



**Fort Wayne Civic Theatre
IN THE WINGS
Arts-In-Education Program
Study Guide**



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THE PLOT & CHARACTERS

Time: 1951-1955

Place: Memphis, Tennessee

Memphis opens with two disc jockey's announcing their music for the night. The first is a white disc jockey playing white music by white artists. The second is a black disc jockey and with his introduction "And even though we only reachin 'bout a mile across downtown Memphis, we got the jumpin'est, jivin'est music in town!". The tone is set. It's Memphis, Tennessee 1951. Radio is the center of entertainment, Rock n' Roll is a novelty, and blacks and white are as separate as they can be in the South.

Memphis centers around an underground nightclub called "Delray's". The club is full of blues, alcohol, and zero white people. Delray owns the bar and his little sister Felicia is the main attraction. She's a singer looking for a break in a world that doesn't give her one due to the color of her skin. The night starts out as any other night, till a blues lovin', silly talkin', white man enters the club singing along with Felicia.

Huey Calhoun soon makes his introduction and admits he's found the "Music of his Soul" and it happens to be found in the black community. He doesn't seem to see color only music. Huey instantly falls for Felicia, having already fallen for her voice outside. This is to the chagrin of Delray. Huey sticks around and the club grows use to him, Felicia grows fond of him, and Delray can barely tolerate him.

Later at a whites only grocery store, Huey gets a job playing records throughout the store. Not only does Huey play good blues, but he's a smooth talker and works the microphone well. Soon he's sneaks his way into a radio business. Young white people can't seem to get enough of his black music. Huey returns to Delray's and tries to convince Felicia that he's going to put her song on the radio. Huey's determined and undeterred by the stubborn, judgemental, racist community around him.

After a month on the radio, Huey gets Felicia in the studio where she performs live her first single "Someday", produced by Delray. As Huey continues his Rhythm and Blues radio show, black music rises in popularity within the young white community. White kids are buying black records, going to all black concerts, and even visiting black churches. But even with the all the interest the segregation and violence against blacks is painfully present. When Felicia kisses Huey outside one night on the street, three white men see and hold Huey down while they beat Felicia within an inch of her life.

This doesn't derail Huey but fuels his ambitious fire. With his popularity rising he gets his own t.v. show. He's set on getting Felicia the recognition she deserves right there in Memphis. Felicia has other ideas. Her and Delray play her new song to a man from New York at RCA records, Gordon Grant. She tries to convince Huey to come with her. They even get a network man from NY to come down and check out Huey's t.v. program. But Huey is stubborn and unable to change to the demands when Martin

"But I heard it through the alleys
It floated on the breeze
It burst through the doorways
And it knocked me to my knees!
It broke down all my senses
Yet made me feels so whole
See, I was lost until I found
THE MUSIC OF MY SOUL."

- Huey

[scene 1, *Music of My Soul*]

Holton expresses the necessary change from all black dancers to all *white* dancers. Felicia finally goes on Huey's show but in the middle of performing "Ain't Nothing But a Kiss", Huey kisses her on live t.v. Huey loses his show and Felicia goes to New York to pursue her singing career.

Four years later, Huey is down and out, working at a radio station that gets one listener and still plays the music of his soul. Felicia is town to perform in Memphis as part of her national tour. She stops by the radio station and asks Huey to come by the concert. She's engaged now and Huey can't bring himself to be in front of people again. They part as friends thankful for the time they've had and the lessons they've learned from each other. In the end Huey joins Felicia on stage where they express together that no matter what, nobody will ever "Steal their Rock n' Roll."

THE CHARACTERS

Huey Calhoun - young white man in love with black music

Felicia Farrell - Delray's younger sister, beautiful, talented singer

Delray Farrell - owner of Delray's nightclub, presides over African-Americans folks out for a good time

Gladys Calhoun - Huey's traditional, widowed mother who Huey lives with

Mr. Simmons - WHDZ radio station owner

Gator - works at Delray's, hasn't spoken since he was a boy when he saw his father murdered by white men

Bobby - hangs out at Delray's, mops the WHDZ radio station

Gordon Grant - from RCA records, wants to give Felicia a singing break in New York

Martin Holton - man from a network in New York that checks out Huey's t.v. show

Reverend Calvin Hobson - the pastor of the First Baptist church of all African Americans that Huey visits and encourages radio listeners to go visit if they want to hear some good music

Buck Wiley - the dj for WHDZ before Huey takes over

Mr. Collins - owns a whites only grocery store that Huey starts playing black music in

Clara - Huey took over from Clara playing records at the grocery store

Frank Dryer - owns Dryer's Grocery that sells the Dupont Beer that Huey advertises on the radio

Ethel - Bobby's girl



Montego Glover in the 2008 original production.

THE SONGS

Act I

1. Delray, Felicia and Company – Underground
2. Huey, Felicia and Company – The Music Of My Soul
3. Wailin' Joe And Company – Scratch My Itch
4. Felicia – Ain't Nothin But A Kiss
5. The Company – Everybody Wants To Be Black On A Saturday Night
6. Huey, Mama, Felicia And Company – Make Me Stronger
7. Colored Woman – Colored Woman
8. Felicia And Back-Up Singers – Someday
9. Delray And Huey – She's My Sister
10. Huey And Company – Radio
11. Gator And Company – Say A Prayer

Act II

12. Huey And Dancers – Crazy Little Huey
13. Bobby – Big Love
14. Felicia And Company – Love Will Stand When All Else Falls
15. Delray, Felicia, Huey, Gator, Bobby And Company – Stand Up
16. Mama, Delray, Gator And Bobby – Change Don't Come Easy
17. Huey And Dancers – Tear Down The House
18. Huey And Company – Memphis Lives In Me
19. Huey, Felicia and Company – Steal Your Rock 'N' Roll
20. David Bryan – Memphis Lives in Me

The People Behind the Show: David Bryan and Joe DiPietro

Composer and Co-Lyricist:

David Bryan born in Edison, New Jersey on February 7, 1962 is most famously known for being the keyboarder for the band Bon Jovi. Having played the piano since he was seven years old, music was always a part of his soul. He went to Rutgers University where he studied music and he even auditioned for the Julliard School of Music. Even though Bryan was accepted into the program it was at the same time that Bon Jovi got its first record deal. From then on it was Rock n' Roll for Bryan.



A roadbump in the shape of a finger injury prevented Bryan from being able to play the piano for a season. During this unplanned hiatus, Bryan was introduced to Joe DiPietro who was currently working on the book and lyrics for a new musical called *Memphis*. Bryan immediately connected with the story and was inspired with the sound for the 1950's, rock n' roll, love story. It was a long labor of love, for it took eight years before *Memphis* actually made it to Broadway. This labor and partnership between Bryan and DiPietro was well worth it for together they produced a show that won four Tonys including Best Book, Best Original Score, and Best Orchestrations.

Librettist and Co-Lyricist:

Joe DiPietro, unlike David Bryan, was not a newcomer to the theatre world when *Memphis* came to be. But like Bryan, DiPietro too was born in New Jersey and went to Rutgers University. He's most famously known for the book and lyrics of *I Love You, You're Perfect* (1996), *Now Change*, the book for *Over the River and the Through the Woods* (1998) and *All Shook Up* (2005).

Joe wrote the book and co-wrote the lyrics for *Memphis*. Joe wanted a true to help work on this new musical all centered around 1950s rock n' roll. David Bryan joined in and the rest is a four Tony's history. Since *Memphis* Joe's worked on shows including *Nice Work if You Can Get It* (2012) and the play *Living on Love* (2014). Joe and David Bryan also partnered up for the less successful musical: *The Toxic Avenger*.



PRODUCTION HISTORY

Memphis opened on Broadway in New York City at the Shubert Theatre on October 19, 2009. It was directed by Christopher Ashley, Choreographed by Sergio Trujillo and starred Chad Kimball, Montego Glover, J. Bernard Calloway, James Monroe Iglehart, Cass Morgan, Derrick Baskin, and Michael McGrath. *Memphis* won four Tonys and four Drama Desk Awards plus more. It ran on Broadway till August of 2012.

Though *Memphis* won Best Musical at the Tonys for 2010, it received mixed reviews. *New York Times* thought it cliché and shabby compared to its predecessor, *Hairspray* (another musical centered around music and racial tension, but set in the 60s instead of the 50s). NYT's called *Memphis* "cartoon". Though the *Hollywood Reporter* agreed it was a cliché plot with nods to *Dreamgirls* and *Hairspray*, it celebrated *Memphis*' originality, humor, and thoughtfully crafted music. HR said, "Joe DiPietro's handles these complicated themes in a thankfully never heavy-handed fashion, with the story's melodramatic aspects leavened by frequent doses of hilarious one-liners."

Memphis is still taking off with off-Broadway productions all over America and even abroad. A production of *Memphis* in Shaftesbury, London got a four out of five star review from *The Guardian* just in October of 2014.

AWARDS

4 Tony Awards for 2010

Best Musical
Best Book of a Musical
Best Original Score Written for the Theatre
Best Orchestrations

4 Drama Desk Awards for 2010

Outstanding Musical
Outstanding Actress in a Musical - Montego Glover
Outstanding Music
Outstanding Orchestrations

4 Outer Critics Circle Award for 2010

Outstanding New Broadway Musical
Outstanding New Score
Outstanding Choreographer
Outstanding Actress in a Musical - Montego Glover



THE INSPIRATION

The *real* Huey Calhoun: “Daddy O” Dewey Phillips

The colorful and big personality of Huey Calhoun could only come from the Music Hall of Famer: Dewey “Daddy-O” Phillips. Dewey was born in Crump, Tennessee, on May 13, 1926. He was the true country hick: thick southern drawl, blue eyes, red hair, tall and skinny build. What set him apart and paved the wave for great music success was his tireless enthusiasm and passion for the rhythm & blues.

Dewey served in the Army during WWII. Afterwards he found his way to the great city of Memphis. Memphis will become known for the roots of Rock n’ Roll. Hard work and success has to start somewhere and for Dewey it all began at W.T. Grant’s five-and-dime department store in the record department right on Main Street. He played over the PA the music he thought was the best: the latest and greatest “race” music. Even though he worked at a white’s only store he drew in all sorts of listeners with his colorblind great taste in music. His comfortability with mic and strange, but intriguing personality was a huge attention grabber.



From there he got his first real disc jockey job. It was 1949 in the Hotel Gayoso on a radio program on station WHBQ called

“Red, Hot, and Blue.” The previous host, Gordon Lawhead, didn’t have much enthusiasm and an even fewer listeners. He was hesitant to give Dewey the job. Right away one could tell Dewey was a bold personality that didn’t fit to any status quo. Dewey started off with a 15 minute slot. From there he took off bumping his show up to two hours, five nights a week with even three hours on Saturday. He had no salary, but many listeners. He was a great endorser. Anything he sold on the radio would be bought out quickly. His phrase was always “just tell ‘em, Phillips sentcha.” He was dedicated too. In 1950 Dewey was in a terrible car crash that killed two other people in his car. While he was still recovering, he did his radio show straight from his hospital bed. He may have been a little funny, a little awkward, but he knew good music and he didn’t care what race was singing it. He often visited black night clubs, churches, and overall was a great public figure for this ever growing rhythm and blues, rock n’ roll, soul music.

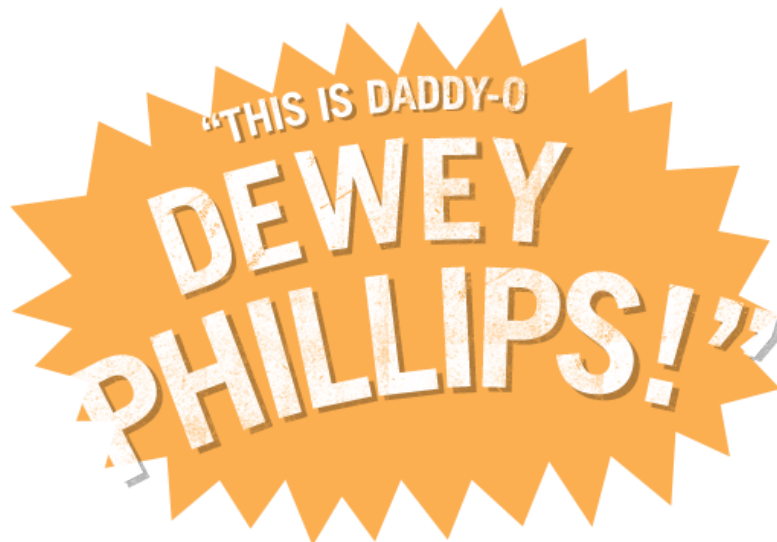
Sam Phillips, of no relation, became a short term business partner and lifelong friend. Sam knew about Dewey’s radio show. It was hard not to in Memphis, Tennessee. Sam and Dewey were very different

people but they both believed in the power of music and its ability to break down racial and social barriers. In 1950 they teamed up to start a record label called *Phillips*. *Phillips* can only brag one release: a Joe Hill Louis record. The biggest success story of Sam and Dewey was their contribution to Elvis Presley's start.

Sam first discovered Presley when his assistant at Sun Records, Marion Keisker, played a demo for him. On June 26, 1954 Sam met Presley and they began to work together. The magical pairing of "Big Boy" Crudup's "That's All Right, Mama" and the young, ambitious 19 year old's voice became the hit that Dewey made famous by playing on the radio. Dewey knew it was a hit as soon as Sam played it for him. Dewey even had Presley on the radio for an interview.

In 1956 Dewey received his own t.v. show from WHBQ "Pop Shop". "Pop Shop" was a teen dance show similar to *American Bandstand*. The show was big at the time and especially for Memphis. But it soon got bumped to a later time slot. Dewey's crazy, unashamed, rebellious personality that gave him such a strong voice also caused his slow downfall. When the show got too offensive with a dancer inappropriately fondling a cutout of actress Jayne Mansfield, it was canceled just two years after its start. Later his radio show was even canceled due to the competition with the new and popular Top 40 radio style.

Dewey did a few other radio shows but never left Memphis. His excessive drinking, a second car crash that left him permanently in pain, and an addiction to painkillers soon left him without a job and much of a life. Sam Phillips was always there to take care of Dewey. On September 28, 1968 Dewey passed away in his sleep in bed at his mother's home. He was only 42 years old. In that short time he impacted so many and pushed the boundaries for music in a time when boundaries were splitting the country in two.



THE PERIOD

SOME KEY DATES of the CIVIL RIGHTS MOVEMENT:

(around the time of MEMPHIS)

1909: National Association for the Advancement of Colored People (NAACP)
1910-1920: 500,000 blacks move from the South to escape lynching
1925: KKK begins to decline
1929-1939: The Depression, blacks made up 10% of population but 27% of unemployed
1930s: Association of Southern Women for the Prevention of Lynching (ASWPL)
1933: Franklin & Eleanor Roosevelt in the White House
1933-1937: the New Deal
1939-1945: WWII
1941: Fair Employment Practices Committee (FEPC)
1941-1945: segregated armed forces
1945-1953: President Truman
1946: Truman's Civil Rights Committee
1947: CRC report: "whole people"
1954: Brown vs. Board of Education
1955: Emmett Till's picture
1955-1956: Rosa Parks and the Montgomery Bus Boycott, Rev. King
1957: Eisenhower Civil Rights Section expand into Civil Rights Division
1964: Civil Rights Act
1965: Jim Crow Law ends

Civil Rights

Before the 50s, The Depression of 1929-1939 had left the poor people of America with little employment, especially African Americans. African Americans made up 10% of the population, but made up 27% of the unemployed, according to Alexander Tthesis. More action may have been made to prevent lynching and KKK attacks, but the deep south, including Memphis, Tennessee, still thrived in strictly segregated communities filled with prejudices and hatred. Franklin D. Roosevelt had been the first president in a while to take the civil rights problem seriously. Eleanor Roosevelt spoke out for the rights of ALL citizens of America even more so than her husband. During WWII (1939-1945) segregated armed forces fought for the same cause and Blacks returned to a country still denying them their rights as human beings and citizens of the United States of America. The post WWII country, having just come off a victory of justice, was forced to address its own social injustices. The NAACP doubled its members after the war. And with President Truman came the Civil Rights Committee which began the process of giving Negroes the equality and rights they deserved.

MEMPHIS centers around the birth of Rock n' Roll and the Rhythm and Blues, but it is also smack dab in the middle of the Civil Rights Movement and a rough time for our country and its African-American citizens. The 1950's was an intense time of segregation, hatred, and prejudices. The 50's was a hard time

for the poor, but even harder for the black poor. The only jobs really available to black people were pastoring or teaching (at an all black school of course) otherwise it was menial poor-paying jobs. Everything was segregated: schools, restaurants, and hotels. “Colored” only signs hung above bathroom doors and drinking fountains.

The period of 1954-1956 (right where MEMPHIS leaves off) was a crucial and pivotal time for the Civil Rights Movement. In 1954, the *Brown vs. Board of Education*, four cases from Kansas, Delaware, South Carolina, and Virginia, started the crucial hurdle desegregating schools. While Dewey Phillips was desegregating the music lovers of Memphis, the Court began siding with minorities who were given a harsh and unfair place in the educational system. For the last several decades before the *Brown vs. Board*, the Supreme Court had been widely for second-class citizenships for blacks. *Brown vs. Board* started a ripple of change. Another ripple happened in 1955 when Emmett Till’s violent picture was posted in *Jet* magazine. Till’s only crime was childish cockiness in speaking to a white woman. The fourteen-year old black boy’s unjust murder done at the hands of two white men was a shocking visual that woke a lot of delusional, naive, and proud people to their sense. Also in 1955, Rosa Parks refused to give up her seat to a standing white man on the bus. This started the Montgomery Bus Boycott from 1955-1956 and a young Reverend King’s serious involvement to the Civil Rights Movement.

After the progressive but mostly weak Civil Rights Act of 1957 would come the Civil Rights Act of 1964. Jim Crow Laws would end the following year and America would begin its slow journey towards a more equal, free country and a time of healing for all its citizens.

“This is an hour for great moral stamina. America stands on trial today before the world and communism must succeed if democracy fails...Speak no more concerning the bombed and burned and gutted churches behind the Iron Curtain when here in America behind our ‘color curtain’ we have bombed and burned churches and the confessed perpetrators of these crimes go free because of trial by jury.” - Adam Clayton Powell

Radio & Television

The first radio signal to be broadcasted across the Atlantic was in 1901 by Italian inventor Guglielmo Marconi. He was only twenty one years old when he was able to transmit and receive messages through wireless telegraph communication. He had a company (Wireless Telegraph and Signal Company, Ltd.) that was very popular around the world and contributed to the successful spread of the radio. He won the Nobel Prize in Physics for 1909 and shared it with Karl Ferdinand Braun who contributed a lot to electricity and telegraphy as well. For a while radio wasn’t what we know it to be today. It was purely for communication, not entertainment. For the 1920’s it was more of a unique pastime. Radio listeners were often called hobbyists. The radio was still new and strange.

David Sarnoff was only twenty-five when he had the idea of taking the radio beyond communication. He hoped the radio could be a way for *entertainment* to be reached to everyone.

The 1920's are when the first radio stations began popping up. Station KDKA in Pittsburgh, Pennsylvania and WWJ in Detroit, Michigan are said to be among some of the first radio stations. In 1922, Sarnoff's Radiola was the first radio console to be sold to the public.

As radio stations became more accessible and popular, the radio began to stretch itself in what forms of entertainment it produced. Presidents, movie stars, and sporting events were being broadcasted. In 1923, A huge moment for the radio *and* film was when Charlie Chaplin known for his silent films, first spoke on the radio. Early on music was performed live with full bands, orchestras, and performers. The radio needed transition music for any awkward time between interviews. For musicians the radio was a great place to find work and an opportunity to play for the public.

Sponsors played a big role in the radio industry. Instead of a program being owned by a network it would be owned by the sponsors. The sponsors held a lot of control. They would relentlessly showcase their products and incorporate them in the title of shows or the slogans. The success of a radio show was often tied to the success of a product being sold.



Sustaining programs were when the network had more control over what filled the time due to a lack of sponsors.

Through the 30s and 40s, the radio provided great dramas, musical acts, dramas, and the news. It was by the late 1940's that the radio was able to use recorded materials and didn't have to rely on live bands and performers. This was the Golden Age of radio. From the 1920s to the 1950s, radio was the number one source of entertainment providing

several different forms of entertainment for listeners. But with the 50's came a new entertainment sensation: Television. Though the radio put up a good fight with network NBC's *The Big Show* radio variety show, television took over as the latest and greatest. However radio still holds a place in all our homes and cars providing us with instant music, news, and programs.

Commercial television began in 1939 with President FDR's opening at the World fair. WWII slowed things down but by 1948, NBC, CBS, ABC, and DuMont had prime-time shows and were broadcasting seven days a week. A lot of t.v. shows originated from radio shows. *Father Knows Best* is an example of radio show that went on to become a television show.

In 1948 *The Ed Sullivan Show* boosted television to its heights. It lasted twenty-three years and had all kinds of incredible performances including Elvis Presley, The Beatles, Carol Burnett, and the cast of West Side Story. Another important show came later and aired from 1956 to 1989. *American Bandstand* was hosted by Dick Clark and he too had incredible acts on his show including Aretha Franklin, The Jackson Five, Beach Boys, and Prince.

SOME KEY NAMES AROUND THE TIME OF “MEMPHIS”

Elvis Presley [1935-1977]: American musician and actor who brought a new sound of Rock ‘n’ Roll.

Sam Phillips [1923-2003]: Dewey Phillips life-long friend and partner of short-lived record label “Phillips”.

Dick Clark [1929-2012]: American radio and television personality most famous for hosting “American Bandstand”.

Bing Crosby [1903-1977]: best-selling recording artist of the 20th century

Aretha Franklin [1942-]: singer-songwriter from Memphis, TN who started out singing gospel music.

Leontyne Price [1927-]: one of the first African-American artist to become a lead at the Metropolitan Opera.

Hattie McDaniel [1893-1952]: in 1940 she became the first African American to win an Oscar for her role in *Gone with the Wind*, also one of the first African American women to sing on the radio.

Linda Martell [1941-]: rhythm and blues singer, first African American woman to perform at the Grand Ole Opry.

Riley King “B.B. King” [1925-2015]: American blues singer, guitarist, originally discovered by Sam Phillips.

Louis Armstrong [1901-1971]: American jazz trumpeter & singer.

Fats Waller [1904-1943]: American jazz pianist, organist, composer, singer.

Reverend Ralph Abernathy [1926-1990]: leader of the Civil Rights Movement and MLKJ’s closest friend.

Reverend Martin Luther King Jr. [1929-1968]: Baptist minister and leader of the Civil Rights Movement.

Rosa Parks [1913-2005]: refused to give up her seat on the bus, helped start the Civil Rights Movement

Emmett Till [1941-1955]: African-American 14 year old boy lynched for “flirting” with a white woman.

Beale Street: real entertainment district of downtown Memphis where a lot of artists got their start.

FURTHER READING

Sam Phillips the Man Who Invented Rock ‘n’ Roll by Peter Guralnick

Before Elvis: the Prehistory of Rock n’ Roll by Larry Birnbaum

“You’ve got choices in this world I don’t, Sugar. You get to be white whenever you want. I’m colored every time I set out my door.” - Felicia to Huey [Act 2, scene 6]

Memphis Word Search

W V H I S Q R D I P I E T R O F C M R F
F F K N T S S E R O D I Q B V T A Z H D
L T W S H G O O V N P J Z J B R D D Y S
T A H B G Q J M U O G G L T T B N D T Q
N S B Z I F Y L E L L F J I B P I O H A
F G Q X R D Q W J D C G N A B F Q S M P
W W K O L N A Y R B A L O A O D X Q G L
T E Q R I H U E Y L U Y W G T I J I L S
Q V R I V X Z S E T V A N M E B B O L Q
S T S P I L L I H P Y E W E D T R M L W
A Q K C C F R E R Q K J H U I N N V G O
A L C Y V W R V O D J E G Z K R R O I Q
K V P I B K J E T W N W L C Z X X D M G
C Z P L I R M A A X M D O F G X A Q U Q
P H U N V V V Q G V V R Y Z A R W B F R
D E G B E L G R S U M R B X I M M D K M
S J G W J I W W C I D O T V E Z Y G B B
R V J S J C B F L M V J H O M R M P R L
K J A X F Z L C J O X L K R F J X P G G
L Q P D K F M M I T N A E G R S W U E B

BLUES
BRYAN
CIVIL RIGHTS
DEWEY PHILLIPS
DIPIETRO
ELVIS
GATOR
HUEY

MARTIN LUTHER KING JR
MONTEGO GLOVER
RADIO
ROCK N' ROLL
"SOMEDAY"
SOUL
WHBQ

POST-SHOW DISCUSSION QUESTIONS

TOPICS FOR THOUGHT: Use the following prompts as conversation starters with your students after attending *Cabaret* at the Fort Wayne Civic Theatre. Following the discussion, you may want to have your students write a review of the production. We'd love to hear from them! Please share student responses with Eunice Wadewitz, Music & Education Director, at ewadewitz@fwcivic.org.

The Production

1. Review the expectations about the set, costumes, lighting, and sound that you had for production. Were the design elements what you expected? Why or why not?
2. What do you think were the strengths of the production? What were the weaknesses?
3. Think about the different people who were involved in the Civic's production of *Memphis*. You may want to consult your program for the listing of the various designers and other theatre personnel. Are there any particular positions that appeal to you? Explain. What educational background, skills and abilities might you need to fill this role? How might you go about learning more about this type of position?

The Characters & Story

1. Discuss the main characters in *Memphis*. How is their worldview, or outlook on life, of each different from each other or from your own? Similar?
2. Do you think Huey's actions throughout the show are brave? Dangerous? Foolish? Selfish? Selfless?
3. Why do you think Gator finally spoke up after Felicia was attacked in the streets for kissing Huey?
4. Do you think music actually has the power to break down barriers or was that just a dramatic flare to the story?
5. Though *Memphis* is set in a specific time and place, how is the story universal?
6. What do you think is the central theme, or message, of the play?

The Music

1. What moments or songs do you find replaying in your mind?
2. How did the songs move the plot forward?
3. Do you hear any influences from the 1950s sound in today's music?
4. Do you have a certain song, band, or genre that is the music of *your* soul?

Reflect & Connect

1. What does the theme of "music of your soul" mean to you?
2. Do think there is still racial inequality, prejudice, or hatred in our country today? If so, what form do they take today? How can we keep fighting for equality?
3. Listen to some real artists and musicians from the 1950s. Does the music of *Memphis* sound similar? Different?
4. Who are some music artists today that have pushed the boundaries of culture or been a strong voice for a minority group of any kind?

RESOURCES

BOOKS

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T.V. in the 1950s.

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repped-him-for-broadway/)

Information and interviews with David Bryan.

**Study Guide Guidance from “Cabaret” Study Guide by Eunice Wadewitz.