

Welcome to Center Theatre Group and a brand new production of *Dreamgirls*, one of Broadway's most popular shows.



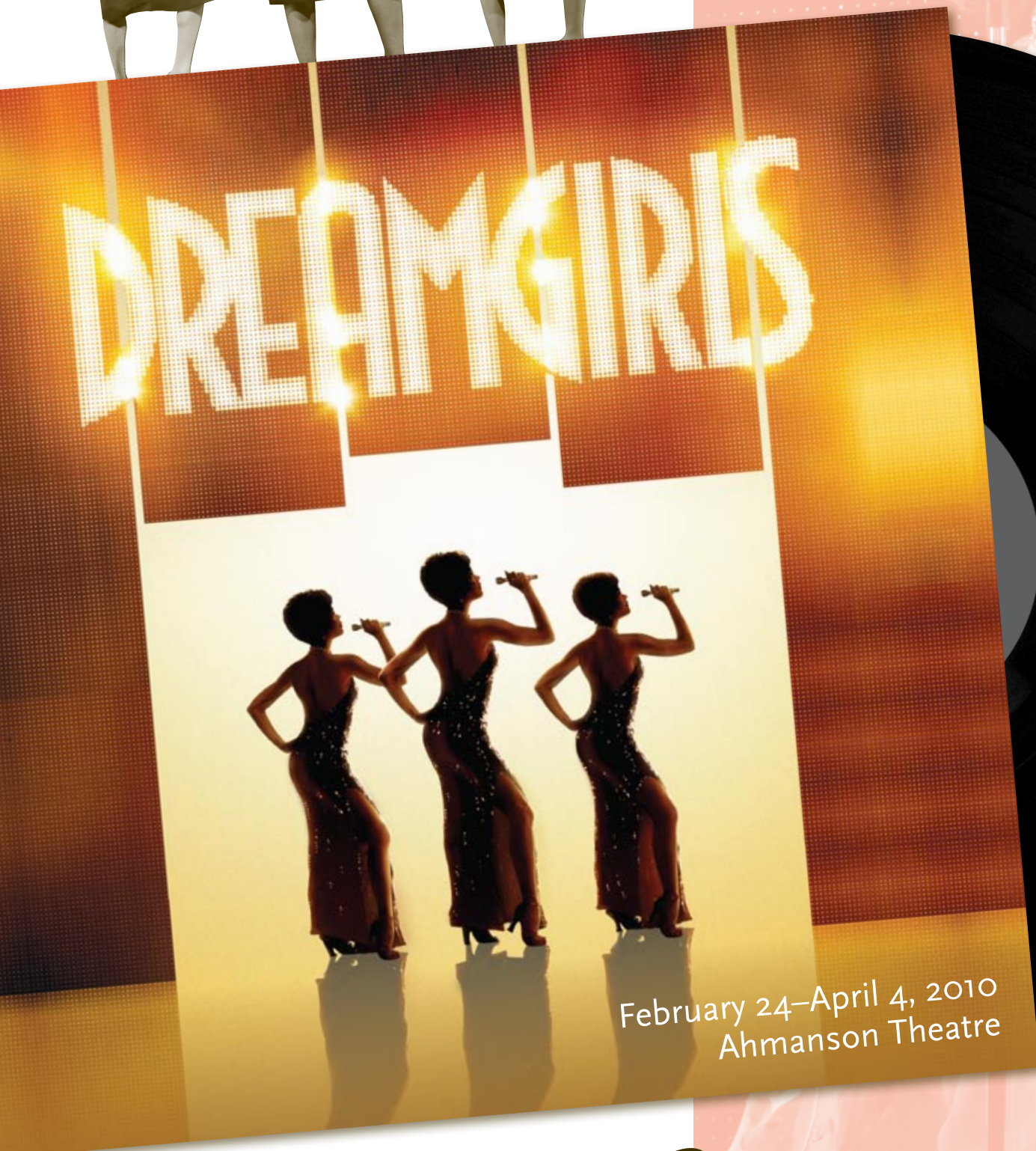
Full of onstage joy and backstage drama, *Dreamgirls* tells the rags-to-riches story of a 1960s R&B girl group and the trials and tribulations that come with fame and fortune. This new incarnation of *Dreamgirls* arrives at the Ahmanson Theatre from the world famous Apollo Theater in New York City, where it opened in November 2009.

Before we tell you more, take a moment and think about the dreams you have in your own life. Are they the same dreams that your friends, family or community have for you? What is one step you can take towards making your dream a reality? How can the people you know support your dreams? How big can you dream?

Turn the page to explore *Dreamgirls*, the time period, the subject matter and the artists involved. Learn about the history

of Motown records, the Apollo Theater and their contribution to the music you listen to today. Discover the enormous amount of change that occurred in America during the 1960s and 1970s and how those changes are reflected in America today. Think about what it takes to succeed in the music business and what sacrifices are needed. Ask yourself, why use theatre to tell this story? How does watching the characters try to reach their dreams help clarify our own dreams?

Theatre raises questions and challenges audience members to discover their own answers and perhaps, additional questions. See what questions this information raises for you and what questions and answers the performance provides. Thank you so much for joining us for *Dreamgirls*. We look forward to seeing you at the theatre! ●



February 24–April 4, 2010
Ahmanson Theatre



I'm Gonna Shine.

Discovery Guide

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DREAMGIRLS

It is 1962 and The Dreamettes (Effie, Deena and Lorrell) travel from Chicago to New York City to compete in the Apollo Theater's legendary Amateur Night. Their dream is to become famous like The Chiffons, The Marvellettes and The Supremes. The girls lose the contest but are discovered by manager and Cadillac salesman Curtis Taylor, Jr. They begin their ride into the music industry, singing back up for veteran R&B singer James "Thunder" Early. Along the road to fame The Dreamettes, now named The Dreams, begin to see that the glamour and glitter of fame comes with a price. Individually and as a group, The Dreams must decide if their dreams are worth the compromises.

The original production of *Dreamgirls* opened on December 20, 1981 at the Imperial Theatre. It ran for 1,522 performances. The musical was directed by Michael Bennett and starred Jennifer Holliday as Effie White, Sheryl Lee Ralph as Deena Jones and Loretta Devine as Lorrell Robinson. *Dreamgirls* won 6 Tony Awards, including Best Book (Tom Eyen) and Best Actress (Jennifer Holliday). The original production launched the careers of the women who played the title characters.

The 2009 revival production began its national tour at the Apollo Theater, which is celebrating its 75th anniversary. The Apollo is the theater where the fictional Dreams begin their odyssey. An open casting call at the Apollo was held in 2008,

yielding performers for the ensemble. The lead roles went to Moya Angela as Effie White, Syesha Mercado as Deena Jones and Adrienne Warren as Lorrell Robinson. These young performers are the next generation of actresses to command these legendary roles.

Although the original production is 29 years old and tells a story that is set 48 years in the past, the longing for success, the pit-falls of the entertainment industry, the compromises and heartaches that accompany reaching for a dream still resonate today. ●

L TO R Moya Angela, Syesha Mercado and Adrienne Warren in the 2009 Broadway production of *Dreamgirls*. PHOTO BY JOAN MARCUS.



"THIS IS A BIG BREAK."

MOYA ANGELA (*Effie White*)

joins our cast from *The Lion King's* Gazelle and Cheetah tours (Disney). Her roles included Rafiki and Shenzi. She is a native of Indianapolis, IN, where she won two Encore Awards in her roles as Sara in *Ragtime* and Adapearle in *The Wiz*. Moya is making her NYC debut and thanks her parents/loving family for support.



"WE COULD FEEL ALL THE ENERGY OF THE PERFORMERS WHO CAME BEFORE US."

SYESHA MERCADO (*Deena Jones*)

rose to fame as the second runner-up on *American Idol's* seventh season. The rising starlet has begun recording her first album, collaborating with prominent writers and producers, including Grammy-winner Diane Warren, Scott Cutler and Anne Preven. She recently released the single "Gonna Get It" with jazz legend Boney James. Syesha majored in theatre at Florida International University and has appeared in several national commercials.



"I REMEMBER WATCHING AMATEUR NIGHT WHEN I WAS A LITTLE GIRL."

ADRIENNE WARREN (*Lorrell Robinson*)

is a recent graduate of Marymount Manhattan College. New York Theatre: *The Wiz* (Dorothy understudy for Encores! Summer Stars). Regional: *Little Shop of Horrors*, *Cats*, *Big River*, and the 25th anniversary of *Dreamgirls* starring Jennifer Holliday. Training: Ann Reinking's Broadway Theatre Project. Trans Siberian Orchestra 2008-2009 Winter Tour (featured vocalist). Special thanks to God, family, and Peter Strain and Associates for constant support.

(BACKGROUND) At Hitsville, photo from *Motown Album: The Sound of Young America*.

Would you be interested in the style of tomorrow?
—Curtis, *Dreamgirls*

MOTOWN RECORDS



This business sure got a lot of ups and downs. —Lorrell, *Dreamgirls*

The evolution of modern popular music, Rhythm and Blues, Rock n' Roll and Soul, mirrored the cultural and social shifts in race and gender in America's mid-twentieth century. In the mid-fifties while America was facing the challenges to end legal segregation, musicians like Chuck Berry were integrating the styles of blues, R&B and country to create rock n' roll. During this period, both black and white artists played similar styles of music. But the mainstream record industry was slow to follow the lead of these musicians and independent record makers, holding onto the notion that a white artist would sell better than a black artist, and kept this new music and its creators marginalized. Little Richard and LaVern Baker released records only to have them usurped by mainstream white artists, like Pat Boone and Georgia Gibbs, who garnered hits on the still segregated pop charts.



The Brits invaded in the mid-sixties, with their re-invention and interpretation of African-American R&B. Groups like The Beatles and The Rolling Stones openly expressed their admiration for early R&B and blues artists. African-Americans, who were gaining traction in the political struggle for civil rights, began pushing harder on the cultural barriers of segregation. The soul sound became the sound of the struggle. James Brown threw down the gauntlet declaring in 1968 "Say it Loud, I'm Black and I'm Proud." Aretha Franklin sounded the call for not only African-American self-determination, but women's equality when she belted out "Respect" in 1967. The epitome of the movement towards economic and creative freedom for African-Americans in the music industry in the 1960s was Berry Gordy and Motown Records.

"Motown's organization and sound and its wide appeal across racial lines gave a sense of hope and promise to black and white who wanted integration...The tremendous success of Motown was in part because of the strength and appeal of the music and part due to Gordy's understanding of business, politics and culture."

(Media Messages: What Film, TV & Popular Music Teach us about Race, Class, Gender and Sexual Orientation? Linda Holtzman)

Between 1961 and 1971 Motown had 110 top pop hits. Do you recognize any of the following Motown hits?

- 'Stop! In the Name of Love' (1965), by Diana Ross and The Supremes.
- 'Shop Around' (1960), by Smokey Robinson and The Miracles.
- 'I Heard It Through The Grapevine' (1967), by Marvin Gaye.
- 'Uptight (Everything's Alright)' (1965), by Stevie Wonder.
- '(Reach Out) I'll Be There' (1966), by The Four Tops.
- 'My Girl' (1965), by The Temptations.

Berry Gordy and Motown cemented African-American artists as creators of mainstream American culture and changed the music industry. Without Gordy, there would be no Russell Simmons and Def Jam. There would be no Death Row Records and Dr. Dre. There would be no Roc-a-Fella Records and Jay-Z. Berry Gordy's contribution to the improvement in race relations in America cannot be overstated. "The 'new' popular music helped to expose the false separation of America from itself, by revealing the culture's essential fusion all the more inescapably." ●

(Media Messages: What Film, TV & Popular Music Teach us about Race, Class, Gender and Sexual Orientation? Linda Holtzman)

(TOP TO BOTTOM) The Miracles, photo from *Motown Album: The Sound of Young America*. Berry Gordy and Hitsville, Motown's original headquarters, photos from *Motown: Music, Money, Sex, and Power*. (RIGHT L TO R) The Vandellas, the Velvettes and the Marvellettes, photos from *Motown Album: The Sound of Young America*.

In the late 1950s a number of female vocal groups began to produce songs that mixed doo-wop harmonies with rhythm and blues music. The groups were usually trios or quartets in which one vocalist sang a lead part while the others contributed a background vocal. This arrangement became known as the "girl group" sound, and it flourished during the early 1960s. The emergence of the girl groups marked a turning point for women in rock and roll, for it established a specific style of performing that listeners associated with women. The Supremes carried on the girl group phenomenon and held their own with astronomical record sales in the 60's. In 1966, the group also released "The Supremes A' Go-Go," which became the first album by an all-female group to reach number one on the US Billboard 200, knocking The Beatles' "Revolver" out of the top spot.

Girl groups also inspired the fashion of the 1960s. Bee-hive hair styles and thick black eyeliner were the signature looks for the groups, as were matching attire from the sparkling gowns of The Supremes to the tight fitted pencil skirts of The Ronettes. Amy Winehouse's style is a modern version of the 60s girl group look.

At a time when black women were fighting for their basic rights, the impact of the girl group phenomenon was enormous. The image of glamorous, talented black women must have given hope to those who were calling for equality and pause to those who were reluctant to change. The girl groups' legacy lives on in the Riot Grrrl groups like Le Tigre, in pop-punk princesses The Go-Gos, and in R&B/hip-hop divas Destiny's Child. ●

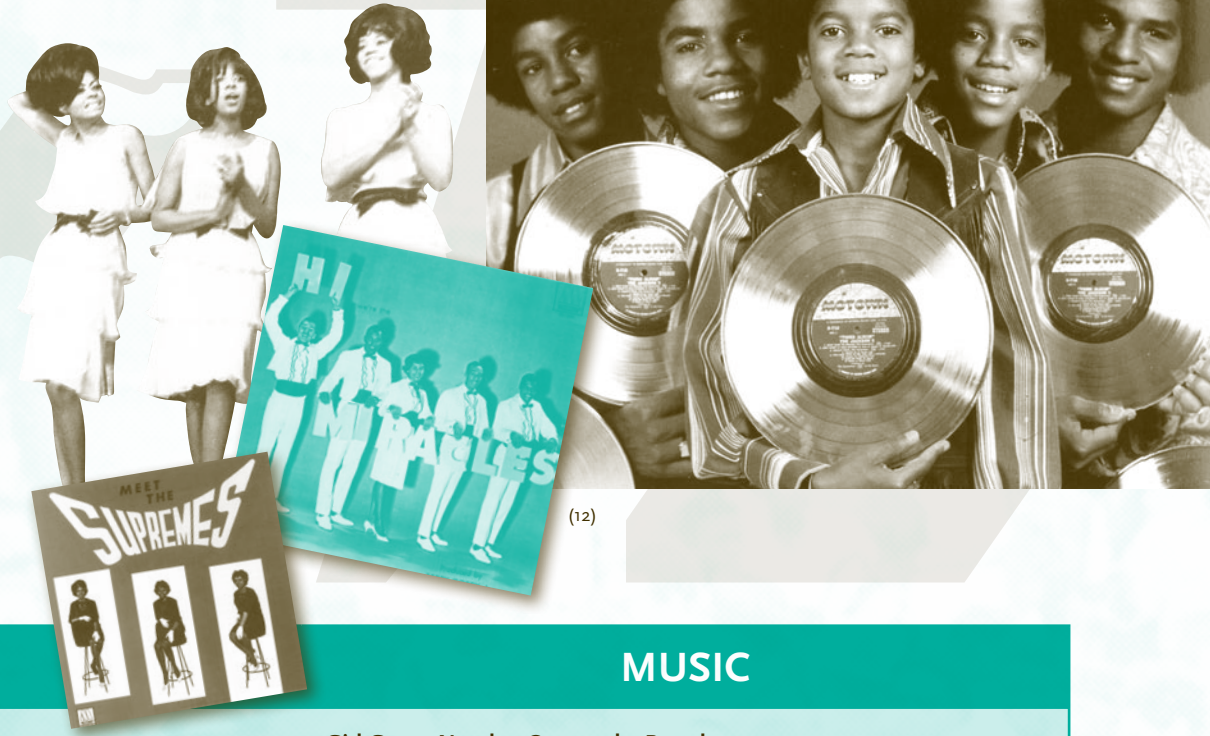
(http://www.history-of-rock.com/g-g-history.htm)





I am changing but I need a hand.

—Dreamgirls



CIVIL RIGHTS MOVEMENT

- 1962**
- The Supreme Court rules that segregation is unconstitutional in all transportation facilities.
 - James Meredith integrates the University of Mississippi. President Kennedy sends 5,000 troops to quell riots. (October 1)
 - Cesar Chavez and Dolores Huerta form the United Farm Workers Association in Fresno, California.



James Meredith is escorted to the University of Mississippi campus, 1962. (1)

- 1963**
- Martin Luther King, Jr. writes *Letters from Birmingham Jail*, arguing that individuals have a moral duty to disobey unjust laws. (April 16)
 - In Birmingham Alabama, Commissioner of Public Safety, Bull Connor, attacks African-American protesters with fire hoses and police dogs. The images are broadcast on TV. (May)
 - NAACP field secretary, Medgar Evers is assassinated outside his home in Jackson, Mississippi. (June 12)
 - 200,000 attend the March on Washington for Jobs and Freedom. Martin Luther King, Jr. delivers the "I Have a Dream" speech. (August 28)
 - Denise McNair, Cynthia Wesley, Carol Robertson and Addie Mae Collins are killed when a bomb explodes at the 16th Street Baptist Church in Birmingham, Alabama. (September 15)



President Johnson signs the Civil Rights Act of 1964 into law. (2)

- 1964**
- 24th Amendment abolishes poll taxes. (January 23)
 - Freedom Summer. COFO (Council of Federated Organizations coalition of civil rights groups including, Students Nonviolent Coordinating Committee (SNCC), Congress of Racial Equality (CORE) send black and white volunteers to register African-Americans in Mississippi.
 - Civil Rights Act 1964 passed. Prohibits discrimination based on race, color, national origin and gender. Ends segregation in public places. (July 2)
 - The bodies of murdered COFO activist James E. Chaney, Michael Schwerner and Andrew Goodman are found in Mississippi. (August 4)



Martin Luther King, Jr. accepts the Nobel Peace Prize, 1964. (3)

- 1965**
- Malcolm X assassinated. (February 21)
 - Bloody Sunday. Marchers in Selma, Alabama are assaulted by police with tear gas and beaten with clubs. (March 7)
 - Voting Rights Act passed. Outlawing discriminatory voting laws based on race. This applied not only to Blacks but also to Indians, Asians and Mexican-Americans. The Voting Rights Act of 1965 also determines that fluency in English cannot be made a requirement for voting eligibility. (August 10)
 - Watts Riots. (August 11-17)
 - President Lyndon Johnson issues Executive Order 11246, which enforces affirmative action. (September 24)
 - Thurgood Marshall is the first African-American to be named to the Supreme Court.



Malcolm X addresses an audience of students in London, 1965. (4)

- 1966**
- The Black Panther Party founded, Oakland, California. (October)
 - Edward Brooke elected to the Senate, from Massachusetts. Brooke is the first African-American in 85 years to hold a Senate seat.
 - Rodolfo (Corky) Gonzales founds the Crusade for Justice in Denver.

- 1967**
- SNCC's Stokely Carmichael coins the term "Black Power." (April 19)
 - In *Loving vs. Virginia* the Supreme Court rules that prohibitions against interracial marriage unconstitutional. (June 12)
 - Riots break out in Newark, New Jersey. (July 12-16)
 - Riots in Detroit, Michigan. (July 23-30)
 - Carl Stokes (Cleveland, OH) and Richard G. Hatcher (Gary, Ind.) first African-American mayors elected in major U.S. cities.



Demonstrators push against a police car in the Watts riot, 1965. (5)

- 1968**
- The Kerner Commission Report, regarding Detroit riots "Two American's Separate and Unequal..." (February)
 - Chicano students "Walk Out" at Lincoln High School in Los Angeles. (March 8)
 - Martin Luther King, Jr. assassinated in Memphis, Tennessee. (April 4)
 - Civil Rights Act of 1968 passed. Title 8 outlaws housing discrimination. (April 11)
 - American Indian Movement founded.
 - Shirley Chisholm is the first African-American woman elected to Congress. (November)



Black Panther poster of 1960s. (6)

- 1969**
- The Stonewall Riots sparks the Gay Liberation movement. (June 28)

1970



Two African-American boys work in the Freedom Press Office in Hattiesburg, Mississippi, on the Mississippi Project, a campaign to increase black voter registration in the South. (7)

1971

- 1970**
- Shirley Chisholm becomes the first major African-American candidate for President. (January 27)
 - Tom Bradley is the first African-American mayor of Los Angeles.
 - Maynard Jackson is the first African-American mayor of Atlanta. (October 16)



(14)

WOMEN'S MOVEMENT

- Dolores Huerta and Cesar Chavez form the United Farm Workers Association in Fresno California.
- Rachel Carson publishes *Silent Spring*, about the dangers of pesticides and begins the modern environmental movement.

- Betty Friedan's *The Feminine Mystique* is published.
- The Equal Pay Act is passed. (June 10)

- Civil Rights Act 1964 passed. Prohibits discrimination based on race, color, national origin and gender. (July 2)
- Equal Employment Opportunity Commission (EEOC) founded.

- Dolores Huerta's Grape Boycott wins United Farm Workers Union recognition.

- National Organization for Women (NOW) founded. (June 30)

- President Lyndon Johnson issues Executive Order 11375, which enforces affirmative action, now includes gender.

- Shirley Chisholm is the first African-American woman elected to Congress.
- EEOC rules that gender-segregated help-wanted ads are illegal.
- New York Radical Women protest outside Miss America Pageant in Atlantic City.

- No-fault divorce, which allows a couple to divorce by mutual consent, becomes law in California.

- First Women's Strike for Equality March held in New York City. (August)
- Our Bodies, Ourselves* is published by the Boston Women's Health Collective.

- Ms. Magazine* founded, by Gloria Steinem. (July)
- Gloria Steinem, Shirley Chisholm and other activists form the National Women's Political Caucus.

- Shirley Chisholm becomes the first major African-American candidate for President. (January 27)
- Equal Rights Amendment passed by Congress. (July)



(13)



Feminine Mystique by Betty Friedan. (8)



L to R Gloria Steinem, *Ms. Magazine's* founder, and Pat Carbine, its editor. (9)



L to R Members of the National Women's Political Caucus, Gloria Steinem and Shirley Chisholm. (10)



Women's liberationists march into Harvard Square in Massachusetts in 1971. (11)

MUSIC

Girl Group Number One on the Pop charts:

- Shirelles "Soldier Boy" (May 12-19)
- Crystals "He's a Rebel" (November 3-10)

Protest Music

- Bob Dylan "Oxford Town" in response to James Meredith and Ole Miss. "Blowin' in the Wind"

Girl Group/Motown Number One on the Pop charts:

- Chiffons "He's so Fine" (March 30-April 20)
- Stevie Wonder "Fingertips part 2" (August 10-31)
- The Angels "My Boyfriend's Back" (September 14-28)

Protest Music

- Bob Dylan releases *Freewheelin' Bob Dylan*. The album included "Oxford Town" in response to James Meredith and Ole Miss and "Blowin' in the Wind" (May 27)
- Joan Baez leads the crowd at the March on Washington in "We Shall Overcome" (August 28)

Motown/Girl Group Number One on the Pop charts:

- The Supremes "Where Did Our Love Go" (August 22-29)
- The Supremes "Baby Love" (October 31-November 21)
- Shangri-Las "Leader of the Pack" (November 28)
- The Supremes "Come See about Me" (December 21)

Protest Music

- Sam Cooke "A Change is Gonna Come"
- The Impressions "Keep on Pushing"
- Nina Simone "Mississippi Goddamn" (Response to murder of Medgar Evers and Birmingham Church)

Motown/Girl Group Number One on the Pop charts:

- The Supremes "Come See about Me" (January 16)
- Temptations "My Girl" (March 16)
- The Supremes "Stop! In the Name of Love" (March 27- April 3)
- The Supremes "Back in My Arms Again" (June 12)
- The Four Tops "I Can't Help Myself (Sugar Pie Honey Bunch)" (July 3)
- The Supremes "I Hear a Symphony" (November 20-27)

Protest Music

- The Impressions "People Get Ready"

Motown Number One on the Pop charts:

- The Temptations "Reach Out (I'll Be There)" (October 10-15)
- The Supremes "Keep Me Hangin' On" (November 19-26)

Pop charts

- Nancy Sinatra and Frank Sinatra "Somethin' Stupid" (April 19)
- Aretha Franklin "Respect" (June 3-10)
- The Association "Windy" (July 12)
- The Doors "Light My Fire" (July 23-30)

Motown Number One on the Pop charts:

- The Supremes "Love Is Here Now You're Gone" (March 4)
- The Supremes "The Happening" (May 13)

Protest Music

- James Brown "Say it Loud, I'm Black and I am Proud"
- Aretha Franklin "Respect" (June 3-10)

Motown Number One on the Pop charts:

- The Supremes "Love Child" (November 30-December 7)
- Marvin Gaye "I Heard It Through the Grapevine" (December 14-28)

Motown Number One on the Pop charts:

- Marvin Gaye "I Heard it Through the Grapevine" (January 4-25)
- The Temptations "I Can't Get Next to You" (October 18-25)
- Diana Ross & The Supremes "Someday We'll be Together" (December 28)

Motown Number One on the Pop charts:

- Jackson Five "I Want You Back" (January 31)
- Jackson Five "The Love You Save" (June 27-July 4)
- Edwin Starr "War" (August 29-September 12)
- Diana Ross and the Supremes "Ain't No Mountain High Enough" (September 19-October 12)
- Jackson Five "I'll Be There" (October 17-November 14)
- "Smokey" Robinson and The Miracles "Tears of a Clown" (December 12-19)

Motown Number One on the Pop charts:

- The Temptations "Just My Imagination (Running Away With Me)" (April 3-10)

Pop charts

- Don McLean "American Pie" (Jan 27)
- Bill Withers "Lean On Me" (July)
- Three Dog Night "Black and White" (October 16)

Motown Number One on the Pop charts:

- Michael Jackson "Ben" (October 14)
- The Temptations "Papa was a Rollin' Stone." (December 2)

Protest Music:

- Helen Reddy "I am Woman" (December 9)

APOLLO THEATER

Center Theatre Group Teaching Artist
Marcos Najera talks with Billy “Mr. Apollo” Mitchell, a stage veteran and historian for the legendary Apollo Theater.

The 2009 production of *Dreamgirls* began its national tour at the Apollo Theater, which is celebrating its 75th anniversary. The Apollo is the theater where the fictional Dreams begin their odyssey.

Marcos: Mr. Mitchell, how do you introduce yourself to students when they come to the Apollo Theater?

Billy: I introduce myself as Billy Mitchell. I'm the tour director and the Apollo Theater ambassador. I've been labeled as “Mr. Apollo” by the media here in New York and around the world, and by the people in the community! People call me “Mr. Apollo” because I've been involved with this theater going on 46 years.

Marcos: 46 years! How did you come to find the Apollo Theater?

Billy: I'm not from Harlem. But my mother was born here in Harlem. I'm one of 14 children. I lived in an area called the Bronx. I would come down from the Bronx to visit relatives in Harlem.

One day I decided to come to the back door of the Apollo Theater. And the owner asked me what was I doing? I said “I'm not doing anything mister, I'm just standing here.” He says “You want to make some money? I want you to run to the store for people.” So I started running errands for all the people who performed at the Apollo Theater. This was back in 1964.

During that time, I got to meet and see a lot of people at the very beginning of their careers.

Imagine this, I first saw Stevie Wonder when he was only 14 years old. I was here the night that a 9 year old kid and his brothers did the amateur night show. That kid was Michael Jackson in 1969.

Marcos: It sounds like you have had a front row seat to musical history for quite a while!

Billy: I've been so blessed. I started out as an errand boy to the stars here at the Apollo. Then I started coming to see shows, to see some of the greats perform. Unfortunately, in 1977 the theater closed down. That was one of the saddest days in Harlem.

But later on in 1984, this man I knew, his company re-opened the Apollo Theater. And I was re-hired to come back as an adult. I came back and my first job was as an usher.

Then I managed the gift shop. Then I was promoted to become the Amateur Night Coordinator. I auditioned people to be on *Amateur Night at the Apollo*.

In 1991, with all the knowledge and love I have for the theatre, I proposed to the management to do an Apollo Theater tour. And it's been doing extremely well ever since.

Marcos: What is the most surprising thing that people discover on the tour that makes them go “Oh wow! I didn't know that!”

Billy: Most people think that the Apollo Theater is the place that African-Americans go and perform.

But there was a time when African-Americans weren't even allowed in the building. This building that is now called the Apollo Theater was originally, in 1914 when it was built, an all-white burlesque house. And blacks were not allowed to come in here at all.

And at that time the building was called Hurtig & Seamon's New Burlesque Theater. When three Jewish brothers [eventually] bought the theatre, they renamed

it the Apollo, based on the Greek god Apollo that represented the sun and music and entertainment and poetry. Those were the elements they wanted to bring to the building.

Marcos: Fascinating. I've been a fan of the *Amateur Night/Showtime at the Apollo* TV show since I was a little kid. I've always thought of the Apollo as a performance space for African-Americans. So the connection to the history of the theater is clear for African-American students. But what would you say is the connection to the Apollo for students who are not African-American?

Billy: Yes, well back in 40's, Tito Puente performed here. Celia Cruz. “Azucar!” You know, everybody knows that big hit record, yeah! I remember as a teenager, all these Latin performers also performed here at the Apollo Theater on many, many occasions.

And back in the 60's, R&B was very popular here in New York City, but so was Salsa.

Marcos: And there is music, like Cuban music, that has been influenced by both cultures (Black & Latino). So is it fair to say, Mr. Mitchell, that in a lot of ways the Apollo Theater was a kind of crossroads for Latino artists and African-American artists to come together to create music together and a new kind of sound?

Billy: That is true, because even Dizzy Gillespie created the Afro-Cuban jazz type of sound here—he did that very much here at the Apollo Theater.

So, the fact of the matter is that every race, every culture, every ethnic group that exists on this planet has had a part in the Apollo Theater's wonderful history.

Marcos: Mr. Mitchell, what would you hope students today understand about the Apollo?

Billy: If you want to perform here, you really, really have to work on your craft. But you also have to be able to take constructive criticism to get your act together and change some of the things that you are doing for the betterment of your act.

A lot of people have been booed off the stage. But a lot of them have come back and gone on to become legends. Lauryn Hill was booed off the stage. James Brown was booed by the Apollo Theater audience. Luther Vandross was booed by the Apollo Theater audience.

Marcos: How did the audience get it so wrong that they booed such incredible performers off the stage?

Billy: Well, you know, the James Browns, the Lauryn Hills—they weren't that great at the beginning. They had to work on their craft.

They may think that they are good. Or their friends and family might even think that they are great. But the Apollo Theater audience is brutally honest. And our audience is very diverse. Black, White, Latino, Asian, rich, poor, but they all want to see one thing: a great performance. They know when they see it. And if they don't see it, they're gonna let you know. But they'll also let you know if they like what they see.

Marcos: And that brings us to the tree stump!

Billy: It's called “The Tree of Hope.” That was a tree that once stood outside a very famous theater here in Harlem called the Lafayette Theater. That tree, out of nowhere one day became the meeting place for unemployed entertainers. They met at that tree and they started performing under it. Hoping that someone would see what they did, like them and then hire them. Before you know it that started happening! People performing under the tree got a job, people left them money, and being superstitious, these performers started thinking the reason they are getting jobs and the money is because maybe this tree is giving off good luck!

Then finally, the City of New York decided to widen the sidewalks in Harlem. But to widen the sidewalks they had to cut down all the trees that were lining the curb.

But before that particular tree was taken away, everybody wanted a piece of it to keep as a good luck charm. Some took a piece of the bark hoping it would bring them good luck. Some took a twig hoping it would bring them good luck.

But the man who created *Amateur Night*, Ralph Cooper, he chopped that entire stump of the tree off and he brought it to the Apollo Theater so the contestants could rub the tree for good luck and hope that the audience wouldn't boo them off the stage.

And that's how it became known as “The Tree of Hope.”

Marcos: It makes me think of Effie's song “I Am Changing” but I need a hand.

Billy: How about that! You are so right my friend. You are so right.

Marcos: Speaking of, can we talk about the new *Dreamgirls* show and tour, which comes next to Los Angeles?

Billy: It is something to behold. I've seen many shows, and I can tell you in my entire life I have never seen anything like this new *Dreamgirls*. They are using brand new technology that's never been used on a stage before it came to the Apollo Theater. Wait till you see it! No one can touch this production.

Marcos: I have to ask: did the current cast of *Dreamgirls* touch “The Tree of Hope?”

Billy: Absolutely. I gave them a tour so they would know how fortunate they were to perform on the stage where all the greats are. We brought out the tree and everybody: production, crew, techies, cast, everybody rubbed “The Tree of Hope.”

You know, hope is a very powerful word. We all hope for something. But with hope, it takes a lot of hard work. ●

I am an original. —*Dreamgirls*

HOW TO MAKE IT AS A POP STAR

THEN

THE DREAMS

(fictional group from the musical, *Dreamgirls*)

WHO	Effie White. Deena Jones. Lorrell Robinson. (Michelle Morris, replaces Effie White in 1967)
HOMETOWN	Chicago, Illinois
LOOK	Sequin gowns. Wigs.
SOUND	R&B/Pop with a sheen of sweet light vocals.
MARKETING	Radio. Concert tours. TV appearances. Vogue Magazine.
MANAGEMENT	Curtis Taylor Jr.

PIT FALLS/PROBLEMS

In the earlier incarnation of the group Effie White sang lead. But her sound was too hard for the pop market. Deena Jones replaced her as lead singer with triumphant results. The Dreams score their first hit with “Dreamgirls.”

- Constant touring with no time off.
- Deena Jones' star power eclipses other members of the group.
- Effie White's diva behavior and absences.
- Rumors of an affair between Miss Jones and Curtis Taylor.
- Effie White is fired from The Dreams and replaced by Michelle Morris.
- Controlling Manager. No artistic freedom.

BIG BREAK

1962. Apollo Theater. Group meets Curtis Taylor and lands gig with James “Thunder” Early.

HITS

“Dreamgirls”, “Heavy”, “One Night Only” (Disco Version)

The Dreams perform for the last time at New York's Apollo Theater in 1975.



NOW

DESTINY'S CHILD

WHO	Beyoncé Knowles. Kelly Rowland. Michelle Williams. (LaTavia Roberson, LeToya Luckett)
HOMETOWN	Houston, Texas
LOOK	Hip-hop chic. First costumes designed by Tina Knowles (Beyoncé's mom.) Weaves.
SOUND	R&B, mixed with hip-hop, pop and dance.
MARKETING	MTV. Radio. Celebrity Magazines. Vogue Magazine. Music Magazines.
MANAGEMENT	Matthew Knowles.

PIT FALLS/PROBLEMS

Original members, LaTavia Roberson and LeToya Luckett tried to split from Matthew Knowles citing royalty holdings and Knowles favoritism towards Beyoncé and Kelly. They are fired from the group and replaced by Michelle Williams and Farrah Franklin. Franklin quits shortly after the release of the first album “Writing on the Wall,” claiming strife in the group and lack of creative control.

- Paparazzi.
- Rumors about feud between Matthew Knowles and Destiny's Child.

BIG BREAK

A loss on *Star Search* (The *American Idol* of its time) pushes the group to change their name from Girl's Tyme to Destiny's Child. They play Houston's underground club scene. They land a deal with Columbia records. Their first single “Killing Time” is used in the film *Men in Black*.

HITS

“Bills Bills Bills.” “Say My Name.” “Independent Women Part 1.” “Survivor.” “Bootylicious.”

Destiny's Child gave two final performances in 2006, in February, at the NBA All-Star game in Houston and at the Fashion Rocks Benefit Concert at Radio City Music Hall in New York.



ESSENCE & IMAGE

- What is the first thing the world sees when it looks at you? Does it match how you feel inside? What is one thing the world can't learn just by looking at you?

See Me! —*Dreamgirls*

SHOW BUSINESS

- Is there a difference between art and entertainment? Between art, entertainment and business?
- Can an artist remain true to her/his vision AND achieve mega-success?
- Do you think the popular music stars you admire are motivated more by a need to express artistically, or a need to be famous?

MUSIC

- Why do humans need music in our lives? Why do we make music? Why do we listen to music?
- When times are tough, how does music help? How about in good times?
- What role does music play in your own life?

I have a dream...

In the musical *Dreamgirls*, the characters dream of achieving fortune and fame in the music industry. They strive to accomplish this through their various talents of singing, writing and producing.

● What kinds of dreams do you have for your future?

What talents do you have? What talents do others see you as having? Do your dreams involve the utilization of your talents?

● Imagine the life you would like to be living in five years. Ten years. Twenty years. Fifty years. What will it take to make these dreams come true?

In the story of *Dreamgirls*, characters sometimes have to choose between dreams for themselves and dreams for the family. This creates conflict among the group members.

● Do you find yourself having to choose between dreams for yourself and your family's dreams? Would you sacrifice your dreams in order to serve the dreams of the group? Or do you focus on your own dreams? Is it possible to do both at the same time?

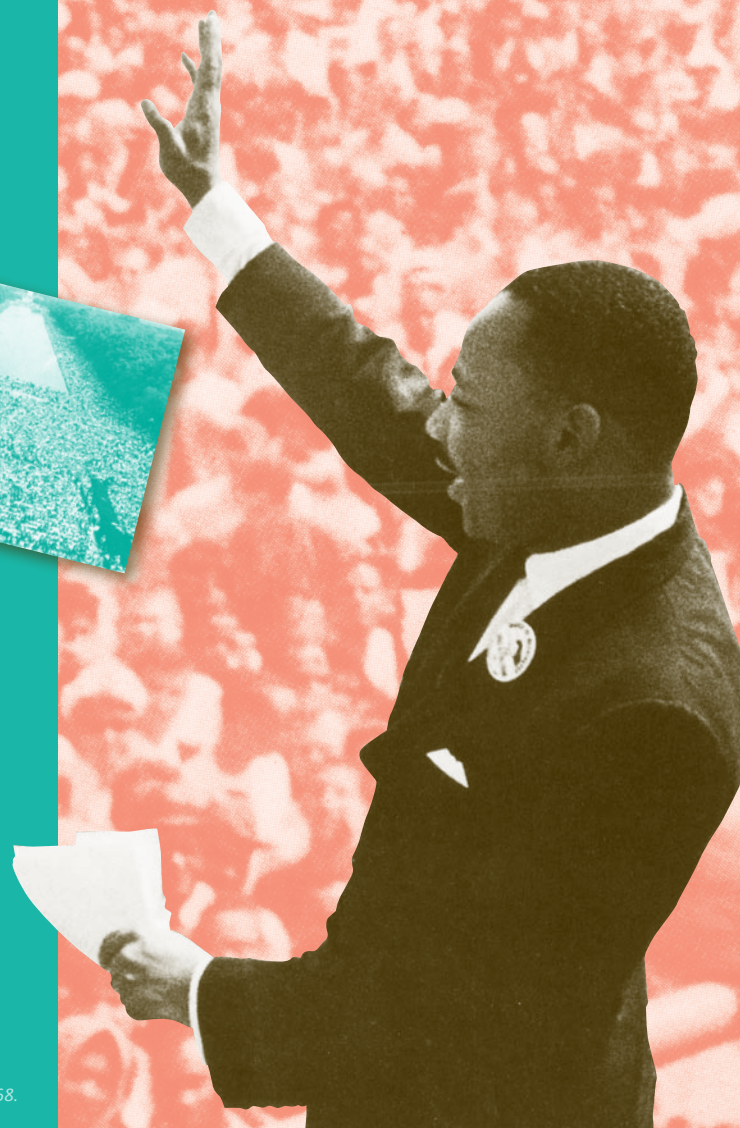
One of the origins of the word "dream" is an Old English word meaning "joy, mirth, gladness or music."

● What defines joy for you in your life? How does this relate to the dreams you have for yourself?

● In *Dreamgirls*, the characters' dreams involve music. Does music play a role in your dreams? What is the connection between music and joy, mirth or gladness?

*More than you,
more than me,
we are a family.*

—*Dreamgirls*



Excerpts from Martin Luther King, Jr.'s "I Have a Dream" speech, given on the steps of the Lincoln Memorial in Washington D.C. on August 28, 1963:

"I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident, that all men are created equal.'"

"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin, but by the content of their character."

"I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood."

● How do the quotes above relate to the dreams you have for your life? To dreams you have for the world?

● If you were to use Dr. King's phrase: "I have a Dream..." what would you say next?



(L TO R) Participants in the march on Washington, photo from *The Civil Rights Movement*. Martin Luther King, Jr. photo from *A Dream of Freedom: The Civil Rights Movement from 1954 to 1968*.

About Us

CENTER THEATRE GROUP'S MISSION is to serve the diverse audiences of Los Angeles by producing and presenting theatre of the highest caliber, by nurturing new artists, by attracting new audiences, and by developing youth outreach and education programs. This mission is based on the belief that the art of theatre is a cultural force with the capacity to transform the lives of individuals and society at large.

Education and Engagement

THEATRE IS AN ENDURING and powerful tool for communicating ideas, stories, emotions and beliefs that fuel the intellect, imagination and creative spirit. Center Theatre Group believes that stimulating awareness, creativity, dialogue and an inquisitive mind is integral to the growth and well-being of the individual and the community; and that nurturing a life-long appreciation of the arts leads inextricably to an engaged and enlightened society.

Center Theatre Group's education and engagement programs advance the organization's mission in three key ways:

Audiences: Inspiring current and future audiences to discover theatre and its connection to their lives

Artists: Investing in the training, support and development of emerging, young artists and young arts professionals who are the future of our field; and

Leadership: Contributing to the community-wide efforts to improve the quality and scope of arts education in Los Angeles.

Performing for Los Angeles Youth (P.L.A.Y.)

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