

Oh, PRAISE the Lord I tell you isn't that great music and y' know what I am
'cose I've been singing this kind of music ever since I can remember I've poor or music's its hard
Music for my life truly blessed
Gospel it is.
SUMMERTIME
to my gospel songs
where. Martin
Luther King
'n shack' was a place
when it rained
rained as much
River Between
the levee
the train
of them passed on
WE SHALL
OVERCOME
together. Y' BACK
levee as they hauled them
a man's back, They were
CAN reach
* GOD Put The
Rainbow In The Sky
you, in the
S. Y' see we
ANG
cents
books' for us.
days

The Mahalia Jackson Musical

Starring/
Mettant en vedette

Ranee Lee



STUDY
GUIDE

A SEGAL CENTRE
& COPA DE ORO
CO-PRODUCTION /
UNE COPRODUCTION
DU CENTRE SEGAL &
DE COPA DE ORO

WRITTEN & DIRECTED BY / Écrit et mis en scène par: ROGER PEACE, STARRING /
Mettant en vedette: RANEE LEE, ACCOMPANIED BY A GOSPEL CHOIR / Accompagnée
par un CHŒUR GOSPEL

2013 MARCH 3 to MARCH 24
3 MARS au 24 MARS

men
CHOPPED an' picked, chopped an' picked they weren't allowed a D to Rest

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This study guide contains interactive links! Look for QR codes like this on pages 7-9:



Download a **QR code scanner** on your smartphone or click directly on it if you are viewing this guide online.

Production Credits

Creative Team

Produced by	Allan Sandler
Written and Directed by	Roger Peace
Set Design	Jean-Claude Olivier
Lighting Design	Peter Spike Lyne
Asst. Lighting Designer	Isabel Faia
Stage Manager	Todd Bricker
Apprentice Stage Manager	Kate Hagemeyer

Cast

Ranee Lee	Mahalia Jackson
Adrienne Mei Irving	The Women in Mahalia Jackson's Life
Tristan D. Lalla	The Men in Mahalia Jackson's Life
Musical Direction	Taurey Butler
Band Leader/Bass	Benoit Comeau
Keyboard	Kepler Jean Baptiste
Drums	Ronny Dessonor / Jill Hillman (sub)
Choir Leader	Marcia Bailey
IGS Choir	Carine Agboton
(Choir members alternate)	
	Deborah Burrowes
	Alisa Charles
	Christopher Charles
	Peter Flegel
	Olivia Flowers
	Michele Henegen
	Denis Langlois
	Joanna Peters
	Sherlette Pryce
	David Taylor
	Wayne Tennant
	Nadia Theobal
	Janis (Coco) Thompson

Dear Audience,

A voice like Mahalia Jackson comes not once in a century, but once in a millennium. Today her voice and the work she did to obtain equal rights for black and white people still is the story of legend.

We hope that in some small way we are able to bring this story, *The Mahalia Jackson Musical*, to people who may not be familiar with her singing and that they understand the significant contribution she made to the world.

Roger Peace

Notes on Mahalia Jackson

1911-1926: Early Life in New Orleans

Born in 1911 in New Orleans, Mahalia Jackson grew up in a shotgun home shared by 13 people, in the care of her aunt following the death of her mother. Economic circumstances forced Jackson to quit school and go to work at a young age. Her earliest influences were in Uptown New Orleans: hot jazz bands, the beat-driven music of the Sanctified Church, and Bessie Smith's bluesy voice. But Jackson's greatest inspiration was at Mt. Moriah Baptist Church, where she sang six times a week.

1927-1936: Life in Chicago

Like many African Americans at that time, Jackson moved north to Chicago with her aunt at the age of 16, hoping for better opportunities. She joined the Greater Salem Baptist Church once she arrived, and began touring with the Johnson Brothers, Chicago's first professional gospel group. During this period, Jackson made a vow that she would live a pure life, free of secular entertainment. She promised to use her voice exclusively for spiritual music — a promise that she kept.

1937-1946: Early Success

By 1937, Jackson had made her first set of recordings with Decca Records, but refused to make a blues record, remembering her pledge to sing only gospel music. She lost her contract with Decca as a result. Gospel music was becoming popular in Chicago churches, and Jackson was building a community of gospel musicians. Among these was Thomas Dorsey, a talented Atlanta-born African American composer and pianist. He chose Jackson out of all the singers in Chicago to be his partner, and, as a traveling act, the two ushered in the Golden Age of Gospel.

1947-1956: Radio, Television and Tours

In 1948, Mahalia Jackson recorded "Move On Up a Little Higher" for Apollo Records, selling one million copies in the United States. With her riveting contralto, Jackson was as captivating as popular blues singers, and gospel's bouncing beat proved just as danceable, even for audiences outside of church. Amidst a constant battle with racism and segregation, especially in the South, she still earned hundreds of dollars for a single concert. In 1950, she was invited to perform at Carnegie Hall at the First Negro Gospel Music Festival, a monumental event in the history of gospel music.

1957-1960: The Queen of Gospel

Jackson found mainstream success in the late '50s, touring the world and recording several successful albums for Columbia. Though television networks would not grant her a show of her own, Jackson did appear as a guest on many "white" variety shows including those hosted by Dinah Shore, Steve Allen, and Ed Sullivan. By 1960, Jackson was an international star. Her congregational call-and-response style, combined with her soulful, voluminous voice, made gospel music popular all over the world. But back home, Jackson's financial success brought racist backlash, and her personal safety was often threatened.

1961-1968: Fight for Civil Rights

Mahalia Jackson's struggle with racism had urged her to get involved in the Civil Rights movement at its onset. As early as 1956, Civil Rights leaders called on Jackson to lend both her powerful voice and financial support to the rallies, marches, and demonstrations. While lending her support to boycott leader Reverend Ralph Abernathy, she met a young preacher named Martin Luther King, Jr., whose speeches inspired Jackson, and they became friends.

1969-1972: Final Years

By 1969, with Kennedy, King, and many of her other contemporaries deceased, Jackson had retired from the political front. She had battled illness for years. Still touring almost to the end, she visited Africa, the Caribbean, Japan, and India, where she met Indira Ghandi, an instant fan. Jackson's final performance was in Germany in 1971. Soon after an operation on her abdomen, she died of heart failure in January 1972, at the age of 60.

Mahalia Jackson received a Grammy Lifetime Achievement Award in 1972 and was inducted into the Rock & Roll Hall of Fame in 1997.

Discussion Questions

What are some examples of protest songs? Both songs that have been reappropriated to suit a certain issue, such as “Let My People Go,” and songs that were written in protest, such as “Blowin’ in the Wind.”

What role does music play in protest and social change? Discuss rhyming and chanting, as well as art and trends.

What role does music play in spirituality and religion? How is it similar to its role in protest? How is it different?

Assign students artists who were significant in the American civil rights movement of the 1960s. Ask them to prepare a presentation of one of their works, emphasizing their political message. Suggested artists are:

Maya Angelou	Joan Baez
James Baldwin	Harry Belafonte
W. E. B. Du Bois	Bob Dylan
Langston Hughes	Jacob Lawrence
Toni Morrison	Odetta
Nina Simone	Sweet Honey in the Rock
Alice Walker	Howard Zinn

Assign students significant figures from the civil right movement and ask them to prepare 300-500 words and a brief presentation on their lives. Suggested persons are:

James Baldwin	Stokely Carmichael
Medgar Evers	Myrlie Evers-Williams
James L. Farmer	T. R. M. Howard
Jesse Jackson	Coretta Scott King
Martin Luther King, Jr.	Viola Liuzzo
Clara Luper	Thurgood Marshall
Edgar Nixon	Rosa Parks
Wyatt Tee Walker	Malcolm X

Music from the Play

“When the Saints go Marching in”

*We are trav’ling in the footsteps
Of those who’ve gone before,
And we’ll all be reunited,
On a new and sunlit shore,*

*Oh, when the saints go marching in
Oh, when the saints go marching in
I want to be in that number
When the saints go marching in*

*And when the sun refuse to shine
And when the sun refuse to shine
I want to be in that number
When the sun refuse to shine*

*And when the moon turns red with blood
And when the moon turns red with blood
I want to be in that number
When the moon turns red with blood*

*Oh, when the trumpet sounds its call
Oh, when the trumpet sounds its call
I want to be in that number
When the trumpet sounds its call*

*Some say this world of trouble,
Is the only one we need,
But I’m waiting for that morning,
When the new world is revealed.
Oh, when the new world is revealed
Oh, when the new world is revealed
I want to be in that number
When the new world is revealed*

*Oh, when the saints go marching in
Oh, when the saints go marching in
I want to be in that number
When the saints go marching in*

Like many American gospel hymns, the origin of this song is uncertain, though it is believed to have originated as a slave song that would be sung to mourn the passing of fellow slaves on southern plantations. It has since become a standard of New Orleans Jazz bands.

It is an example of a funeral march, which is a song, often with a slow tempo and using a minor key, that is performed during the walk from the funeral ceremony to the place of internment. In the New Orleanian tradition, once the body of the deceased is buried or taken away, the music turns major and cheerful. The funeral party as well as onlookers are invited and encouraged to join the music by dancing, clapping, and singing along.

It is an apocalyptic song. The sun not shining and the moon turning red are descriptions of eclipses, often seen as harbingers of the end of the world. The trumpet refers to the trumpet of the Archangel Gabriel, who announces the Last Judgment. “That number” is the 144 thousand, the number of souls that the Book of Revelations prophesizes will be saved--meaning they will join God in heaven instead of going to hell.

Hear Mahalia Jackson sing this song, from YouTube:



See Ranelee and the IGS Choir in this preview video:



*“MAHALIA JACKSON @ The Segal Centre”
on YouTube.com*

If you are viewing this online, click anywhere on the blue squares to visit YouTube.com.

Music from the Play

“Down by the Riverside”

Chorus:

*I ain't go study war no more,
study war no more,
ain't go study war no more.
I ain't go study war no more,
study war no more,
ain't go study oh war no more.*

*Gonna lay down my burden,
Down by the riverside...*

*Gonna lay down my sword and shield
Down by the riverside...*

*Gonna try on my long white robe
Down by the riverside...*

*Gonna try on my starry crown
Down by the riverside...*

*Gonna put on my golden shoes
Down by the riverside...*

*Gonna talk with the Prince of Peace
Down by the riverside...*

*Gonna shake hands around the world
Down by the riverside...*

“Down by the Riverside” was first published as part of a collection called “Plantation Melodies” in 1918, but it is unattributed. There are numerous additions, subtractions and variations of this song—the lyrics on the left are minimal and those that Mahalia Jackson interpreted in her most famous recording of this song.

It is likely that this version came about during the Civil War (1861-1865), as a plea for Christian pacifism. “Study,” in this context, means to pay attention to, so the title verse of this song means something like “I don’t care about war anymore.”

The river is significant in the history of slavery as well as in religious practices. It symbolizes a line between one state of being and another, such as life and death, past and future, and slavery and freedom. Water also is a symbol of spiritual cleansing.

When enslaved people escaped to the American north, they often traveled along rivers to hide their scent from the dogs that search parties used to track them. The moment of arrival at the riverside would be a moment of some small relief.

*“Down By The Riverside-Mahalia Jackson”
on YouTube.com*

Watch Mahalia Jackson on
the Nat King Cole Show in
1957:



Music from the Play

“Summertime”

Summertime,
And the livin' is easy
Fish are jumpin'
And the cotton is high
Oh, your daddy's rich
And your mamma's good lookin'
So hush little baby
Don't you cry
One of these mornings
You're going to rise up singing
Then you'll spread your wings
And you'll take to the sky
But until that morning
There's a'nothing can harm you
With your daddy and mammy standing by
Summertime,
And the livin' is easy
Fish are jumpin'
And the cotton is high
Your daddy's rich
And your mamma's good lookin'
So hush little baby
Don't you cry

The lyrics of this song are by DuBose Heyward, the author of the novel *Porgy*, on which George and Ira Gershwin's opera *Porgy and Bess* (1935) is based. In the opera, it is a lullaby sung to a child born into slavery. It is one of the most covered songs in the history of music, with over 25,000 different recorded versions.

Though the lyrics are all intended to be comforting, they convey a great sadness overall. The optimism in the line, “one of these mornings...you'll take to the sky,” emphasizes the lack of freedom in the infant's current situation, and also carries the sadness that her mother feels in the knowledge of their inevitable separation. Taken as an enslaved mother's message to her daughter, this song is a testament to the power of a positive outlook.

From YouTube.com:

“Porgy & Bess
'Summertime' ”

“The Doors-summertime”

“whitney houston
summertime live 1997”

Porgy and Bess was made into a movie in 1959 :



The rock band The Doors covered this song in the early 1970s :



Whitney Houston sang a contemporary jazz / R&B version in 1997 :



Pictures

August 28, 1963

The March on Washington

“ Her life story itself
sings the Gospel
message of freedom, and
will not cease to do so. ”

-Coretta King

Quoted in Obituary : Mahalia Jackson, Gospel
Singer, and a Civil Rights Symbol, Dies. Whitman,
Alden. New York Times 28 Jan 1972: 1.



Above right: Mahalia Jackson at the lectern on the steps of the Lincoln Memorial.

Below: The view from the steps of the Lincoln Memorial in Washington, D.C. on August 28, 1963, during the March on Washington. This would have been Mahalia Jackson's view of the 250,000 people who listened to her sing "How I Got Over," a personal request of Dr. Martin Luther King, Jr.



For a free 20-minute short video documenting the March on Washington, visit the National Archives and Records Administration's internet archive at <http://archive.org> or, if you are viewing this online, by clicking [here](#).

Ranee Lee

Ranee Lee – Mahalia Jackson

Ranee Lee is now celebrating thirty-five years in Montreal, where she enjoys a successful, multi-faceted career as one of Canada's most popular performers as a jazz vocalist, an actress, a songwriter, and a proud author of children's books. A Dora Mavor Moore winning actress, Ranee starred in *Lady Day* at Emerson's Bar and Grill, Canada's first production of the musical portrayal of Billie Holiday. Ranee conceived, wrote and performed in the production *Dark Divas*, a musical about the lives of some of the most compelling women singers of the century. Further career highlights include acting opposite Billy Dee Williams in the movie *Giant Steps*; host of the television series *The Performers*, on the Black Entertainment Television network in the U.S. and BRAVO in Canada; her children's book *Nana What Do You Say?*, inspired by her song of the same title from the 1994 release *I thought About You*. Her musical career includes over ten critically-acclaimed albums that feature many of Canada's jazz notables, including Bill Mayes, Herbie Ellis, and Oliver Jones. Her 2010 album *Ranee Lee Lives Upstairs* won the coveted Juno Award for Vocal Jazz Album of the Year. Other recent awards include one for appreciation and contribution to the development of the McGill Jazz program by the McGill Schulich School of Music (2007), the ACTRA Excellence for Life Achievement Award (2008), and The International Association of Jazz Educators Award for her 20 year teaching career. In 2006, Ranee Lee was appointed a member of the Order of Canada, the country's highest civilian honour.



Photo credit: Michael Slobodian

Copa de Oro

Roger Peace – Writer, Director

In a career spanning over 60 years Roger has been a producer, director, choreographer and writer for a number of award-winning productions in Canada and the USA. To name a few: *Man of La Mancha*, *West Side Story*, *Mame*, *Shear Madness*, *Hello Dolly*, *The Kaye Ballard Show* (Toronto), *The Sisters Rosensweig*, *Jeanne La Pucelle*, *Beau Jest*, and *I Do, I Do* (produced in Montreal and Toronto).

He wrote and directed the English and French versions of *Piaf: Love Conquers All*, the award-winning Off-Broadway production which toured Canada and internationally to the United States, Europe and the Philippines. Film and television credits include: *Here's to the Ladies* and *White Gardenia*, the New Billie Holiday Musical (which starred Raneé Lee), both written for CTV, *Hart to Hart*, *Gloria Happy Ever After*, *Barnum*, and *Hotel New Hampshire*. He has worked with such well-known performers as Joan Collins, Robert Wagner, Jodie Foster, Rob Lowe, Donald Sutherland, Anita Morris, Gavin MacLeod, Annie Cordy, John Glover, Patsy Gallant, and of course, Raneé Lee. Roger is thankful to still be involved in the biz after all these years. At last count, *The Mahalia Jackson Musical* marks his 106th production and he looks forward to his 107th.



Photo credit: Johnny O'Neil

Allan Sandler-Producer

Allan is a well-known Quebec producer of highly successful theatrical productions in both the English and French languages. Among some of Allan's most successful productions are: *Chicago The Musical* in Montreal and Paris where it was nominated for Best Musical; *Grease*, which had four productions in Montreal, two in Toronto, and was nominated for seven «Les Masques» awards (including Best Musical) and awarded the coveted «Billet Or » award. Other favourite productions include *Rent* and *The Sisters Rosensweig* starring Gavin MacLeod. Most recently, Allan worked on the Mirvish production of *War Horse* in Toronto. Allan is thrilled to be back at the Segal Center after 20 years, a theatre he always considered as his home. He is now working on his greatest challenge: adapting and producing Michel Tremblay's smash new hit, *Les Belles Soeurs: The Musical* worldwide.



Theatre Etiquette

1. *The Mahalia Jackson Musical* will be performed in the main theatre of the Segal Centre. Performances at the Segal are for both groups and the general public. It is important that everyone be quiet (no talking or rustling of materials) during the performance, so that others do not lose their immersion in the “world of the play”. Please do not unwrap candy, play with zippers, or play with your programme.
2. Do not put your feet on the back of the seat in front of you and please do not climb over seats.
3. If you plan to take notes on the play for the purpose of writing a review, please do not try to write them during the performance. Seeing you do this can be distracting for the actors. Please wait until intermission or after the performance is finished to write your reflections.
4. Use of phones or cameras is strictly prohibited inside the theatre. Absolutely no photos or video may be taken without the express consent of management. Composing or reading text messages is forbidden.
5. Use of cell phones, iPods, tablets, or other self-illuminating electronics is strictly prohibited in the theatre. The light from these devices is visible from the stage and in the audience. It is extremely distracting to the artists on stage and inconsiderate to your fellow audience members.
6. Your seat is only guaranteed until the moment the theatre doors close. Late entry is very disruptive; if a patron is tardy we ask that they please follow the instructions of our front-of-house staff.
7. ENJOY THE SHOW!

Thank you for your feedback

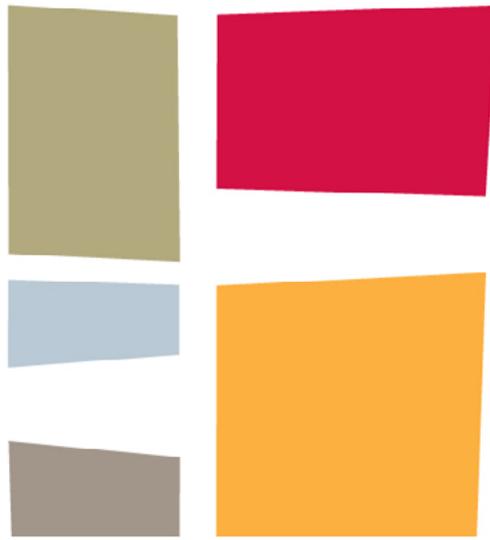
It would be a pleasure to hear about your experience at the Segal Centre.

1. How would you rate your experience?
Extremely positive 1 2 3 4 5 Extremely stressful
2. How much do you feel your group benefited from the experience?
Very much 1 2 3 4 5 Very Little
3. Would you recommend the experience to other group leaders?
Wholeheartedly 1 2 3 4 5 Never
4. Will you consider bringing a group to the theatre again?
Wholeheartedly 1 2 3 4 5 Never
5. What did you enjoy most about coming to see the play?

6. What aspect of coming to the theatre did you find problematic?

We welcome all additional comments.

Reply to:
Lucie Lederhendler,
Educational Outreach and Group Sales Coordinator
Segal Centre for Performing Arts
groups@segalcentre.org
Tel: 514.739.2301 ext. 8360
Fax: 514.739.9340



**CENTRE
SEGAL**
PERFORMING ARTS
ARTS DE LA SCÈNE

5170, chemin de la Côte-Ste-Catherine
Montréal (Québec) H3W 1M7

www.segalcentre.org

514.739.2301

This guide was compiled by Lucie Lederhendler for the Segal Centre for Performing Arts, with content by Roger Peace and Andrea Elalouf. Please contact her for resources, permissions, or any other questions at extension 8360, or llederhendler@segalcentre.org.