Side Man Study Guide

Side Man by Warren Leight

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Introduction

Warren Leight first published his Tony Award—winning play *Side Man* in 1998 in the United States. Inspired by his own autobiographical experiences in the music industry□his father was a jazz musician□the play also was inspired by the decline of the jazz industry itself. This memory play differs from similar works because the narrator, Clifford, "remembers" back to times before he was even born. Through these flashbacks, Clifford, who also talks directly to the audience members, drawing them into the action, chronicles the life and death of his parents' relationship, a dysfunctional pairing that has had disastrous effects on Clifford's own views of life. The narrative also makes uses of jarring time-and-place shifting effects, as Clifford's story takes the audience back and forth from 1953 to 1985 and to various points in between. These chaotic transitions help to highlight the chaos of Clifford's life and his parents' relationship, as well as their failed dreams and irresponsible behaviors. At the same time, this combined effect helps to underscore the decline and fall of jazz and big band music, beginning in the 1950s as it was replaced by rock and roll and other forms of popular music. *Side Man* was the work that made Leight famous on Broadway, but in 2003, Leight returned to similar material when he published *Glimmer, Glimmer, and Shine*, another play about the pitfalls of the jazz life. *Side Man* is available in a 1998 paperback edition from Grove Press.

Author Biography

Leight was born on January 15, 1957, in New York City. When he was sixteen, he began attending Stanford University, where he studied journalism. In interviews, Leight has noted that *Side Man* touches on issues that were relevant to his own childhood. So much so, in fact, that the author notes that it was a difficult play for him to write. However, Leight is quick to note that many of the specific situations in the play were invented for dramatic purposes and that the play is not totally autobiographical.

In his early twenties, Leight ran into a woman whom he had a crush on in high school and decided on a whim to follow her to China, where she was going to teach English. At this point, in the early 1980s, Leight was exposed to much of the paranoia in the late Cold War era, and everything about his life was monitored by the government, who feared the influence of foreigners. Leight, who smuggled a typewriter in so that he could write while he was in China, wrote a journal and many letters about everything he was experiencing, including his cultural confusion and the various fears of the common Chinese people. When he returned to New York, Leight showed his journal to an agent, but the agent told him that China was not a good topic for plays, so Leight boxed up his journals.

In the early 1980s, Leight became the creative director for a highly regarded group of female comics who were known as the High Heeled Women, which included actress Arleen Sorkin. Over the next two decades, he also wrote for various television dramas and films, including writing and directing the 1993 film, *The Night We Never Met*, which starred Matthew Broderick and Annabella Sciorra. But, it was 1998's *Side Man* that established Leight as a Broadway playwright. The play won the Antoinette Perry "Tony" Award in 1999 and was nominated for the Pulitzer Prize. Leight's other plays include *Stray Cats* (1997) and *Glimmer, Glimmer, and Shine* (2003).

Plot Summary

Act 1

Side Man starts out in 1985, with the main character, Clifford, addressing the audience directly, a technique that he uses throughout the play. He notes that he has not seen his parents, and they have not seen each other, in a long time. The stage lights go down, and when they come up, Clifford is at his mother's apartment for an awkward reunion. This is the first of many times that the production uses the stage lights to shift the action to a different time or place. The scene shifts again, and Clifford is at the Melody Lounge, where his father, Gene, is playing trumpet onstage with his old friends and fellow musicians, Ziggy, Al, and Jonesy. Clifford runs into Patsy, another one of the old gang. As they are catching up, the lights come up on another part of the stage, revealing Clifford's mother in her apartment set, where she calls across the stage, asking Clifford a question. Clifford answers it, the lights go out at Terry's apartment, and the action resumes in the Melody Lounge. Leight uses these types of interruptions, which do not always observe the normal laws of space and time, throughout the play. In some cases, as with the next interruption, where Terry talks about the musicians' treating the unemployment office as a social event, Leight uses the interruptions to shift the narrative to another time.

The action shifts to 1977, when Clifford is twenty, and he receives his first unemployment check, an event that makes Gene proud. At a diner afterwards, the four musicians and Clifford eat and talk about the past. Jonesy, a former heroin addict, talks about the effects of addiction. Clifford talks about his scholarship to an out-of-state art school and notes to the audience that he cannot afford to take it. He has to remain in New York and help pay bills since Gene is content to work only long enough each year until he gets on unemployment. Instead, Clifford is going to work for an advertising firm in New York. Patsy comes by and offers to buy Clifford a drink for getting his first unemployment check. During the conversation, Gene spaces out, and Clifford notes to the audience that his dad is thinking back to 1953, before Clifford's birth.

The action shifts back to 1953, and as the stage notes indicate, Clifford remains onstage for the rest of the act, narrating the action as it happens, even though he is not born yet. When Gene meets Terry for the first time, it starts off badly, with his being a show-off on his trumpet while she is having trouble hitting the right notes on her flute, but it ends with Terry's agreeing to go listen to Gene play in a show. She is impressed by his playing and follows him and the other musicians to Charlie's Melody Lounge, the same place that Clifford walks into in 1985. Terry tells her story, saying that her husband left her with no money and that she cannot go back to her ultra-religious family or they will make her become a nun. They also discuss Patsy's many marriages, all of which have been with musicians□and the current affair that she is having with Al. That night, Terry stays with Gene. The next morning, they talk about moving in. The time shifts again to a little while later, when the guys are moving furniture into Terry's and Gene's new apartment.

The scene shifts again, to the Melody Lounge, where Terry and Patsy talk about Patsy's many marriages and about the fact that her ex-husband is getting out of the music business because work is drying up. She assures Terry that she has never dated or married Gene and that Gene is the only one she knows who will never become a junkie, because he loves his music too much. The scene shifts to Terry's and Gene's apartment, where Terry is worried about Gene not having enough work in the future. Gene promises her that the first Saturday night he cannot line up a gig, he will quit the business.

As a stage note indicates, throughout the rest of the play, as Patsy and the others go through their relationships and breakups, Gene's and Terry's apartment slowly begins to fill up with the furniture that is discarded in these breakups. As the gang is over one night in the 1950s, they watch Elvis on television, on the *Ed Sullivan* show, and Jonesy predicts that Elvis and his new sound will be the end of trumpet players. Jonesy gets arrested that night and loses his eligibility to play in New York, so he moves to Las Vegas for a year. When Terry proposes that Gene should do the same thing, he refuses, thinking New York is his best bet. Gene and Ziggy write scripts for a popular comedy show, but they never send them in.

Time shifts forward to 1977, where Patsy buys Clifford his congratulatory drink for getting his first unemployment check. Although Clifford tries to justify his decision to turn down the grad school scholarship, Patsy notes that he is always putting his life on hold so that he can take care of his parents. She tells Clifford that he should just leave town. The time shifts back to when Terry first realizes that she is pregnant. Gene tries to talk her into getting an abortion, but she refuses, so he marries her instead. At the wedding reception, Jonesy goes out searching for a heroin fix and gets arrested. As they are waiting in the courtroom to bail him out, Terry hears that Gene's trumpet playing on a popular record was attributed to somebody else. She tells him to write the reviewer and make a correction, but Gene refuses. Jonesy is sent to prison for eight years. Terry tries again to get Gene to quit the music business, but he refuses. When he fails to line up a gig on a Saturday night, she reminds him of his promise to leave the business, but he refuses again. She has a fit, threatening to kill him and their baby.

Act 2

Three months later, Clifford is born, on the night that Gene is going to take Terry to see Frank Sinatra. As Clifford notes, his mother never has forgiven him for that. The time shifts to ten years later, where Clifford, although still a boy, is clearly the one in charge of the household, doing everything from making sure his father gets up in time for work to preventing his mother from committing suicide. As all of this is happening at Terry's and Gene's apartment, the action keeps flipping back and forth to the club date where Gene is playing with Al, Jonesy, and Ziggy at a bad gig, the only one they can get. The guys are overjoyed, however, when Al pulls out a tape recording of Clifford Brown's last performance before he died.

The scene shifts again, and Gene arrives back at the apartment, where he and Clifford listen to Al's tape. The noise wakes up Terry, who is annoyed. She gets furious when she finds out that Gene bought her a fifth of sherry, a type of alcohol that she does not drink anymore, and tries in vain to use the sherry to burn down the apartment. Clifford notes that he has to call an ambulance that night to take his mother away to an institution and that even after she returned, this type of episode repeats itself all through Clifford's high school and college years. Although Clifford tries to get Gene to make a decision about what to do about Terry, Gene keeps asking Clifford to make the decision. Ultimately, Clifford does, telling Gene that his relationship with Terry is over and to get out of the apartment.

The action returns to 1985, and Clifford and Patsy listen to Gene playing trumpet, still impressed at his skill after all these years. The reunion between Clifford and Gene afterwards is awkward, and after his father has gone back on stage, Clifford reflects on the death of jazz, noting that, in the future, nobody will even remember jazz in its heyday; these guys□Gene and all of the others□are only playing for themselves and that they will leave no legacy.

Characters

Al

Al is one of Gene's friends and fellow musicians, who is also married to Patsy for a short time. Al is a real ladies man, even trying to pick up Terry when he first meets her even though she is with Gene. At this point, in 1953, Al is already having an affair with Patsy while she is married. After their marriage breaks up and Patsy is dating Ziggy, Al gets jealous. On one of their gigs, Al plays a tape of Clifford Brown, the ill-fated trumpet player, for Gene and Ziggy, and they are all moved by the performance. By the end of the play, in 1985, Al has had a mini-stroke and has switched to playing drums, a less strenuous form of music playing.

Clifford

Clifford is the play's protagonist and narrator, and he is also the son of Gene and Terry. The play begins in 1985, with Clifford about to see both of his parents, separately, for the first time in several years. He indicates that the meetings will not be fun, and, as he starts to explain why, he remembers back to the events that he's talking about□even events that take place before his birth. Clifford takes the audience back as far as 1953, when Gene and Terry first meet. As he chronicles the development of their relationship, he flashes back and forth in time and place. This shifting of time and place, which is accomplished on the stage through lighting techniques and other stage devices, helps to underscore the chaotic nature of Clifford's life. This episodic narration also helps to mimic the jazz music that he is talking about. In fact, as Clifford traces the decline and fall of his parents' relationship, he also discusses, by extension, the decline and fall of the jazz industry, as rock and roll and other forms of popular music replaced the need for orchestral musicians.

As his narration indicates, Clifford lives a hard life, in which, since his parents are selfish and out of touch with reality, he must shoulder much of the burden. From an early age, Clifford becomes the man of the house, forced to take care of his parents' needs, which includes everything from loaning them money and smoothing over marital fights to preventing his mother from committing suicide. This continues throughout Clifford's high school and college years, during which time Terry's mental state deteriorates to the point where she is institutionalized. When Gene fails to take action and asks Clifford to make a decision about Terry's welfare, Clifford does, telling his father to leave his mother's apartment and never come back. This life of heavy responsibility forces Clifford to turn down many opportunities, including a scholarship to a prestigious graduate art school. The strain of this burden also leads him to seek therapy, as he briefly mentions to Patsy, the only friend who can see that Clifford needs to get out of town and save himself. At the end of the play, Clifford decides to do just that, planning on going to the western United States, where he hopes to pursue his art career. But, as the play indicates, regardless of what he does, he will always deal with the consequences of his

dysfunctional upbringing, which has caused him to consider whether he should even have his own children.

Gene

Gene is a trumpet player, as well as Clifford's father and Terry's husband. In the 1950s, Gene is a carefree musician, content to work only as much as he needs to so that he can collect his unemployment checks for the rest of the year. His first and only passion is his trumpet playing, and he is very good at it. He does not aspire to being anything more than a side man, a player that backs up bands. In 1953, he meets Terry, who is drawn to his talent. She encourages him to get an apartment with her, which he agrees to, but he still focuses mainly on his music, and not on her. Gene is known as the turtle to all of his fellow musicians, because his natural pace of life is very slow. Gene lives almost in another reality, unaware of his surroundings most of the time. The exception is when he is blowing his trumpet, at which point all of his senses are alive. Terry refuses to see that Gene only feels responsibility to his music, thinking that Gene can change. She encourages him to get out of the music business, but even when rock and roll becomes popular, he thinks there will always be a need for sidemen like him, so he refuses. He also refuses to leave New York. When Terry gets pregnant, he encourages her to get an abortion. When she refuses, he marries her.

The birth of Clifford is not that big of a deal for Gene, who continues to focus on his music. As a result, Gene leaves the responsibility of running the house largely to Clifford. Even as a boy, Gene relies on Clifford to wake him up for work, make him food, and even give him money. While Terry retreats into alcoholism, Gene continues to play his trumpet and hold onto the dream that he will be able to play for the rest of his life. He fails to see the end of the big band era. Whenever he is faced with an important life decision or somebody, such as Clifford, tries to get him to be an adult, Gene spaces out. Because of this, Gene defers to Clifford when they try to figure out how to handle Terry's increasingly violent and disturbing tantrums. As a result, it is Clifford who tells Gene to get out of the apartment and leave Terry. At the end of the play, when Gene meets Clifford again in 1985, their reunion is awkward, and Gene soon retreats into the comfort of his music.

Jonesy

Jonesy is one of Gene's friends and fellow musicians. During their heyday, Jonesy is a heroin addict. Despite this fact, however, he is one of the few people who can understand Terry's ramblings, and in fact treats her very gently. Jonesy gets arrested and loses his eligibility to play in New York, so he moves to Las Vegas for a year to play there. After he moves back to New York, he is arrested for heroin possession and is sent to prison for eight years. He also does a short stint in the military, where his addiction gets so bad that he eventually burns up all of his veins and starts shooting heroin into his eye. His resulting eye injury earns him a disability discharge and lifetime partial pay from the military. Like the other musicians, however, he still collects his

umemployment checks, too. Unlike Gene, who plays only the trumpet throughout the play, Jonesy also plays the trombone, and then the piano.

Patsy

Patsy is a career waitress who marries and divorces several musicians, including Al. When Terry first meets Patsy in 1953, Patsy has already been married a few times and is currently having an affair with Al. As she notes to Terry when they are working one night□in a waitressing job that Patsy helps Terry get□the divorces get easier after a while. Patsy is the only character in the play who encourages Clifford to get out of town and let his parents take care of themselves for once.

Terry

Terry is Clifford's mother and Gene's wife. Terry was married once before, and her husband left her for Terry's best friend. Rather than go back home, where her mother would make her join a convent, Terry comes to New York in 1953 and meets Gene. It is soon clear from her ramblings that she is not very street smart. Her ignorance and refusal to see things as they really are help her fall in love with Gene and not realize that he is never going to help her achieve her dreams of a stable life. Despite this fact, she pushes Gene into getting an apartment with her. When she gets pregnant with Clifford, Gene suggests an abortion, but she is against this idea, so the two get married instead. Since Clifford is born on the one night that Terry is supposed to see her idol, Frank Sinatra, in concert, she bears a lifelong grudge against her son. In fact, she is so angry that she lets Gene name their son Clifford, after Clifford Brown, the ill-fated jazz musician who died in a car accident in his twenties.

Clifford is exposed to this type of irresponsible behavior and emotional abuse from a young age, and Terry makes him do things such as take care of his father, refill her alcohol, and prevent her from committing suicide. As Gene pursues his musical dream at all costs, Terry sinks into alcoholism and often throws tantrums and hysterical fits. When one of these leads to her trying to burn down the apartment, she is sent to an institution, her first of many trips. When Clifford forces Gene to leave Terry, her condition gets even worse. She drinks herself into a coma and smokes herself into lung cancer, but she survives both. At the beginning of the play, which takes place in 1985□the chronological end of the story□Terry lives alone in her apartment, shunning society. When Clifford visits her, it is clear that, while she still holds a grudge against Gene, she cares about his welfare, too, as she shows when she makes him some lasagna and gives it to Clifford to give to Gene.

Ziggy

Ziggy is one of Gene's friends and fellow musicians. He speaks in a way that causes him to mangle certain speech sounds. The other characters make fun of this character trait, at Ziggy's expense. When the need for jazz players declines, Ziggy and Gene work

together to write some scripts for a popular television comedy show, but they never send the scripts in. When Clifford kicks his dad out of his apartment, he drives him over to Ziggy's place. Ziggy cannot stand living with Gene and his spacey, irresponsible ways. Like the other musicians, Ziggy lives, in part, off his unemployment checks.

Themes

Dreams

While the plot concerns the slow decline in popularity of jazz, the play's main theme is the chasing of dreams, and how this can affect people's lives. When they first meet, Gene and Terry both have dreams. But there is a difference in their aspirations. Gene's dream is to keep living life as he has. He wants nothing more than to just keep earning only as much money as he needs to survive, so that he can continue to play his trumpet. As Clifford notes of musicians like Gene at the end of the play: "They played not for fame, and certainly not for money. They played for each other. To swing. To blow. Night after night, they were just burning brass. Oblivious." But Terry's dream is different. Although she is attracted to Gene's talent when they first meet, to her, his music is nothing more than an occupation. And when she starts to see that Gene's occupation is in danger, she steps up her efforts to get him to quit the music business and do something else. Even when there are signs that the industry is in decline, however, such as when Terry and Gene see other trumpet players getting out of the business or hear about the lack of big jazz bands due to the effect of rock and roll, Gene refuses to believe that the dream is over.

Gene's refusal infuriates Terry, whose dream is to have a stable life. Although she is initially a musician, too, it is more a hobby for her than it is a passion like Gene's. Terry exhibits her dream of settling down when the couple gets their new apartment, and she starts nesting. Ziggy notes that the floors of the apartment look really good, and Terry says that she "did them by hand," hurting her fingers in the process. It is obviously very important to her to have a nice place. She also makes "curtains out of some tablecloths I stole from Charlie's." Although Terry wants to have a nice place, Gene's insistence on staying in the music business, even when it is not paying very well, means that Terry has to get a job and that they will never have any furniture other than hand-me-downs. In fact, even the furniture itself is inherited from the breakups of their friends. As Gene quips, "our apartment is furnished in Early American Divorce." While Gene says this in jest, it also underscores the heartbreak of the other characters, whose own dreams of happy relationships are dashed.

But Clifford is the one who suffers the most in the play, since he must constantly put his own dreams on hold. Because his father does not work a regular job and his mother spends much of her time drinking or throwing tantrums, Clifford is the one who has to pick up the slack. In the process, he has to give up several opportunities, such as the scholarship to the art graduate school. As Patsy notes, "Clifford, when you were about to go away to college, the same thing happened."

Responsibility

Clifford is not even given the chance to dream about having a normal family, because he is forced into the role of caretaker as a little boy. Although throughout the play he hints at all of the things he has had to do, the beginning of the second act illustrates in detail the fact that Clifford is the only truly responsible one in the family. First, he wakes Gene up from his nap so that he does not miss his club date, refills Terry's glass of alcohol, and prepares dinner for Gene. When Gene says he does not have enough money to get Terry an entire fifth of booze from the store, she freaks out, and it is Clifford who smooths things out by loaning his father the five dollars he needs to buy the alcohol. When Terry has a tantrum because Gene is warming up for his performance while she is trying to watch television, Clifford cleans up the food mess that she creates. When Terry prepares to commit suicide by jumping out of the window, Clifford talks her back in. Later, after several similar tantrum scenes, which end with Terry being taken away to an institution, it is Clifford who makes the decision for Terry and Gene to break up.

In this way, the traditional parent-child roles are reversed. Clifford has to grow up at an early age, because his mother does not act like a responsible mother. In addition to putting much of the household burden on Clifford, Terry also burdens him mentally. From an early age, he is told that he is to blame for being born on the wrong night. "You know, it's because of you I never got to see Sinatra." During her tantrums, Terry also swears at Clifford, cries, and makes him console her. "You shouldn't have to do this," she tells Clifford after he coaxes her out of committing suicide. "It's OK, Ma." But in actuality, it is not. All of her outbursts and her repeated blaming of him ultimately make Clifford feel that he is a burden. "From what I understand, EVERYONE WAS HAPPY BEFORE I WAS BORN." When Patsy asks Clifford at the end of the play if he is happy, Clifford says "I'm always fine." He has gotten so used to being the parent, that, like parents sometimes do with their children, he has buried his own feelings so as not to burden them. Although Clifford made a joke about seeing a psychiatrist in the beginning of the play, it is clearly no joke. The dysfunctional relationship with his parents, in which he had to be the responsible one, has affected him deeply, to the point where, at the end of the play, he is indecisive about whether he will have his own children: "If I have kids . . ."

Gene also has an odd notion of responsibility. He only feels responsible for his music, and as a result, he treats his trumpet with better care than his son or wife. Leight's stage notes indicate this fact, after Terry throws Gene's trumpet on the floor: "*Gene rushes to his horn as if it were his child*." Because music is his first priority, Gene, like his fellow musicians, has no problems with living off unemployment. The scene in the unemployment office demonstrates this fact. When Gene and the others talk about the importance of getting in twenty weeks of time on a job, no more, no less, so that they are eligible the rest of the year for unemployment, Clifford explains that this is how jazz musicians think: "You're listening to jazzonomics. The theory that□" [*Gene finishes Clifford's sentence*] "You keep your nut small, you pay your dues, you get to blow your horn."

In fact, most of the characters in the play, except for Clifford, exhibit some degree of irresponsibility. For example, near the end of the play, at Gene's club date, he and the guys note that the jazz gigs have dried up so much that this is the only one they can get. Unfortunately, the club owner is so sadistic that he does not give them breaks in between sets. This is dangerous for a trumpet player, because the pressure from blowing the horn that much can lead to a stroke. The guys note several people to whom this has happened. Other examples of irresponsibility include Terry's first husband, who left her for her best friend, and a piano player who purposely hooks himself on heroin to try to avoid the military draft.

Style

Memory Play

Side Man is an example of a memory play. In this type of drama, the action is directed by the memories of one character. As the character has flashbacks to his or her past, the play dramatizes these memories, bringing them to life for the audience. *Side Man* is different than the typical memory play, however. While most plays of this type dramatize only what a character can remember, Clifford remembers back to events that happen before his birth. Drawing on things that he has heard from his parents and others, Clifford reconstructs this past, going back as far as 1953, the year that his parents meet and just before the rock explosion that began with Elvis Presley in the mid-1950s. In order to keep Clifford, who is technically unborn in the 1950s, part of the action, Leight indicates the following in the stage directions: "*Throughout the rest of the first act Clifford, when narrating, also stage manages, or plays caretaker to his parents and their friends . . . He is engaged and in motion throughout*." Although Leight does not want to break all rules of reality by having Clifford actually take part in the memories of times before he was born, he does not want the audience to lose sight of Clifford, so he turns him into a stage manager, keeping him close to the action at all times.

Narration

At times, through this unusual style of narration, Leight does bend reality. For example, although Clifford is largely silent to his parents during his flashbacks to the 1950s, he speaks directly to the audience. This is a common dramatic technique that is used to increase the sense of realism in a dramatic work. In some dramas, the audience members act as outside observers, merely witnessing the story of the play. When plays speak directly to the audience, however, acknowledging their presence, it brings the audience deeper into the story, and the audience members essentially become part of the cast. In the case of *Side Man*, the audience takes on the role of confidant for Clifford, who, through his narration, shares the pain that he has experienced growing up in such a dysfunctional family. For example, in the beginning of the play, he notes to the audience, "I'm late. I'm sure it has nothing to do with the fact that I'm seeing my parents tonight." From this first comment, as Clifford starts to get into the "complicated" details of his past and the past of Gene and Terry, it is almost as if the audience becomes Clifford's therapist. As with modern therapy, which puts emphasis on letting the client discuss his or her feelings as a way of working through issues, the audience becomes Clifford's sounding board.

At times, all of these realities□Clifford, audience, other characters□collide. At the end of the play, for example, Terry is complaining to Clifford about Gene's booking a club date on their anniversary. Clifford notes to the audience, "She has a point." Terry hears him, and asks, "WHO are you talking to?" Clifford responds, "It's just me, Ma." While the audience serves as a therapeutic sounding board for Clifford, the same is not true for

the other characters, because they do not have the same insight as Clifford, and cannot talk through their problems. So, while Terry can hear Clifford talking to the audience, she can never interact with it directly, as Clifford can. This reinforces the idea that Terry and the other major characters are mentally stuck in their respective past experiences, from which they will probably never emerge.

Historical Context

The play begins in 1985, long after rock and roll and other popular music had replaced the big orchestral bands of the early-to-mid twentieth century. As Stefan Kanfer notes in his review of the play for *The New Leader*, by the 1980s, this type of music, which relied on the brassy sound of trumpets, trombones, and other orchestral sounds, was largely "rendered obsolete by a combination of technology and lowered public taste." The play through Clifford's musings, takes the audience back to 1953, when this revolution in music, which started with rock and roll, is beginning to happen. Rock and roll had its roots in country music and rhythm and blues, and its first practitioners were African American vocal groups who incorporated gospel-style harmonies. However, in such a racially segregated culture, most large record companies, owned and operated by whites, initially shunned rock and roll as an African American fad. This changed with the immense popularity of Elvis Presley, a white singer from Tupelo, Mississippi. Presley's energetic voice, use of many vocal styles, and overt sexuality quickly won over repressed white teens□much to the chagrin of parents' groups, religious groups, and government organizations. Since Presley's voice had an African American quality to it, white fans also started to buy more records by African American rock-and-roll musicians, and the racial lines of music began to blur. As Charles Isherwood notes in his review of *Side Man* for *Variety*, "The advent of Elvis□whom the gang watches with grim, grudging admiration on "Ed Sullivan"□gradually leads to the demise of the big band circuit that was bread and butter to horn players."

Yet, while Presley's hits, beginning with 1956's "Heartbreak Hotel," are widely credited with kicking off this music revolution, he was only the first of many to undercut the need for orchestra players. The late 1950s and early 1960s also witnessed the rise of a popular music known as doo-wop. Doo-wop songs featured a lead singer with a group of backup singers, who made the sounds that gave the music its name. In addition, the lyrics themselves often featured a detailed narrative, telling a story that generally had to do with love. Since doo-wop songs placed the emphasis on vocal harmony, they required little or no instrumental accompaniment. Terry hears about this fact and lets Gene know, worried that he will not be able to find work: "Patsy says these doo-wop groups don't even use horns." This time period also witnessed the development of the Motown Sound, which was named after Motown Records, a production company founded in a Detroit basement by Berry Gordy Jr, a professional boxer turned record-store owner. The Motown sound, like doo-wop, generally consisted of a lead singer with a harmonizing backup group. Unlike doo-wop, Motown music generally featured a full orchestral accompaniment, which gave some hope to horn players.

This hope was dashed in 1964, however, when the Beatles, a group of four rock musicians from Liverpool, England, made their debut in the United States with eleven hit songs□six of which reached number one on the charts□and a film, *A Hard Day's Night*. The Beatles's music borrowed from the conventions of rhythm and blues to create a unique style of positive, catchy rock and roll. The Beatles's extreme popularity, known as Beatlemania, led the way for other British bands, including the Rolling Stones, in a cultural phenomenon known as the British Invasion. The play takes place through all of

these monumental developments in music. As Robert Brustein notes in his review of the play for *The New Republic*, Gene and the other horn players try to find work and engage their creative passion "at a time when Presley and the Beatles are beginning to revolutionize the nature of popular music."

Critical Overview

When *Side Man* first opened in 1998, it received glowing reviews. Isherwood calls this "comic and melancholy memory play . . . an affecting, vividly drawn picture of the domestic tragedies that were the ripple effects of a dying business that also happened to be an art form." Likewise, in her review of the play for *Down Beat*, Yvonne C. Ervin calls the play "a heartbreaking, yet funny, semi-autobiographical Broadway play." Critics particularly liked the play's realistic rendering of the unique aspects of the jazz world in its heyday. As Isherwood notes, "Leight's play gives us funny and piquant snapshots of the jazz milieu, a world whose denizens lived proudly outside the bounds of 9-to-5 respectability." Likewise, Ervin says that the play "transcribes the jazz parlance with poignant accuracy." In addition to the semi-autobiographical connection to Leight, whose father was a side man, critics also cite the connection to Clifford Brown, the tragic young jazz great who was killed in a car accident. As Kanfer notes, "Brown is the unseen presence in *Side Man*, a compelling recollection of the bygone epoch (c. 1953—1985) when live jazz could be heard in hundreds of night clubs around the country."

In his review of the play for *The New Republic*, Robert Brustein cites the play's almost overwhelming feelings of "melancholy and loss." As many critics note, however, while the play is deeply sad, it also has its funny moments. Ervin says that "despite the grave issues confronted, humor abounds, especially in Act I" and cites such examples as the "theory of 'jazzenomics.'" One of the most tragic aspects of the play that critics discuss is the failed marriage between Gene and Terry. As Kanfer notes, "The uneasy relationship comes to reflect the state of jazz itself, declining from a brief, sunny period to excesses of abuse and, ultimately, to poverty and despair." In fact, the melancholy aspects have caused some critics to compare the play to other notable tragedies, such as Tennessee Williams's *The Glass Menagerie* and Eugene O'Neill's *A Long Day's Journey into Night*. For example, Brustein says that Leight's play "resonates with echoes of *The Glass Menagerie*, particularly in the way young Clifford addresses the audience about himself and his family." Brustein also believes that "the tortured marriage of Gene and Terry bears a certain resemblance to that of James and Mary Tyrone in *A Long Day's Journey into Night*."

Still, critics do find some faults with the play. Isherwood notes that "The play's jokey comedy sometimes lends an outlandishness that gives a melodramatic edge to later, more tragic developments," which he believes "ultimately may detract from its emotional appeal." He also says that "Gene's wife and cohorts also have cartoonish aspects that sometimes give short shrift to their humanity." Still, Isherwood admits that, "cartoonish or not, these figures do linger in the memory." And Brustein says that while the play "doesn't successfully achieve all its goals . . . all of its goals are worth achieving."

Criticism

- Critical Essay #1

Critical Essay #1

Poquette has a bachelor's degree in English and specializes in writing about literature. In the following essay, Poquette discusses Leight's use of setting and time to underscore the mood in the play.

Side Man is a vivid play that takes its readers and audience members on an emotional rollercoaster as it chronicles the rise and fall of a relationship, which is, in itself, a reflection of the death of an industry. As Stefan Kanfer notes in his review of *Side Man* for *The New Leader*, "The uneasy relationship comes to reflect the state of jazz itself, declining from a brief, sunny period to excesses of abuse and, ultimately, to poverty and despair." But the play's juxtaposition of these two breakups□the relationship and the industry□is not accidental. As critics note, the type of situations faced by Gene and Terry are representative of the realities of life for many musicians and their families during this time period. As Charles Isherwood notes in his review of the play for *Variety*, "Leight's comic and melancholy memory play . . . is an affecting, vividly drawn picture of the domestic tragedies that were the ripple effects of a dying business." While chronicling the grim realities of the dying jazz business gives the play a dark feel, Leight amplifies this negative mood through his use of shifting time.

Leight's play is set in New York City, and at its earliest chronological point, 1953, New York is the mecca for jazz and big band players. It is a time when, as Clifford notes, side men like Gene were "like ballplayers. On the road, written up in the papers, endorsing trumpets in *Down Beat*." While Gene and others do go on the road for shows, New York is their home, and they always return there, and never have to worry about finding a club where they can play. But Leight does not start his play out in this heady time. Instead, he begins it in 1985, long after the death knell for jazz and big band players has been sounded. When Clifford walks into the Melody Lounge, he observes his dad, Ziggy, Al, and Jonesy. He says that the musicians "keep time so well that it's kind of stood still for them, at least when they're playing. They were all horn players in the legendary, completely forgotten Claude Thornhill big band." While the physical location, New York, never changes throughout the play, the emotional quality of the setting does, as this scene in the Melody Lounge indicates. From playing in a legendary band, these old musicians now cater to an audience that consists mainly of "two drunks from Jersey."

This emphasis on time passing, on before and after depictions of people's lives, ultimately sets the stage for the first of Clifford's many flashbacks. Yet, here again, instead of going right back to 1953 to start showing how it was, Leight chooses to go back nine years, to a very telling scene where Clifford gets his first unemployment check. For musicians, as Clifford notes, unemployment is a regular form of income. By following "jazzonomics," as Clifford calls it, these musicians can avoid working more than they have to, so that they can play their instruments as much as they want. When Clifford gets his first check, he notes that Gene is, "at that moment, prouder of me than I have ever seen him: Today, I am a man." Normally, society equates responsibility and adulthood with earning a paycheck, not purposely milking the system to get as much

unemployment as possible. But Leight, and the musicians whom he is writing about, turned that dynamic on its head. That is why this scene is so important to the rest of the play. Without educating the audience on the type of lifestyles that these men have led, the events from the 1950s do not make as much sense, or have as much emotional impact.

At this point in the play, during the 1970s scene at the unemployment office and then at the diner, Leight has observed a roughly straightforward pattern of time. Clifford flashes back, but within these first scenes, everything happens at a normal speed. When the play travels back to 1953, however, Leight tells his story in episodes; this episodic time gets increasingly more unstable as the play progresses. For example, when Clifford first flashes back, Leight shows the first meeting of Gene and Terry, which takes place in normal time. Even the transition to the next scene, at Gene's concert later that night, is clearly defined. As Terry notes, "*He* couldn't get a ticket, so he met me at the stage door. He told me to stay in the basement . . . but I snuck upstairs and watched from the wings." Time is progressing very clearly in these two scenes, and continues to do so in the next scenes, as Terry explains to Clifford (and by extension, the audience), that she went to the band room after the show to tell Gene how much she loved his playing. This pattern continues through the next scenes at the diner and at Gene's apartment, where, just as in the beginning of the play, Leight indicates the passing of time by turning down the stage lights and then bringing them back up.

It is here, after Gene's and Terry's first night together, that time begins to become more chaotic, more indefinite. The time-sensitive clues that Leight has been providing to his audience so far, such as stage lights and direct statements from Clifford or others explaining the action, go away as time speeds up. Terry proposes that she and Gene get a place together. Gene is reluctant, and says "No□it's out of the□" Between this short, truncated comment from Gene and Terry's next comment "We're in here," there is only the sound of a doorbell to show that time has leaped forward from their first night together to their move-in date. Like Gene, who as the stage notes indicate is "*in shock*," and who tries and fails to "*move quickly after her*," the audience may be a little disoriented by this time shift.

From this point on, Leight increases this sense of disorientation by manipulating time even more, leaping forward in time and changing settings from the apartment to the Melody Lounge or elsewhere with only the slightest of visual clues. At times, the action of the play begins to resemble time lapse photography. The audience watches as weeks or months pass in a few moments. A good example is when Patsy announces that she and Al are engaged. "I've been in love with him since Leon and I were engaged," Patsy tells Terry. In the next scene, at Gene's and Terry's apartment, the stage directions indicate that "*Patsy and Al neck for a moment. Then she stops. Slaps him*." That one moment encapsulates Patsy's and Al's relationship, which ends "six months after they got married."

The effect of this style of depicting events is profound. Because time passes so quickly, the audience only glimpses the happy portions of Patsy's and Al's relationship, before it is swiftly shattered. By keeping these happy moments to a minimum, Leight increases

the sense of despair in the play. Time marches on, relentlessly, he seems to indicate, and even though there are happy moments, they never last. This emotional effect reinforces the ultimate demise of Gene's and Terry's own relationship, which becomes cluttered, just as their apartment goes from "*bare to full to cluttered to cramped*" throughout the play, as Leight's stage directions indicate. As Isherwood notes, "newlywed Terry and Gene's apartment gradually comes to be decorated in 'early American divorce,' as the marriages of everyone else in their circle disintegrate almost instantly."

In fact, Terry's and Gene's relationship is the only one that lasts, but as it does, it gets more and more depressing as every hope and dream is crushed by grim reality. One of the best examples is when Terry starts waitressing. She and Gene have a conversation, in which they are sitting down, and he assures her that "you won't ever have to work at all." The stage direction after this statement indicates one of Leight's most subtle time transitions: "*Terry stands*." In this moment of going from sitting down with Gene to standing, time jumps forward an indeterminate amount of time, and Terry yells: "BLT please, whiskey down." In other words, right after Gene tells her she will not have to take the waitressing job, Leight hits the audience with the image of Terry working as a waitress. It is obvious to the audience by this point that Gene's promises mean nothing, because he is caught up in a music business that is also, increasingly, losing its meaning as the American cultural scene shifts from big band to rock. As the play progresses, and Clifford is born and is forced to undergo a variety of emotional abuse and neglect, this negative mood only increases, until finally, at the end, Clifford realizes that he can do nothing for his parents, who are stuck in their own worlds and will probably never change. As Yvonne C. Ervin notes in her review of the play for *Down Beat*, "Unable to face the reality of his marginal life, Gene hides in his music while Terry, a waitress, turns to alcohol."

In its final, negative moment, the play even leaves little hope that Clifford will move on from all of this. Clifford's future will forever be haunted by his dysfunctional family past, to the point that he wonders if he will ever decide to have kids of his own. Clifford is, unfortunately, unable to ignore or deny the realities that his parents have. He is unable to be like Gene, who is alive when he's playing and totally unaware when he's not. As Robert Brustein notes in his review of the play in *The New Republic*, "That elegaic note drenches the play in a wash of melancholy and loss."

Source: Ryan D. Poquette, Critical Essay on *Side Man*, in *Drama for Students*, Gale, 2004.

Topics for Further Study

Read another memory play from any era and compare the techniques used in that play to the techniques Leight uses in *Side Man*.

Research the major events that led to the downfall of jazz and big band music from the 1950s to the 1980s. Plot the events on a timeline and include a short description for each major event.

Research the various venues that jazz musicians play today. Discuss whether there are any niche locations where jazz is still in demand.

Research the use of heroin among musicians and other artists in the twentieth century. Pick one musician or artist who died from heroin use and write a biography about this person. Be sure to include details about how the heroin addiction started and how this addiction affected the person's career.

Choose one of the jazz greats from the 1950s and compare this person's life to Gene's life in the story.

Compare and Contrast

1950s: Elvis's unique style of music and sexually suggestive gestures and dance techniques send shockwaves through mainstream America, and many repressed teens rush to emulate him.

1980s: Michael Jackson, one of the members of the childhood Motown group, the Jackson Five, achieves superstardom for his innovative musical stylings and dance techniques. At the same time, a singer who goes by the name of Madonna becomes popular, in part due to her sexually suggestive singing and music videos.

Today: The popular music scene is one of crossovers. Rock bands borrow from country, alternative, or rap stylings, and vice versa. Regardless of genre, most types of music recognize the sales power of sex, and generally feature some sexually suggestive stars.

1950s: The popularity of and need for horn players in night clubs slowly declines.

1980s: Horn players are a novelty, and some of their old venues, such as nightclubs and special events such as weddings, are typically covered by live rock bands or even by a disc jockey who plays recorded music.

Today: Although orchestral music comes back into favor briefly through the swing revival in popular music, it is a niche market and does not lead to a widespread need for horn players.

1950s: Some pregnant women choose to have abortions done illegally by private abortion doctors, some of whom have no actual medical credentials. Some women die or are permanently rendered sterile from these illegal operations.

1980s: As a result of the 1973 Supreme Court decision, *Roe vs. Wade*, abortion is made legal, a move that leads to a strong antiabortion movement.

Today: Recent legislation attempts to ban partial-birth abortions.

What Do I Read Next?

In the play, Clifford gives details about the chaotic, abusive lives of his father and several other jazz musicians. In *Miles* (1989), jazz great Miles Davis gives a candid, no-holds-barred discussion of his own experiences in the music industry, including his views on drugs, sex, women, and other aspects of a musician's life. Like Jonesy, Davis was a heroin addict who eventually overcame his addiction.

In *But Beautiful: A Book about Jazz* (1992), Geoff Dyer offers several essays about jazz greats such as Lester Young, Thelonius Monk, and Duke Ellington. While he discusses drug addiction and other negative aspects of their lives, Dyer also explores the situations that led many of these musicians into self-destructive behavior, including the negative racial atmosphere.

In *The Best Damn Trumpet Player: Memories of the Big Band Era and Beyond* (1996), Richard Grudens collects several interviews that he conducted from 1980 to 1993 with many musical greats, including Harry James, Benny Goodman, Count Basie, Teddy Wilson, Frankie Laine, Tony Bennett, and Lionel Hampton. Each interview is accompanied by a photograph.

In *Glimmer, Glimmer, and Shine* (2003), Leight returned to the jazz world material of *Side Man*. This play explores the lives of a trio of jazzmen during the big band era, which is slowly torn apart by the self-destructive influences of drugs, women, and alcohol. As with *Side Man*, this new play incorporates a modern-day character, a daughter of one of the former band mates, who, along with the son of another one of the band mates, uncovers the group's past.

Like *Side Man*, Eugene O'Neill's *Long Day's Journey into Night* (1940) is a highly personal tale about the author's family. Yet, in O'Neill's case, the playwright was so concerned about the stark depictions of his dysfunctional family that he originally intended it to be published twenty-five years after his death (he died in 1953). However, since the members of the O'Neill family implicated in the play had already died, O'Neill's widow authorized the publication of the play three years later, in 1956. This harrowing play features one day in the life of the Tyrone family. The youngest son, Edmond, suffers from tuberculosis and hates his father, the mother is addicted to drugs, and the older son is an alcoholic.

In *I Remember Jazz: Six Decades among the Great Jazzmen* (1987), Al Rose recalls his life among many of the most influential jazz men and women of the twentieth century. The book also features rare photographs of the author with many of the musicians discussed in the book.

Further Study

Amadie, Jimmy, *Jazz Improv: How to Play It and Teach It*, Thornton Publications, 1991.

This book uses a unique method to teach students, teachers, and professional musicians the techniques of improvising their music. The book bases its lessons on the tonal concept of tension and release.

Gioia, Ted, *The History of Jazz*, Oxford University Press, 1997.

This book gives a thorough history of the roots of jazz in Africa to its place in music at the end of the twentieth century. Along the way, the author explores various jazz hotspots in cities such as New York, Chicago, New Orleans, and Kansas City. The author also discusses the musicians who made jazz popular in its day.

Kirchner, Bill, ed., *The Oxford Companion to Jazz*, Oxford University Press, 2000.

This book contains sixty essays that collectively discuss all aspects of jazz history and culture, including overviews of different styles, discussions of different time periods, the roots of jazz, the culture of nightclubs, and biographies of the major jazz performers.

Stearns, Marshall W., *Story of Jazz*, Oxford University Press, 1970.

This book examines the cultural effect of jazz in America. Like the play, this book traces the development of jazz through the rock revolution. The book also covers technical elements related to jazz form and structure.

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Introduction

Purpose of the Book

The purpose of Drama for Students (DfS) is to provide readers with a guide to understanding, enjoying, and studying novels by giving them easy access to information about the work. Part of Gale's□For Students□ Literature line, DfS is specifically designed to meet the curricular needs of high school and undergraduate college students and their teachers, as well as the interests of general readers and researchers considering specific novels. While each volume contains entries on □classic□ novels

frequently studied in classrooms, there are also entries containing hard-to-find information on contemporary novels, including works by multicultural, international, and women novelists.

The information covered in each entry includes an introduction to the novel and the novel's author; a plot summary, to help readers unravel and understand the events in a novel; descriptions of important characters, including explanation of a given character's role in the novel as well as discussion about that character's relationship to other characters in the novel; analysis of important themes in the novel; and an explanation of important literary techniques and movements as they are demonstrated in the novel.

In addition to this material, which helps the readers analyze the novel itself, students are also provided with important information on the literary and historical background informing each work. This includes a historical context essay, a box comparing the time or place the novel was written to modern Western culture, a critical overview essay, and excerpts from critical essays on the novel. A unique feature of DfS is a specially commissioned critical essay on each novel, targeted toward the student reader.

To further aid the student in studying and enjoying each novel, information on media adaptations is provided, as well as reading suggestions for works of fiction and nonfiction on similar themes and topics. Classroom aids include ideas for research papers and lists of critical sources that provide additional material on the novel.

Selection Criteria

The titles for each volume of DfS were selected by surveying numerous sources on teaching literature and analyzing course curricula for various school districts. Some of the sources surveyed included: literature anthologies; Reading Lists for College-Bound Students: The Books Most Recommended by America's Top Colleges; textbooks on teaching the novel; a College Board survey of novels commonly studied in high schools; a National Council of Teachers of English (NCTE) survey of novels commonly studied in high schools; the NCTE's Teaching Literature in High School: The Novel;and the Young Adult Library Services Association (YALSA) list of best books for young adults of the past twenty-five years. Input was also solicited from our advisory board, as well as educators from various areas. From these discussions, it was determined that each volume should have a mix of □classic□ novels (those works commonly taught in literature classes) and contemporary novels for which information is often hard to find. Because of the interest in expanding the canon of literature, an emphasis was also placed on including works by international, multicultural, and women authors. Our advisory board members□educational professionals□ helped pare down the list for each volume. If a work was not selected for the present volume, it was often noted as a possibility for a future volume. As always, the editor welcomes suggestions for titles to be included in future volumes.

How Each Entry Is Organized

Each entry, or chapter, in DfS focuses on one novel. Each entry heading lists the full name of the novel, the author's name, and the date of the novel's publication. The following elements are contained in each entry:

- Introduction: a brief overview of the novel which provides information about its first appearance, its literary standing, any controversies surrounding the work, and major conflicts or themes within the work.
- Author Biography: this section includes basic facts about the author's life, and focuses on events and times in the author's life that inspired the novel in question.
- Plot Summary: a factual description of the major events in the novel. Lengthy summaries are broken down with subheads.
- Characters: an alphabetical listing of major characters in the novel. Each character name is followed by a brief to an extensive description of the character's role in the novel, as well as discussion of the character's actions, relationships, and possible motivation. Characters are listed alphabetically by last name. If a character is unnamed□for instance, the narrator in Invisible Man-the character is listed as □The Narrator□ and alphabetized as □Narrator.□ If a character's first name is the only one given, the name will appear alphabetically by that name. □ Variant names are also included for each character. Thus, the full name □Jean Louise Finch□ would head the listing for the narrator of To Kill a Mockingbird, but listed in a separate cross-reference would be the nickname □Scout Finch.□
- Themes: a thorough overview of how the major topics, themes, and issues are addressed within the novel. Each theme discussed appears in a separate subhead, and is easily accessed through the boldface entries in the Subject/Theme Index.
- Style: this section addresses important style elements of the novel, such as setting, point of view, and narration; important literary devices used, such as imagery, foreshadowing, symbolism; and, if applicable, genres to which the work might have belonged, such as Gothicism or Romanticism. Literary terms are explained within the entry, but can also be found in the Glossary.
- Historical Context: This section outlines the social, political, and cultural climate in which the author lived and the novel was created. This section may include descriptions of related historical events, pertinent aspects of daily life in the culture, and the artistic and literary sensibilities of the time in which the work was written. If the novel is a historical work, information regarding the time in which the novel is set is also included. Each section is broken down with helpful subheads.
- Critical Overview: this section provides background on the critical reputation of the novel, including bannings or any other public controversies surrounding the work. For older works, this section includes a history of how the novel was first received and how perceptions of it may have changed over the years; for more recent novels, direct quotes from early reviews may also be included.
- Criticism: an essay commissioned by DfS which specifically deals with the novel and is written specifically for the student audience, as well as excerpts from previously published criticism on the work (if available).

- Sources: an alphabetical list of critical material quoted in the entry, with full bibliographical information.
- Further Reading: an alphabetical list of other critical sources which may prove useful for the student. Includes full bibliographical information and a brief annotation.

In addition, each entry contains the following highlighted sections, set apart from the main text as sidebars:

- Media Adaptations: a list of important film and television adaptations of the novel, including source information. The list also includes stage adaptations, audio recordings, musical adaptations, etc.
- Topics for Further Study: a list of potential study questions or research topics dealing with the novel. This section includes questions related to other disciplines the student may be studying, such as American history, world history, science, math, government, business, geography, economics, psychology, etc.
- Compare and Contrast Box: an □at-a-glance□ comparison of the cultural and historical differences between the author's time and culture and late twentieth century/early twenty-first century Western culture. This box includes pertinent parallels between the major scientific, political, and cultural movements of the time or place the novel was written, the time or place the novel was set (if a historical work), and modern Western culture. Works written after 1990 may not have this box.
- What Do I Read Next?: a list of works that might complement the featured novel or serve as a contrast to it. This includes works by the same author and others, works of fiction and nonfiction, and works from various genres, cultures, and eras.

Other Features

DfS includes □The Informed Dialogue: Interacting with Literature,□ a foreword by Anne Devereaux Jordan, Senior Editor for Teaching and Learning Literature (TALL), and a founder of the Children's Literature Association. This essay provides an enlightening look at how readers interact with literature and how Drama for Students can help teachers show students how to enrich their own reading experiences.

A Cumulative Author/Title Index lists the authors and titles covered in each volume of the DfS series.

A Cumulative Nationality/Ethnicity Index breaks down the authors and titles covered in each volume of the DfS series by nationality and ethnicity.

A Subject/Theme Index, specific to each volume, provides easy reference for users who may be studying a particular subject or theme rather than a single work. Significant subjects from events to broad themes are included, and the entries pointing to the specific theme discussions in each entry are indicated in boldface.

Each entry has several illustrations, including photos of the author, stills from film adaptations (if available), maps, and/or photos of key historical events.

Citing Drama for Students

When writing papers, students who quote directly from any volume of Drama for Students may use the following general forms. These examples are based on MLA style; teachers may request that students adhere to a different style, so the following examples may be adapted as needed. When citing text from DfS that is not attributed to a particular author (i.e., the Themes, Style, Historical Context sections, etc.), the following format should be used in the bibliography section:

□Night.□ Drama for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 234-35.

When quoting the specially commissioned essay from DfS (usually the first piece under the □Criticism□ subhead), the following format should be used:

Miller, Tyrus. Critical Essay on □Winesburg, Ohio.□ Drama for Students. Ed. Marie Rose Napierkowski. Vol. 4. Detroit: Gale, 1998. 335-39.

When quoting a journal or newspaper essay that is reprinted in a volume of DfS, the following form may be used:

Malak, Amin. □Margaret Atwood's □The Handmaid's Tale and the Dystopian Tradition,□ Canadian Literature No. 112 (Spring, 1987), 9-16; excerpted and reprinted in Drama for Students, Vol. 4, ed. Marie Rose Napierkowski (Detroit: Gale, 1998), pp. 133-36.

When quoting material reprinted from a book that appears in a volume of DfS, the following form may be used:

Adams, Timothy Dow. □Richard Wright: □Wearing the Mask,□ in Telling Lies in Modern American Autobiography (University of North Carolina Press, 1990), 69-83; excerpted and reprinted in Novels for Students, Vol. 1, ed. Diane Telgen (Detroit: Gale, 1997), pp. 59-61.

We Welcome Your Suggestions

The editor of Drama for Students welcomes your comments and ideas. Readers who wish to suggest novels to appear in future volumes, or who have other suggestions, are cordially invited to contact the editor. You may contact the editor via email at: ForStudentsEditors@gale.com. Or write to the editor at:

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