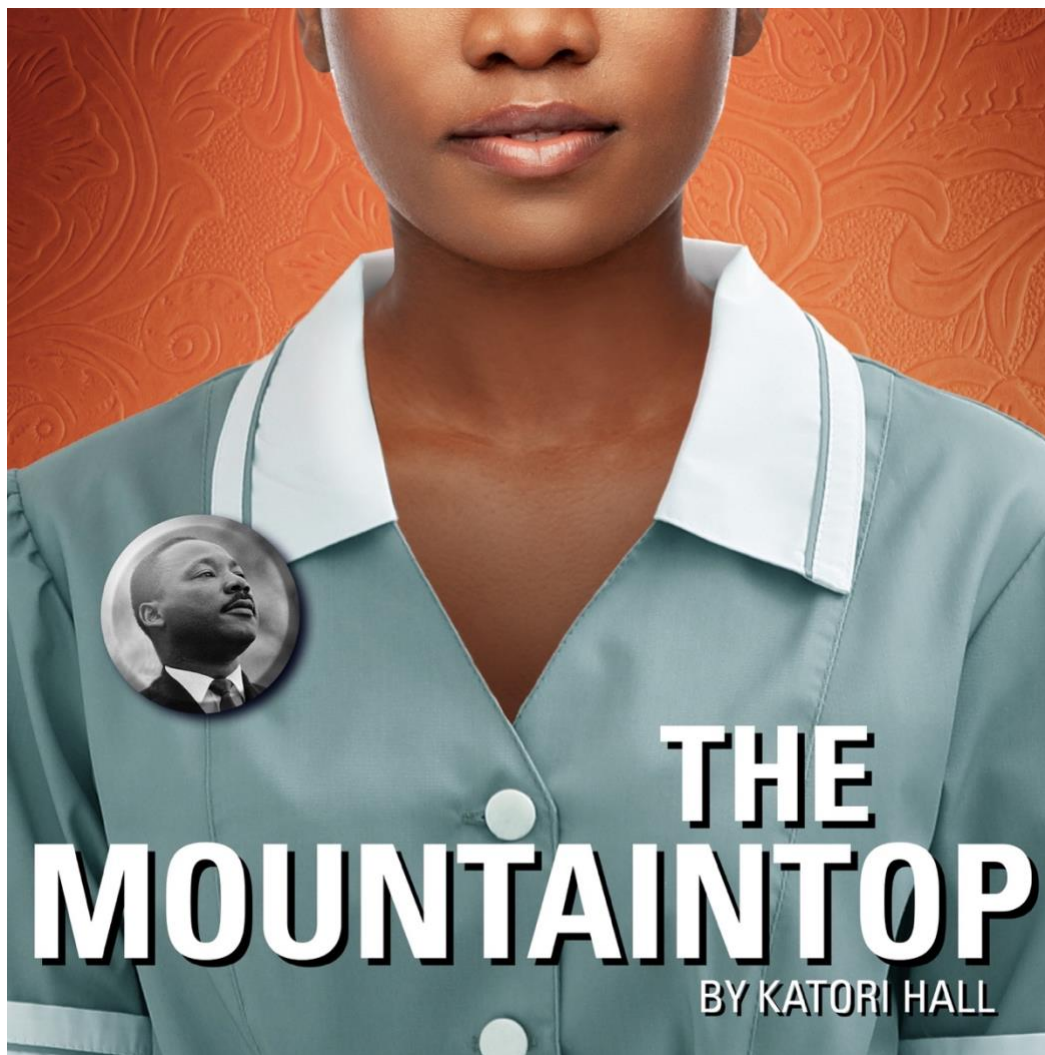


## ***THE MOUNTAIN TOP*** ENRICHMENT GUIDE



**BY KATORI HALL**  
**DIRECTED BY PATRICA DARBASIE**  
**Season Sponsor: Capital Power**

We wish to acknowledge that the land on which we gather is Treaty No. 6 territory and a traditional meeting ground and home of the First Nations, including both the treaty signatories – Cree, Saulteaux, Nakota Sioux, Stony and Cree-Iroquois – as well as other Indigenous peoples, such as the Blackfoot and Métis, who occupied this land. We extend our appreciation for the opportunity to live, create and perform on this territory.

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## THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking and enjoy the experience as much as possible. To ensure the most positive experience, please review the following information prior to arriving:

- Please turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre. Ringing, beeping, vibrations and screen lights are extremely distracting to other audience members and performers. If you turn your device back on at intermission, please remember to power it down again before the second act begins.
- The taking of photographs, videos and audio recordings in the theatre is strictly prohibited by law and our professional labour agreements.
- The only food or beverages permitted in the theatre are bottled water, beverages in Citadel Sippies and unwrapped ice cream bars purchased in the lobby. Please enjoy all other snacks in the lobby. No outside food or drink is permitted in the theatre.
- Please respect the space by keeping your feet off the seats.
- Just as you can see and hear the performers, they can hear and see you. We kindly ask that audience members do not talk or move around during the performance, as it distracts the actors and your fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats. For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please keep backpacks and other bags underneath your seat. Placing them in front of you may impair the ability of people exiting the row in an emergency. Please also keep the aisles clear, as they are sometimes used as entrances and exits for our actors.
- Inappropriate behaviour including the use of laser pointers, interfering with an actor or the performances (tripping, throwing items on or near the stage, etc.) is strictly prohibited. Audience members identified as engaging in this type of behaviour will be removed from the theatre.
- Most importantly, we want to ensure that all audience members have a positive time at the Citadel. If you have any accessibility needs, or if there is anything we can do to improve your overall comfort at the theatre, please speak to any Citadel representative at the show!

Please note that *The Mountaintop* and this Enrichment Guide contain mature subject matter and coarse language.

## CHARACTERS

**DR. MARTIN LUTHER KING, JR.** – Civil Rights Leader

**CAMAE** – A maid at the Lorraine Motel

## SYNOPSIS

A gripping reimagination of events the night before the assassination of the civil rights leader Dr. Martin Luther King, Jr. On April 3, 1968, after delivering one of his most memorable speeches, an exhausted Dr. King retires to his room at the Lorraine Motel while a storm rages outside. When a mysterious stranger arrives with some surprising news, King is forced to confront his destiny and his legacy to his people.

## TERMS AT A GLANCE

*This section defines and offers context for some of the vocabulary used throughout the production  
Provided by the Milwaukee Repertory Theater's The Mountaintop Study Guide (2012)*

**Baton** – an object passed off between team members in a relay race.

“I know I have dropped this baton so many times over this race.” – King

**Bougie** – derived from “bourgeois”; a derogatory term describing someone who aspires to be of higher class.

“Well, let me school you, you bougie Negro. I don’t need a PhD to give you some knowledge, understand?” – Camae

**Catchin’ flies** – behaving as though in a state of drunkenness.

“Cause these white folks here ‘bout to be catchin’ flies now the way they be acting wit’ Negroes these days.” – Camae

**Diatribes** – a bitter verbal attack or criticism

“Not too many maids spouting off well- formed diatribes like that.” – King

**Incognegro** – a derogatory term referring to an African-American who tries to hide their African heritage

“An incognegro. A spy.” – King

**Injunction** – a legal order commanding a person or group of persons to do or not do a particular action

“The city said it was seeking the injunction as a means of protecting Dr. King. . . .” – King

**Larry Payne** – a 16-year-old boy, shot by Memphis Police during the sanitation strike

“[Violence] just gives these police an excuse to shoot innocent folks. Like that boy . . . that 16-year-old boy they shot . . . Larry Payne. Larry Payne. Larry Payne. I’ll never forget his name.” – King

**Malcolm X** – an African-American Muslim minister, public speaker, and human rights activist; he was assassinated in February 1965

“I know God liked Malcolm X. And you woulda liked him, too. He didn’t drink. Smoke. Cuss.” – Camae

**Martyr** – a person who suffers or is killed while defending a principle, belief, cause, or idea  
“You’ll be a man-made martyr. No, better yet! A saint!” – Camae

**Oratorical** – a characteristic of someone with eloquent and superior public speaking ability  
“Well...tell me... How are my ‘oratorical skills’—see y’en thank I knew them words?” – Camae

**Panther** – a reference to the Black Panther Party, an African-American revolutionary group active from 1966 until 1982  
“So are you an honorary Panther?” – King

**Preponderance** – carrying superior weight, power, or importance  
“We have gathered here today to deal with a serious issue. It is an issue of great preponderance” – Camae

**Promised Land** – in the Bible, the land promised by God to Abraham; also, a place or situation believed to hold ultimate happiness  
“I have plans. Lots of plans in my head and in my heart and my people need me. They need me. I need to see them to the Promised Land.” – King

**Poor People’s Campaign** – a campaign organized by Dr. Martin Luther King, Jr., and the Southern Christian Leadership Conference to address the issues of economic justice and housing for America’s poor  
“The plan. It’s all in the works. The Poor People’s Campaign!” – King

**Siddity** – a term for someone who is pretentious or conceited  
“You can call me siddity all you like, I want me a Pall Mall.” – King

**Spook** – a term for a spy; also, a derogatory term for an African-American  
“Well, you’re not gonna catch me again! Where the hell is Ralph?/Ralph! I got a spook!” – King

**Square** – a term for a cigarette  
“You ain’t gone leave me here to work through the night wit nothin’ to smoke on. ... All I got is one square left.” – Camae

## THEMES

### ON PERSONAL LEADERSHIP IN *THE MOUNTAINTOP*

by Lebo Disele

“Shuga, shush. You just a man.” – Camae, *The Mountaintop*, Katori Hall

**THE HORRIFYING MOMENT WHEN  
YOU'RE LOOKING FOR AN ADULT  
BUT THEN REALISE THAT YOU  
ARE AN ADULT. SO YOU LOOK FOR AN  
OLDER ADULT, SOMEONE SUCCESSFULLY  
ADULTING. AN ADULTIER ADULT**

Hands up if you have found yourself looking for an adultier adult to make it all make sense? I have. Too often it seems these days.

This year marks the 56<sup>th</sup> anniversary of the shooting of one such adultier adult, Dr. Martin Luther King Junior. The opening of the *The Mountaintop* is surrounded by many important dates on the African, Caribbean, Black (ACB) calendar: April 4<sup>th</sup>, the day James Earl Ray shot Martin Luther King, Jr; Anti-racism and Women's Month (March), Ramadan (March 10-April 9) for the Muslim Community, Easter holidays (March 29-April 1) for the Christian Community and Black History Month (February), amongst others. The first quarter of the year is packed for ACB folks, so this opportunity to stop and reflect is a welcome one.

Reading this play, I am astounded by how many of the things that Dr. King fought against are still relevant 56 years after his passing. He talks about the shooting, by police, of Larry Pane. In the 1990s it was Rodney King. In 2015 it was Trayvon Martin, precipitating the establishment of Black Lives Matter. March also marked the 4<sup>th</sup> anniversary of the killing of Breonna Taylor. These are just some of the names that made the headlines. There are too many others that did not and continue not to.

I was fortunate to move to Edmonton in 2016, the first year we started officially commemorating Black History Month, from what I gathered. I was confused, what were we doing before? But worse than being confused, I was surprised to learn of Alberta's long history of Black settlement through the work of [Bashir Mahomed](#) and the Black Lives Matter Edmonton Chapter. Like many newcomers, I was starting to think that the Black population in Edmonton comprised only recent immigrants. That year I learnt about [Amber Valley](#), John Ware and the Black folks who moved to Alberta fleeing Jim Crow laws in the US. I have been fortunate to work



Protesters during a march after the killing of George Floyd in 2020

Photo credit: Kerrick Duchy. Sourced from [stargazette.com](https://stargazette.com)



Cheryl Foggo  
Photo credit: Aliya Logun

with [Dr. Cheryl Foggo](#), who happily talks about [Black History in Alberta](#) any chance she gets. And [Dr. Jennifer Kelly](#) has painstakingly put together [exhibitions](#) tracing this history. Through these folks' work I have learnt about places like Breton (formerly Keystone), [carding in Edmonton](#) and the history of anti-Black racism in Edmonton, specifically, and Alberta generally.

When I look at these people, they seem so formidable to me. It is hard not to be intimidated. They seem to just do this stuff with such ease and grace. But like Camae says to 'Preacher Kang', "You just a man." These are just people who wanted to see people like them in their history books, in their literature books, in their art, in their media. People who wanted to know how they came to be *here, now*.

56 years after the killing of Dr. King where are we now? We are living in a time of polycrises – climate change, Covid-19, War on Ukraine, War on Gaza, economic recession, food insecurity and *still* gender inequity, trans and homophobia, racism, ableism. Sometimes it feels like the liberties he fought so hard for are being taken away one by

one, even as we talk about Equity, Diversity, Inclusion, Justice, Decolonization. How will we survive this era? Who are the Dr. Martin Luther Kings of today and tomorrow?

Katori Hall seems to think they are you and me. "The baton passes on," Camae says, "The baton passes on, the baton passes on, the baton passes on." To you and me. I certainly wish for an adultier adult, I have wished many a time for a reincarnation of Martin Luther King and others like him - the Nelson Mandelas, Robert Sobukwes, Alberta Luthulis, Patrice Lumumbas, Steve Bikos, Malcom Xs, Harriet Tubmans, Sojourner Truths, Thomas Sankaras. I would love to see a Michelle Obama or Angela Davis run for President of the United States. I wish Barack Obama had been able to do another term in office. I wish I could bring back Winnie Mandela or Sarah Mugabe. I wish Queen



Helen Belay in the 2021 production of *Heaven* by Cheryl Foggo. Directed by Pat Darbasie.  
Photo credit: Janice Saxon



Visual Artist, Elsa Robinson, and MLA of Edmonton South, Rhiannon Hoyle at the 8<sup>th</sup> Annual celebration of Black History at the Alberta Legislature where Auntie Elsa, as we call her, was honoured for her work in the arts.  
Photo credit: supplied by MLA Hoyle

Mantatisi lived during our time or that Graça Machel was younger or that it was legal for Thabo Mbeki to have had that third term. I wish...

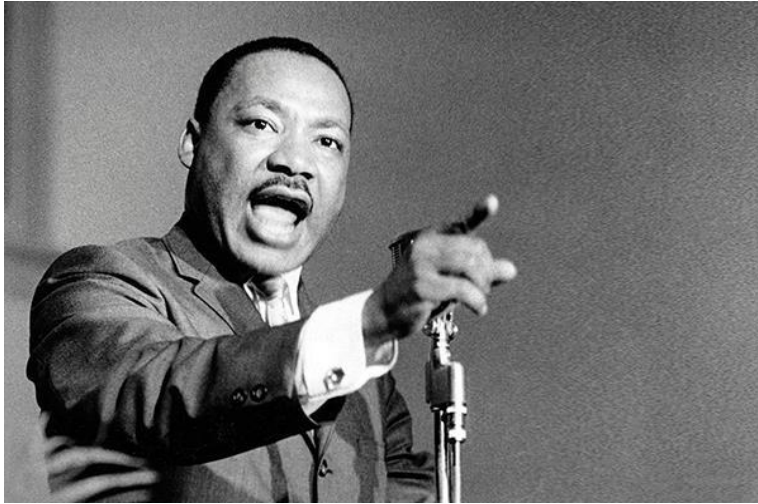
I wish for the great men and women, boys and girls, LGBTIQ2S+ folks of yesterday to come back and help us find our way. But then I am reminded that before any of these people became heroes, they were just people fighting to make the world a better place for everyone, every day, where they are. I am reminded that these people are survived by *us*, and it is up to us to fight against injustice however we can. Some of us will do it in big ways, out loud, in front of everybody. Most of us will do it in small ways, at family dinners, in class, at a supermarket, on a street corner because we are just people

trying to make the world a better place, for everyone, every day, where we are. And the rest of us will do it by telling stories, so we don't forget where we came from, and by recognizing and honouring the adultier adults we have, while we have them.



## **DR. MARTIN LUTHER KING, JR.**

*Provided by the Milwaukee Repertory Theater's The Mountaintop Study Guide (2012)*



- Dr. Martin Luther King, Jr. led the American Civil Rights Movement from December 1955 to April 4, 1968, preaching a philosophy of non-violent protest, grassroots organizing, and civil disobedience.
- Dr. King was born into a religious family. His grandfather and father were pastors of the Ebenezer Baptist Church in Atlanta, Georgia. Dr. King drew on his faith for his principles and spoke frequently about his duty to God.
- Dr. King attended segregated public schools in Georgia, and then attended Morehouse College, an African-American institution in Atlanta, from which both his father and grandfather had graduated. Dr. King then studied theology for three years at the Crozer Theological Seminary in Pennsylvania where he was elected president of a predominantly white senior class. He then enrolled in graduate studies at Boston University, completing his residence for the doctorate in 1953. In Boston, he met and married Coretta Scott, a young woman studying at the New England Conservatory of Music. They would have two sons and two daughters.
- By 1954, Dr. King was a member of the executive committee of the National Association for the Advancement of Colored People (NAACP), and the pastor of the Dexter Avenue Baptist Church in Montgomery, Alabama. When the Montgomery bus boycott began in 1955, Dr. King became one of the leaders of the movement.
- The Montgomery bus boycott became one of the most successful non-violent demonstrations in modern history. During the boycott, King was arrested and his home was bombed, but he emerged as a great leader of the non-violent civil rights movement. The boycott lasted 382 days and ended with a Supreme Court decision declaring bus segregation unconstitutional.

- In 1957, Dr. King was elected president of the Southern Christian Leadership Conference (SCLC), formed to provide leadership for the growing civil rights movement. For the next eleven years, Dr. King travelled the country speaking over twenty-five hundred times, leading protests, and acting against injustice. He wrote "Letter from a Birmingham Jail," a manifesto for the civil rights movement, following his arrest during a protest in Birmingham; he told over 250,000 people "I Have a Dream" during a march in Washington, D.C.; and he led thousands in marches from Selma to Montgomery. At the age of thirty-five, Dr. King became the youngest person to win a Nobel Peace Prize. He gave the prize money to the Civil Rights Movement.



Dr. Martin Luther King, Jr. delivers his "I Have a Dream" speech.

- On April 3, 1968, in Memphis, Tennessee, to support a sanitation workers, Dr. King delivered the Speech, "*I have been to The Mountaintop*". The following day, April 4, 1968, he was assassinated.
- The news shook the nation. Dr. King remains a symbol of non-violence across the world. He is the only non-president to have a memorial on the National Mall in Washington, D.C.

## “I’VE BEEN TO THE MOUNTAINTOP”: DR. MARTIN LUTHER KING, JR.’S LAST SPEECH

"I've Been to the Mountaintop" is the popular name of the last speech delivered by Martin Luther King Jr. King spoke on April 3, 1968, at the Mason Temple in Memphis, Tennessee. The speech primarily concerns the Memphis sanitation strike. He spoke for more than 40 minutes, but only his concluding lines, about looking off into a promised land he might not reach, are widely remembered. For a time, only that passage, appearing to prophesize his death, could be found. But perceived in its original context, his speech is about much more than King's life and fate. It was a call for economic justice in the United States, a call that remains relevant today. [Read the full speech here.](#)

*"Something is happening in Memphis; something is happening in our world. And you know, if I were standing at the beginning of time, with the possibility of taking a kind of general and panoramic view of the whole of human history up to now, and the Almighty said to me, "Martin Luther King, which age would you like to live in?" I would take my mental flight by Egypt and I would watch God's children in their magnificent trek from the dark dungeons of Egypt through, or rather across the Red Sea, through the wilderness on toward the promised land. And in spite of its magnificence, I wouldn't stop there."*

*"That's the question before you tonight. Not, "If I stop to help the sanitation workers, what will happen to my job. Not, "If I stop to help the sanitation workers what will happen to all of the hours that I usually spend in my office every day and every week as a pastor?" The question is not, "If I stop to help this man in need, what will happen to me?" The question is, "If I do not stop to help the sanitation workers, what will happen to them?" That's the question. Let us rise up tonight with a greater readiness. Let us stand with a greater determination. And let us move on in these powerful days, these days of challenge to make America what it ought to be. We have an opportunity to make America a better nation. And I want to thank God, once more, for allowing me to be here with you."*



*"I Have Been to the Mountaintop" Dr. Martin Luther King, Jr.'s last sermon  
Image credit: The New York Times*

*"Like anybody, I would like to live a long life. Longevity has its place. But I'm not concerned about that now. I just want to do God's will. And He's allowed me to go up to the mountain. And I've looked over. And I've seen the Promised Land. I may not get there with you. But I want you to know tonight, that we, as a people, will get to the promised land!  
And so I'm happy, tonight.  
I'm not worried about anything.  
I'm not fearing any man!  
Mine eyes have seen the glory of the coming of the Lord!!"*

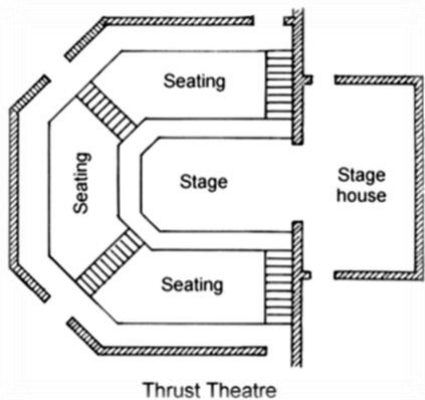
## PRODUCTION ELEMENTS

### THRUST STAGE

The thrust stage configuration is one of the oldest in theatre history. It refers to a stage (or performance space) that extends forward into the audience. A thrust stage is especially effective for drawing in the audience and actively connecting them with the action onstage.

The Maclab Theatre at the Citadel is a classic example of a thrust stage. This type of stage is used to extend the playing space out into the audience, and enables actors to enter and exit through vomitoriums (voms) and onto the stage.

Thrust stages were used in Spain's Golden Age of theatre (which started in 1570), and were called *corrales*, as well as in the traditional Noh theatre of Japan. This design was also popular in London



during the Elizabethan era, and is the layout of the famous Globe Theatre where many of Shakespeare's plays were performed. Between the 17<sup>th</sup> and 20<sup>th</sup> century's proscenium stages (which only expose the front of the stage to the audience) dominated theatre across the world, as the popular movement of staging focused on creating and maintaining illusion.

However, in the 20<sup>th</sup> century theatre started moving back to performances that focused on actor-audience contact, which brought the thrust stage back to popularity. Still, thrust stages are most often used for concert-style performances, rather than traditional theatre.

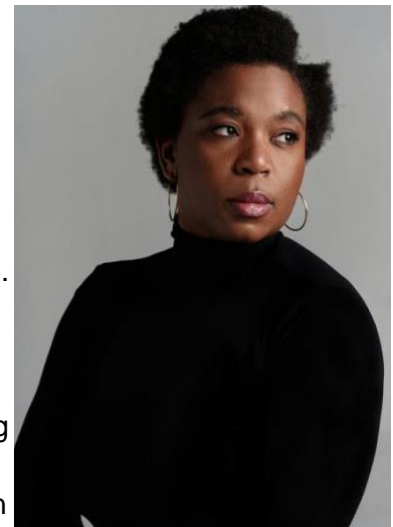
### KATORI HALL (PLAYWRIGHT)

*Provided by the Milwaukee Repertory Theater's The Mountaintop Study Guide (2012)*

Katori Hall is a playwright and performer from Memphis, Tennessee. Her work has been produced on Broadway, in London's West End, and in regional theaters throughout the United States.

As an African-American growing up in a predominately white neighborhood, Hall was very aware of racial issues and the legacy of the civil rights movement as a child. She was raised in a working-class household, the youngest of four daughters. In 2003, she graduated from Columbia University and continued her training at Harvard and Julliard.

While training as an actor at Columbia, Hall felt a lack of roles for African-American women. At that moment, she knew she had to write. Today, Katori Hall's published plays include *The Mountaintop*, *Hoodoo Love*, *Hurt Village*, and *Saturday Night/Sunday Morning*. *The Mountaintop* was inspired by Hall's mother, Carrie Mae Golden. In 1968, Carrie Mae asked her mother if she could go to hear Dr. King speak at the Mason Temple. Her mother did not let her go because she feared that the church would be bombed. The female character in *The Mountaintop*, Camae (short for Carrie Mae), is named for Katori Hall's mother, giving her the chance she never had to meet Dr. King.



Katori Hall  
Image credit: Unknown

## INTERVIEW WITH SET DESIGNER, JOHN DINNING

We sat down with *The Mountaintop's* Set Designer, John Dinning, to talk about his artistic process and his vision for his design for the Citadel Theatre's production of *The Mountaintop*.



John Dinning at work in the Citadel Theatre Design Office

**You have been tasked with recreating Room 306 in the Lorraine Motel, in Memphis Tennessee, where Dr. Martin Luther King, Jr. was assassinated on April 3, 1968. How historically accurate is your design concept and where have you taken liberties?**

*I've looked at lots of references of that particular room and its details and I've had to take some liberties in the spacing of the items in the room for it to work in a Thrust theatre. I've kept the basic elements of the room: The two beds, the night tables, the black telephone.*

*Everything is true to period. I've tried to keep as true to the colour as possible. I've kept true to the period for the height of the*

*beds, 21 inches high, which is low for us now. They are double beds. I've had to create historically accurate pillows that can be used for a pillow fight. I've kept the carpet. All the interior colours are warm and all the exterior colours are cold to represent his safety in that room contrasted to the storm going on outside. Outside the room society is turbulent and moving all the time. That's why I have papers framing down the stage on the side that frame the space. The papers are blank at the top and as they come down they have writing on them. They are newspapers with him on the front page, they are clipboards with his speeches on them. All the papers reference him in some particular way.*



The maquette for John Dinning's Set Design for *The Mountaintop*



A hand drawing of John Dinning's Set Design of *The Mountaintop*

**What is your favourite part of the process when creating a concept for your theatrical designs?**

*I don't know if I have a favourite part. For me it's all starts and goes straight through. It's a creative through-line. I read the play three times. The first time for fun. The second time I make notes of what I need ("Oh there's a bed, there's two beds, we need a window..."). Then I bring the Director in so we can get a sense of the world together.*

*Then I go back and read it a third time and it takes all that initial work and puts it into me so I can make choices and be informed by that work I've already done.*

## HISTORY & CONTEXT

### CIVIL RIGHTS MOVEMENT TIMELINE

*Provided by the Milwaukee Repertory Theater's The Mountaintop Study Guide (2012)*

With the end of slavery in the United States came a new set of laws treating African-Americans as second-class citizens. For over ninety years, the “Jim Crow Laws” enforced racial segregation in education, housing, transportation, and public facilities.

The Civil Rights Movement struggled in the 1920s and 1930s. By the mid-1950s, the federal government began to support Civil Rights activists. In 1954, in *Brown v. Board of Education*, the Supreme Court ruled that “separate but equal” school facilities were unconstitutional, ordering integration in public schools. In the decade that followed, Civil Rights activists, led by Dr. Martin Luther King, Jr., fought a hard battle for equal rights. With the Civil Rights Act of 1964, the Voting Rights Act of 1965, and the Civil Rights Act of 1968, the civil rights of all Americans were established by law.

**1954** U.S. Supreme Court declares school segregation unconstitutional in **Brown v. Board of Education** ruling.



**1955** Rosa Parks refuses to move to the back of a bus in Montgomery, Alabama, as required by city ordinance; the **Montgomery Bus Boycott** follows, and the bus segregation ordinance is eventually declared unconstitutional.

**1957** Dr. Martin Luther King, Jr., helps found the **Southern Christian Leadership Conference** to work for full equality for African-Americans.

**1957** The federal government uses the military to uphold African-Americans’ civil rights as soldiers escort nine black students to desegregate **Little Rock High School**.



**1960** At the **Greensboro Sit-in**, four black college students refuse to move from the lunch counter of a Greensboro, NC, restaurant where black patrons are not served, launching sit-ins across the South.

**1962** **Malcolm X** becomes the National Minister of the Nation of Islam. He rejects the non-violent Civil Rights Movement and preaches African-American separatism and securing equal rights through “any means necessary.”

**1963** Dr. Martin Luther King, Jr., delivers his “**I Have a Dream**” speech to hundreds of thousands of supporters during the March on Washington, the largest Civil Rights march in history.

**1963** Arrested for a protest in Birmingham, Dr. Martin Luther King, Jr., writes the “**Letter from a Birmingham Jail**” a manifesto for the Civil Rights Movement.



**1964** Congress passes the **Civil Rights Act**, giving the federal government powers to prosecute discrimination based on race in employment, voting and education.



**1965** A year after splitting with the Nation of Islam, **Malcom X is assassinated** in New York City.

**1965** Dr. Martin Luther King, Jr., organizes a **march from Selma to Montgomery**, Alabama. Police beat and teargas protesters; the images are shown on television across the country.

**1965** The **Voting Rights Act is passed**, outlawing the practices used to disenfranchise African-American voters.

**1966** Huey P. Newton and Bobby Seales found the **Black Panther Party**, a radical black power group.



**1967** **Thurgood Marshall** becomes the first African-American justice on the Supreme Court.

**1968** **Dr. Martin Luther King, Jr., is assassinated.** The event sparks riots across the country.

**1968** **The Poor People's March on Washington**, a march against poverty planned by King before his death, goes on.

## THE LORRAINE MOTEL

Room 306 in the Lorraine Motel was forever etched in America's collective memory with the assassination of Martin Luther King, Jr. in 1968, but even before that fateful day, the property at 450 Mulberry Street in Memphis, Tennessee, had a fascinating history in its own right. Before it was the Lorraine, it was the Marquette Hotel that catered to Black clientele in segregated Memphis. Then, in 1945, Black businessman Walter Bailey purchased the hotel, which he rechristened the Lorraine after his wife Loree and the popular jazz song, "Sweet Lorraine." The motel became a destination for Black folks and appeared in the Negro Motorists Green Book or "Green Guide," which identified establishments that welcomed Black travelers when Jim Crow restrictions offered limited options for services and lodging.

Given the motel's proximity to Beale Street and Stax Records, Black songwriters and musicians would stay at the Lorraine while they were recording in Memphis. Negro League baseball players and the Harlem Globetrotters also spent time at the motel. The Baileys welcomed black and white guests, served home-cooked meals, and offered an upscale environment. Ray Charles, Otis Redding, Ethel Waters, Cab Calloway, Count Basie, Aretha Franklin, Louis Armstrong, Sarah Vaughan, and Nat King Cole were all guests. As Isaac Hayes reminisced, "We'd go down to the Lorraine Motel and we'd lay by the pool and Mr. Bailey would bring us fried chicken and we'd eat ice cream. . . . We'd just frolic until the sun goes down and [then] we'd go back to work." Two famous songs, "In the Midnight Hour" and "Knock on Wood," were written at the motel.

Martin Luther King, Jr. was the Lorraine Motel's most famous guest. He stayed at the motel numerous times while visiting the city, and again in the spring of 1968, when he came to Memphis to support a strike by sanitation workers. On April 4, 1968, he stepped out of Room 306 and talked to friends in the parking lot below. He asked the saxophonist Ben Branch to play "[Take My Hand, Precious Lord](#)" at the rally that evening. As King turned to walk back into his room, a bullet struck him in the neck, taking his life instantly. Loree Bailey suffered a stroke when she heard the shot fired. She died on April 9th, the same day as King's funeral. Walter Bailey continued to run the motel, but he never rented Room 306 again. He turned it into a memorial. The room has been preserved to capture exactly what it looked like on that tragic night. There are two beds (King was sharing the room with Dr. Ralph Abernathy, a friend). King's bed was not fully made because he was not feeling well and had been lying down. Dishes left in the room were from the kitchen where Loree Bailey prepared food for the motel's guests.

The motel is now the home of the [National Civil Rights Museum](#). Filled with artifacts, films, oral histories, and interactive media, the exhibits guide visitors through five centuries of history, from slave resistance to the numerous protests of the American civil-rights movement. The dulcet voice of the gospel singer and civil-rights activist Mahalia Jackson fills the small corridor where visitors can gaze into Room 306. Visits to the museum conclude with a video of images of the anti-apartheid movement, the election of President Obama, and other major events of the late twentieth and early twenty-first centuries. As visitors exit the museum, they glimpse their shadows cast against a wall of silhouetted marchers, a symbolic way of encouraging visitors to join the ongoing movement for racial justice and equality.



The Lorraine Motel  
*Image credit: Unknown*



## CURRICULUM ALIGNMENT

*Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum.*

### **Drama (Junior High)**

**GOAL I-** To acquire knowledge of self and others through participation in and reflection on dramatic experience.

**Objectives-** The Student will:

- Strengthen their powers of concentration.
- Extend the ability to think imaginatively and creatively.
- Extend the ability to explore, control and express emotions.
- Extend the ability to explore meaning through abstract concepts.
- Develop the ability to offer and accept constructive criticism.

**GOAL II-** To develop an appreciation for drama and theatre as a process and art form.

**Objectives-** The Student will:

- Develop awareness of various conventions of theatre.
- Develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible.
- Develop the ability to analyze and assess the process and the art.
- Develop recognition of and respect for excellence in drama and theatre.

### **Drama (10-20-30)**

**GOAL I-** To acquire knowledge of self and others through participation in and reflection on dramatic experience.

**Objectives-** The Student will:

- Extend their ability to concentrate.
- Extend understanding of, acceptance of, and empathy for others.
- Demonstrate respect for others — their rights, ideas, abilities and differences.
- Demonstrate the ability to offer, accept, and reflect upon constructive criticism.

**GOAL II-** To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

**Objectives-** The Student will:

- Demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

**GOAL III-** To develop an appreciation of drama and theatre as a process and art form.

**Objectives-** The Student will:

- Explore various conventions and traditions of theatre.
- Broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible.
- Demonstrate the ability to critically assess the process of art.
- Demonstrate recognition of and respect for excellence in drama and theatre.
- Develop an awareness of aesthetics in visual and performing arts.

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[The Lorraine Motel and Dr. Martin Luther King, Jr.](#)

## FURTHER READING & RESOURCES

[Hero for All: Dr. Martin Luther King Jr.](#)

[The Speeches and Writings of Dr. Martin Luther King Jr.](#)

[Dr. Martin Luther King Jr. "I Have a Dream"](#)

[The Legacy of Dr. Martin Luther King, Jr. | BrainPOP](#)

[Findings on MLK Assassination](#)

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