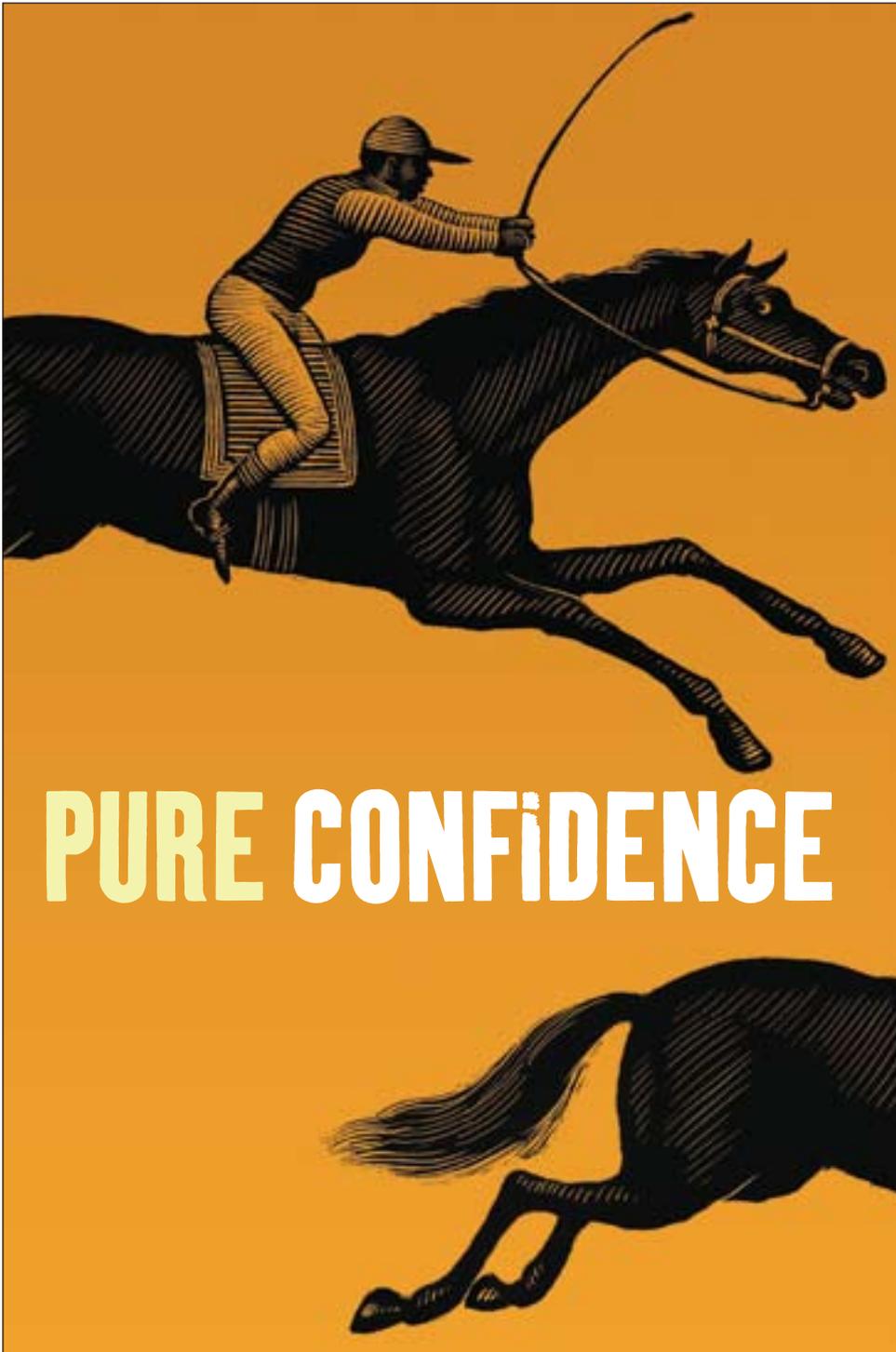


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PRODUCED BY THE MARKETING DEPARTMENT OF THE DENVER CENTER FOR THE PERFORMING ARTS

APRIL 2007



Pure Confidence

by Carlyle Brown

Directed by Kent Gash

March 22 - April 21

The Stage Theatre

PURE CONFIDENCE

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SYNOPSIS

COLONEL: Simon, you are free. I tell you, boy, out there today, you hit that mile in a minute and thirty seconds exactly like I asked you to do, and that pace was so sure and so steady it had everybody hypnotized.
—Pure Confidence

On the eve of the Civil War Simon Cato is one of the most successful athletes of his day, dominating the sport of horse racing. But Simon is also a slave—the property of an estate willed to two white children—who is hired out regularly to Colonel Wiley Johnson, owner of the prize thoroughbred Pure Confidence. The relationship between Simon and the Colonel hovers between the delicate and dangerous boundaries of that day, though the Colonel often gives Simon a share of the prize-winnings and declares that he loves him like a son.

Brash and smart, Simon wants the one thing the Colonel by law can't give him: his freedom. So, Simon aspires to leverage his value as a jockey by using his prize winnings to buy himself out of slavery. He wants to convince the Colonel to purchase him for use as a horse trainer and jockey; once he's saved enough money, then Simon will buy his freedom from the Colonel.

In the meantime Simon confides his dreams to Caroline, the slave servant to the Colonel's wife, Mattie. Though they barely know each other, Simon urges her to take a chance on him and he will buy her freedom, too. She agrees.

Spurred on by Simon's successes, the Colonel plans a circuit of races in Charleston, Savannah, New Orleans and Saratoga. But the Southern states begin to secede; the Confederates attack Fort Sumter, and Simon falls victim to these historical events.

With a vivid backdrop of fast horses, gritty racetracks and high stakes betting, the play is a tale of human triumph and failings that explores the meaning of freedom.

SIMON: Well, Caroline, it seems to me that the only time you're ever really free is when you get a chance to choose. Cause once you choose after that you bound to be a slave to something.
—Pure Confidence

THE PLAYWRIGHT

Carlyle Brown is the founder of Carlyle Brown & Company, based in Minneapolis. His plays include *The Beggar's Strike*, *The Negro of Peter the Great*, *The African Company Presents Richard III*, *The Little Tommy Parker Celebrated Colored Minstrel Show*, *Buffalo Hair* and others. He has received commissions from Arena Stage, the Houston Grand Opera, The Children's Theatre Company and Alabama Shakespeare Festival. He is the recipient of playwriting fellowships from the New York Foundation for the Arts, the Minnesota State Arts Board, the McKnight Foundation, the Jerome Foundation, the Rockefeller Foundation, the National Foundation for the Arts, Theatre Communications Group and the Pew Charitable Trust. He is an alumnus of New Dramatists and The Playwrights' Center.

http://theatre.osu.edu/3_people/level_3_people/visiting_artists/brown.htm

CATO, THE JOCKEY

COLONEL: I make my fortune on Pure Confidence.

SIMON CATO: There ain't no Pure Confidence unless she's riding under me.
—*Pure Confidence*

Most people are oblivious to the fact that two centuries before Jackie Robinson broke the color barrier in baseball, blacks competed alongside whites in America's first national pastime: horse racing. They are unaware of it because the black jockeys were not only ridden out of their profession, but written out of history, too. They outperformed "the superb equestrian George Washington and the would-be jockey Thomas Jefferson and thrilling hundreds of thousands from New York to New Orleans in the years before the Civil War."¹

The main character of Simon Cato is loosely based on the lives of several famous 19th century jockies, including a man known simply as Cato, a black jockey, owned by James Garrison of Louisiana.

Cato rode an absolutely gorgeous horse named Wagner with strong shoulders, a powerful chest and white hind feet. The horse had been terribly overworked and had travelled more than 3,000 miles in 1839 alone, without so much as three weeks rest. Wagner's main competition in the race at Louisville, Kentucky was Grey Eagle, a four-year-old with a sumptuous front and the color of

"drop dead silver."² Aboard him was a white 82 pound jockey, Stephen Welch.

But what of Cato? We know little of his personal life, but we do know he overcame his name, "which was the cruel joke of slaveholders who named their captives after Roman heroes, such as Caesar, Pompey and Cato."³ At 110 pounds, Cato wore a red jacket, blue cap and white pants. The purse Cato and Welch were competing for was \$15,000, meager by today's standards. In the race, Cato let Grey Eagle win the first mile, but on the last turn, Wagner forced Grey Eagle to the outside and won the race handily.

After cooling off for 40 minutes, the horses were ready to go again. Grey Eagle took the lead early, but Welch was an inexperienced and exhausted jockey. He rode wide, swerving from side to side; Cato let Wagner go coming into the home stretch of the last mile. Wagner won by a neck in 7:44, the best race run south of the Potomac.

There is a legend that Cato won his freedom after winning the first race. Nevertheless, this was a case of a brilliant rider who might have won his freedom and who raised the public consciousness of these long-ignored athletes.

Now all eyes were focused on the rematch which took place five days after the first one. At the start Grey Eagle looked fantastic; Stephen Welch and the newly freed Cato were about to give "the most game and spirited race we ever witnessed."⁴

CATO, THE JOCKEY (CONT.)

Continued from page 3

After three heats, Grey Eagle broke down after nine and one half miles of racing that day; he had injured a joint in the main bone in his hoof. Cato galloped slowly on Wagner for two and one half miles to claim the victory. Grey Eagle's collapse would lead to a popular 19th century appeal to end four mile races, a practice that England denounced as excessive.

A month after Cato's historic performance, Edward Troye, a Swiss painter of slave athletes and their horses, painted Cato with the horse Wagner. The jockey had been given the scarlet suit with gold tassels and épauettes seen in the picture owned by the Keeneland Association of Lexington, Kentucky.

God forbid that I should go to any heaven in which there are no horses.

—Robert Benton Cunningham-Graham (1852-1936), letter to Theodore Roosevelt.

1. Hotaling, p. 1.
2. Hotaling, p. 122.
3. Hotaling, p. 122.
4. Hotaling, p. 130.

Hotaling, Edward. *The Great Black Jockeys*. Rocklin, CA: Forum, 1999

CAMPTOWN Races

*De Camptown ladies sing dis song
Doo-dah! Doo-dah!
De Camptown racetrack five miles long
Oh! Doo-dah day!
—Pure Confidence*

Camptown Races was written by Stephen Collins Foster (1827-1864) in 1850. The song bears an African American influence in its dialect and its mode of call-and-response. The solo voice sings “De Camptown ladies sing this song” followed by the unison chorus of “Doo-dah! Doo-dah!”

Purportedly the song was written about Camptown, New Jersey, just outside Newark (the town changed its name to Irvington in 1852). However, local boosters in Camptown, Pennsylvania were eager to embrace the song, citing a five-mile-long race course that used to be run over an unpaved road between Camptown and Wyalusing. Both towns were close to Pittsburgh where Foster was born.

Foster was a white, northern composer, but he is most well-known for writing sentimental songs

about the antebellum South, many of which were performed in minstrel shows by performers wearing blackface.

Barely 20 of Stephen Foster's nearly 200 songs were written in blackface dialect, but these are the ones that have endured. *Ole Black Joe*, *Oh, Susanna*, *My Old Kentucky Home* and *Old Folks at Home* have persisted in (some) memories despite their hint of racism. Foster himself became uneasy about using the dialect and eventually abandoned it. Incidentally, the royalties he received for “Camptown Races” in his lifetime amounted to \$101.25.

*Gwine to run all night!
Gwine to run all day!
I bet my money on de bob-tail nag,
Somebody bet on de bay.
—Pure Confidence*

Emerson, Ken. *Doo-Dah! Stephen Foster and the Rise of American Popular Culture*. New York: Da Capo Press, 1998.

“THE N WORD”

Playwright Carlyle Brown has several of his characters use the “N” word in the play *Pure Confidence*. Primarily the word is used by characters who are white slave-owners as an example of the racist speech common in 19th-century America.

While the “N” word is generally regarded as a racist insult today, the word remains in use in some corners of popular culture. Some stand-up comedians and hip-hop artists use the expression regularly in their performances. Some African Americans commonly use the word among peers. Other people are calling for the abolishment of the word from culture altogether.

According to the website www.abolishthenword.com, there are several possible origins for the “N” word. “The term is taken from the Latin word Niger or the French word *négre*, both meaning black. When used as a noun it means black person,” the website says. According to the linguists, it is possible the word “niger” was initially used to refer to African slaves and that the term eventually evolved into what we now know as “nigger” the “N” word. The first documented use of the word was in 1786. The term became common throughout the 1700s and 1800s.

By the turn of the 20th century, the word began to fall out of favor as leaders such as Booker T. Washington endorsed the use of the term “Negro.” Once a common label used for African Americans, the “N” word began to be broadly defined as a derogatory racial epithet.

However some African Americans are documented as having used the “N” word to refer to themselves during the 1920s. “Although in use in the African American community, it was still a pejorative and at some point, depending on the social circles, denoted class difference.”¹ During the Harlem Renaissance, scholars, writers and poets of the movement began to advocate terms such as “New Negro.” During the 1960s, the Black Power Movement proclaimed “Black is beautiful” and encouraged community members to refer to each other as “Brother and Sister.”

But still the word persisted and members of the African American community differ in their opinions of it. Some activists have argued that using euphemisms such as “the ‘N’ word” robs younger generations of a full sense of Black history.

Others argue that the word perpetuates self-hatred and ugly stereotypes. They equate the use of the word with oppression of African Americans from the early days of slavery to the struggles of the Civil Rights Movement of the 1950s and 60s.

Comedian Richard Pryor used the term for years. In his movie *Live on the Sunset Strip*, Pryor discussed the epiphany he experienced while he traveled to Africa. Pryor said he looked at the people there and “didn’t see any niggers,” so he vowed to never use the word again.²

“Until the pain of this word no longer lingers in society for any of us, we cannot continue to use the ‘N’ word,” write the founders of www.abolishthenword.com. “Every time we use the ‘N’ word it is a slap in the face of our elders and a blatant disrespect to our ancestors.”³

1. <http://www.abolishthenword.com/history.htm>
2. Williams, Brandt. http://news.minnesota.publicradio.org/features/2004/06/28_williamsb_nword/
3. <http://www.abolishthenword.com/homepage.htm>

BLACK CODES & SLAVE CODES

COLONEL: First of all you can't own it [a horse]. You may 'a' paid for it, but it can't be yours. Niggers are not supposed to own property. —Pure Confidence

Black codes and slave codes were passed wherever African Americans lived in the years following the adoption of the U.S. Constitution (1789). Slave codes protected the system of slavery in several ways and their intent was to regulate and restrict the rights, movements and other activities of African Americans.

Under slave codes, slaves could not acquire or own any property (including horses). The right to own property is a crucial civil right, recognized and protected in the Declaration of Independence, but slaves were not allowed to buy or sell goods. They could hire out their services, but the value of their labor belonged to their masters.

Slaves were excluded from most legal protections: they could not sue and their testimony in court was only valid against other slaves or freed slaves. Slave marriages had no standing in law and nothing protected a slave family from being broken up by sale or reassignment of any of its members.

Most of the codes also controlled slave behavior in noneconomic ways. For example, a slave could not strike a white person even in self defense. They were forbidden to own firearms or to visit the homes of whites or free African Americans. They also could not entertain visitors in their own quarters and no assemblies or meetings were permitted. Even their attendance at church was curtailed in certain states. In addition, it was unlawful for any person to teach slaves to read and write.

The only protection slaves had was the value of their work or their sale value. In the case of slave women, who were advertised as breeding stock in journals of the day, there was no protection at all against sexual exploitation by their masters or overseers.

Altman, Susan, ed. *Encyclopedia of African American Heritage*. New York: Facts on File, Inc., 2000.

Super, John C., ed. *Encyclopedia of North American History: Abolitionist Movement*—
Black Codes. New York: Marshall Cavendish, 1999.

CARPETBAGGERS

COLONEL: It was hard after the war, Simon, even for Mattie and me. Carpetbaggers eating up the land talking about reparations... —Pure Confidence

“Carpetbagger” was a term that Southerners scornfully applied to Northerners who moved to the South during the Reconstruction period after the Civil War. Some were businessmen who wished to invest their money and make their fortunes from the South; others were schoolteachers who combined high ideals with a certain smug hostility toward all things Southern. Still others came South

openly seeking plunder or political clout. Hostile Southern whites coined the term “carpetbaggers” to suggest that these individuals could stuff everything they owned into a carpet bag or suitcase. The term is still used to describe an outsider who tries to exert unauthorized influence or power.

The carpetbaggers created antagonism in the South which was still smarting from its defeat in the War between the States. They aroused animosity when they entered Southern politics. In 1867 the Radical Republican Party of the North put the Southern states under military rule and temporarily took voting rights away from many prominent whites. The newly emancipated African Americans, who could now vote, looked to their

CARPETBAGGERS (CONT.)

Continued from page 6

Northern liberators for leadership in setting up new state governments, but these friends often proved inexperienced, wasteful and corrupt. By the 1870s the carpetbaggers had alienated Southern planters, who objected to the heavy taxes they levied; the Southern white farmers, who disliked concessions to former slaves, and even many African Americans, who wanted their people in political office. One carpetbag regime after another fell as federal troops withdrew from the South and Southern whites regained control.

But some carpetbag governments accomplished a great deal of good. They drew up enlightened constitutions, equalized the tax load, embarked upon new road and levee building projects, inaugurated public school systems and guaranteed African Americans their civil rights.

World Book Encyclopedia. Chicago: Field Enterprises Educational Association, 1972.

HISTORY OF SARATOGA RACE TRACK

REPORTER: You rode right here in Saratoga just before the war, the day the Confederates attacked Ft. Sumter, as a matter of fact.

—*Pure Confidence*

Saratoga Race Course, built in 1863 by William Travers, Leonard Jerome and John Hunter, is considered to be the nation's oldest thoroughbred racetrack in America. The racing season takes place during the month of August, which is brutally hot and humid in most East coast cities, but less so in Saratoga. Still, none of the racetrack's facilities have ever been air conditioned. The wind blows through tall pine trees and thunderstorms can break the heat.

The quaint custom of moving an entire household from the city to a cooler place in the country during the heat of the summer brought racing fans to Saratoga from its earliest days. People flocked there for the cool forests of the Adirondack Mountains and the therapeutic mineral springs. It has been rumored that George Washington tried to buy the springs at some point.

Truly grand hotels sprouted in this village. Each August, racetrack patrons filled the small town, arriving in carriages or by train, accompanied by their Saratoga trunks. The serious patrons—those who owned or bred thoroughbreds—built opulent summer homes for the August racing season.

The next owner of the Saratoga track was a boxer-turned-gambler named John Morrissey. He developed

the track for a specific crowd, mostly high rollers, but he camouflaged the gambling by naming the casino the "Club House." But Morrissey died a bitter man because he was never accepted by the top echelon of Saratoga society, remaining only a facilitator to the compulsive gamblers and *nouveaux riches*.

In 1894 the racetrack changed hands. August Belmont, James B. Haggin and William Vanderbilt became the owners and attracted such racing patrons as Carnegie, Phipps, Mellon, as well as the owners of the King ranch and Calumet stables. The very presence of these families helped to establish a great social scene in Saratoga and established the track as one of the country's great thoroughbred racetracks.

Now more than a century and four decades old, the Saratoga Course is widely considered as the most beautiful racetrack in North America. It was recently named among the "Top 20 Venues of the 20th Century" by *Sports Illustrated*. Thoroughbred racing's most elite meet from July through September to watch and bet on the biggest names in race horses.

<http://www.instantactionsports.com/sportsbook/horse-racing/saratoga-horse-racing-history.html>

Stout, Nancy. *Homestretch: a Celebration of North America's Greatest Tracks*. Philadelphia: Running Press Book Publishers, 2000.

BETTING GLOVES

DE WITT: I see you and the ladies with your gloves making wagers. I certainly hope you all wasn't picking the wrong horse.
—Pure Confidence

the Southern Planter class coveted the image of European aristocracy. After all, who else but the aristocracy would wear gloves other than when your hands are cold.”²

“**B**etting gloves” seems to be a custom practiced by aristocratic women on the East Coast from North to South. It is mentioned in the book *Way Down East* (1900) by Joseph Grismer. A young Miss Moore, a recipient of much male attention, was invited by young cavaliers who “tried to inveigle her into betting gloves and bon-bons” on Harvard-Yale football games.¹

The playwright says that “my sense was that the practice was common during the period of the play and... signals a self-conscious sense of an aristocratic upper class whose mannerisms are displays of power. Except for the use of language,

1. Grismer, p. 4.

2. Brown, p. 1.

Brown, Carlyle. e-mail, Nov. 8, 2006.

Grismer, Joseph R. *Way Down East*. New York: Grosset and Dunlap, 1900.

SELECTING A HORSE & PICKING A JOCKEY

While today stories of genetic engineering in animals dominate daily news headlines, the tradition of thoroughbred horse-breeding is so remote from science that contradictory theories abound. According to Dr. Dewey G. Steele, Professor of Genetics at the University of Kentucky, “Pedigrees must be judged primarily on the basis of ancestors in the first and second generations, and individuals beyond the third generation may, for all practical purposes, be ignored. There is no evidence that the tail-female line or any other line exercises a hereditary influence greater than would be expected on a purely chance basis.”¹

Nowadays, the best breeders try to mate the classiest possible stallion with the classiest possible mare. Evidence suggests that topnotch horses are animals who were winners of major stakes races, but every season brings surprises. For example, a saggy horse named Seabiscuit became a national legend in 1938 and Stymie, a hard-to-

handle animal, was the champion of 1945.

Most horsemen make a thorough inspection of a horse before purchase. They begin by looking at feet and ankles, especially the hooves. “When traveling at full speed—about 40 miles an hour—the entire weight lands on one hoof at a time; if the hoof is too narrow, the foot has to absorb too many pounds of impact per square inch of surface. Narrow footed horses go lame more rapidly than horses with wider hooves.”²

Breeders then look at knees located in the forelegs only and the hock, the corresponding joint in the hind legs. Also important are long, sloping shoulders, a deep chest, broad muscular hindquarters, long limber necks and a broad open forehead with large, clear dark eyes. Of course, an excellent trainer is significant to a horse; a good trainer can get more from a mediocre horse than a lesser trainer can get from a potential champion.

The jockey factor is another consideration in

Continued on next page

horse racing. The procedure in picking one is just common sense: the horse with less weight on its back retains more energy for the stretch run. Jockeys call the scale “the ‘Oracle’ and they live in slavery to it.”³

In the 1920s and 30s a jockey’s weight ranged from 85 to 130 pounds, depending on the strength of the horse and the importance of the race. The lighter a rider was, the greater the number of horses he could ride. To maintain this humble weight, most jockeys stuck to a radical diet of 600 calories a day, but other extreme measures were used. Some riders were “heavers,” vomiting up their meals; others went through sweating rituals by donning heavy underwear, topped off by a rubber suit covered with horse blankets, while they ran around the track. “After road work, there were Turkish baths, where jockeys congregated for mornings of communal sweating.”⁴ Many riders ingested every kind of laxative or purgative to rid their systems of food and water. In denying their bodies the most basic nutrients, most jockeys walked around in a state of dehydration, malnutrition, irritability, volatility and weakness.

But a successful race rider requires more than a small size and a large desire. The ideal rider has an instinctive sense of the needs, capacities and idiosyncracies of his horse. He must be an expert judge of pace, who can tell whether the horse is running too fast or too slow. He is also a master strategist who learns all about changes in the footing so he can navigate the mount around the tack. He must have quick reflexes, strong powers of concentration and anticipation, and be courageous and confident. Finally, an excellent jockey has an unlimited competitive spirit; as long as his horse has a chance, he will refuse to give up.

1. Ainslie, p. 82.
2. Ainslie, p. 99.
3. Hillenbrand, p. 66.
4. Hillenbrand, p. 67.

Ainslie, Tom. *Ainslie’s Complete Guide to Thoroughbred Racing*. New York: Simon and Schuster, 1979.

Hillenbrand, Laura. *Seabiscuit: an American Legend*. New York: Ballantine Books, 2001.

THE GREAT MIGRATION

During and after the Civil War, emancipated men and women moved to secure their freedom. The Exoduster movement (1877-1881), during which 40,000 to 70,000 African Americans left their former slave states for Kansas, was the first grassroots movement out of the South. African Americans, in protest against the loss of political rights, sought equality and opportunity in the West. Like Simon Cato, the mass movement of black people from the rural areas of the South went to the big cities in the North, such as New York and Philadelphia.

Two former slaves who came West were Bill Pickett and James Beckwourth. Pickett was a legendary cowboy from Taylor, Texas, of black and Indian descent. He introduced bulldogging (steer wrestling) to Wild West shows such as Buffalo Bill Cody’s and the Miller brothers’ 101 Ranch Wild West Show. Pickett gave exhibitions in the United States, Canada, Mexico, South America and England as well as becoming the first black movie star.

James Pierson Beckwourth was born in 1795 in Virginia to an African American slave mother and an English father. Although his father raised him as his own son, by law he was legally a slave. Beckwourth left home in 1822 on an expedition to find lead mines in the Fever River area; instead, he became a fur trapper in the American West. He wrote his life story in a narrative called *The Life and Adventures of James P. Beckwourth: Mountaineer, Scout, Pioneer and Chief of the Crow Nation of Indians* which was published in 1856.

<http://www.answers.com/topic/black> migration

<http://www.famoustexans.com/billpickett.htm>

<http://www.beckwourth.org/biography/index>

GLOSSARY

Hiring out – The process of sending currently unneeded slaves to auction to be rented for the year. The winning bidder pays the master the bond and the slave receives two suits of clothing and a blanket. [folkpart.com, p.22]

Furlong – A unit of measure equal to 1/8 mile used to determine the length of a thoroughbred race. Most races are either six furlongs (1.2 km) or nine furlongs (2.4 km). [Humana research, Gaming Today Online]

Mudder – A horse that races well off-track or in the mud. [Humana research]

Jumping over the Broom – An African American phrase and custom relating to wedding ceremonies. From Asante and other Akron cultures rooted in spirituality and symbolism, brooms were waved over the heads of the couple to ward off evil spirits and they would often jump over the broom at the end of the ceremony. The custom survived the introduction of Christianity and was practiced by both blacks and whites in the American South prior to the Civil War. [wikipedia.com]

Over at the knees – A common structural abnormality in horses in which the knee is set too far forward on the horse's leg. Although a less than desirable condition among race horses, those with this condition are often able to lead long performance lives. Also known as 'buck kneed.' [Humana research]

Swaybacked – Excessive inward or downward curvature of the spine, especially in horses. [dictionary.com]

Velvet gloves – "Betting your shirt" had a literal origin. The clothes women bet at the races were not shirts but gloves, sometimes boxes of them, which they needed in those days of unparadonable dust. [The Great Black Jockeys, p.53]

Purse - the total amount of money paid out to the owner of the winning horse. [wikipedia.com]

Colors – Racing silks (jacket and cap) worn by jockeys to denote their horse's owner. [Humana research]

Length – The length of a horse from nose to tail; about eight and a half feet or one fifth a second. A unit of measure typically used to determine the winner of a race. [Humana research, Gaming Today Online.]

Backside – The area separated from the grandstand side of the track, usually where the stables are located. [derbymuseum.org]

Civil War – April 1861- April 1865

Reconstruction – 1865 – 1877

Emancipation Proclamation – Issued by President Abraham Lincoln on January 1, 1863, as the nation approached its third year of the Civil War. The proclamation declared “that all persons held as slaves” within the rebellious states “are, and henceforward shall be free.” It applied only to states that had seceded from the Union, leaving slavery untouched in the loyal border states. It also expressly exempted parts of the Confederacy that had already come under Northern control. Most important, the freedom it promised depended upon Union military victory. [archives.gov]

Camp Nelson – A training, mustering, and recruitment center for African American troops in Kentucky during the Civil War, and a refugee camp thereafter. Ex-slaves who joined the Union army were granted their freedom. [Humana research]

Ft. Sumter – A fort located in Charleston Harbor, South Carolina, named after General Thomas Sumter best known as the site where the shots initiating the American Civil War were fired, at the Battle of Fort Sumter. [wikipedia.com]

Saratoga, NY – An extremely popular destination between late July and early September each year due to the world-famous Saratoga Race Course. [wikipedia.com]

Handicap Race – A horse race where varying amounts of weight are added to the saddles in an attempt to even out the competition, in case some horses are clearly more dominant than others making the outcome more difficult to predict and more fair. [ask.yahoo.com]

TEACHING SLAVERY, CIVIL RIGHTS, AND *PURE CONFIDENCE* WITH DOCUMENTS FROM THE NATIONAL ARCHIVES

Daniel Rulli, Education Specialist with the National Archive, recently led a day-long workshop for area teachers on how to use documents from the National Archives when bringing students to see performance of Pure Confidence. These notes represent just a sample of the documents available through this important national resource.

The National Archives and Records Administration

The National Archives and Records Administration (<http://www.archives.gov/>) [the U.S. Government's collection of documents that records important events in American history] is the Government agency that preserves and maintains these materials and makes them available for research. Those valuable records are preserved and are available to you, whether you want to see if they contain clues about your family's history, need to prove a veteran's military service, or are researching an historical topic that interests you. The material comes from the legislative, executive, and judicial branches. The National Archives holds the original, signed "birth certificate" for our nation—the Declaration of Independence. NARA employs approximately 3,000 full- and part-time employees to help facilitate the use of its holdings. Many of the records in the National Archives are available on microfilm, and more than 124,000 digital images of documents can be seen through NARA's Archival Research Catalog (ARC). (www.archives.gov/research/arc/)

Some of the oldest materials in the National Archives are on parchment and date back to the founding of the United States of America. These include the records of the Continental and Confederation Congresses. Some of the more recent holdings include electronic files transferred from the Department of State and are available online through Access to Archival Databases (AAD). (<http://aad.archives.gov/aad/>)

The National Archives serves American democracy by safeguarding and preserving the records of our Government, ensuring that the people can discover, use, and learn from this documentary heritage. We support democracy, promote civic education, and facilitate historical understanding of our national experience.

National Archives Facilities outside Washington, D. C.

The National Archives administers a nationwide network of facilities, serving both the public and federal agencies with over 30 facilities in 20 states, including Regional Archives and Presidential Libraries. The National Archives' Rocky Mountain Region in Denver, Colorado (<http://www.archives.gov/rocky-mountain/index.html>) serves as a center for historical and genealogical research, with both an archival and microfilm research room. It holds records created or received by nearly 80 Federal agencies and the Federal courts in: Colorado, Montana, New Mexico, North Dakota, South Dakota, Utah, Wyoming, and other states. At the Denver facility, there are nearly 50,000 cubic feet of original archival records dating from 1847 to the 1990s. These records include: paper documents, photographs, maps and architectural drawings. The Rocky Mountain Region offers a number of programs for teachers and students. Please visit <http://www.archives.gov/rocky-mountain/education/index.html#teachers>

Education Resources at the National Archives

There are numerous educational resources available from the National Archives on line at its Digital Classroom: (<http://www.archives.gov/education/>) The National Archives' gateway for resources about primary sources, activities and training for educators and students. These resources include teaching with documents lesson plans, the Teaching With Documents Exhibit, professional development for teachers through video conferencing, and one of eight sessions held across the nation of Primarily Teaching, the National Archives' summer institute for teachers.

Teaching Slavery, Civil Rights, and *Pure Confidence* with Documents

Below is an annotated list of documents from the National Archives that educators will find useful in the classroom while studying slavery, civil rights, and/or the DCTC production of *Pure Confidence*. Teachers may also want to utilize the document analysis worksheets available from the National Archives at <http://www.archives.gov/education/lessons/>

NOTE: For access to the documents below, visit www.archives.gov/research/arc/. After clicking the yellow search button, type the identifying ARC # into the keyword box and check the box for "descriptions linked to digital copies" just below the keyword box. The documents may be printed and duplicated in any quantity.

Annotated List of Records

- 1. Letter from Benjamin Franklin to Vice President John Adams, February 1790;** Record Group 46: Records of the U. S. Senate, 1789-2006, National Archives ARC # 306388 *This letter represents the early efforts by founding fathers Ben Franklin and John Adams and the Quakers to abolish slavery.*
- 2. Amendment by Senator Stephan Douglas to the Kansas-Nebraska bill, January 23, 1854;** Record Group 46: Records of the U. S. Senate, 1789-2006, National Archives ARC # 306490 *This "mark up" bill outlines Douglas' suggestion of "popular sovereignty" as a solution to the slavery issue in Kansas and Nebraska.*
- 3. An Act of April 16, 1862 [For the release of certain persons held to service or labor in the District of Columbia], April 16, 1862;** Record Group 11: General Records of the United States Government 1778-1992; National Archives ARC # 299814 *This Act of Congress ended slavery in the District of Columbia and was the first and last effort to provide compensation at public expense to slave owners.*
- 4. "To the Women of the Republic," January 25, 1864;** Record Group 46: Records of the U. S. Senate, 1789-2006, National Archives ARC # 306400 *This document typifies women's early efforts to abolish slavery.*
- 5. Certificate of Matrimony of Joseph and Mary Province of Nashville, Tennessee, February 26, 1866;** Record Group 105: Records of the Bureau of Refugees, Freedmen, and Abandoned Lands, National Archives ARC # 595017 *This document is a sample of the efforts of the Freedman's Bureau to legitimize slave marriages.*
- 6. Declaration of Intention for Luther Theophilus Powell, December 12, 1929;** Record Group 21: Records of District Courts of the United States, 1685-1991; NARA's Northeast Region, New York City ARC # 597950 *This record exemplifies the naturalization efforts of Adam Clayton Powell's father.*

7. Letter from Louise E. Jefferson to Secretary Harold Ickes, April 13, 1939; Record Group 48: Records of the Office of the Secretary of the Interior, 1826-1981; National Archives ARC # 594883 *This letter is in response to the controversy surrounding the cancellation of Marian Anderson's concert at the Daughters of the American Revolution Constitution Hall in 1939.*

8. Photograph "World Heavyweight champ Joe Lewis," April 10, 1945; Record Group 208: Records of the Office of War Information, 1926-1951; National Archives ARC # 535937 *In this Army publicity photo, Lewis has been promoted to technical sergeant.*

9. Letter from Grant Reynolds and A. Philip Randolph to Harry S. Truman, July 15, 1948; Collection HST-OFF: Official Files (Truman Administration), 1945-1953; NARA's Harry S. Truman Library, Independence, MO ARC # 201129 *A few days after Truman received this letter, he signed an executive order integrating the armed services of the United States.*

10. Rosa Parks bundle: Bus diagram, and arrest record, ca. December 1, 1955; Record Group 21: Records of District Courts of the United States, 1685-1991; NARA's Southeast Region, Atlanta, GA ARC # 596069 and 596074 *These are both records relating to the arrest of Rosa Parks in Montgomery, Alabama in 1955.*

11. Letter from Jackie Robinson to President Eisenhower, May 13, 1958; Collection DDE-WHCF: White House Central Files (Eisenhower Administration), 1953-1961; NARA's Dwight D. Eisenhower Library, Abilene, KS ARC # 186627 *In this letter, the first African American baseball player urges President Eisenhower to be more assertive on civil rights issues.*

12. Letter to the President, September 1963; Collection JFK-RFK: Robert F. Kennedy Papers, 1937-June 6, 1968; NARA's John F. Kennedy Library, Boston, MA ARC # 193938 *This is a child's letter to President Kennedy concerning civil rights issues in Birmingham, Alabama.*

Daniel F. Rulli is an Education Specialist at the National Archives and Records Administration in Washington, D.C. In addition to conducting video conferences with students, teachers and administrators, Rulli has presented dozens of workshops to teachers in Washington, D.C. and around the country, and has written various articles on "teaching with documents" for professional journals. Rulli is a veteran classroom teacher with 28 years of public high school teaching experience in Wyoming and enjoyed a nearly 20 year educational relationship with the DCTC. He can be contacted at 700 Pennsylvania Ave, G9 Washington, DC, 20408 or at daniel.rulli@nara.gov

SUGGESTED METHODS FOR INTEGRATING PRIMARY SOURCES INTO CLASSROOM INSTRUCTION

1. Focus Activity Introduce document analysis as a regular activity at the beginning of each class period to focus student attention on your day's topic. For example: Place a document on an overhead projector for students to see as they enter the room; or meet students at the door and hand them a document as they enter – as soon as the bell rings, begin a discussion.

2. Brainstorming Activity Launch a brainstorming session prior to a new unit of study with a document. This will alert students to topics that they will study. For example: Distribute one or more documents to students and ask them what places, names, concepts, and issues are contained in it/them, along with what questions they prompt. Write these on a sheet of butcher paper. Keep this list posted in the room for the duration of the unit. Check off items as they are studied in the unit.

3. Visualization Exercise Encourage students to visualize another place or time by viewing and analyzing graphic materials. For example: Post photographs, maps, and other visual materials created during the period that you are studying around your classroom. Change these images as the units change.

4. Project Inspiration Let documents serve as examples for student created projects. For example: If your economics assignment is for students to create a poster encouraging young people to save money, share examples of WWII savings bond campaign posters with them.

5. Dramatic Presentation Activity Use documents to inspire dramatic presentations by your students. For example: Share with students a presidential speech and ask a student volunteer to deliver it to the class; or ask a student to present a dramatic reading of a letter; or assign students to write a script containing quotes from primary source documents.

6. Writing Activity Use documents to prompt a student writing activity. For example: Share with students a letter and ask them to either respond to it or write the letter that may have prompted it.

7. Listening Activity Allow sound recordings to give students the sensation of being present at an historical event. For example: Dim the lights in your classroom while you play a sound clip from an historical event and ask students to describe or draw the scene and/or the emotions in the voices.

8. Creating a Documentary Use vintage film footage to encourage student-created documentaries. For example: In place of a traditional unit assessment, assign student groups the creation of a ten minute documentary about the time period they have just studied. Ask them to incorporate film footage, photographs, sound, and quotes from other primary sources.

9. Cross-Curricular Activity Use documents to suggest and reinforce collaboration with a colleague in another department on assignments for students. For example: If a physics teacher assigns students to create an invention, share with students a patent drawing and ask them to draw one for their invention along with a specification sheet. Or, share documents with students related to the novels (or author) that they are reading in Language Arts/English.

10. Current Events Activity (What is Past is Prologue) Use document to launch a discussion about an issue or event in the news. For example: Select a document that relates to a person, event, or place that is currently in the news. Strip the document of information about the date of its creation and distribute it to students. Ask students to speculate about when it was created.

11. Drawing Connections Activity Use documents to help students recognize cause and effect relationships. For example: Provide students with two seemingly unrelated documents and ask them to connect them using other documents. One possibility might be to ask them how the Lee Resolution and the Homestead Act are connected. Student answers might include, "Three committees were set up as a result of the Lee Resolution. One committee drafted the Declaration of Independence. Its principle author was Thomas Jefferson. He was the President at the time of the Louisiana Purchase. The territory that became part of the United States as a result of the Louisiana Purchase included much of the land that became available for settlement under the Homestead Act."

12. Integrating Geography Activity Use documents to emphasize where significant events have taken place. For example: Post a large map of the United States or the world on the classroom wall. Each time a new milestone document is discussed, place a pin in the location where the document was created and/or where its impact was the greatest.

13. Small Group Hypothesis Activity

Use documents to encourage creative thinking about the significance of a particular document. For example: Divide students into small groups, provide them with a document, and ask them to consider "what if" the documents never existed.

14. Self-reflective Exercise

Use documents to prompt student understanding of how actions of the government and/or events of the past affect their lives today. For example: Provide students with copies of the 19th Amendment and the Voting Rights Act and ask students to consider the documents' implications on their lives.

15. Assessment

Incorporate documents into document-based essay questions to assess student knowledge of a topic or event. For example: Provide students with four documents that relate to westward expansion (such as, the Northwest Ordinance, the Homestead Act, the Pacific Railway Act, and the Morrill Act). Ask them to use the information contained in the documents and their knowledge of the subject to write an essay explaining the federal government's role in the settling of the West.

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"From The Inside Out" ("The I Heart Revolution: With Hearts As One" Version). A thousand times I've failed Still your mercy remains
Should I stumble again Still I'm caught in your grace. Everlasting Your light will shine when all else fades Never ending Your glory goes
beyond all fame. Your will above all else My purpose remains The art of losing myself In bringing you praise.Â My heart and my soul I
give you control Consume me from the inside out, Lord Let justice and praise Become my embrace To love you from the inside out.
Everlasting Your light will shine when all else fades Never ending Your glory goes beyond all fame And the cry of my heart is to bring
you praise From the inside out Lord, my soul cries out. Cry out for you. Worship Together is the best and most comprehensive resource
on the web for worship leaders, worship bands and worship teams. Each week Worship Together gives away Free Lead Sheets and
MP3s to brand new songs from some of your favorite worship leaders like Chris Tomlin, Hillsong UNITED, Tim Hughes, Passion and
Brenton Brown plus new voices you'll love. Get it all for free just by signing up. From the Inside Out is the second studio album by
Australian-New Zealand recording artist Stan Walker, released on 20 August 2010 through Sony Music Australia. Walker worked with
several record producers and songwriters for the album, including Audius Mtawarira, Israel Cruz, Ryan Tedder, Phil Tan and Stuart
Crichton, among others. Musically, the album incorporates synthpop, rock, soul and R&B genres.