

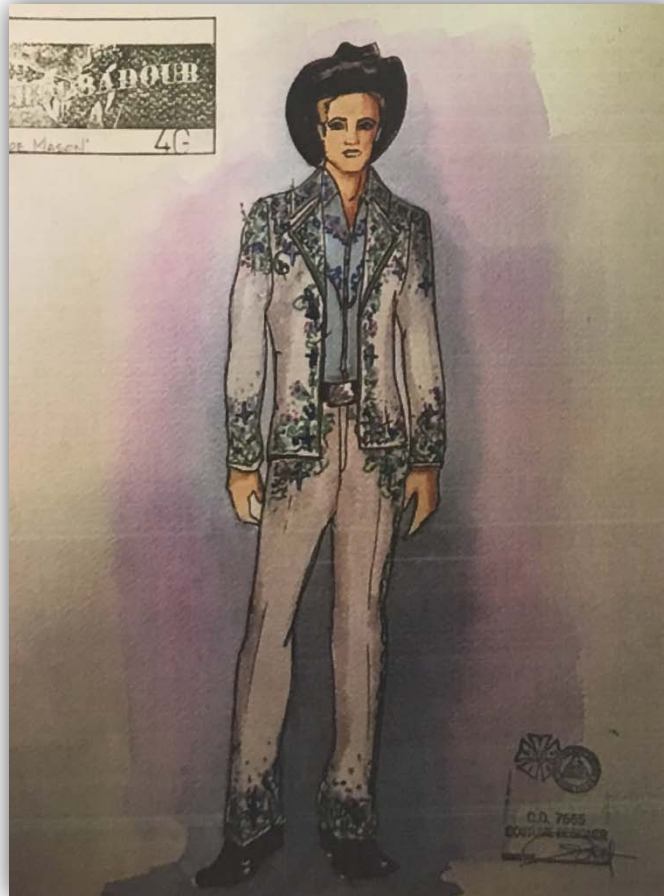


## Student Matinee Series

### *Troubadour* Study Guide

Created by Chamblee Charter High School Musical Theatre Class of Ms. Linda Lirette  
As part of the Alliance Arts for Learning's  
Dramaturgy by Students  
Under the guidance of Teaching Artist Rachel Jones

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Costume rendering by Costume Designer Lex Liang

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# Preparing Students for the Performance

## **DISCUSS THE STORY**

Before you come to the show, review the synopsis of *Troubadour* with your students (p 11) and consider using the pre-show discussion prompts (p 21) to prime the students with various themes and ideas that they will encounter when they view the play.

## **OTHER QUESTIONS**

### **Does the theatre have a dress code? What is the typical attire?**

Don't stress about your dress. In most cases, school dress codes will also represent appropriate attire for visiting the theater. Note that all of our facilities are air conditioned/heated for your comfort — please dress appropriately.

### **How can I know if a particular show will be appropriate for my students?**

Information regarding content disclaimers and recommended ages for particular shows may be found on the specific production information page by viewing our production listings.

### **Can I use my phone/tablet/laptop during a performance?**

No — using devices with screens (and particularly ones that also make sounds) disrupts the cast and other patrons (They are *very* visible from the stage!). The best thing to do in order to avoid distracting others is to make sure your device is powered off before entering the theatre. However, we absolutely hope that you text/tweet/Facebook everyone you know after the performance to let them know what a great time you had here!

### **What if I'm late?**

If you already have your tickets, please arrive at least 15 minutes prior to the show. If your tickets are being held at the Box Office or you need to purchase tickets, we recommend arriving at least 30 minutes prior to the show. After the performance has begun, it may not be possible to seat you in your assigned seat. If there is an appropriate pause in the production, we will do our best to seat you toward the back of the theater in order to avoid disrupting the performance (you will be able to watch the show from a monitor in the lobby until we can sneak you in). However, please note that some productions simply will not accommodate late seating.

**Theatre Etiquette:**

1. Do not talk during the show. You can hear the actors and they can hear you.
2. Please unwrap all gum and cough drop wrappers before the performance begins or during intermission
3. Please avoid wearing strong perfumes or cologne — some patrons may be allergic
4. No photography of any kind is allowed inside the theatre



Left to Right: Zach Seabaugh, Kristian Bush, Janece Shaffer, Radney Foster

# Artists

## Playwright



**Janece Shaffer** is Award-winning and nationally produced playwright who has written more than a dozen works including seven Alliance Theatre world premieres. Her past credits include: *The Geller Girls* (Alliance Theatre, Edgerton Foundation New American Play Award), *Broke* (Alliance Theatre, Gene Gabriel More Best New Play Award), *Managing Maxine* (Commissioned by the Alliance Theatre, Edgerton Foundation New American Play Award, later produced at the Asolo Repertory Theatre and Human Race Theatre), *Brownie Points* (Theatrical Outfit, Gene Gabriel Moore Best New Play Award, later produced at Seattle’s Taproot Theater and Lamb’s Players Theatre in San Diego), *Bluish* and *He Looks Great in a Hat*. Shaffer will present her *Cinderella and Fella* for the Alliance Children’s Theater in March 2017. Janece would like to offer special thanks to the *Troubadour* team including Kristian Bush and Susan Booth for embracing the rhinestone, and to her family – who is always up for the ride!

## Composer



**Kristian Bush** is a GRAMMY Award-winning recording artist who has been leaving his mark on music for more than two decades. The singer, songwriter, producer and multi-instrumentalist started his career with folk-rock duo Billy Pilgrim in the early ‘90s; in 2004, he exploded onto the country music scene with Sugarland, surpassing sales of over 22 million albums worldwide, achieving five No. 1 singles and winning numerous awards, including GRAMMYS, AMAs, ACMs, CMT Music Awards and CMAs. In 2014, Bush made his solo debut with Top 20 hit “Trailer Hitch”, featured on his critically-acclaimed album *Southern Gravity*, which *Country Weekly* named the “feel-good album of the year” and *Rolling Stone* named one of the Top 10 country albums of 2015. He recently wrote and performed “Forever Now”, the theme song to TLC’s hit reality series “Say Yes to the Dress”. *Troubadour* is his first musical. For more information, visit [www.kristianbush.com](http://www.kristianbush.com).

# Artists, cont.

## Jennings Hertz Artistic Director



**Susan V. Booth** joined the Alliance Theatre in 2001 and has initiated the Palefsky Collision Project for teens, the Alliance/Kendeda National Graduate Playwriting Competition, the Reiser Atlanta Artists Lab, local producing partnerships and regional collaborations as well as commercial partnerships on projects including *Tuck Everlasting*; *Ghost Brothers of Darkland County*; *The Color Purple*; *Bring It On: The Musical*; *Twyla Tharp's Come Fly Away With Me*; *Sister Act: The Musical*; *Bring in ' da Noise, Bring in ' da Funk* and *Jesus Christ Superstar GOSPEL*. As a director, she has worked at the Goodman, La Jolla Playhouse, New York Stage and Film, Actors Theatre of Louisville, Northlight Theatre, Victory Gardens, Court Theatre and many others. She holds degrees from Denison and Northwestern universities and was a fellow of the National Critics Institute and the Kemper Foundation. She has held teaching positions at Northwestern, DePaul, and Emory universities. She is a past president of the board of directors for the Theatre Communications Group, the national service organization for the field, and is a trustee of Denison University. Susan is married to Max Leventhal and is the proud mother of Moira Rose Leventhal.

## Musical Director

**Brandon Bush** has performed on GRAMMY Award nominated and winning releases by John Mayer, Sugarland and Shawn Mullins. As a member of the multi-platinum selling rock band Train, Brandon toured the world, indulging in his lifelong rock and roll fantasy of performing a keyboard solo on a smoke-emitting Moog synthesizer. These days, while on the road with the likes of his brother Kristian Bush and Sugarland, Brandon also manages the Atlanta based music publishing company Songs of the Architect, composes for visual media, and hosts a drive time radio show on Atlanta's Voice of the Arts AM1690. A product and avid supporter of the Georgia music community, Brandon currently serves as a trustee on the national board of The Recording Academy.

# Artists, cont.

## Performers



**Andrew Benator** (Izzy) Alliance Theatre: *Disgraced*, *One Flew Over the Cuckoo's Nest*; *By the Way, Meet Vera Stark*; *Good People*; *August: Osage County*; *Eurydice*; *Tennis in Nablus*; *A Christmas Carol*. Atlanta: *Race* (True Colors Theatre); *Seminar*, *Becky Shaw* (Actor's Express); *Freud's Last Session* (Theatrical Outfit); *The Tempest* (Georgia Shakespeare); *Women in Jeopardy*; *Boeing, Boeing* (Aurora Theatre). Off-Broadway: *Things You Shouldn't Say Past Midnight*, *Valparaiso*, *Flu Season*. Regional: Hartford TheaterWorks, Pittsburgh Public Theater, Sacramento's B St. Theater, San Jose Rep, San Francisco's Magic Theater. Film & TV: *The Founder*, *Million Dollar Arm*, *Confirmation*, *Last of Robin Hood*, "Stranger Things", "Red Band Society", "Being Mary Jane", "Burn Notice", "House of Payne". Proud recipient of the 2016 Lunt-Fontanne Fellowship. [www.andrewbenator.com](http://www.andrewbenator.com)



**Sylvie Davidson** (Inez) is making her Alliance Theatre debut. A graduate of Knox College, Sylvie's credits include *Pump Boys and Dinettes* (Village Theatre), *Romeo and Juliet* (Island Stage Left), *The Man Who Shot Liberty Valance* (Rubicon Theatre), *Great Expectations* and the title role in Jane Austen's *Emma* (Book-It Rep), *Christmas Carol* and *Dr. Jekyll and Mr. Hyde* (ACT), *Tails of Wasps* (NCTC), and the folk musical *Lonesome Traveler* (Rubicon and Off-Broadway's 59E59). Screen credits include "Leverage", *Desert Cathedral*, and *Until the Well is Dry* (composer). A songwriter as well, Sylvie lives in Nashville with her husband and co-writer, Trevor Wheatman. [www.trevorandsylvie.com](http://www.trevorandsylvie.com)



**Radney Foster** (Billy Mason) is a Texas singer/songwriter whose credits include the upcoming feature film *Beauty Mark*, "The Tonight Show", "Late Night with Conan O'Brien" and "CMT Crossroads". Foster has written over 20 Top Ten songs, including his own "Nobody Wins", "Just Call Me Lonesome", and "Texas In 1880", as well as hits by Keith Urban, Luke Bryan, the Dixie Chicks and Hootie and the Blowfish. Foster's compositions have appeared television shows "The Voice", "Dawson's Creek", "Guiding Light", and "Nashville", as well as in films starring Danny Glover, Nicholas Cage and Jodie Foster. He is making his professional stage debut at the Alliance Theatre.

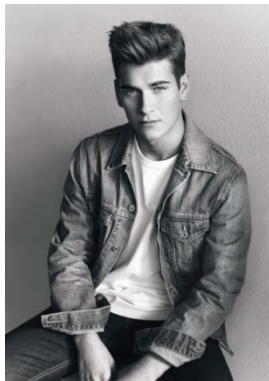
## Artists, cont.



**Rob Lawhon** (Pooch) is thrilled to return to the Alliance Stage! Other Alliance credits include The Miller in *Pancakes, Pancakes!* and Howard in *Ghost Brothers of Darkland County*. Other Atlanta credits include: Buddy in *Buddy: The Buddy Holly Story* (Georgia Ensemble Theatre), Hank Williams in *Lost Highway* (Theatrical Outfit), Benny in *Hands on a Hardbody* (Aurora). Rob has appeared on "Sleepy Hollow" on Fox, and "Rectify" on IFC. Special thanks to Jody Feldman and Susan Booth, my incredibly supportive family, and my son Gibson, who I love more than anything else in the whole wide world.



**Bethany Anne Lind** (Ludee Feedback) is thrilled to be back with y'all at the Alliance. Previously: *One Flew Over the Cuckoo's Nest*, *Edward Foote*, *August: Osage County*, *Carapace*, and *26 Miles*. Regional: *His Girl Friday* (LaJolla Playhouse), *Guess Who's Coming to Dinner* (Arena Stage), *Really Really* (Signature Theatre), and *The Storytelling Ability of a Boy* (Florida Stage). Atlanta: *Our Town* and *Guess Who's Coming to Dinner* (Kenny Leon's True Colors), *Glass Menagerie* and *Metamorphoses* (Georgia Shakespeare), and others. Film/TV: *Flight* with Denzel Washington, *Crackerjack*, *Mean Girls 2*, "Stranger Things", "The Walking Dead", "Rectify", "Army Wives", "Drop Dead Diva" and recurring roles on "Turn: Washington's Spies" and "The Game". [www.bethanylind.com](http://www.bethanylind.com)



**Zach Seabaugh** (Joe Mason) is thrilled to make his Alliance Stage debut! Zach is a country singer-songwriter based in Atlanta, Georgia. In 2015, he auditioned for the NBC show "The Voice", and went on to become a member of Team Blake. The then-sixteen-year-old placed fifth in the overall competition and his dream of pursuing a career in country music was set in stone. Following "The Voice", Zach released a self-titled, five-song EP in the summer of 2016, which entered the iTunes Country Album Chart at #3, and *Billboard's* Country Music Charts at #25. He recently performed at KICKS 101.5's "Country Fair 2016" along with headliners Lady Antebellum, Jennifer Nettles, Chris Janson and more, and opened for Jennifer Nettles in Charlotte, NC and Chattanooga, TN.



## Designers & More

**Todd Rosenthal** (Set Designer) Todd's Broadway credits include *August Osage County* (Tony Award); *The Motherf\*\*\*er with the Hat* (Tony nomination); *Who's Afraid of Virginia Woolf?*; *Of Mice and Men* (filmed by National Theatre Live); *This is Our Youth* and *Fish in the Dark*. Upcoming Broadway: *Roman Holiday*. Off-Broadway: *Red Light Winter* (Barrow Street), *Domesticated* (Lincoln Center) and *Qualms* (Playwrights Horizons). Designer for six years for Big Apple Circus. International credits: *August Osage County* (London & Australia), *The Beauty Queen of Leenane* (Ireland) and *Nice Fish* (London). Regional work includes Steppenwolf, Goodman (artistic partner), Guthrie, Berkeley Repertory, American Repertory, Oregon Shakespeare and many others. Museum exhibitions include "Mythbusters: The Explosive Exhibition" and "The International Exhibition of Sherlock Holmes". Awards include Laurence Olivier, Helen Hayes, Ovation, Garland, Joseph Jefferson and The Michael Merritt Award for Excellence in Design and Collaboration. Todd is a professor at Northwestern University and a graduate of the Yale Drama School.

**Lex Liang** (Costume Designer) Work includes design for theater, film, dance, and special events. He is thrilled to be back at the Alliance, having recently designed *Disgraced*. Other Alliance credits include *Blues for an Alabama Sky*, *The Tall Girls*, *In Love and Warcraft*, *What I Learned in Paris*, and *Into The Woods*. Regionally, Lex has also worked at Cleveland Playhouse, Colorado Springs Fine Arts Center, Denver Center, La Jolla Playhouse, and Paper Mill Playhouse, among others. He's designed over 50 NYC/Off-Broadway productions--select projects include *Secrets of a Soccer Mom*, *The Yellow Wood*, *The Shape of Metal*, *Made in Heaven* and the upcoming *9<sup>th</sup> Circle*. Lex is the Principal at LDC Design Associates, a NYC-based company specializing in the design and production of creative events and interiors. Recent projects include *New York City Wine and Food Festival*, the 2015 Tony Awards Gala, and the closing gala dinner for Fashion Week 2016. Lex is a member of United Scenic Artists Local 829, and is the recipient of multiple Broadway World Awards, Cleveland Critics Circle Awards, Suzi Bass Award, Santi Flaherty Award, and is a Princess Grace Award nominee. For Kitty. [www.LDCdesign.com](http://www.LDCdesign.com)

**Ken Yunker** (Lighting Designer) is the resident lighting designer for Sarasota Opera, lighting designer for Atlanta Opera and lighting director of FIO Americas, Brazil. Alliance credits: *Pancakes, Pancakes!*; *Native Guard*; *Geller Girls*; *By the Way*, *Vera Stark*; *Good People*; *What I Learned in Paris*; *Into the Woods*; *August: Osage County*; *Avenue X*; *Ms. Warren's Profession*; *Aladdin*; *The Underpants*; *The Miracle Worker*. National credits: Florida Grand Opera, Utah Shakespeare, Bermuda Arts Festival, McCarter Theatre, Lyric Opera of Chicago, Utah Opera. Atlanta awards: Suzis for *The Geller Girls* and *Avenue X*, with four other nominations; Abbey artist of the year nomination; featured in Creative Loafing's Best of Atlanta.

# Artists, cont.

**Clay Benning** (Sound Designer) has been the resident sound designer at the Alliance Theatre for 16 years and has designed more than 90 productions including 26 world premieres, 30 musicals, and 23 Theatre for Young Audiences productions. Recent work includes *Disgraced*; *Pancakes, Pancakes!*; *Edward Foote* and *One Flew Over the Cuckoo's Nest*. Other design work has included Georgia Shakespeare, Atlanta Ballet, Cincinnati Playhouse, Repertory Theatre of St. Louis, Theatrical Outfit, Geva Theatre, Synchronicity Theatre, and the Georgia Aquarium. Awards: Six Suzi Bass awards for outstanding sound design with 14 nominations. He is a graduate of Presbyterian College (B.A.), North Carolina School of the Arts (M.F.A.) and a member of IATSE/USA829 and TSDCA.

\***Bret Torbeck** (Resident Stage Manager) could not be happier to be working on this world premiere of *Troubadour*. Previous credits here include *Courtenay's Cabaret*, *Born for This*, *Disgraced*, *A Steady Rain*, *One Flew Over the Cuckoo's Nest*, and *Blues For An Alabama Sky*. As a regional theater stage manager for 25 years, he has enjoyed working all over the country and on many new projects. Frequent cities include Seattle, San Diego, and Washington DC, but Atlanta is home now. He also enjoys teaching and was a guest faculty member at the University of Washington for five years.

\***Jayson T. Waddell** (Assistant Stage Manager) Atlanta credits include *Moby Dick*, *Born for This*, *Tiger Style*, *Blues for an Alabama Sky*, *Tuck Everlasting*, *Maurice Hines Is Tappin' Thru Life*, *The Geller Girls*, *Carapace*, *A Christmas Carol*, *Ghost Brothers of Darkland County*, *Broke*, *Sex and the Second City*, *Fairytale Lives of Russian Girls*, *Next to Normal*, *Holidays With the Chalks* and *Bike America* (Alliance Theatre); *The Full Monty* and *Young Frankenstein* (Atlanta Lyric Theatre); and *Hamlet*, *Q Gents*, *Antony and Cleopatra*, *Macbeth*, *As You Like It*, *Twelfth Night* and *Shame the Devil: An Evening With Fanny Kemble* (Illinois Shakespeare Festival). Waddell is a graduate of the Gainesville Theatre Alliance and a proud member of Actors' Equity Association.

**Jody Feldman** (Producer & Casting Director) began her theater career as an Atlanta actress before moving into administration as assistant general manager at Frank Wittow's Academy Theatre. Jody is the producer and casting director at the Alliance, where she started in 1991. With the Alliance she has cast and produced more than 200 LORT B, D and TYA productions, encompassing a wide range of world premieres including *The Last Night of Ballyhoo* by Alfred Uhry, *What I Learned in Paris* by Pearl Cleage, *Broke* by Janece Shaffer, *In the Red and Brown Water* by Tarell Alvin McCraney and more than 10 years of Alliance/Kendeda National Graduate Playwriting Competition-winning plays, plus such world and regional premiere musicals as *Tuck Everlasting*, *Aida*, *The Color Purple*, *Sister Act: The Musical*, *Bring It On: The Musical*, *Ghost Brothers of Darkland County* and *Harmony, A New Musical*. Jody is most proud of the thriving Alliance engagement activities and partnerships that recognize theatrical work as a catalyst for community conversation and connection.

\* Denotes a member of Actors' Equity Association. Actors' Equity Association, founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theatre as an essential component of our society.

# Characters

**Izzy Weiss**, 30, Russian born, wiry, slight accent, lots of energy, scrappy, impulsive, ambitious.

**Inez Miller**, 20, sweet looking, faithful, plays the guitar and sings, Southern

**Ludee Feedback**, 26, a looker, sexy, gutsy, competitive, raw, Southern

**Joe Mason**, 23, heart throb handsome, heir to country music, sheltered, tender-hearted, plays guitar and sings, Southern

**Billy Mason**, 55, king of country music and looks it, can be charming and a son of a bitch, narcissist, sings, plays guitar, commanding, Southern

**Pooch Johnson**, 50ish, Southern radio personality, funny, big-hearted.

**Jimmie Lolli**, Charlotte radio announcer.



# Synopsis

It's Nashville 1951 and Billy Mason, the king of country music, is days away from his farewell concert at the Ryman Auditorium, where crowds will gather to wish him well and to see if his only son, Joe, has the talent and guts to continue the Mason legacy. Days before the concert, Joe challenges his father's conservative notions by singing a salacious duo with a pretty girl at a singing competition. Billy sees that Joe is no longer included in the farewell concert, or welcome in Nashville. Feeling abandoned and alone, Joe meets an unlikely duo, and the three spend several days writing songs, building rhinestone-studded suits and helping Joe Mason become the man and the musician he was meant to be.

# *Troubadour* on YouTube

**“An American Original” from *Troubadour*:** <https://youtu.be/bsKEmtI74Og>

A short video of a part of “An American Original” a song from *Troubadour*.

**Open Auditions for *Troubadour*:** <https://youtu.be/xclj0ErL8nE>

WSB-TV piece about singer/actor auditions for *Troubadour*.

**Caroline Ashleigh – Antiques Roadshow – Nudie Cohn:** <https://youtu.be/gweWEthIhPM>

This excerpt from the “Antiques Roadshow” features pieces created by Nudie Cohn, the inspiration for *Troubadour*’s Izzy.

**Art of the Craft: Songwriting with Kristian Bush, Mickey Guyton, and Liz Rose:**

[https://www.youtube.com/watch?v=eWfL0Z\\_8tSI](https://www.youtube.com/watch?v=eWfL0Z_8tSI)



# A Brief Timeline of Nashville as an American Music Capital

Compiled by Celise Kalke and Olivia Mathews

- 1871: Fisk Jubilee Singers travel overseas to perform Negro spirituals for European royalty. Money raised during their travels is given back to their school, Fisk University.
- 1897: Confederate Army veterans choose Nashville as a reunion site. They meet in a former tabernacle, which later becomes the Ryman Auditorium.
- 1925: On November 28, Radio station WSM becomes the broadcasting home of the show, *The WMS Barn Dance* hosted by George D. (Judge) Hay. The show evolved into the *Grand Ole Opry*, a country music revue. The show's premise was live music performed for an audience, and the show's popularity meant it outgrew bigger and bigger studios until moving to the Hillsboro Theatre in 1934.
- 1927: One broadcast in December, the *Barn Dance* followed an NBC national opera show. As part of his patter, Judge Hay said: "*For the past hour, we have been listening to music largely from Grand Opera, but from now on, we will present "The Grand Ole Opry." And The WMS Barn Dance got its more famous name.*"
- 1935: The city's Jefferson Street becomes a home to clubs featuring black artists performing R&B, blues, jazz, and gospel.
- 1939: NBC begins broadcasting *Grand Ole Opry* on television.
- 1942: Nashville's first music publishing company, Acuff-Rose, is founded by Roy Acuff and Fred Rose. Popular songs published by Acuff-Rose include "I'm So Lonely I Could Cry" by Hank Williams and Roy Orbison's "Oh, Pretty Woman".
- 1946: Castle Recording Studios, originally a commercial recording company, begins signing music artists in the city. Other recording companies like Decca, Capitol, and RCA Victor move to Nashville because of the growing music industry.
- 1951: Setting of *Troubadour*.
- 1954: Owen and Harold Bradley open the first music studio at 804 16<sup>th</sup> Avenue South, located on what is now Nashville's Music Row.
- 1958: The Country Music Association (CMA) is established in Nashville. The association establishes the Country Music Hall of Fame, the CMA Music Festival, and the CMA Awards.

# Changes in Country Music

Country music in the 1900s was an ever-shifting genre. It started out as a mixing of the country folk dances and tunes migrating from Ireland, Scotland, England, and France. As it spread through the rural areas of America, it was blended also with the traditional religious hymns and songs. All of this created a unique style of purely American music never before heard. However, due to its roots, country music took a relatively long time to work its way into the good graces of the American musical mainstream. In the beginning, country music was labeled under the moniker of 'hillbilly music.' During the 1920s when country music was starting to spread to non-rural communities, mostly due to an increased use of radios, people were fairly critical of it. It was during this time when studios and publishers started to use the term Country and Western music, rather than Hillbilly, to help gain acceptance from a wider audience.

The majority of Americans simply dismissed Hillbilly music as a craze of simple rural folk. However, as the genre gained national momentum, it also began to develop subgenres, such as Western Swing which took its influence from Jazz and Honky Tonk, which featured a more driving beat and contemporary instruments, such as the electric guitar. These subgenres moved the geographic location of country music in popular imagination from the East to the mid-west, such as Texas. Although many of the musicians were Hollywood stars, such as Gene Autry and Roy Rogers, the audience imagined the wide open spaces of the Western Frontiers. Performers wore stylized "Western" costumes and imitated cowboy slang. The Honky Tonk style is likely the style that most resembles and predates the rock and roll music of the decades to come. Honky Tonk, however, was frowned upon largely by many purist country musicians and publishers. They thought the style didn't preserve the spirit of the original music, which was generally pseudo-blues or ballad-like.

Another subgenre of Country & Western is the Bluegrass movement which became popularized in the 1930s and originated from Kentucky and Bristol. It largely focused on amazing technical precision in playing and singing. According to music historian, Piero Scaruffi, "Bluegrass music relied a mixture of techniques: mountain music's three-finger banjo picking, country & western's fiddle, the rhythmic guitar of the ramblers, the tenor-driven choir of religious hymns with bass-register counterpoint" (<http://www.scaruffi.com/history/country.html>).

Country & Western music as a whole was uniquely American in sound and subject. No other music captured the national identity so wholly from the 1920s to the 1960s. Although the genre has continued to grow and develop, it still maintains its American perspective.

# The History of Nudie Suits

From The Official Nudie's Website (<http://www.nudiesrodeotailor.com/new-page-1/>)

Nudie Cohn was born in Kiev, Russia in 1902. He decided he would become a tailor, and become a good one! He was the first man to put rhinestones on clothing – it all began in the early 1930s.

While traveling cross country, he came to a boarding house in Mankato, Minnesota. There he not only received room and board, but found his future bride Bobbie; during their stay in Minnesota they had their only daughter, Barbara. The left Mankato to travel back to New York, where they spent most of their time ...[There he started] working his way up to become The Rhinestone Cowboy.

Nudie and Bobbie moved to California in the early 1940s, and started making clothes out of their garage. Spade Cooley, Cliffie Stone, Lefty Frizzell, and Tex Williams and his band all gave him a chance, which set him well on his way. Nudie and Bobbie decided that before they could talk to any more clients, they needed to set up a shop. So off they went, with the help of their friends, to the corner of Victory and Vineland in North Hollywood, CA.

They first approached Roy Rogers and Dale Evans in the Early 1950s and eventually become their custom tailors, suiting them for every appearance and becoming their personal friends. In 1957, Nudie made Elvis Presley's famous \$10,000 gold lame suit.

In 1963, they moved to their famous location on Lankershim Blvd. There Nudie continued to clothe everybody who was anybody including John Wayne, Gene Autry, Cher, John Lennon, Ronald Reagan, Elton John, Robert Mitchum, Pat Buttram, Tony Curtis, Michael Landon, Glen Campbell Hank Snow, and Hank Williams, Sr. Nudie dressed groups such as America, Chicago, ZZ Top, and the Flying Burrito Bros. Gram Parsons wore the famous marijuana leaf Nudie suit, a spectacular Nudie original.

Nudie had a style all his own! He strutted around town in rhinestone suits, which he wore with unmatched boots to commemorate his humble beginnings – so as to not forget that one time he could not even afford a matching pair of shoes... To add to his flashy style, Nudie designed a fleet of eighteen silver-studded, gun-toting, cattle stampeding custom automobiles. Distributed throughout the nation, Nudie left one car behind, the 1975 Cadillac El Dorado, for his bride Bobbie to ride off into the sunset...Nudie died at the age of 81 in 1984. Dale Evans delivered his eulogy, and everyone he had ever clothed was there to pay their respects to his wife Bobbie, their daughter, their grandchildren, and family. After Nudie's death, Bobbie was determined to continue the tradition, and succeeded with pride and joy.



# Classroom Discussion

## Pre Show Questions:

1. If you had to choose, would you follow your family or your dreams?
2. How does living in the public arena affect personal relationships?
3. What defines an abusive relationship? Why would someone be abusive to another person?
4. Do you believe that different artistic forms (music, fashion, painting, etc) feed off of each other for inspiration? Why or why not?

## Post Show Questions:

1. What song do you believe captures the essence of the play? Defend your choice.
2. Do you believe Billy's anger stems from his frustration that Joe won't listen to him or because he is jealous?
3. What do you infer about Joe and Billy's relationship after the end of the play?
4. What role does music play in the structure of *Troubadour*?
5. How does the clothing Izzy creates impact Joe as a person?

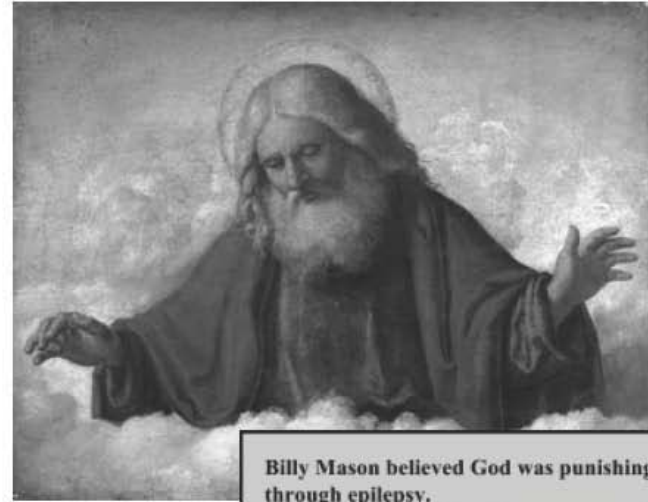
## Creative Writing Prompts:

1. Write an additional scene between Billy and Joe that happens sometime after the play ends.
2. Design and draw a costume for your favorite musical artist. Make sure it would complement their musical style.
3. Write a letter from Inez home to her family. What would she say about her experience in Nashville?

# The Historical Understanding Of Seizures



A “demon-possessed” boy (with epilepsy) being “healed” by a religious leader.



Billy Mason believed God was punishing him through epilepsy. “Why do you think God hates me, son?” he says.



Epilepsy was typically associated with “evil” and was even labeled as the “hand of Sin” by Mesopotamian civilizations.

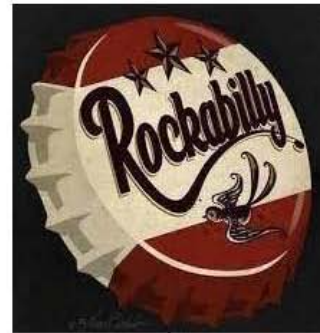


Many historically famous figures are thought to have had epilepsy, such as Julius Caesar (shown above).

# COUNTRY MUSIC IN THE 1950S



The Grand Old Opry



Subgenres of Country Music



Patsy Cline

First Female Solo Artist in the Country Music Hall of Fame



Sold more than 90 million records

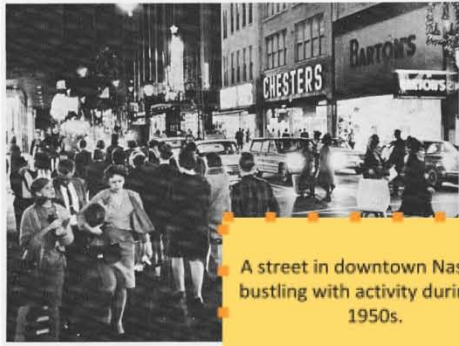
Johnny Cash



Popular Country Music Instruments from the 1950s

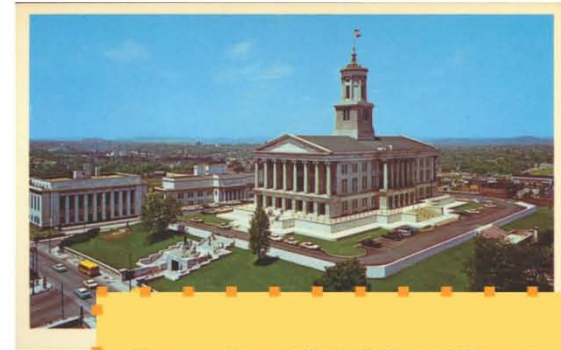


# NASHVILLE 1950'S



A street in downtown Nashville bustling with activity during the 1950s.

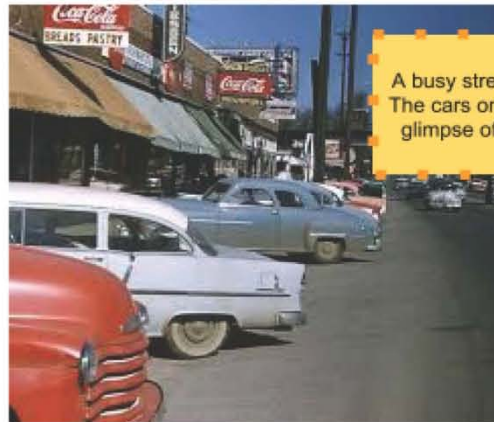
Decca Records was one of five major labels in Nashville that dominated the country music charts during the 50s.



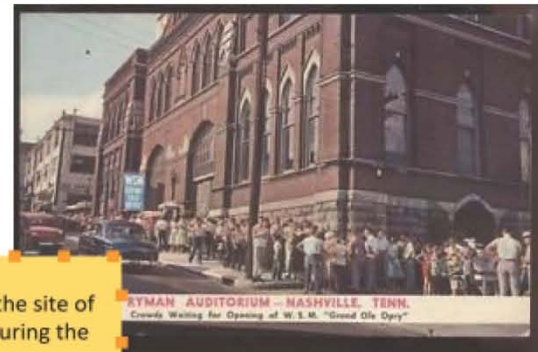
Tennessee's capital is Nashville, and this postcard shows the capitol building during the 50s. The building undertook major renovations during the mid 50s.



Elvis Presley recording a track in Studio B of RCA Records, located in Nashville. Over the course of his career, he recorded over 200 tracks in this studio, many of which were recorded in the 1950's.

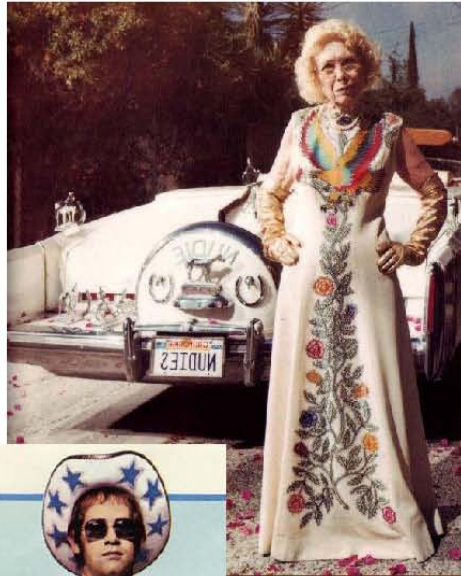


A busy street in Nashville during the 50s. The cars on the side of the road give us a glimpse of the design styles of the time

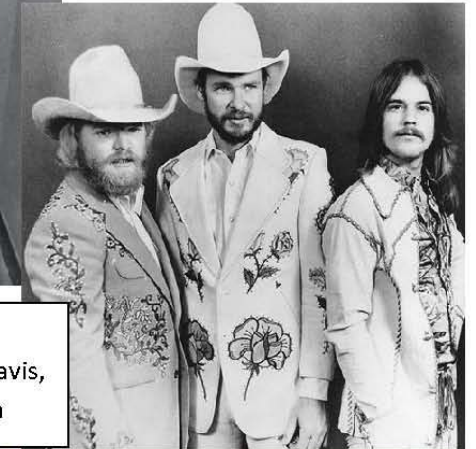


The Ryman Auditorium in Nashville was the site of the Grand Ole Opry and 650 AM WSM during the 50s

# Nudie Suits



Nudie Cohen made hand-stitched, intricate outfits for many famous people from 1947 to 1984. He also designed boots and even the metalwork on the car pictured to the left. These pictures represent a small percent of his work and influence.



Clockwise from Above:  
Cher & Sonny, ZZ Top, Merle Travis,  
Nudie Cohen & John Lennon



Clockwise from Upper Left:  
Elvis, Bobbie Cohen (Nudie's wife), Dolly  
Parton, Elton John, Robert Redford

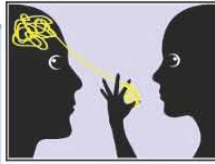


# GASLIGHTING

Gaslighting is a psychological manipulation tactic studied in the context of abusive relationships in which the abuser creates situations or behaves towards the victims in ways to make them believe they are remembering things incorrectly, doing things subconsciously, and going crazy. This creates a dependency on the abuser in hopes that they will help the victim cling to sanity.

The term comes from a 1938 play in which an abusive husband uses gaslights in the attic to trick his wife and make her imagine things.

Gaslighting is one of the more common abuse tactics present in Billy and Joe's relationship. Two specific examples occur when Billy attempts to make Joe think their radio interview went poorly because of him (pg. 14), and when Billy convinces Joe that the chords he believes he has written are really just some he's heard his dad playing forever (pg. 38).



From the 1944 film Gaslight, an adaptation of the 1938 play 'Gas Light' by Patrick Hamilton, from which this abuse tactic got its name.



Common phrases used by abusers who manipulate their victims via gaslighting.



Victims of abuse may abuse their own children because they learned that the physically or emotionally violent behavior was acceptable punishment.



The cycle of abuse can have a generational effect, which occurs when abuse is continued from one generation to another. Statistics show approximately 1/3 of children who were abused grow up to be abusive parents.



More than 700,000 children across the U.S. are abused annually. Children learn to tolerate abuse and begin to accept it as "normal" behavior.



Emotional abuse tactics such as gaslighting, can have detrimental effects towards children including life-lasting issues such as PTSD.



Therapy can help abuse victims work through issues. Having a non-abusive adult role model can help break the cycle of abuse by teaching proper developmental and social skills.

# Cycle of Abuse