

MILLION DOLLAR QUARTET

STUDY GUIDE



Book by Colin Escott and Floyd Mutrux
Original Concept and Direction by Floyd Mutrux
Inspired by Elvis Presley, Johnny Cash, Jerry Lee Lewis, and Carl Perkins

Directed by David Ruttura

| | |
|--|---------------|
| Plot, Characters, and Setting | pg 3 |
| Musical Numbers / The Jukebox Musical | pg 4 |
| About The Creators | pg 5 |
| References To Know | pg 6 |
| Roots Of Rock N' Roll: The American Music Tradition | pg 7 |
| The Early Lives Of Four Rock N' Roll Legends | pg 8-9 |
| The History and Legacy Of Sun Records | pg 10 |
| Classroom Resources | pg 11 |
| Additional Activities and Resources | pg 12 |

ASF is committed to supporting educators in the classroom. By engaging with this play and all others in our regular season, teachers will be able to address several standards in the state and national curriculum. It is our hope that all study materials and lesson activities are useful for classroom educators, though not exhaustive. Viewing a performance at *Alabama Shakespeare Festival* and participating in the post-performance discussion can serve as a powerful springboard for positive classroom discourse, detailed and specific writing, and rich individual student exploration. Below you will find just a few of the possibilities for aligning your study of our productions to National Core Arts and Common Core literacy standards.

COMMON CORE STATE STANDARDS

CCSS.ELA-LITERACY.CCRA.W.1 Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.CCRA.W.2 Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-LITERACY.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

CCSS.ELA-LITERACY.CCRA.R.6 Assess how point of view or purpose shapes the content and style of a text.

CCSS.ELA-LITERACY.CCRA.R.7 Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.CCRA.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CCSS.ELA-LITERACY.CCRA.RL.11-12.1-3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

COMMON CORE STATE STANDARDS *cont.*

CCSS.ELA-LITERACY.CCRA.RL.11-12.7 Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text (Include at least one play by Shakespeare and one play by an American dramatist).

NATIONAL CORE ARTS ANCHOR STANDARDS

TH.Re7.1 Perceive and analyze artistic work.

TH.Re8.1 Interpret intent and meaning in artistic work.

TH.Re9.1 Apply criteria to evaluate artistic work.

TH.Cn10.1 Synthesize and relate knowledge and personal experiences to make art.

TH.Cn11.1 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

MUSIC STANDARD(S): MUS (3)(4)(5).16

Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.

SOCIAL STUDIES STANDARDS

SS.2.11 Interpret legends, stories, and songs that contributed to the development of the cultural history of the United States.

SS.7.11 Compare changes in social and economic conditions in the United States during the twentieth and twenty-first centuries.

SS.11.15 Describe changing social and cultural conditions in the United States during the 1950s, 1960s, and 1970s.

Brandy Blackburn, Graphic Designer

Copy Editing by **Leigh Owen**, Marketing Manager

PLOT

On December 4, 1956, four legends — Johnny Cash, Jerry Lee Lewis, Carl Perkins, and Elvis Presley — were brought together in Memphis, Tennessee, at Sun Records' storefront studio for the first — *and only* — time for a jam session that made rock and roll history. A newspaper columnist who was there wrote, "**This quartet could sell a million.**" That now famous phrase would soon stick, and they would be dubbed the **Million Dollar Quartet**.

The musical opens with the four legends in the middle of an electric performance that happens to be part of one man's imagination — Sam Phillips, who acts as a master of ceremonies and speaks directly to the audience as he narrates the story. The legends are introduced in a series of flashbacks where Phillips shares the origins of how he met (or discovered) each talented young artist before they were rock and roll legends. The influence of Black musicians, their passion, and their obvious need for guidance were commonalities they each shared.

The central conflict arises when Phillips mentions a key contract renewal in a celebratory toast. The night comes to a screeching halt when he finds out that not only one but two of his best talents have already made plans to leave Sun Records. This move could tank Phillips' entire operation. Faced with the difficult decision to sell out or keep fighting for his spot in history, Phillips chooses to stay in the fight. In a bittersweet turn of events, he gathers the boys around the piano for one last photo together that would become the iconic image of the Million Dollar Quartet.

Think about it: Why do you think these four rock and roll stars agreed to spend the evening with Sam Phillips for this now legendary jam session? Why do you think they never actually released a record together? Explain.

CHARACTERS

Sam Phillips — a record producer and founder of Sun Records; he discovered many stars including the four legends featured in *Million Dollar Quartet*. From Florence, Alabama.

Carl Perkins — "The King of Rockabilly." Twenty-four years old. From Tiptonville, Tennessee. Lead guitar player; the first poet of rock and roll.

Johnny Cash — "The Man in Black." Twenty-four years old. From Kingsland, Arkansas. A guitar player who would become a giant of American music.

Jerry Lee Lewis — "The Killer." Twenty-one years old. From Ferriday, Louisiana. Rock and roll's legendary piano prodigy.

Elvis Presley — "The King of Rock and Roll." Twenty-one years old. Would later become a global superstar. From Tupelo, Mississippi. Guitar player.

Other Characters

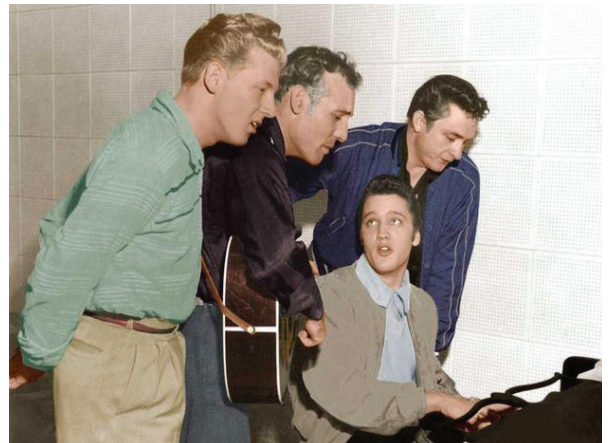
Dyanne — An aspiring singer and Elvis' girlfriend.

Jay Perkins — A bass player and Carl Perkins' brother.

W.S. "Fluke" Holland — A drummer.

SETTING

Winter 1956. Sun Records recording studio in Memphis, Tennessee.



The Million Dollar Quartet. December 4, 1956.

MUSICAL NUMBERS

- “Blue Suede Shoes” — Company
- “Real Wild Child” — Jerry Lee Lewis
- “Matchbox” — Carl Perkins
- “Who Do You Love” — Carl Perkins
- “Folsom Prison Blues” — Johnny Cash
- “Fever” — Dyanne
- “Memories Are Made of This” — Elvis Presley
- “That’s Alright Mama” — Elvis Presley
- “Brown-Eyed Handsome Man” — Company
- “Down By the Riverside” — Company
- “Sixteen Tons” — Johnny Cash
- “My Babe” — Carl Perkins
- “Long Tall Sally” — Elvis Presley
- “Peace in the Valley” — Elvis Presley
- “I Walk the Line” — Johnny Cash
- “I Hear You Knockin’” — Dyanne
- “Let’s Have A Party” — Carl Perkins and Company
- “Great Balls of Fire” — Jerry Lee Lewis
- “Down By the Riverside (Reprise)” — Company
- “Hound Dog” — Elvis Presley
- “Ghost Riders in the Sky” — Johnny Cash
- “See You Later Alligator” — Carl Perkins
- “Whole Lotta Shakin’ Goin’ On” — Jerry Lee Lewis and Company

Think about it: How many rock and roll hits do you recognize on this list? If you had to rate them, what would be your top three? Why?



Levi Kreis, Robert Britton Lyons, Corey Kaiser, Eddie Clendening and Lance Guest in the original Broadway production of MDQ. Photo by Joan Marcus.

THE JUKEBOX MUSICAL

A jukebox musical is an original stage musical, not based on a film, that features a compilation of well-known, popular songs in its score that may or may not have any direct relation to the story. These songs are woven together by a specific time period or sometimes reveal an intimate view of an iconic performer’s life and body of work. The music is integrated into the plot and presented as a singularly unified story — sometimes the plot is completely fictional.

The genre began to take off with the smash-hit Broadway success of *Mamma Mia!*, a fictional musical told through the iconic music of the 1970s international supergroup ABBA. Hit songs like “Waterloo” and “Dancing Queen” began to take on another life completely because of the musical, introducing new fans to ABBA’s music. Today, there are dozens of jukebox musicals — like *Million Dollar Quartet* — that have captivated audiences on Broadway and around the world, bringing brand new fans to the theatre!



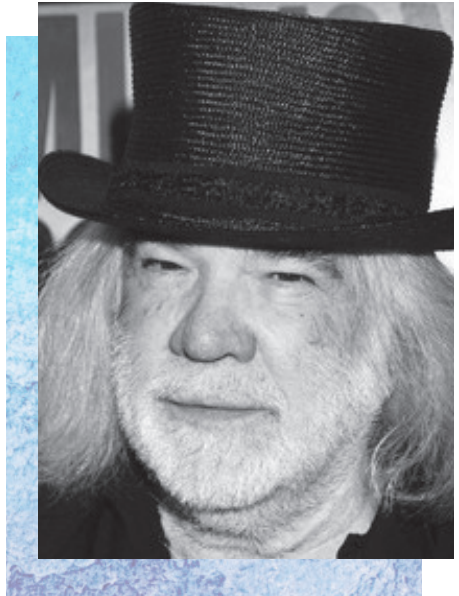
Karen Mason, Louise Pitre, and Judy Kaye in *Mamma Mia!* Photo by: Joan Marcus



Myles Frost in *MJ: the Musical*. Photo by Matthew Murphy

FLOYD MUTRUX

(Original Concept, Director, and Co-Author) apprenticed at the Alley Theatre in Houston and worked at Second City in Chicago; he attended Columbia University. He has conceived, written, directed, or produced fifty films, including *Dusty and Sweets McGee*; *Freebie and the Bean*; *Aloha, Bobby and Rose*; *The Hollywood Knights*; *American Hot Wax*; *Dick Tracy*; *American Me*; *Blood In, Blood Out*; *There Goes My Baby*; and *Mulholland Falls*. He also co-wrote the musical *Baby It's You!* with Colin Escott and helped adapt *Sun Records*, the new TV series based on *Million Dollar Quartet*. *Million Dollar Quartet* received three Tony Award nominations in 2010, including best book and best musical.



COLIN ESCOTT

(Co-Author) Born in England, Colin Escott lives near Nashville, Tennessee. He is the author of *Good Rockin' Tonight: Sun Records and the Birth of Rock 'n' Roll*, the first in-depth account of the Sun Records story. His book *Hank Williams: The Biography* has been adapted into the movie *I Saw the Light*, starring Tom Hiddleston and Elizabeth Olsen. His multi-CD box set, *The Complete Hank Williams*, won a Grammy, and another of his productions, *B.B. King – King of the Blues*, was nominated for a Grammy.





Booth – A small soundproof room in a recording studio used to capture audio for vocal or instrumental recordings.

Chuck Berry – An African American singer, songwriter, and guitarist who's regarded as an early pioneer of rock and roll.



Columbia – A popular American record label; one of the four major record labels in the 1950s.

Dean Martin – A popular American singer, actor, and comedian nicknamed "The King of Cool."

Deejay – A reference to 1950s radio "disc jockeys" who were crucial to getting airtime for new artists' records.

Distribution – The action or process of getting music or records played on the radio and sold in stores.

Ed Sullivan – An American television personality known best for the nationally syndicated variety program *The Ed Sullivan Show*.

Hillbilly – A derogatory term for an unsophisticated person, especially from the Southeast United States.



Hooch – An illegally made or acquired alcoholic beverage.

Jimmy Swaggart – An American Pentecostal televangelist who rose to fame in the 1970s and '80s.

Jumpin' Jehosophat – A pseudo-swear word that was first used in the 19th century to replace other profane or offensive language.

Liberace – A famous American pianist known for his extravagant flamboyance and wildly eclectic performance stylings.



Old Grand-Dad – A popular brand of whiskey in the 1950s.

On the QT – An abbreviation for quiet. Used to reference something happening in a secret or quiet way.

RCA – Radio Corporation of America; one of the four major record labels in the 1950s.

Rhythm and Blues – A musical genre developed by Black Americans in the 1940s. R&B derives from gospel, jazz, folk, and traditional blues music and emerged in tandem with rock and roll.

Rockabilly – A blend of the word "rock" with the term "hillbilly." An early style of rock and roll music that first emerged in the 1950s.



Triple Crown – A person who receives an award for topping the sales charts in three separate categories or earning three awards across separate platforms for the same song or performance.



ROOTS OF ROCK N' ROLL:

The American Music Tradition

The origins of rock and roll music can be traced back to African American gospel and blues music. The musical style could be best described as a blend of early African American rhythm and blues (R&B) with country and western swing music. Black artists who migrated from the Deep South began to gain popularity among suburban teens with their electric blues and gospel-inspired sound.

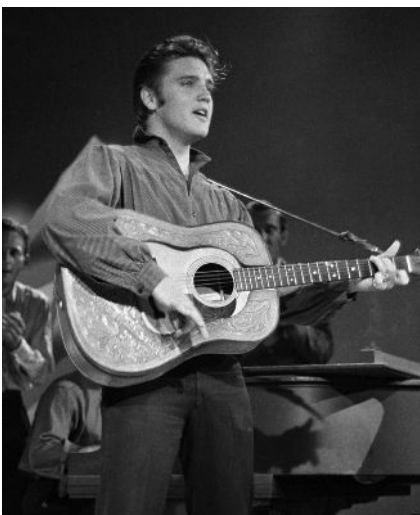
Alan Freed, a disc jockey from Cleveland, Ohio, began a rhythm and blues station that became extremely popular. He would coin the phrase “rock and roll” while on air. The R&B charts featured music written by and for Black artists. Popular R&B songs were covered by white pop artists and turned into pop hits. These songs written by emerging Black artists would begin to crossover and enjoy commercial success, but many Black artists wouldn’t get airplay or the chance to perform their music for a mainstream audience because of racial inequality. In some cases, their songs were recorded and then given away to white artists without any royalties.

Critics threw their weight behind rock and roll music. The younger generation used this music to collectively rebel against “parents’ music” that dominated the pop music charts. Knowing the origins of this music genre, the older white populace deemed “rock and roll” tasteless and inappropriate. Many artists from other genres publicly denounced this musical style. **Frank Sinatra** called it “dirty, ugly, degenerate, and vicious...” Religious organizations were so outraged by the concept of “shake, rattle, and roll” that they condemned it, labeling all rock and roll as Satan’s music. R&B songs continued to get bad press while “cleaned-up” versions of their songs continued to score hits for white artists.



Chuck Berry, an American pioneer of Rock N' Roll.
Photo: Michael Ochs Archives/Getty Images.

Think about it: Chuck Berry’s “Brown Eyed Handsome Man” proved to be quite problematic and was criticized for playing slyly with racial attitudes and fears until it was covered by Buddy Holly and became a posthumous hit for Holly in 1963. What does this say about social pressure as it relates to popularity? How has the role of race in the music industry evolved from 1950 to today?



Record producers and business magnates like **Sam Phillips** saw the market potential of white artists covering R&B songs and conducted national searches for performers who could capture the Black sound for mainstream audiences. In just two years after being discovered by Phillips, **Elvis Aaron Presley** would become the most popular name in the entertainment business. His highly anticipated appearance on the **The Ed Sullivan Show** would skyrocket his career to a level of superstardom unseen before his time. Presley would go on to star in more than thirty films and sell over one billion records worldwide, becoming a true cultural phenomenon.

Rock and roll stars like Elvis Presley’s commercial success opened the door for early legends like Chuck Berry, B.B. King, Fats Domino, and Little Richard. This music genre continues to evolve with a range of diverse and talented artists.

Elvis Presley makes his first appearance on “The Ed Sullivan Show.”
September 9, 1956. Getty images/CBS



ELVIS PRESLEY

January 8, 1935 – August 16, 1977

Elvis Presley was born in a two-room house in Tupelo, Mississippi, to Vernon and Gladys Presley. His twin brother, Jessie, was stillborn. Elvis would grow up as an only child. At age eleven, Elvis' parents could not afford the bicycle he wanted, so he accepted a used guitar. His passion for music was greatly influenced by the local community gospel groups, the charismatic music and preaching at the Assembly of God Church, and Black blues music from the neighborhood. In addition to selling one billion records worldwide, Elvis would go on to have over one hundred and fifty singles and albums certified gold, platinum, and multi platinum.

Two year old Elvis Presley poses for a family portrait with his parents Vernon Presley and Gladys Presley in 1937 in Tupelo, Mississippi. Photo by Michael Ochs archives/Getty images

JOHNNY CASH

February 26, 1932 – September 12, 2003

Johnny Cash was born J.R. Cash, and grew up in Dyess, Arkansas, in a government resettlement for sharecroppers during the Great Depression. Johnny Cash actually had no middle name. His mother, Carrie Rivers Cash, wanted to name him John, and his father, Ray, wanted him to take his name. The couple settled on J.R. as his official name. Later, when enlisting in the Air Force, he was not permitted to use initials as a first name, so he took up the name John R. Cash. He would become known as "Johnny Cash" when he began his music career. As one of seven children, Cash would work side by side with his family on the family farm, growing cotton. He began writing songs and poems at age twelve, influenced by his mother, who played guitar, old gospel hymns and spirituals, and blues music he heard on the radio.

Ten year old Johnny Cash. 1942. Dyess, Arkansas.archives/Getty images



JERRY LEE LEWIS

September 29, 1935 – October 28, 2022

Jerry Lee Lewis was born in Ferriday, Louisiana, to Elmo Kidd Lewis and Mary "Mamie" Herron Lewis. He began playing the piano at the age of nine, imitating the styles of Black preachers and musicians who passed through the area, as well as his cousin, Jimmy Swaggert, who went on to become one of the most popular televangelists of his generation. Just one year later, his father mortgaged the family farm to buy Jerry Lee his first piano. Jerry Lee Lewis' life wasn't without scandal, as many of his early years and details of his personal life were shrouded in controversy. Nonetheless, he became one of rock and roll's first showmen and was the first person inducted into the Rock and Roll Hall of Fame in 1986.

Eight year old Jerry Lee Lewis. Michael Ochs archives/Getty images



CARL PERKINS

April 9, 1932 – January 19, 1998

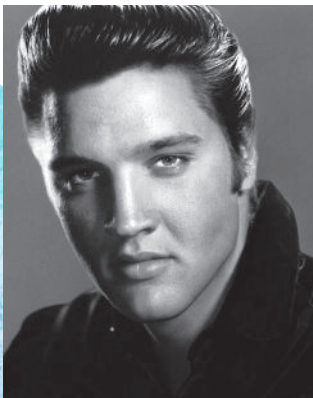
Carl Lee Perkins was born in Tiptonville, Tennessee, to Buck and Louise Perkins. As the only white family on a Black sharecropper plantation, Carl worked as a farmhand in the fields with his parents and brothers Jay and Clayton, picking cotton. He learned to play guitar from a Black neighbor and fellow sharecropper known as "Uncle John." By the time Perkins was a teenager, he had formed a band with his brothers that performed at bars and honky-tonks all around their hometown. Influenced by gospel, bluegrass, and stars like Hank Williams and Elvis Presley, the Perkins Brothers began to gain notoriety and eventually landed an audition for Sam Phillips at Sun Records. Carl Perkins emerged from the brother band as a solo star, becoming one of the quintessential rockabilly performers of the 1950s and 1960s.



A young Carl Perkins on the guitar.

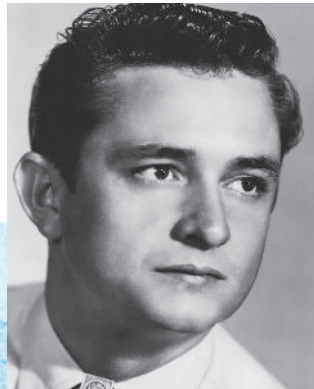
What did these four legends have in common?

- Born and raised in the American South during the Great Depression
- All influenced by gospel music and Black R&B performers
- Found music at an early age
- Had practical day jobs before beginning music careers
- Enlisted in the Armed Forces
- Signed major contracts at Sun Records



"The King of Rock and Roll"

Elvis Presley



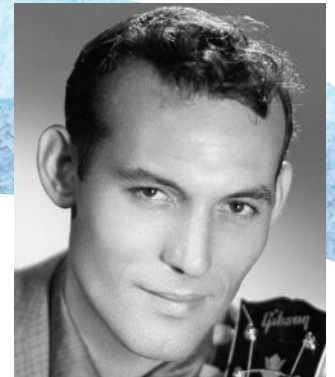
"The Man in Black"

Johnny Cash



"The Killer"

Jerry Lee Lewis



"The King of Rockabilly"

Carl Perkins

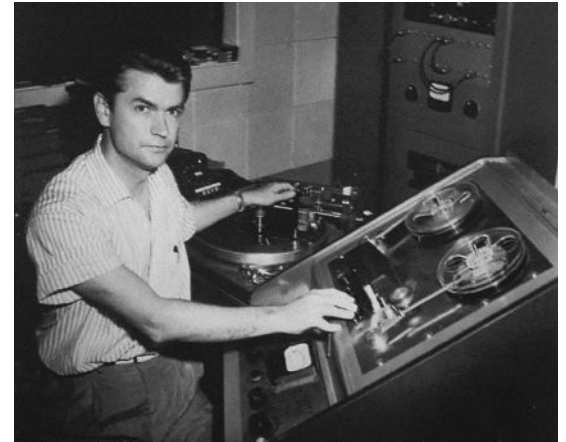
Think about it: Elvis, Johnny Cash, Jerry Lee, and Carl Perkins each had similar upbringings and professional careers. Can you identify any other major commonalities or differences between these legends? Take a moment to do a little research and share your findings.

The “Sun Sound” began when Sam Phillips launched his record company in February of 1952. He named it Sun Records as a sign of his perpetual optimism: a new day and a new beginning. Sam rented a small space at 706 Union Avenue for his own all-purpose studio. The label was launched amid a growing number of independent labels. In a short while, Sun gained the reputation throughout Memphis as a label that treated local artists with respect and honesty. Sam provided a noncritical, spontaneous environment that invited creativity and vision.

As a businessman, Phillips was patient and willing to listen to almost anyone who came in off the street to record. Memphis was a happy home to a diverse musical scene: gospel, blues, hillbilly, country, boogie, and western swing. Taking advantage of this range of talent, there were no style limitations at the label. In one form or another, Sun recorded them all.

Rockabilly became the major evolution in the Sun Sound. Lyrically it was bold; musically it was sparse; but it moved. In the 1950s country music rarely used drums that were so vital to jazz, blues, and jump bands. In fact, drums were prohibited on stage at the Grand Ole Opry. However, rockabilly drums played an essential role in driving teens across the nation to become enamored with the rockabilly movement and the revolutionary Sun Sound. Once again, Sun was able to break new ground recording music of unparalleled diversity in an incubator of creativity.

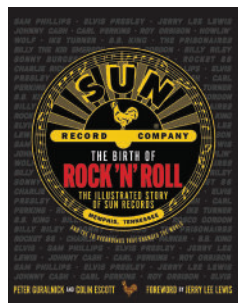
Inherent in the music of Sun is a vibrancy that survives to this day — sincere, passionate music. Music that has stood the test of time. It is music that has reached across race, age, and gender boundaries. It reflects the diversity and vision of the talent that recorded on the Sun label, and indeed, American popular culture itself. www.sunrecords.com



Sam Phillips at Sun Recording Studio.

FURTHER READING...

The Birth of Rock 'n' Roll: 70 Years of Sun Records is a book written by Peter Guralnick and Colin Escott, who is also the co-author of the musical *Million Dollar Quartet*. It is the official detailed history of Sun Records and looks at its inception and success through the lens of seventy of its most iconic recordings. From the early days with primal blues artists like Howlin' Wolf and B.B. King to long nights in the studio with Elvis and Jerry Lee Lewis, readers will understand how the label was shaped and how it redefined American music. Accompanying the recordings is the label's origin story and a look at the mission of the label today, as well as “Sun Spot” sidebars — a fascinating dive into subjects such as how the iconic logo was created, the legendary Million Dollar Quartet sessions, and how the song “Harper Valley, PTA” funded the purchase of the label.



Birth of Rock book cover



Sun Recording Studio. Memphis, Tennessee.

DISCUSSION QUESTIONS

PRE-SHOW DISCUSSION QUESTIONS

1. Why do you think rock and roll music was so controversial and divisive in the 1950s? What does that say about the time period?
2. Do social, economic, and racial issues still affect contemporary music today? Why or why not?
3. Carl Perkins, Johnny Cash, Jerry Lee Lewis, and Elvis Presley were some of the greatest superstars of their time. Imagine you were forming your own Million Dollar Quartet. What popular artists of today would you bring together? Why?

POST-SHOW DISCUSSION QUESTIONS

1. Discuss the relationships between the characters, especially the conflict between Carl Perkins and Johnny Cash in the beginning of the musical. How does this compare to his relationship with Jerry Lee Lewis? How do they all feel about Sam Phillips? What does this reveal about these characters?
2. Why was it important for this legendary jam session to happen at Sun Records? Why do you think it took so long for any audio to be released from the recording?
3. A fusion of multiple musical genres heavily influenced rock and roll. As music continues to evolve, can you name any genres of music that have come from rock and roll?

CLASSROOM ACTIVITIES

1. On your feet: Quick Facts! In groups of three to four students, take about five minutes to research each of the members of the Million Dollar Quartet. Try your best to gather the most *unique facts* you can find for each legend and write them down on an index card (you'll need at least four index cards per group). Dig for something that you believe no one else will find! After the five minutes are up, go around the room (one character at a time) and share one unique fact at a time from each group with the class. If a student from another group calls out a fact that you have written down, cross it out. After you've rotated through all four characters, the group left with the most unique facts wins!

Variation: Raise the stakes by reducing the time! If there doesn't appear to be an apparent winner, start another round and have each group dig deeper. After you've finished the exercise, gather the students in a circle to discuss what they've learned, or have them write about what they've learned about each rock and roll legend. You can also have them research other characters or rock and roll icons. Have fun!

2. At your desk: Livin' in the '50s! Investigate an aspect of life for Americans in the 1950s, when rock and roll was the new frontier. Choose one of these four research topics: the economy (price of goods), politics/government, civil rights, or entertainment. Find a creative way to present your research to the class. You could write a paper or poem, make a collage or poster, make a digital presentation, or bring in vintage items from that time period to share and discuss. Get creative; make your discoveries interesting for your classmates! Make your presentation unique!

Variation: Teachers, you may choose to have your students pair up for this activity, but please caution the class about sensitive subject matter from this time in history. You may want to guide discussions closely and create guidelines for presentations and structured class responses before you begin. This should be an enlightening experience for your students.

Teachers: You will find additional classroom activity sheets attached below! Use them however you like. Please let us know if you find these helpful or have other ideas for additional resources.

ADDITIONAL ACTIVITIES

Anticipation Activity: Agree or Disagree

Responding to Live Theatre: *Million Dollar Quartet* Critical Response

ADDITIONAL ONLINE RESOURCES

The Real History of Rock and Roll | The New Yorker

<https://www.newyorker.com/magazine/2015/11/16/the-elvic-oracle>

America Rocks and Rolls

<https://www.ushistory.org/us/53d.asp>

Rock Music Timeline

<https://www.rockmusictimeline.com/>

About Sun Records - Memphis, Tennessee

<https://sunrecords.com/>

Broadway Musical Home: Jukebox Musicals

<https://broadwaymusicalhome.com/shows/jukebox.htm>

Million Dollar Quartet: Official Site

<https://www.milliondollarquartet.net/>

Before you see the show, respond to the following statements as honestly as possible by circling your response. Then explain your answer with an example.

SA – Strongly Agree, A – Agree, D – Disagree, SD – Strongly Disagree

| | | | |
|--|---|---|----|
| STATEMENT #1: It is better to be considered a legend than a hero. | | | |
| SA | A | D | SD |
| Explain your answer with an example: | | | |

| | | | |
|--|---|---|----|
| STATEMENT #2: Artistic taste cannot be taught; it's just part of who you are. | | | |
| SA | A | D | SD |
| Explain your answer with an example: | | | |

| | | | |
|---|---|---|----|
| STATEMENT #3: Artists are allowed to steal if it improves the artform. | | | |
| SA | A | D | SD |
| Explain your answer with an example: | | | |

| | | | |
|---|---|---|----|
| STATEMENT #4: The greatest gift in life is to be remembered. | | | |
| SA | A | D | SD |
| Explain your answer with an example: | | | |

Teachers: A variation of this activity: "Four Corners." Make signs with the SA, A, SD, and D labels. Then ask the students to stand in the middle of the classroom. Repeat each question aloud (or create new ones) and allow them to move to the corner of the room that best represents their opinion. Discuss.

MILLION DOLLAR QUARTET REVIEW

Directions: Imagine you are the official theatre critic for this production at ASF! For each area of the production, give thoughtful and honest feedback. Be specific and answer each prompt using complete sentences. Use the back of the page if necessary.

I. Playwright/Story

Use the space below to discuss elements of the story. What worked well? Did anything strike you negatively?

II. Performance/Acting

Use the space below to give constructive feedback about the actors' performances in the production. Was there a performance you particularly enjoyed? What could have been better?

III. Directing

Use the space below to discuss the overall direction and interpretation of this production. Remember, nothing happens by accident. Did anything surprise you?

IV. Technical Elements

Use the space below to discuss the lighting, sound, scenery, and costumes for this production. Were you transported to a different time/place? Did these elements effectively serve the story? Explain.