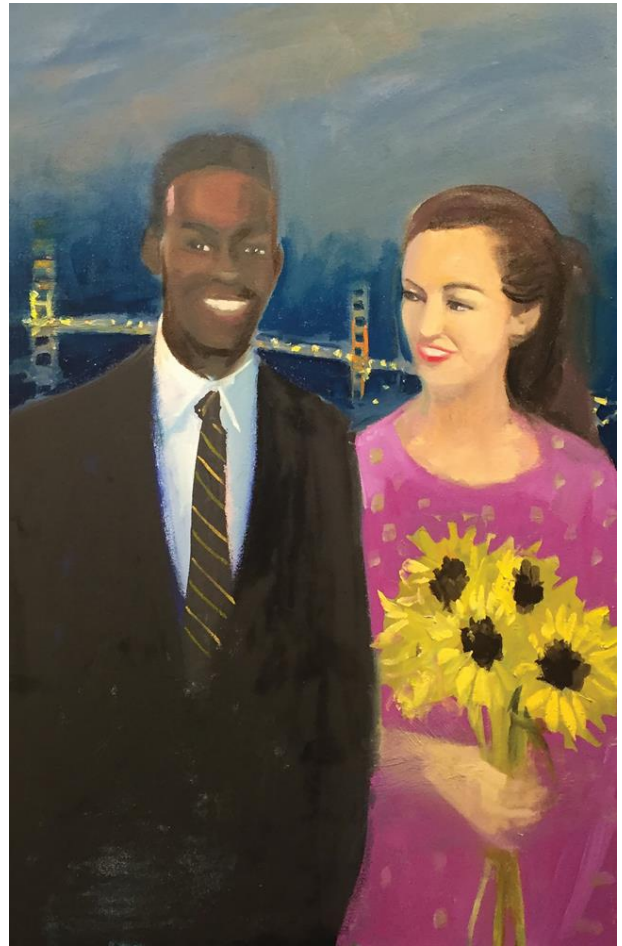




INDIANA  
REPERTORY  
THEATRE

# Guess Who's Coming to Dinner

by **Todd Kreidler**  
based on the  
screenplay by **William Rose**



January 10 – February 4, 2017 on the IRT OneAmerica Stage

## STUDY GUIDE

edited by Richard J Roberts & Milicent Wright  
with contributions by Janet Allen • Skip Greer  
Robert M. Koharchik • B. Modern • Kendall Smith

Indiana Repertory Theatre • 140 West Washington Street • Indianapolis, Indiana 46204  
Janet Allen, Executive Artistic Director • Suzanne Sweeney, Managing Director

[www.irtlive.com](http://www.irtlive.com)

SEASON SPONSOR  
2016-2017



PRODUCTION  
PARTNER



# ***Guess Who's Coming to Dinner***

**by Todd Kreidler**  
**adopted from the screenplay by William Rose**

It's 1967 and the world is changing, but the Draytons are open minded and forward thinking—until their white daughter brings home a black fiancé. Cultures clash and family ties are tested in this witty and thoughtful look into the power of the human heart.

Student Matinees: at 10:00 am on January 25 and 27 and February 1

Estimated length: 2 hours, 15 minutes

## **THEMES AND TOPICS**

Post-Jim Crow United States, Interracial Marriage, Diversity and Culture, Love, Societal Norms and Mores, Overcoming Difference, Civil Rights, Marriage Equality

Recommended for grades 9-12.

## **STUDY GUIDE CONTENTS**

Screenwriter & Playwright	3
Executive Artistic Director's Note	4
Designer Notes	6
Director's Note	8
Mixed-Race Marriage	9
The World in 1967	12
Evolution of a Name	16
Controversial Words	17
Interactive Civil Rights Timeline	18
Joe Louis v. Max Schmeling	23
Indiana Academic Standards	24
Pre-Show Questions	25
Discussion Questions	26
Activities	27
Writing Prompts	28
Resources	29
Glossary	33
The Role of the Audience	36

***cover art by Kyle Ragsdale***

### **Education Sales**

Randy Pease • 317-916-4842

[rpease@irtlive.com](mailto:rpease@irtlive.com)

Ann Marie Elliott • 317-916-4841

[aelliott@irtlive.com](mailto:aelliott@irtlive.com)

### **Outreach Programs**

Milicent Wright • 317-916-4843

[mwright@irtlive.com](mailto:mwright@irtlive.com)

## Screenwriter William Rose

William Rose (1914-1987) was born in Missouri. Before the United States entered World War II, he volunteered for the Canadian Black Watch regiment. After the war, he stayed in England and took a screenwriting course. He wrote several successful British comedies, earning Oscar nominations for *Genevieve* (1953) and *The Ladykillers* (1955). He eventually returned to the United States, writing such hits as *It's a Mad Mad Mad Mad World* (1963) and *The Russians Are Coming! The Russians Are Coming!* (1966), for which he received a third Oscar nomination. In 1967 he won the Academy Award for Best Original Screenplay for *Guess Who's Coming to Dinner*.



*The final scene from the 1967 film Guess Who's Coming to Dinner.*

## Playwright Todd Kreidler

Todd Kreidler worked with August Wilson as dramaturg on his plays *Gem of the Ocean* and *Radio Golf*. He developed and directed Wilson's one-man show *How I Learned What I Learned* when Wilson performed it at Seattle Rep in 2003. He co-founded the August Wilson Monologue Competition, a national program aimed at integrating August Wilson's work into high school curriculum. Kreidler's stage adaptation of *Guess Who's Coming to Dinner* premiered at True Colors Theatre Company in Atlanta in 2012. He wrote the book for the 2014 Broadway musical *Holler If Ya Hear Me* featuring the rap music of Tupac Shakur. He is currently working on several projects, including *The Heroin Diaries*, a musical with Mötley Crüe bassist Nikki Sixx based on Sixx's memoir and music, and a one-man show with songwriter-producer David Foster.





# Walking in Someone Else's Shoes

by Janet Allen, Executive Artistic Director

The movie *Guess Who's Coming to Dinner* was controversial when it was first released in 1967. The fact that it has had a revival as a stage play in the past couple of years tells us something about how issues of race and culture cycle back around in our country's psyche. When I first read this stage adaptation, I was disquieted that I still found it so relevant. Now, many years after interracial marriage is not only legal but mainstream, why should this issue still create such dramatic tension?

I think that we are now culturally beyond the question of why people of different races want to marry; what we aren't beyond is the social response to marriage outside of "traditional" definitions. Marriage across perceived boundaries—race, religion, gender, even class or clan—causes tensions between viewpoints and generations that still resonate in our culture. The biggest question the play poses is, will love conquer prejudice? It has already done so for Joanna and John. But what about their families? And there are also subtler things at work in this piece that get at many of the things that divide us as Americans today.

Many of the social constructs by which we define ourselves are motivators in this story. Not only are John and Joanna of different races, but they are considerably different in age and, presumably, religion. And their families are quite different in background: one is white collar, one is blue collar. At the same time, there are many things that connect them: John and Joanna have both suffered crippling loss, and that connects them deeply. They share similar intellectual interests.

The two sets of parents' reactions to this unexpected match suggest unexpected similarities in family structures as well. Both mothers react considerably better to the proposed match than the fathers; and the fathers, who seem to hold very little in common, share largely the same reasons for their opposition to the match, despite their ideological and racial differences. If these fathers hang on to their opposition, how will their wives ultimately react? Will these mothers choose to support the happiness of their children over the disquiet of their husbands? Given the era in which the





*The cast of the IRT's production of Guess Who's Coming to Dinner. Photo by Zach Rosing.*

play takes place, that seems unlikely; but nonetheless, the shadow of fissure hangs over the toughest scenes in the play. Perhaps watching the reactions of the other couple gives each set of parents insight into their own struggles; seeing others wrestle with similar prejudices, but from the other side, can sometimes help us to move beyond our own fears.

But it's the character of Tillie that causes us to encounter some of the most difficult issues of the play. Today we see her position as the family's "domestic" as largely a remnant of another era of our country's history, and the situation brings up many feelings of institutionalized prejudice. And yet, her bond with Joanna is among the strongest in the play, giving her opinion significant weight in the outcome. Tillie becomes a barometer of sorts in the audience's view into the play. As Tillie moves through the various stages of her reaction to Joanna's match, she creates a big piece of the emotional heart of the play. These scenes cause us to experience empathy and disquiet in real ways.

*Guess Who's Coming to Dinner* asks us to put ourselves in many different people's shoes. Ultimately, that is how we learn empathy and tolerance in a time when they are much needed.

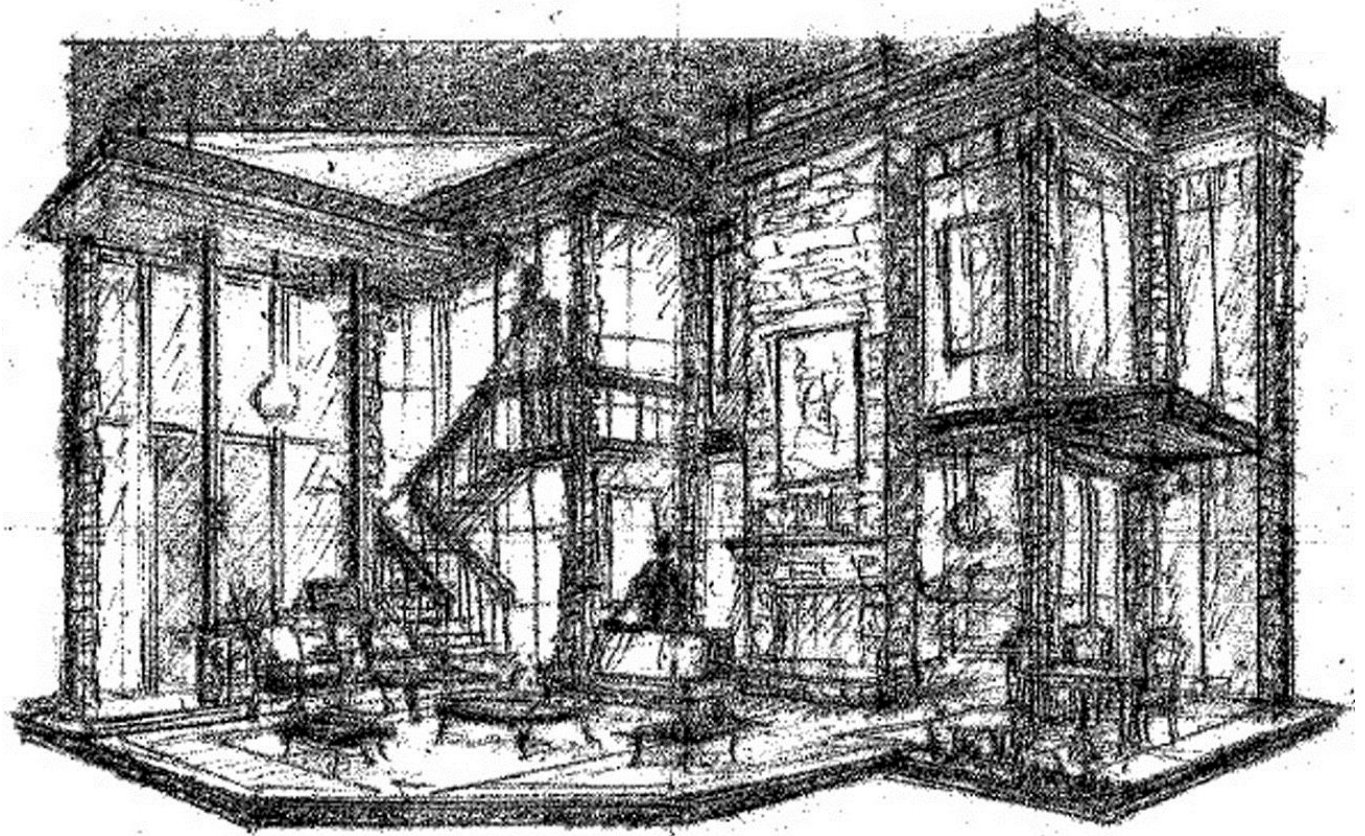
*(opposite) Chiké Johnson as Dr. John Prentice & Lynda Gravatt as Tillie Banks in the IRT's production of Guess Who's Coming to Dinner. Photo by Zach Rosing.*



# Family Style

## Robert M. Koharchik Scenic Designer

The mid-century modern style, especially architects Alvar Aalto, Richard Neutra, and Raphael Soriano, inspired the set design for *Guess Who's Coming to Dinner*. Being that Christina owns an art gallery and Matt is a newspaper publisher, the style helps to establish them as modern, forward-thinking people instilling their daughter with progressive ideas—such as racial equality.



*Preliminary sketch by scenic designer Robert M. Koharchik.*

## Kendall Smith Lighting Designer

From a lighting standpoint, the household should reflect the vibrant mood of this family, with the atmosphere being open, clear and sunny. As complications arise, the house begins to close in. With the setting of the sun and the approach of nightfall, the characters sense how trapped they have become, and the need to break out in new directions.

## B. Modern Costume Designer

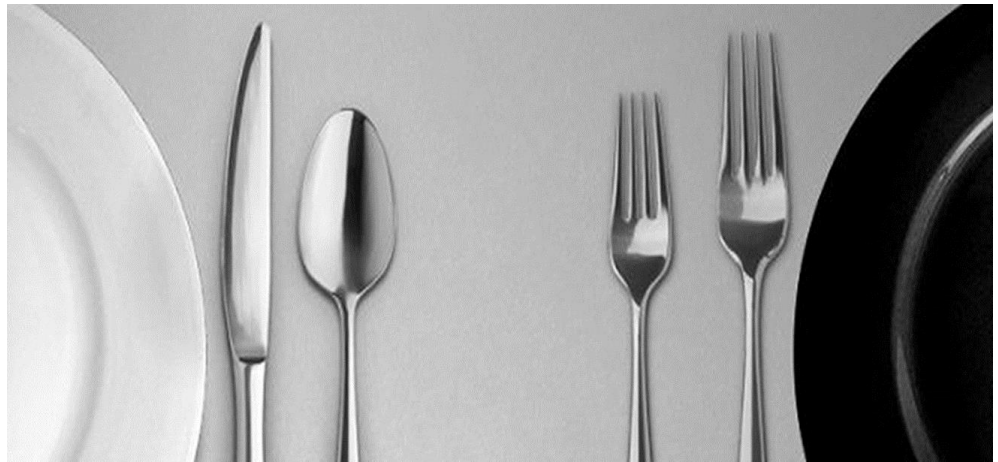
The characters of *Guess Who's Coming to Dinner* should be wearing what seem to be real, believable garments, not costumes. While it is true that the play takes place in the 1960s, the director and I wanted to avoid any clothing that was too wild, consciously trendy, or counter-cultural. Each character in our play—even Joanna, the young daughter—is a professional in the world, and wants to put his or her best foot forward. Each would have considered carefully what they would wear for the occasion, and how it would be perceived by others. My goal has been to reflect that thoughtful consideration by dressing them in flattering, contemporary, wearable clothing that suits them and the momentous evening they anticipate.

*Preliminary costume sketches by designer B. Modern for Joanna Drayton, Dr. John Prentice, & Hilary St. George.*



# A Seat at the Table

by Skip Greer, Director



“You wrote that the whole world needs a round table. Remember? That gathering over issues and talking best expressed our humanity. You wrote that. Now look at us. This is the issue. Now look in the dining room. There’s our round table.”

—Joanna, from *Guess Who’s Coming to Dinner*

I’ve always been most interested in theatre that becomes a catalyst for conversation. For me, one of the greatest qualities of art is its mesmerizing power to be used as a touchstone in assisting us to discuss a problem. Theatre allows us to sit side by side and address the issue before us. In *Guess Who’s Coming to Dinner*, the potential interracial marriage of Dr. John Prentice and Joanna Drayton is “the issue,” and we in the audience are asked, right on the heels of being reminded just how powerful love is in our fragile lives, to join the discussion.

We are, in effect, invited to the table.

Turn-of-the-last-century Chicago newsman Finley Peter Dunne once described the purpose of a newspaper, and for the last 30 years I’ve adapted his quote for my own purposes. I think the job of theatre is to “comfort the afflicted, and afflict the comfortable,” and I believe theatre is at its best when it does both. That’s what has drawn me to this play. Todd Kreidler’s fine work on William Rose’s screenplay asks us to consider how far we’ve come in the last 50 years, and then reminds us of just how far we have yet to go—while *simultaneously* sparking laughter and touching our hearts. That’s no small trick.

I often hear in conversations about race that the younger generations have changed their view; that they see the world differently than we do. They are our hope. The 1967 film of *Guess Who’s Coming to Dinner* hinted at the same thing; that the strength and ability to embrace each other despite our differences would be solved by John and Joanna’s generation. Well, those of us from that generation find ourselves here now, fifty years later. How’re we doing?

Pull up a seat at the table and let’s talk about it.



# The Right to Marry

## Mixed-Race Marriage in America

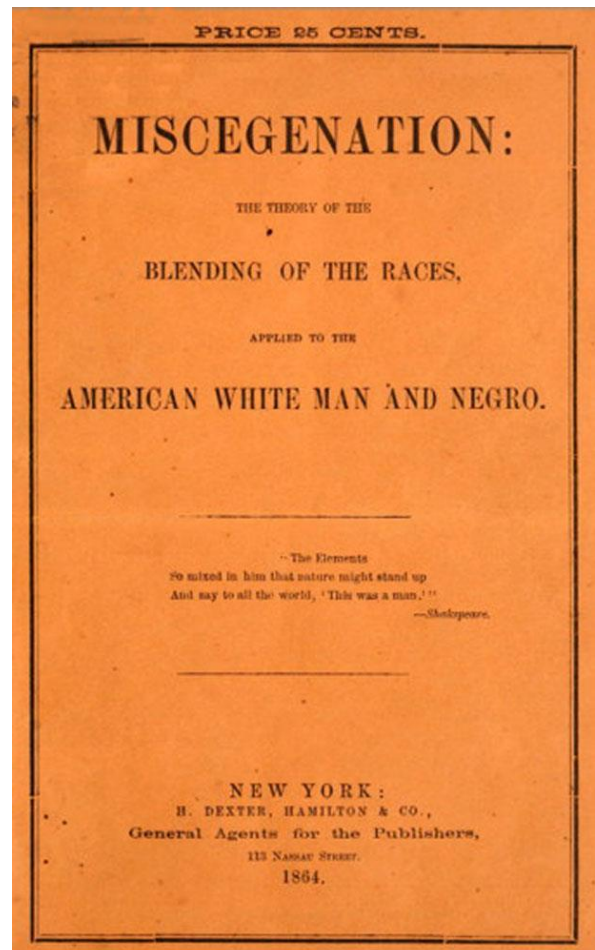
by Richard J Roberts, Dramaturg

Today, we see mixed-race couples everywhere. But when the film *Guess Who's Coming to Dinner* premiered in December 1967, interracial marriage was a very rare phenomenon—about 1/2 of 1% of all marriages. Until six months prior to the film's opening, it had still been illegal in 17 states.

The first American laws criminalizing marriage between whites and blacks were enacted in the southern colonies in the 1660s. At first, these laws prohibited the marriage of whites to black slaves or indentured servants only. Then in the 1670s there were several rebellions: poor white settlers and European indentured servants united with enslaved Africans against the wealthy planters. Soon those in power enacted new laws that banned mixed-race marriages altogether, at least in part to divide and conquer the poorer classes. Later these laws spread to several of the northern colonies as well. By 1776, seven out of the thirteen colonies enforced laws against interracial marriage.

After independence, slavery was gradually abolished in the North, but most laws against mixed marriage remained on the books. As the abolitionist movement came to prominence in the early-mid 1800s, a few northern and western states began to repeal their anti-intermarriage laws; but at the same time, new slave states and even some new free states prohibited such marriages.

*Miscegenation* is the word that is often used to describe these laws. It was coined in 1863 in an anonymous propaganda pamphlet. The word was created from the Latin *miscere*, meaning “to mix,” and *genus*, meaning “type” or “sort”—to mix different kinds, to mix races. The pamphlet was entitled *Miscegenation: The Theory of the Blending of the Races, Applied to the American White Man and Negro*. It purported to advocate as a desirable goal the intermarriage of whites and blacks until they were indistinguishably mixed—*miscegenation*.



The pamphlet was actually a hoax concocted by two pro-slavery newspapermen, designed to stir up fear and outrage among whites, both pro-slavery and anti-slavery. The use of the Latin root *genus* was made purposefully to suggest the supposedly distinct biological differences between whites and non-whites. But the fact is that all humans, regardless of skin color, belong to the same genus, *Homo*, and the same species, *Homo sapiens*.

The hoax worked. The pamphlet was reprinted all over the United States, and miscegenation became a hot-button topic in the 1864 presidential campaign. By the time the hoax was revealed, just after Lincoln's re-election, the word had entered the common language of the day.

There are only nine states that have never enacted any miscegenation laws. Pennsylvania repealed its law in 1780, and three more northern states did so in the years leading up to the Civil War.

After the Civil War, during the

Reconstruction period, seven of the former Confederate states legalized interracial marriage; but as Jim Crow laws were developed across the South to enforce new kinds of racial discrimination, all seven states once again banned intermarriage. Meanwhile, eight other states repealed their prohibitions—including all of the Union states except Indiana.



The U.S. Supreme Court upheld the constitutionality of anti-miscegenation laws in the 1883 case *Pace v. Alabama*. At that time, the Court ruled that such laws did not violate the 14th Amendment, which guarantees equal protection under the law, because their restrictions applied to both races equally. Over the years, three constitutional amendments were proposed to ban interracial marriage, but none passed. Nevertheless, up through World War II, 30 of the 48 states still prohibited mixed marriages.

In 1948, the California Supreme Court ruled that California's anti-intermarriage statute did in fact violate the 14th Amendment. Throughout the 1950s, such laws were repealed or overturned in state after state—except in the South. Intermarriage remained a controversial issue, however, even among supporters of racial integration, and very few mixed-race couples actually married.

By this time the Civil Rights movement was effecting legal changes. In 1948, President Harry S. Truman ordered the integration of the armed forces. In 1954, in *Brown v. Board of Education*, the Supreme Court ruled against school segregation. The Civil Rights Act of 1964 outlawed discrimination based on race, color, religion, sex, or national origin, in schools, the workplace,

and facilities that serve the general public. The Voting Rights Act of 1965 established voter safeguards for racial minorities throughout the country, especially the South. Also in 1965, Indiana finally repealed its miscegenation law—78 years after every other Union state had done so. But there were 17 states where bans on interracial marriage still remained—all of the former slave states, plus Oklahoma. A 1958 Gallup poll showed that 94 percent of white Americans disapproved of mixed marriages. But such attitudes began to change in the 1960s.

In *Guess Who's Coming to Dinner*, which takes place in spring 1967, there is a brief mention of a Supreme Court Case that is going on “right now.” That case is *Loving v. Virginia*, the basis for the recent movie *Loving*. The case was argued on April 10, 1967, and decided on June 12, 1967. Richard Loving was a white man, and Mildred Jeter was a woman with African American and Native American ancestry. They wanted to get married, but it was illegal in their home of Virginia in 1958, so they had the ceremony in Washington, D.C., and then returned home. Within weeks, they were arrested and found guilty of violating Virginia's Racial Integrity Act of 1924. The judge suspended their sentence on the condition that the Lovings leave Virginia and not return for 25 years. In 1963, after six years in Washington, D.C., the couple wanted to return home, and they decided to appeal. They took their case all the way to the U.S. Supreme Court, who ruled unanimously in their favor. Fifty years later, the Loving Case was often cited as precedent in federal court decisions on same-sex marriage, including the 2015 Supreme Court decision that legalized gay marriage nationally.

(opposite) Richard & Mildred Loving.

(below) Annie Munch as Joanna Drayton & Chiké Johnson as Dr. John Prentice in the IRT's production of *Guess Who's Coming to Dinner*. Photo by Zach Rosing



The percentage of mixed marriages in the United States has risen from less than 1% in 1970 to more than 8% of all marriages today, and 15% of new marriages. Approval of interracial marriages in national opinion polls has risen from 6% in 1958 to

86% in 2011. Yet in 2013, when a Cheerios commercial with a mixed-race family was posted on YouTube, there was such a virulent racist backlash that General Mills closed the comment section—although they did not withdraw the ad.

For the characters in *Guess Who's Coming to Dinner*, that is all in the future. They are living in the 1960s, a decade of tremendous change—and one of the most common human reactions to change is fear. Here in 2017, when we realize that race is perhaps the most challenging issue our nation faces, it's good to look to the past and see what we can learn there.



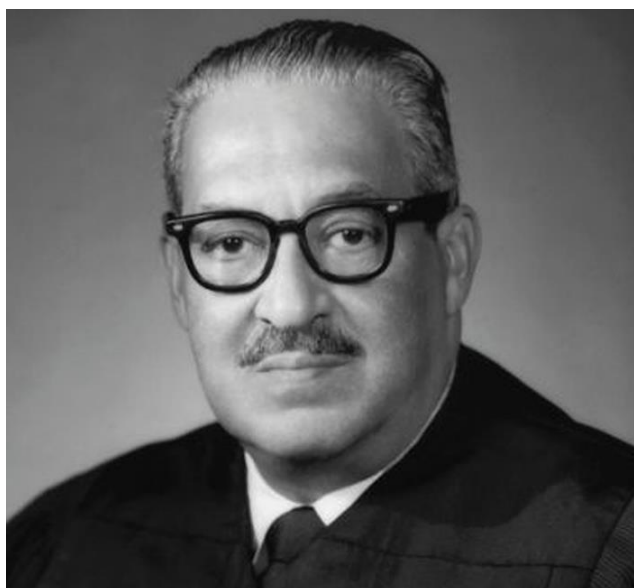
# The World in 1967

Ronald Reagan becomes governor of California

Super Bowl I—Green Bay Packers 35, Kansas City Chiefs 10

3 astronauts, including Hoosier Gus Grissom, are killed in an Apollo 1 launch pad test

Six-Day War between Israel and Egypt, Jordan, and Syria



widespread demonstrations against the Vietnam War (*above*)

race riots across the United States

the British Parliament decriminalizes homosexuality

Thurgood Marshall (*left*) becomes first African American Supreme Court justice

the final voyage of the *Queen Mary*

Che Guevara executed in Bolivia

John McCain is shot down in Vietnam and becomes a POW

## BOOKS

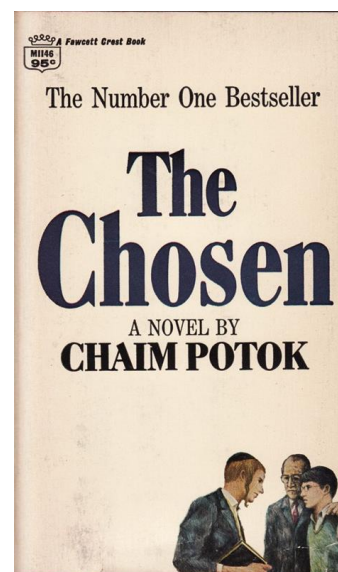
*One Hundred Years of Solitude* by Gabriel García Márquez

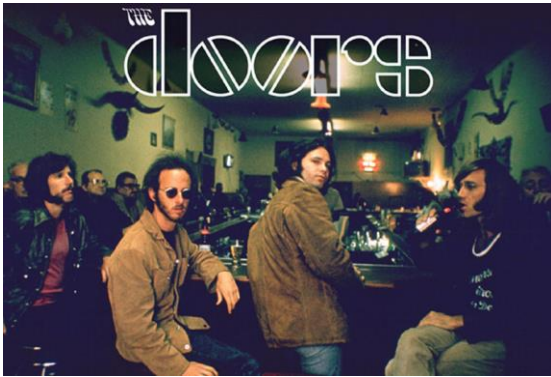
*The Chosen* by Chaim Potok (*right*)

*The Outsiders* by S. E. Hinton

*The Confessions of Nat Turner* by William Styron

*The Naked Ape* by Desmond Morris



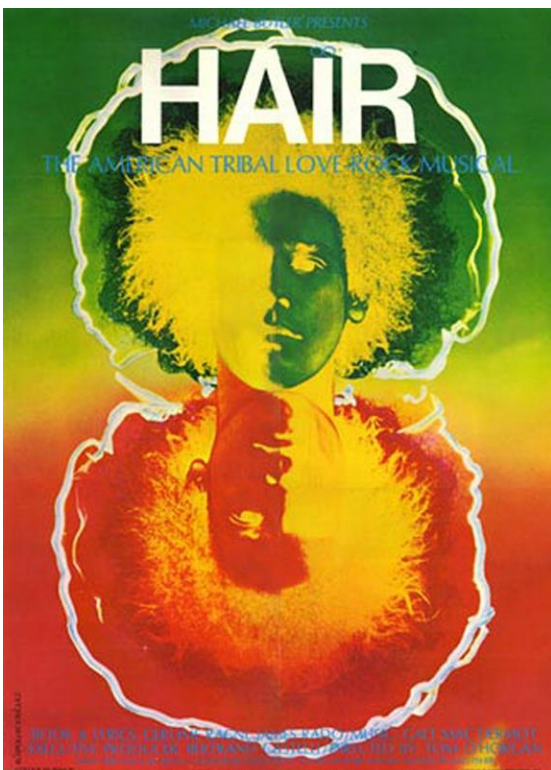


## MUSIC

"I'm a Believer"—the Monkees  
 "Light My Fire"—The Doors  
 "Can't Take My Eyes off You"—Frankie Valli  
 "Respect"—Aretha Franklin  
 "All You Need Is Love"—The Beatles

## FILM

*The Graduate*  
*The Jungle Book*  
*Guess Who's Coming to Dinner*  
*Bonnie and Clyde*  
*The Dirty Dozen*



## THEATRE

*Hair* by MacDermott, Rado, & Ragni  
*A Delicate Balance* by Edward Albee  
*Cabaret* by Kander & Ebb  
*Rosencrantz & Guildenstern Are Dead*  
 by Tom Stoppard

## NEW IN 1967

ATMs  
 Rolling Stone Magazine  
 heart transplant surgery



## San Francisco in the 1960s

San Francisco in the 1960s had a population of around 725,000. The shipping industry was moving to nearby Oakland, the city began to lose industrial jobs, and tourism emerged as the city's most important economic factor. As large segments of the white population left the city, the suburbs experienced rapid growth, and San Francisco experienced an increasing wave of immigration from Asia and Latin America. At the same time, San Francisco became a magnet for America's counterculture, including ethnic minorities, hippies, flower children, and gays and lesbians.



## 1967 – The Summer of Love

The most significant historical event in the city in 1967 was the Summer of Love, when as many as 100,000 people, mostly hippies (and aspiring hippies), converged in the Haight-Ashbury neighborhood. Inspired by the Beat Generation of authors, who had flourished in the North Beach area of San Francisco in the 1950s, those who gathered rejected the conformist and materialist values of modern life; there was an emphasis on sharing and community. James Rado and Gerome Ragni have said that their experiences in the Summer of Love helped to inspire their musical *Hair*.





# The Vietnam War

*The Vietnam War is only briefly mentioned in Guess Who's Coming to Dinner, but it was a deeply significant ongoing presence in every American household throughout the 1960s.*

The Vietnam War lasted from 1959 to 1975. More than 1.4 million military personnel were killed in the war (approximately 6% were members of the United States armed forces), while estimates of civilian fatalities range from 2 to 5 million. The war was fought between the Democratic Republic of Vietnam (North Vietnam) and the United States–supported Republic of Vietnam (South Vietnam).



U.S. military advisers first became involved in Vietnam in 1950, assisting French colonial forces. In 1956, these advisers assumed full responsibility for training the Army of the Republic of Vietnam. President John F. Kennedy increased America's troop numbers from 500 to 16,000, and President Lyndon Johnson dispatched a large number of troops beginning in 1965. At various stages the conflict involved clashes between small units patrolling the mountains and jungles, amphibious operations, guerrilla attacks on villages and cities, and large-scale conventional battles. U.S. aircraft also conducted massive aerial bombing, targeting North Vietnam's cities, industries, and logistical networks. Cambodia and Laos were drawn into the conflict. Large quantities of chemical defoliants were sprayed from the air, in an effort to reduce the cover available to the enemy.

Opposition to U.S. involvement in the Vietnam War began slowly and in small numbers in 1964 on various college campuses in the United States. This happened during a time of unprecedented student activism—reinforced in numbers by the demographically significant baby boomers—but grew to include a wide and varied cross-section of Americans from all walks of life. The growing opposition to the Vietnam War was also partly attributed to greater access to uncensored information compared with previous wars and extensive television media coverage of what, ultimately, became America's longest combat war so far. Likewise, a system of conscription (the draft) that provided exemptions and deferments more easily claimed by middle and upper class registrants—and thus inducted disproportionate numbers of poor, working-class, and minority registrants—drove much of the protest. By the end of 1967, as U.S. troop casualties mounted and the war ground on with no end in sight, public opinion polls showed a majority of Americans were opposed the war and wanted it to end.

Almost all U.S. military personnel departed after the Paris Peace Accords of 1973. The last American troops left the country in 1975. The war ended with American withdrawal, the defeat of the South Vietnamese forces, and unification of Vietnam under the communist government of the North.

# Evolution of a Name

The word **negro**, literally meaning “black”, was used in the 1400s by Spanish and Portuguese explorers as a simple description to refer to the Bantu peoples that they encountered in southern Africa. In the Colonial America of 1619, John Rolfe used *negars* in describing the slaves who were captured from West Africa and then shipped to the Virginia colony. Later American English spellings included *neger* and *neggar*. Etymologically, *negro*, *noir*, *nègre*, and *nigger* ultimately derive from *nigrum*, the stem of the Latin *niger* (black).

The word **nigger** was commonly used in both England and America by the seventeenth century; it was considered nothing more than an alternate pronunciation of *Negro*. By 1825, however, both abolitionists and Blacks found the word offensive and began to object to its use.

The term **colored** appeared in North America during the colonial era. The first 12 Census counts in the U.S. counted “colored” people; beginning in 1900 the census counted “negroes.” The National Association for the Advancement of Colored People (NAACP) was founded in 1909.

Eventually, the word **negro** returned to fashion, as some began to see the word *colored* as generic and demeaning. The United Negro College Fund was founded in 1944.

In the 1960s, many favored the word **black**. Malcolm X and others objected to the word *negro* because they associated it with the long history of slavery, segregation, and discrimination that treated African Americans as second class citizens, or worse. Martin Luther King Jr. used both *negro* and *black*.

While there was a brief vogue of **Afro-American** in the late sixties and early seventies, *black* continued as the favored word until the 1990s, when **African American** became popular.

In today’s diverse world, many different terms are used. Recently, there seems to be a drift away from *African American* and back to *black*.

Some today even use the word *nigger*, often spelled as *nigga* or *niggah*, without irony, either to neutralize the word’s impact or as a sign of solidarity. Often when a word is employed as a slur against a certain group, members of the group will use that word among themselves to rob it of its negative power. The word *nigger* is still controversial. While it may be heard frequently in rap songs and in conversation among younger African Americans, many older African Americans are deeply offended by it. Even within generations, not everyone agrees whether the word should be used within the African American community. Society at large, however, has condemned the word as a racial slur; its use by other races against black people demonstrates an ignorance and hatred that should not be imitated.

# Controversial Words

Since humans learned to speak, various words have been considered inappropriate in certain contexts. Ancient Roman documents discuss offensive language. In Ancient Egypt, legal documents were sealed with an obscene hieroglyph—a reminder that “to swear an oath” could mean either “to affirm a truth” or “to use profane language.” Shakespeare’s plays are considered the finest literature of the English language; perhaps their mixture of exquisite poetry and bawdy language—the sacred and the profane—is part of their eternal appeal.

It is interesting to note how language changes over time. With the rise of mass media in the twentieth century, rules and regulations were established to determine what words were inappropriate for use in radio, movies, and television. Over time, these rules have evolved in response to societal change, and sometimes such regulations can be confusing. On some television channels certain words are consistently bleeped or dubbed during one part of the day, yet acceptable at other times; on other channels, such words might always—or never—be acceptable. Over the last 50 years or so, language once considered obscene has become much more widespread and accepted. Other words, once commonplace, have been banished because they now are considered to be “politically incorrect.”

How are we, as a society or as individuals, to determine what language is appropriate in different situations? Drama, by definition, shows people in intense situations; and playwrights, in their attempt to show the truth of how people speak under such conditions, may use extreme language. Some audience members may find this language offensive, and prefer that such words not be used. Other audience members may be offended at the idea that freedom of expression might be curtailed. As language evolves, so, too, do our perceptions of language.





# Interactive Civil Rights Timeline

*When we hear the term Civil Rights, many of us often think exclusively of African Americans. But Civil Rights is a broad term that covers people of all races, genders, and sexualities.*

**1619 Jamestown, Virginia—first African slaves sold in the US**

<http://www.pbs.org/wnet/slavery/timeline/1619.html>

**1777 Vermont abolishes slavery**

**1787 The United States Constitution, with three clauses protecting slavery, is approved**

**1833 Slavery abolished in Great Britain**

**1848 History of the American Women's Rights Movement 1848–1920**

<http://www.infoplease.com/spot/womenstimeline1.html>

**1851 Sojourner Truth delivers her “Ain’t I a Woman” speech in Akron, Ohio**

<http://www.sojournertruth.org/Library/Archive/LegacyOfFaith.htm>

**1863 Emancipation Proclamation issued by President Abraham Lincoln**

[http://www.archives.gov/exhibits/featured\\_documents/emancipation\\_proclamation/](http://www.archives.gov/exhibits/featured_documents/emancipation_proclamation/)

**1865 13th Amendment ratified—slavery abolished**

<http://www.loc.gov/rr/program/bib/ourdocs/13thamendment.html>

**1865 Reconstruction begins (through 1877)**

<http://www.digitalhistory.uh.edu/exhibits/reconstruction/timeline.html>

<http://www.shmoop.com/reconstruction/timeline.html>

**1868 14th Amendment ratified—equal protection under the law**

<http://www.britannica.com/EBchecked/topic/215201/Fourteenth-Amendment>

**1875 Civil Rights Act of 1875 (ruled unconstitutional in 1883)**

<http://history.house.gov/HistoricalHighlight/Detail/35889>

<http://docsouth.unc.edu/church/turnerbd/summary.html>

**1876 First Jim Crow laws**

<http://www.loc.gov/teachers/classroommaterials/primarysourcesets/civil-rights/>

- 1896 Plessey v. Ferguson—separate but equal ruled constitutional**  
<http://www.ourdocuments.gov/doc.php?flash=true&doc=52>  
[http://www.law.cornell.edu/supct/html/historics/USSC\\_CR\\_0163\\_0537\\_ZS.html](http://www.law.cornell.edu/supct/html/historics/USSC_CR_0163_0537_ZS.html)
- 1870 15th Amendment ratified—right to vote**  
<http://www.crf-usa.org/black-history-month/african-americans-and-the-15th-amendment>  
<http://www.pbs.org/wgbh/americanexperience/features/general-article/grant-fifteenth/>
- 1909 NAACP founded**  
<http://www.naacp.org/oldest-and-boldest/>
- 1920 The 19<sup>th</sup> amendment is ratified giving women the right to vote**  
<https://www.ourdocuments.gov/doc.php?flash=true&doc=63>
- 1948 President Harry Truman desegregates the armed forces**  
<http://www.trumanlibrary.org/anniversaries/desegblurb.htm>  
<http://afroamhistory.about.com/od/civilrightsstruggle1/a/order9981.htm>
- 1948 The beginning of apartheid**  
<http://www.sahistory.org.za/article/history-apartheid-south-africa>
- 1954 Brown v. Board of Education—separate but equal ruled unconstitutional**  
<http://www.uscourts.gov/educational-resources/get-involved/federal-court-activities/brown-board-education-re-enactment/history.aspx>  
<http://www.naacpldf.org/case/brown-v-board-education>  
[http://www.law.cornell.edu/supct/html/historics/USSC\\_CR\\_0347\\_0483\\_ZO.html](http://www.law.cornell.edu/supct/html/historics/USSC_CR_0347_0483_ZO.html)
- 1955 Montgomery begins year-long bus boycott**  
<http://www.montgomeryboycott.com/>
- 1957 Southern Christian Leadership Conference (SCLC) founded;**
- 1957 Civil Rights Act of 1957**  
[http://www.eisenhower.archives.gov/research/online\\_documents/civil\\_rights\\_act.html](http://www.eisenhower.archives.gov/research/online_documents/civil_rights_act.html)
- 1957 Nine Black students integrate Central High School in Little Rock, Arkansas**  
<http://life.time.com/history/little-rock-nine-1957-photos/#1>  
<http://littlerock9.com/History.aspx>
- 1960 Lunch counter sit-ins in Greensboro, Nashville, and elsewhere**  
<http://americanhistory.si.edu/brown/history/6-legacy/freedom-struggle-2.html>
- 1960 Student Nonviolent Coordinating Committee (SNCC) founded**

- 1963 March on Washington—Dr. King’s famous “I Have A Dream” speech**  
<http://www.archives.gov/press/exhibits/dream-speech.pdf>
- 1963 Four girls killed in the bombing of the Sixteenth Street Baptist Church**  
<http://www.nbcnews.com/news/us-news/birmingham-remembers-4-little-girls-50-years-after-infamous-church-v20507957>
- 1964 Civil Rights Act of 1964**  
<http://www.archives.gov/education/lessons/civil-rights-act/>  
<http://www.youtube.com/watch?v=Q11kvbJy0cs>
- 1964 Affirmative Action**  
<http://www.u-s-history.com/pages/h1970.html>
- 1964 The integration of American Bandstand**  
[https://www.democracynow.org/2012/3/2/despite\\_rep\\_for\\_integration\\_tvs\\_iconic](https://www.democracynow.org/2012/3/2/despite_rep_for_integration_tvs_iconic)
- 1965 Selma to Montgomery marches (including Bloody Sunday)**
- 1965 Voting Rights Act is signed by President Lyndon B. Johnson**  
[http://www.core-online.org/History/voting\\_rights.htm](http://www.core-online.org/History/voting_rights.htm)
- 1966 James Meredith shot during his solo “March against Fear”**
- 1966 The Black Panther Party for Self-Defense founded in Oakland**  
[http://www.calisphere.universityofcalifornia.edu/calcultures/ethnic\\_groups/subtopic1c.html](http://www.calisphere.universityofcalifornia.edu/calcultures/ethnic_groups/subtopic1c.html)  
[http://www.aaregistry.org/historic\\_events/view/black-panther-party-founded](http://www.aaregistry.org/historic_events/view/black-panther-party-founded)  
<http://depts.washington.edu/civilr/BPP.htm>
- 1967 Loving v. Virginia, Supreme Court ruling**  
<https://supreme.justia.com/cases/federal/us/388/1/case.html>
- 1967 Thurgood Marshall becomes the first African American Supreme Court Justice**  
<http://thurgoodmarshall.com/>
- 1968 Dr. King: “I Have Been to the Mountaintop”**  
<http://www.youtube.com/watch?v=IDl84vusXos>  
<http://abcnews.go.com/Politics/martin-luther-kings-final-speech-ive-mountaintop-full/story?id=18872817>



**1968 Martin Luther King Jr. assassinated**

<http://history1900s.about.com/cs/martinlutherking/a/mlkassass.htm>

<http://mlk->

[kpp01.stanford.edu/index.php/encyclopedia/encyclopedia/enc\\_kings\\_assassination\\_4\\_april\\_1968](http://kpp01.stanford.edu/index.php/encyclopedia/encyclopedia/enc_kings_assassination_4_april_1968)

**1968 The Poor People's March on Washington**

<http://www.npr.org/templates/story/story.php?storyId=91626373>

<http://www.upi.com/Archives/Audio/Events-of-1968/Poor-Peoples-March/>

**1968 Shirley Chisholm becomes the first African-American woman elected to Congress.**

<http://history.house.gov/HistoricalHighlight/Detail/37113?ret=True>

<http://atyourlibrary.org/culture/shirley-chisholm-her-historic-run-congress-and-president-influenced-generations>

**Black Women in the Civil Rights Movement: 1960-1970**

[http://cds.library.brown.edu/projects/FreedomNow/tiffany\\_joseph\\_thesis.html](http://cds.library.brown.edu/projects/FreedomNow/tiffany_joseph_thesis.html)

**The Women's Rights Movement**

<https://tavaana.org/en/content/1960s-70s-american-feminist-movement-breaking-down-barriers-women>

**Gay Rights Movement**

<http://time.com/184/gay-rights-timeline/>

**Latino Civil Rights Movement**

<http://www.tolerance.org/latino-civil-rights-timeline>

**The Civil Rights movement beyond the 60s**

<http://abhmuseum.org/2012/06/turning-the-tables-on-civil-rights-the-1970s-and-1980s/>

[http://www.pbs.org/wnet/aaworld/timeline/modern\\_01.html](http://www.pbs.org/wnet/aaworld/timeline/modern_01.html)

**1970 The Women's Strike for Equality organized by NOW**

[http://womenshistory.about.com/od/feminism/a/strike\\_for\\_equality.htm](http://womenshistory.about.com/od/feminism/a/strike_for_equality.htm)

**1971 Soul Train took to the TV airways**

<http://www.rollingstone.com/tv/news/dance-dance-revolution-nelson-george-on-soul-train-20140424>

**1972 Barbara Jordan becomes the first African American woman from a Southern state elected to the U.S. House of Representatives**

<http://history.house.gov/People/Listing/J/JORDAN,-Barbara-Charline-%28J000266%29/>

**1973 Maynard Jackson, first African American mayor of a major southern city**

<http://www.georgiaencyclopedia.org/articles/government-politics/maynard-jackson-1938-2003>

<http://reportingcivilrights.loa.org/timeline/year.jsp?year=1973>

<http://www.georgiaencyclopedia.org/articles/history-archaeology/civil-rights-movement>

**1973 Woman's right to Privacy – Roe vs. Wade**

[http://www.pbs.org/wnet/supremecourt/rights/landmark\\_roe.html](http://www.pbs.org/wnet/supremecourt/rights/landmark_roe.html)

**1990 Lawrence Douglas Wilder becomes the first African American to be elected as governor of Virginia and the first African-American governor of any state since Reconstruction.**

[https://en.wikipedia.org/wiki/Douglas\\_Wilder](https://en.wikipedia.org/wiki/Douglas_Wilder)

**1994 The end of apartheid**

<http://overcomingapartheid.msu.edu/unit.php?id=65-24E-6>

**2008 Barak Obama became the first African American mixed-race President**

<http://www.nytimes.com/2008/11/05/us/politics/05elect.html>

<https://www.whitehouse.gov/administration/president-obama>

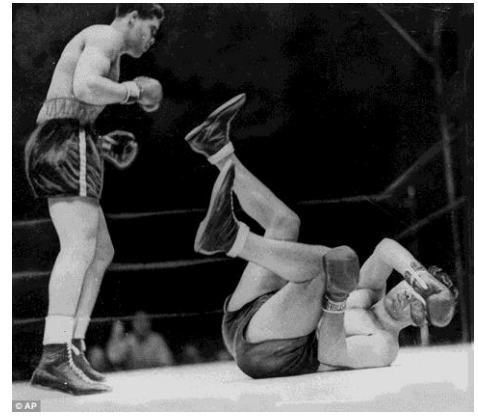
**2016 The Smithsonian's National Museum of African American History and Culture opens in Washington, D.C.**

<https://nmaahc.si.edu/>



# Joe Louis v. Max Schmeling

*The historic 1938 boxing match between Joe Louis and Max Schmeling, as discussed by Mr. Drayton and Dr. Prentice in Guess Who's Coming to Dinner, shows how two characters of different races and different generations can have both similar and contrasting viewpoints about the same situation.*



Joe Louis (1914–1981), known as the Brown Bomber, was the world heavyweight champion from 1937 to 1949—the longest reign ever in professional boxing in any division--and is considered by many to be the greatest heavyweights of all time. He is widely regarded as the first African American to achieve the status of a nationwide hero.

German boxer Max Schmeling (1905–2005) was heavyweight champion of the world from 1930 to 1932. Louis and Schmeling fought on two separate occasions. In 1936, Schmeling won by a knockout in round twelve. In the second match, in 1938, Louis won through a knockout in the first round. The two fights came to embody the political and social conflict of the times. Louis was a focal point for African American pride in the 1930s. Moreover, as a contest between representatives of the United States and Nazi Germany, the fights came to symbolize the struggle between democracy and fascism.

After Schmeling's victory over Louis in 1936, Hitler and the Nazi regime surrounded Schmeling with racially charged propaganda, and he was vilified in America. Although proud to be German, Schmeling was not a member of the Nazi Party, and despite significant pressure he kept his Jewish manager. When he lost to Louis in 1938, Schmeling was shunned by the Nazis and forcibly drafted into the German army. After the war Schmeling worked for the Coca-Cola Company in Germany, eventually owning a bottling plant.

Although Louis earned more than \$4.6 million in prize money during his boxing career, he actually pocketed only about \$800,000 of that amount—the rest went to his handlers. Extreme personal generosity, failed business investments, bad tax advice, and overly strict IRS auditing put Louis in severe financial straits from shortly after his retirement to the end of his life. From 1970 until his death in 1981, Caesar's Palace in Las Vegas lent him a small house and hired him as a host, shaking hands, signing autographs, and playing golf with special guests.

Schmeling and Joe Louis developed a friendship that lasted until Louis's death in 1981; Schmeling periodically gave Louis money and paid for his funeral, at which he was a pallbearer. In 1989 it was revealed that on *Kristallnacht* in 1938, Schmeling had risked his life to save two Jewish boys. Schmeling died in 2005 at the age of 99, once more a sporting icon in his native Germany.



# Indiana Academic Standards Alignment Guide

## Reading – Literature

- RL.1 – Read and comprehend a variety of literature independently and proficiently
- RL.2 – Build comprehension and appreciation of literature by analyzing, inferring, and drawing conclusions about literary elements, themes, and central ideas
  - Sample: 9-10.RL.2.3: *Analyze how dynamic characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.*
    - Using evidence from the text, identify at least three moments from the story where Matt Drayton appears to question his beliefs, or consider changing his mind. What actions or statements from other characters prompts these moments?
- RL.3 – Build comprehension and appreciation of literature, using knowledge of literary structure and point of view
  - Sample: 11-12.RL.3.1: *Analyze and evaluate how an author’s choices concerning how to structure specific parts of a work of literature contribute to its overall structure and meaning as well as its aesthetic impact.*
    - *Guess Who’s Coming to Dinner* establishes early that the Draytons live in San Francisco, and have jobs as a newspaper editor and an art curator. Why is this important to the rest of the story? Would the story be different if we didn’t have this information, or the location or jobs were changed?
- RL.4 – Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning

## Reading – Nonfiction

- RN.2 – Extract and construct meaning from nonfiction texts using a range of comprehension skills
  - Sample: 8.RN.2.3: *Analyze how a text makes connections and distinctions among individuals, events, and ideas.*
    - [Visit the National Archives to learn about Paul Robeson](#). How might the true story of Paul Robeson, someone with whom Matt Drayton would be familiar, influence his ideas about why Christina and Dr. Prentice should not marry? Explain your ideas using evidence from the story.

## Social Studies – Cross-Curricular Connection

- USH.6.4 Summarize key economic and social changes in post-WW II American life. (Individuals, Society and Culture)
  - See the question above for 8.RN.2.3. This question can be used to explore *Guess Who’s Coming to Dinner* within the greater context of social change in the 1960s.

# Pre-Show Questions & Activities

Before your students see the show, review the time period of the 1960s with a concentration on Civil Rights in this country and abroad up to 1967. There are a number of tools provided in this study guide, or you can assign the students particular elements to research and report on to the class.

Have a discussion with your students about their view of race relations in this country today in 2017. Ask them to compare and contrast their own views with what they perceive to be the views of their older family and friends. Ask a few students to be class scribes and record some points of this discussion, so you can revisit them after you have seen the play.

In what ways is there an America for all and in what ways are there separate Americas? Talk about who would view America as divided and why? How has this division hurt America? Who has benefited from this situation? Include the recent presidential, gubernatorial, and senate races in your discussion.

# Post-Show Questions

Which character did you identify with most and why?

What do you think is the function of each character in the play? Who is the voice of reason, who is the instigator, who is the enabler, who is the caretaker, who is the fence-sitter, etc? Which characters have more than one function in the telling of this story and why?

What is the symbolism of the round table that Joanna speaks of from her father's newspaper editorial?

Although he is highly respected in his profession, how is Dr. Prentice, a black man, viewed by most Americans in 1967? How has that situation changed since then? How is it the same?

At first, there are many obvious surface differences between the various characters in this play: age, race, income, education, status, religion, etc. What are some of the commonalities they discover in their lives? How do those commonalities help to ease some of the conflicts between the characters?

Today, mixed-race couples become engaged all the time. How might this story be different if it were set in today's world? Try to imagine a wide variety of scenarios. What would be the characters' reactions to the situation? How would age, income, and education change those reactions?

At the end of the play, John's father says, "I'm sitting out there in the car and it dawned on me ... somebody's gonna call the police, think I'm trying to rob the place." How does this moment in the play relate to the issue that we now call racial profiling? How do cultural stereotypes affect our view of strangers? How do we differentiate between genuine commonalities between like individuals and broad stereotypes? Factor into your discussion not only of stereotypes based on race, but also those based on gender, sexuality, religion, education, etc.

How do television, movies, and media in general reflect current society? How do they fail to do so? What is the result of these failures and successes? How can media not only reflect society but help to shape it? When is such shaping good, and when is it bad?

Why is it difficult and uncomfortable to talk about race? Why is it important that we have these conversations? How do you think we can make such conversations less uncomfortable, both now and in the future?

How have both families in the play been affected by the death of loved ones? What has happened to the characters emotionally? What actions have they taken to cope with the loss? How does this shared experience affect the characters' relationships? How do questions of life and death make other issues seem less important?

What is each set of parents' fears for their respective child in regards to this union? How are they different? How are they the same? What causes their fears? In the end, how do the characters confront and deal with these fears?

Do you believe the marriage between Joanna and John will last? Why or why not? How do you imagine their relationships with their parents will change or remain the same? How do you imagine this new marriage will affect their parents' own relationships? How would you imagine the two families interacting in the future?

Joanna's mother says, "Our daughter's exactly the way we brought her up to be." What parenting choices have Mr. and Mrs. Drayton made that enable Joanna to fall in love with John regardless of the color of his skin? In what ways do you imagine your upbringing is similar and/or different from Joanna's?

Class and social statuses play big roles in the relationships of these characters. Pinpoint examples of class differences in the play, and then discuss the moments when and how characters shift up or down from their class position.

Why does Christina fire Hilary? Do you agree with her decision? Why or why not? How does the play reflect the changing roles for women in the 1960s? And how are traditional women's roles played out as well?



In the play, Tillie and Mr. Prentice Sr. use what is often referred to as the “N” word. Why and in what context do they use the word? What does it mean to these two older African American characters that is different from the way many younger African Americans use it today?

Mr. Drayton and others use some language in the play that some people consider offensive. What do you believe this character is feeling that moves him to speak in this manner? What do you think the playwright was trying to convey to the audience about the character and about the situation by putting this language in his dialogue? How do you feel about hearing such language at the theatre or on film? How do you feel about the idea that such language should not be used in dialogue? How do you feel about the use of such language in real life? How do we modify our language choices, depending on how we feel and who we are with?

As the other characters listen to the argument between John Jr. and John Sr., what do you imagine each is thinking?

## Activities

In the play, Dr. Prentice says, “I know all about America, Mr. Drayton. Why do you think I work overseas?” Do some research on equal rights in other countries and report your findings using social media, or put together a media presentation. Investigate such issues as when France and England abolished slavery and discontinued indentured servitude, when various countries have allowed women to participate in education and voting (or those who still haven’t), marriage rights for mixed-race couples or for gays and lesbians, acceptance into the military for various minorities, etc.

It is thought by some that professional athletes, major political figures, and other celebrities have a societal “pass” to date and marry outside their race with less controversy than others. Would you agree or disagree? Why? Do some research on historic mixed-race couples as well as those you know about today. Here is a link that may help spark your discussion:

<http://screenrant.com/best-interracial-couples-broke-stereotypes-2015/>

What is the significance of sitting down to dinner with family, with new acquaintances, and/or with those who are different from us? How is dining together viewed in various cultures? Why do anthropologists and ethnologists study shared meals and other social interactions? What do such activities teach us about various cultures? Here are a few articles to get you started:

<http://www.theatlantic.com/health/archive/2014/07/the-importance-of-eating-together/374256/>

<http://blog.ut.ee/how-sharing-a-meal-is-about-sharing-a-culture/>

<http://www.sscnet.ucla.edu/anthro/faculty/ochs/articles/06Mealtime.pdf>

# Writing Prompts

After seeing the play, watch the movie, then discuss how and why the playwright made certain changes in adapting for the stage. Working in groups, chose a movie with few characters and minimal locations and discuss what changes would be needed to make it into a play. Have each person in the group adapt a different scene for the stage. What type of theatre would produce your play? Consider both technical needs and anticipated audience sales and response.

Write an op-ed piece on a controversial issue in your school, neighborhood, or town that coincides with one of the themes in *Guess Who's Coming to Dinner*. Choose what type of publication would publish your editorial: school, faith based, neighborhood, citywide, national? A few of the many themes in the play to consider are: family, class/status, gender, culture, mixed marriages, ageism, civil rights, generational differences, death....

Write about what family means to you. What is your role in your family? How do families function in today's world? What obstacles and challenges do today's families face? How are families sometimes difficult to deal with? In what ways can family be a solace?

Matt and Dr. Prentice talk about their pasts and who they have become in terms of major historical and current events, and how those events have affected their lives and personalities: the Joe Louis–Max Schmeling fight, the Vietnam War, *American Bandstand*, diseases and medical advancements, etc. Write an essay focusing on three events that have happened in your lifetime that have had a major impact on who you are today and how you view the world.

What do you think is necessary for change to take place locally, nationally, and globally? Write an essay focusing on an issue of your choosing and in accordance with your personal beliefs.

Write a review of *Guess Who's Coming to Dinner*. What moments made an impression on you? How did the actors' performances not only bring the text to life but add layers of meaning? How did the elements of scenery, costumes, lighting, and sound help to tell the story? What ideas or themes did the play make you think about? How did it make you feel? To share your reviews with others, send to: [education.irt@gmail.com](mailto:education.irt@gmail.com)

# Resources

## Websites:

Loving v. Virginia, Supreme Court ruling 1967

[https://www.law.cornell.edu/supremecourt/text/388/1#writing-USSC\\_CR\\_0388\\_0001\\_ZS](https://www.law.cornell.edu/supremecourt/text/388/1#writing-USSC_CR_0388_0001_ZS)

Philip J. Hirschkop, Virginia civil rights lawyer on Loving case

[https://www.washingtonpost.com/local/he-helped-make-legal-history-in-loving-v-virginia-at-80-hes-still-practicing-law/2016/12/10/e796f8a4-b726-11e6-b8df-600bd9d38a02\\_story.html?utm\\_term=.65c1d10a3ae3](https://www.washingtonpost.com/local/he-helped-make-legal-history-in-loving-v-virginia-at-80-hes-still-practicing-law/2016/12/10/e796f8a4-b726-11e6-b8df-600bd9d38a02_story.html?utm_term=.65c1d10a3ae3)

Groundbreaking Interracial Marriage, ABC interview with Mildred Loving

<http://abcnews.go.com/US/story?id=3277875&page=1>

Interracial Relationships that Changed History

<http://www.pbs.org/black-culture/explore/interracial-marriage-relationships/#.WHTjBNlrJR0>

The making of the movie, Guess Who's Coming to Dinner

<http://www.tcm.com/this-month/article/403%7C0/Guess-Who-s-Coming-to-Dinner-.html>

Laws of the Land: A Brief History of Interracial Marriage and Race Classification in America

<http://www.pbs.org/weblab/lovestories/>

Miscegenation Laws

<http://uscivilliberties.org/historical-overview/4158-miscegenation-laws.html>

Marriage prohibition and criminalization on the basis of race

[http://www.religioustolerance.org/hom\\_mar14.htm](http://www.religioustolerance.org/hom_mar14.htm)

Article on interracial couples, 2016

[http://www.nytimes.com/2016/11/26/fashion/weddings/for-interracial-couples-growing-acceptance-with-some-exceptions.html?\\_r=0](http://www.nytimes.com/2016/11/26/fashion/weddings/for-interracial-couples-growing-acceptance-with-some-exceptions.html?_r=0)

Study of University of Nebraska students on the subject of interracial couples

[https://www.washingtonpost.com/news/post-nation/wp/2016/08/19/people-say-they-approve-of-interracial-couples-but-studies-uncover-bias/?utm\\_term=.bc565eb0c047](https://www.washingtonpost.com/news/post-nation/wp/2016/08/19/people-say-they-approve-of-interracial-couples-but-studies-uncover-bias/?utm_term=.bc565eb0c047)

Race, Racism and The Law, site maintained by the University of Dayton

[http://racism.org/index.php?option=com\\_content&view=article&id=1770&Itemid=101](http://racism.org/index.php?option=com_content&view=article&id=1770&Itemid=101)

Interracial marriage: Who is 'marrying out'? (2015 article)



<http://www.pewresearch.org/fact-tank/2015/06/12/interracial-marriage-who-is-marrying-out/>

The Changing Face of American Marriages

<http://labs.time.com/story/see-the-changing-face-of-american-marriages/>

The Struggle and Triumph of America's First Black Doctors

<https://www.theatlantic.com/health/archive/2016/12/black-doctors/510017/>

Racial Profiling

<http://www.civilrights.org/publications/reports/racial-profiling2011/the-reality-of-racial.html?referrer=https://www.google.com/>

The Arrest of Henry Louis Gates

<http://www.theatlantic.com/national/archive/2010/08/the-arrest-of-henry-louis-gates/61365/>

## YouTube:

Funny New Cheerios Commercials with Interracial Family

<https://www.youtube.com/watch?v=Z01qH-jqGBY>

<https://www.youtube.com/watch?v=QLvW77foVN4>

Commentary on the Cheerios commercial

<https://www.youtube.com/watch?v=VifdBFp5pnw>

<https://www.youtube.com/watch?v=h4zSkcF4SVc&t=10s>

The Changing American Family, CBS Sunday Morning

<https://www.youtube.com/watch?v=Ql0Q5uf-AbA>

Interracial Families Changing America

<https://www.youtube.com/watch?v=Pa3Ospkeyng>

Being Multiracial in America | *The New York Times*

<https://www.youtube.com/watch?v=21H9IA6MLHM>

Upon Reflection: The Modern American Family with Stephanie Coontz

<https://www.youtube.com/watch?v=AxcAj6Zo9q4>

Racial integration still problem in South Africa

<https://www.youtube.com/watch?v=k887dsCbykw>

San Francisco in the 1960s [Decade Series]

<https://diva.sfsu.edu/collections/sfbatv/bundles/227176>

## Film & Television:

*Guess Who's Coming to Dinner* (1967)  
*Loving* (2016)  
*A United Kingdom* (2016)  
*O* (2001)  
*A Patch of Blue* (1965)  
*Belle* (2013)  
*Cole* (2009)  
*Get Out* (February 2017 release)  
*In the Heat of the Night* (1967)  
*Key and Peele* (TV series 2012-2015)  
*Master of None* (TV series 2015-)  
*Meet the Patels* (2014)  
*Mississippi Masala* (1991)  
*Modern Family* (TV series 2009-)  
*Moscow on the Hudson* (1984)  
*Mr. and Mrs. Loving* (1996)  
*The Loving Story* (2011) documentary HBO  
*Eyes on the Prize: America's Civil Rights Years 1954-1965*  
 (narrated by Julian Bond, PBS DVD)  
*Neo Ned* (2005)  
*The Mindy Project* (TV series 2012-)



*Our Family Wedding* (2010)  
*Something New* (2006)  
*The Defiant Ones* (1958)  
*The Great White Hope* (1970)  
*The Last Place on Earth* (2002)  
*To Sir with Love* (1967)  
*Together for Days* (1972)  
*The Loving Story* (2013)

## Plays:

*Intimate Apparel* by Lynn Nottage

*Othello* by William Shakespeare

*Stick Fly* by Lydia R. Diamond

*The Gingham Dog* by Lanford Wilson

*Wedding Band: A Love/Hate Story in Black and White* by  
Alice Childress

*Hairspray* by Marc Shaiman, Mark O'Donnell, and Thomas  
Meehan

## Books:

*Tell the Court I Love My Wife: Race, Marriage, and Law—  
An American History*  
by Peter Wallenstein

*The Timetables of African-American History: A Chronology  
of the Most Important People and Events in African-  
American History* by Sharon Harley

*The Jim Crow Encyclopedia*, edited by Nikki L. M. Brown and Barry M. Stentiford

*Loving vs. Virginia: A Documentary Novel of the Landmark Civil Rights Case*  
by Patricia Hruby Powell

*Virginia Hasn't Always Been for Lovers: Interracial Marriage Bans and the Case of Richard and  
Mildred Loving* by Phyl Newbeck

*America Divided: The Civil War of the 1960s* by Maurice Isserman and Michael Kazin

*"Takin' it to the Streets": A Sixties Reader* by Alexander Bloom and Wini Breines

*Voices of Freedom: An Oral History of the Civil Rights Movement  
from the 1950s through the 1980s* by Henry Hampton and Steve Fayer  
(companion to the TV series *Eyes on the Prize*)

*Making Freedom: African Americans in U.S. History*, from Primary Source, Inc.

*Almighty God Created the Races: Christianity, Interracial Marriage, and American Law*  
by Fay Botham

*Mixed Blessings: A Guide to Multicultural and Multiethnic Relationships* by Rhoda Berlin

*Double or Nothing?: Jewish Families and Mixed Marriage* by Sylvia Barack Fishman

*Black Man in a White Coat: A Doctor's Reflections on Race and Medicine*  
by Damon Tweedy M.D.

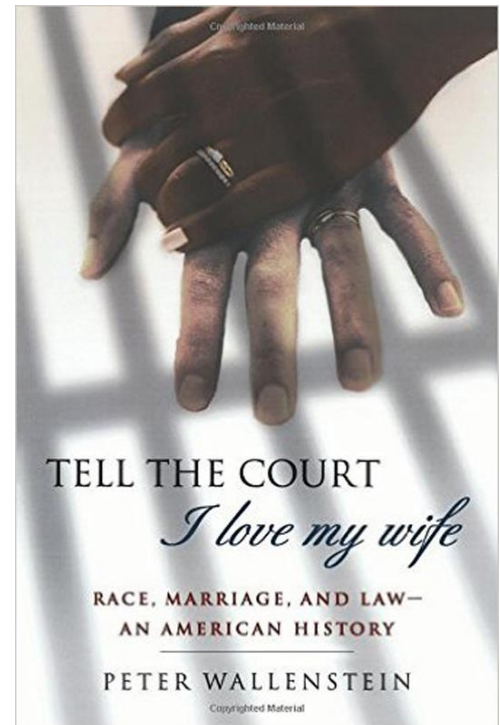
*When Everything Changed: The Amazing Journey of American Women from 1960 to the  
Present* by Gail Collins

*When Affirmative Action Was White: An Untold History of Racial Inequality in Twentieth-  
Century America* by Ira Katznelson

*Women's America: Refocusing the Past*

by Linda K. Kerber Jane Sherron De Hart, and Cornelia H. Dayton

*The Diary of Miss Jane Pittman* by Ernest J. Gaines





# Glossary

## Algeria

From 1827 to 1962, the Mediterranean region of Algeria was administered by France.

## **American Bandstand**

*American Bandstand* (right) aired from 1952 to 1989, featuring teenagers dancing to Top 40 music. The show was first integrated around 1964, when it moved from Philadelphia to Los Angeles.



## AP files

Although its principal reason for being is news sharing between publishers, the Associated Press's newspaper archives, dating back to 1607, are a valuable source for research.

## Augustine ... Aquinas

The views of Saint Augustine (354-430 CE) and Saint Thomas Aquinas (1225-1274) are often compared and contrasted. Aquinas was a more Aristotelian thinker, believing that logic and reason were essential components of faith; while Augustine was a more Platonic thinker, believing that reason and intellect were illuminating but secondary to faith.

## **Candid Camera**

*Candid Camera* is a television series in which unsuspecting people are placed in confusing, embarrassing, and ridiculous situations, while their reactions are recorded by a hidden camera. Broadcast for almost 70 years, it had its greatest popularity on CBS from 1960 to 1967.

## Emerson

Ralph Waldo Emerson (1803–1882) was an American essayist, lecturer, and poet, a champion of individualism. His 1841 essay “Self-Reliance” focuses on the need for each individual to avoid conformity and false consistency, and to follow his or her own instincts and ideas.

## fascism

Fascism is a form of radical authoritarian nationalism that originated in Italy during World War I and spread to other European countries. Fascism opposes liberalism, Marxism, and anarchism, and is usually placed on the far right within the traditional left-right political spectrum. The term is now usually used pejoratively by political opponents.

### **Forbes List**

*Forbes* is a business magazine founded in 1917. Its annual list of the richest Americans, the Forbes 400, was first published in 1982, making its mention in this play anachronistic.

### **Geneva**

Geneva is the second most populous city in Switzerland, a center of finance and diplomacy.

### **holy-rollers**

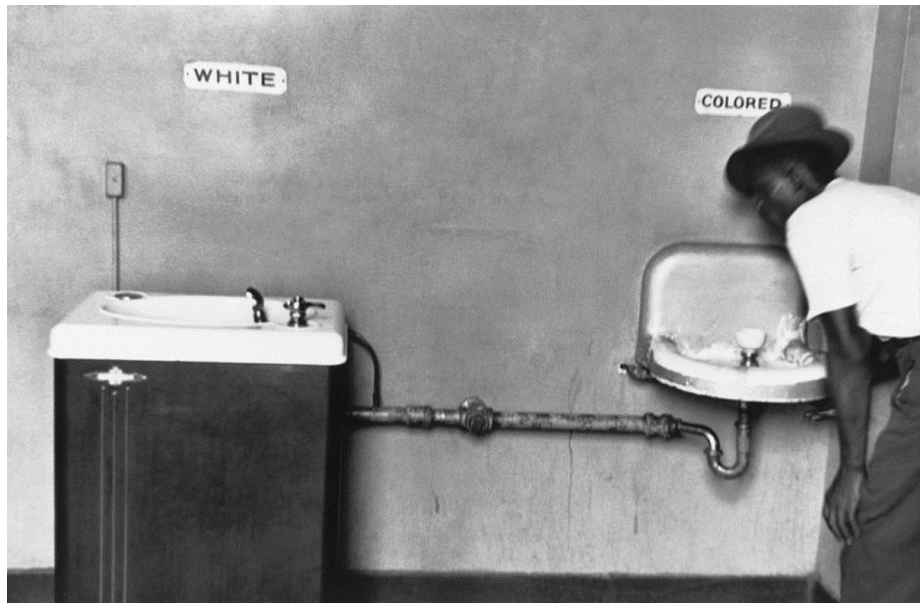
“Holy Roller” is a term for some Christian churchgoers of the Holiness movement and the Pentecostal tradition. The term has often been used derisively by those outside these denominations, but it has also been embraced by those within the group, as have other groups claimed such historical terms as Methodist, Quaker, and Shaker, originally meant as mockery.

### **Klansman**

Ku Klux Klan is a secret society and right-wing extremist organization that seeks the “purification” of American society through advocating white supremacy and white nationalism by committing terrorist acts. The organization is anti-immigrant, anti-Catholic, anti-Semitic, and racist. First emerging in the South after the Civil War, today it has between 3,000 and 6,000 members and is officially classified as a hate group.

### **Jim Crow Laws**

In the play, Mr. Drayton says to Joanna and Dr. Prentice, “There are cities in this country where you cannot, by law, drink from the same water fountain.” Although Jim Crow laws that enforced legal segregation were officially overruled by the Civil Rights Act of 1964, in practice it took years of action and court challenges to unravel institutional discrimination.



### **the Mission**

The Mission District in San Francisco has long been a home for many different immigrant communities and is well known for its ethnic restaurants.

### **the MOMA**

Founded in 1935, the San Francisco Museum of Modern Art is one of the largest art museums in the United States and one of the largest in the world for modern and contemporary art.

### **Monsignor**

Monsignor is not an appointment in the Catholic Church, such as bishop or cardinal; it is an honorific form of address granted to diocesan priests who have rendered valuable service to the Church, or who provide some special function in Church governance. The term is derived from the French *mon seigneur*, meaning “my lord.”

### **Napa**

One hour north of San Francisco, Napa Valley is one of the premier wine regions in the world.

### **Platters**

The Platters were one of the most successful vocal groups of the early rock and roll era, one of the first African American groups to be accepted as a major chart group.

### **Renaissance**

With artists such as da Vinci and Michelangelo, the Renaissance of the 14th to the 17th centuries is regarded as the cultural bridge between the Middle Ages and modern history.

### **Rockefeller’s grandson**

Nelson Rockefeller (1908–1979), grandson of oil magnate John D. Rockefeller, was a businessman, public servant, philanthropist, and art collector. He was Governor of New York from 1959 to 1973 and Vice President under Gerald Ford from 1974 to 1977.

### **round table**

In Arthurian legend, King Arthur and his knights are said to have congregated around a large round table, giving everyone equal status.

### **Sacramento**

Sacramento is the capitol of California, located 90 minutes northeast of San Francisco.

### **synecdoche**

A synecdoche is a figure of speech in which a term for a part of something refers to the whole of something—or vice versa. Examples: “wheels,” meaning a car; “Xerox,” meaning any brand of copier; “glasses,” meaning spectacles; “plastic,” meaning a credit card.

### **Watusi**

In the play, Dr. Prentice tells Mr. Drayton, “You can *do* ‘The Watusi’—but I *am* the Watusi.” “The Watusi” was one of the most popular dance crazes of the 1960s, inspired by the Orlons song “The Wah-Watusi.” Watusi is an historic name for the Tutsi people in Rwanda. During the Rwandan Genocide of 1994, the Hutu killed an estimated 500,000 to 1,000,000 Tutsis.



# The Role of the Audience



*You, the audience are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:*

Leave mp3 players, cameras, mobile phones, and other distracting and noise-making electronic devices at home.

You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.

Food and drink must stay in the lobby.

The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom before or after the show.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain at your seat and applaud during the curtain call because this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.