers describes Calloway's Band as "Masters of the New Jazz."

Research the history of jazz around the time of the play in order to answer one of the following, or similar questions.

- Who were the major jazz artists during the Great Depression? Learn about the life and work of one of them.
- Why was jazz so important during this time period?
- Listen to the music of Duke Ellington. (There is a fine resource available on his work and life through the local organization VocalEssence and its school program, Witness. Visit www.vocalescence.org/witness/school/guide)
- Use what you learn about jazz to write a poem.

One very fine site: <http://www.visionx.com/jazz/>

JAZZ



Your Own Suitcase

A geography/art project

Bud crosses the state of Michigan in order to find Herman E. Calloway. In his suitcase he carries a handful of clues including a photograph of his mother, several rocks with numbers printed on them and an outdated flyer for a jazz combo. He doesn't have much else to carry.

GEOGRAPHY:

- Look at a map of Michigan and find the route from Grand Rapids to Flint. Calculate how many miles Bud has to travel between the two cities. Consider what it would be like to make the trip in various seasonal conditions.
- How long would the trip take by train? By car? On foot? Are any other forms of transportation available and/or reasonable between these two cities? If so, what are they?
- Think through the practical aspects of this trip. Are there rivers to cross? Are there places to eat as you go? How would a trip in 2007 be different than in 1934, when there was no such thing as fast food, for example? What items – like the iPod you enjoy while traveling – are too recent to be included on your journey?

ART:

- Now that you've thought about the facts, draw your own map of Bud's journey. On your map you can locate important events or stations in Bud's journey, such as Hooverville, and you can illustrate them and label them as creatively as you desire. Feel free to imagine details, such as where you might plan to get a hot meal if you don't catch a ride.
- Make a suitcase for yourself to carry, imagining that you are going on an important journey to discover who you are. Use a cardboard box, an empty shoe box, for instance, and decorate it to look like a suitcase. What will you put inside? (Remember Bud had a photo of his mom and a couple of clues as to what he was looking for.) You can put anything you want inside. Draw, make, or find objects that represent what you would take.
- Share either one of your art projects with a small group or with your entire class explaining your ideas as you created your work.



A GROUP GAME

- Make a packing list of items you will take with you as you travel.
- The first person to play names something beginning with the first letter of his or her family name – Bud's would begin with "C."
- Take turns naming items alphabetically. When you reach the end of the alphabet go back to "A" and continue. Your list is complete when everyone in the room has contributed an item or when you have used each letter once, whichever comes first.

- When you have finished, see how many of the items the class can remember. Write them on the board as they are called out. One rule: a student can't call out the item she or he said during play!



Classroom Possibilities

Each of the following activities builds off of the play and integrates the experience into your classroom.

First of all, when your class sees BUD, NOT BUDDY it will be very easy for them to respond by asking questions about actors and costumes and funny scenes and so forth. Questions like, "How did they do that!?" are great and fun to explore. The especially useful thing about these questions in the classroom is that they can bridge into asking other kinds of questions. Questions about "Why" they did that as well as "How." Questions like, "What if they would have done something differently?" Devote some time to tossing around responses to questions that have no right and wrong answers.

DISCUSSION: Ask the class to discuss Bud's relationship with his mother. What are some of his memories of her? Why do you think his mother didn't tell him about his grandfather? Why do you imagine Bud's mother left home? Why do you think she kept the flyers about her dad's band? How do you think she came to have the collection of stones?

MORE ABOUT FAMILY: Why do you think Bud is convinced that Herman Calloway is his father? Discuss whether Bud is disappointed to learn that Calloway is not his father but his grandfather. What type of relationship do you think Bud will have with his grandfather? How is Calloway's Band like a family? What is Miss Thomas's role in Bud's new family? How might her voice, which Bud says is "like an angel," connect her with his mother?

IT'S A CLASSIC: Stories of self discovery couched in voyages or other kinds of journeys abound in literature all the way from *The Illiad* and *The Odyssey* to *Charlotte's Web*. Choose one with which your class is familiar and compare and contrast the journeys taken by the protagonists with that of Bud. (For a very short and understandable version of *The Odyssey* visit: www.mythweb.com/odyssey)

LISTEN TO JAZZ! This play is full of jazz, the most thoroughly American music there is. Your library may well have selections of early jazz.

Jazz so often uses music to create vivid pictures in the imaginations of listeners. Trains, bustling streets, and moonlight may stream through your classroom prompting art responses in color or words.

Also, *PBS Kids Jazz*, based on Ken Burn's series, *Jazz*, is a great website to explore jazz further. It contains a time line of jazz history and information on great jazz musicians. It also has an interactive feature called "Improvisation Station" that teaches fundamentals in a crazy fun format.



DESIGN A POSTER: At the end of the play Bud has become part of the band. Nothing stands between him and an opening night except some hard work and regular practice. Design a flyer advertising Bud's opening gig with Calloway's Band. Change the name of the band to reflect the fact that it is now composed of one more member - Bud, a.k.a. Sleepy laBone.





PRINT THIS AND THE PREVIOUS PAGE AND PLACE SIDE BY SIDE TO COMPLETE THE PUZZLE

Going to the Theatre.



- Theater is an art form that depends on both the artists and the audience. Every performance is affected by the audience - how people respond and how they act. When you are the audience, it depends on YOU. Each time you come to the theater, it is like making a promise to come inside the world of the play we have made for you. We agree to create a theatrical world for you to visit, and you agree to step inside it for awhile. That agreement is the last step in the process of making a play happen.

- When you are in the audience, the people on stage can SEE you, HEAR you, and FEEL you; just as you see, hear, and feel them. Your laughter, your responses, your attention, your imagination, and most especially your energy, are important. They are a real part of the performance, and the wonderful truth is that the play can be better because of YOU.

QUESTIONS:

1. Can the actors see you?
2. Can you rewind a play?
3. Is the play the same every time the actors do it?
4. How long do you think it takes for the actors to learn the play?

1. Sometimes, but mostly they HEAR you. Very clearly.
2. No. It's not just a recording. It's really happening.
3. It's always a little different. Actors make mistakes or have new ideas. Usually, you can't see them.
4. It takes about two months for them to learn lines and songs.

ANSWERS:

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ANSWERS:

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Related Resources

Stories about searching for identity, surviving, and the Depression:

A Letter to Mrs. Roosevelt, by C. Coco De Young.

Eleven-year-old Margo fulfills a class assignment by writing a letter to Eleanor Roosevelt asking for help to save her family's home during the Great Depression.

Children of the Dust Bowl: The True Story of the School at Weedpatch..., by Jerry Stanley
Many migrant workers who traveled from the Dust Bowl to California during the Depression lived in a federal labor camp and built a school for their children.

(The) Face on the Milk Carton, by Caroline B. Cooney.

Fifteen-year-old Jane sees a picture on a milk carton, and is stunned - it is a picture of herself at age three. Where are her real parents, and who is she really?

Finn : a Novel, by Matthew Olshan.

Chloe, along with her grandparents' Hispanic maid, sets off on an adventure, very similar to that of Mark Twain's Huckleberry Finn. She encounters prejudice, and kindness.

Gib Rides Home, by Zilpha Keatley Snyder.

Despite harsh treatment at the Lovell House orphanage, ten-year-old Gib Whittaker maintains his hopeful outlook when he is "farmed out" to help with the horses of a wealthy banker in 1908.

Heat, by Mike Lupica.

Nobody believes Michael can be this good at baseball at twelve. With no parents and a birth certificate stuck at home in his native Cuba; he can't prove it.

(The) Higher Power of Lucky, by Susan Patron.

Ten-year-old aspiring scientist Lucky Trimble determines to run away while also continuing to seek the Higher Power that will bring stability to her life.

Me and Billy, by James Lincoln Collier.

Two boys escape from an orphanage. One, Possum objects to the lying, stealing, and cheating, Billy only cares about making money and taking life easy.

Melonhead, by Michael de Guzman.

Sidney, a twelve-year-old boy with an unusually large head, takes a bus trip across the United States, which becomes a journey of self-discovery.

(The) Minstrel's Melody, by Eleanora E. Tate.

In 1904, twelve-year-old Orphelia runs away from home to join an all-black minstrel show headed for the Saint Louis World's Fair, and learns about her family's past.

Monkey Island, by Paula Fox.

Forced to live on the streets of New York after his mother disappears from their hotel room, eleven-year-old Clay is befriended by two men who help him survive.

Of Flowers and Shadows, by Anna Kirwan.

Aurelia Sanborn, an orphan, on the run from her guardian finds herself in Massachusetts, confiding in an artist named Winslow Homer, who paints her picture.



Postcard circa 1934



Feedback your response is invaluable. Please take a moment to respond. Thank you.



1. Did using this Study Guide add to your theater experience?
 Yes Some No

2. How much of the Study Guide did you read?
 Didn't have time About a quarter All

3. What do you think of what you read? Mark as many as apply.
 Useful Enjoyable
 Nothing new Not for my students

4. Did you get the Study Guide in time to prepare to see the play?
 Yes No Comment _____

5. What sections of the Study Guide did you find most important?

6. How did the experience of preparing for and then seeing the play impact you students?

7. Did you spend more time working with the material BEFORE or AFTER the play?
 Before After About the Same

8. Which of the following best describes you?
I teach: middle school high school
 home school
 other _____

Comments: _____

(continue on separate page if desired)

MAIL TO: CHILDREN'S THEATRE COMPANY • 2400 3RD AVE. SO. • MPLS, MN 55404 • ATTN: EDUCATION DEPT. OR EMAIL: lthoreson@childrenstheatre.org

The Children's Theatre Company, awarded the 2003 Regional Tony Award for sustained artistic excellence, is nationally and internationally acclaimed as America's flagship theatre for young people and families. Each year, CTC's public performances, school matinees, regional tour performances, and Theatre Arts Training Programs serve nearly 330,000 people. **Peter Brosius**, Artistic Director
Louise Thoreson, Interim Director of Education

This Study Guide was written by Chris Kliesen Wehrman, November 2007. Reading list developed using resources from the Hennepin County Library. (hclib.org) Sources include: Random House guide for teachers.

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