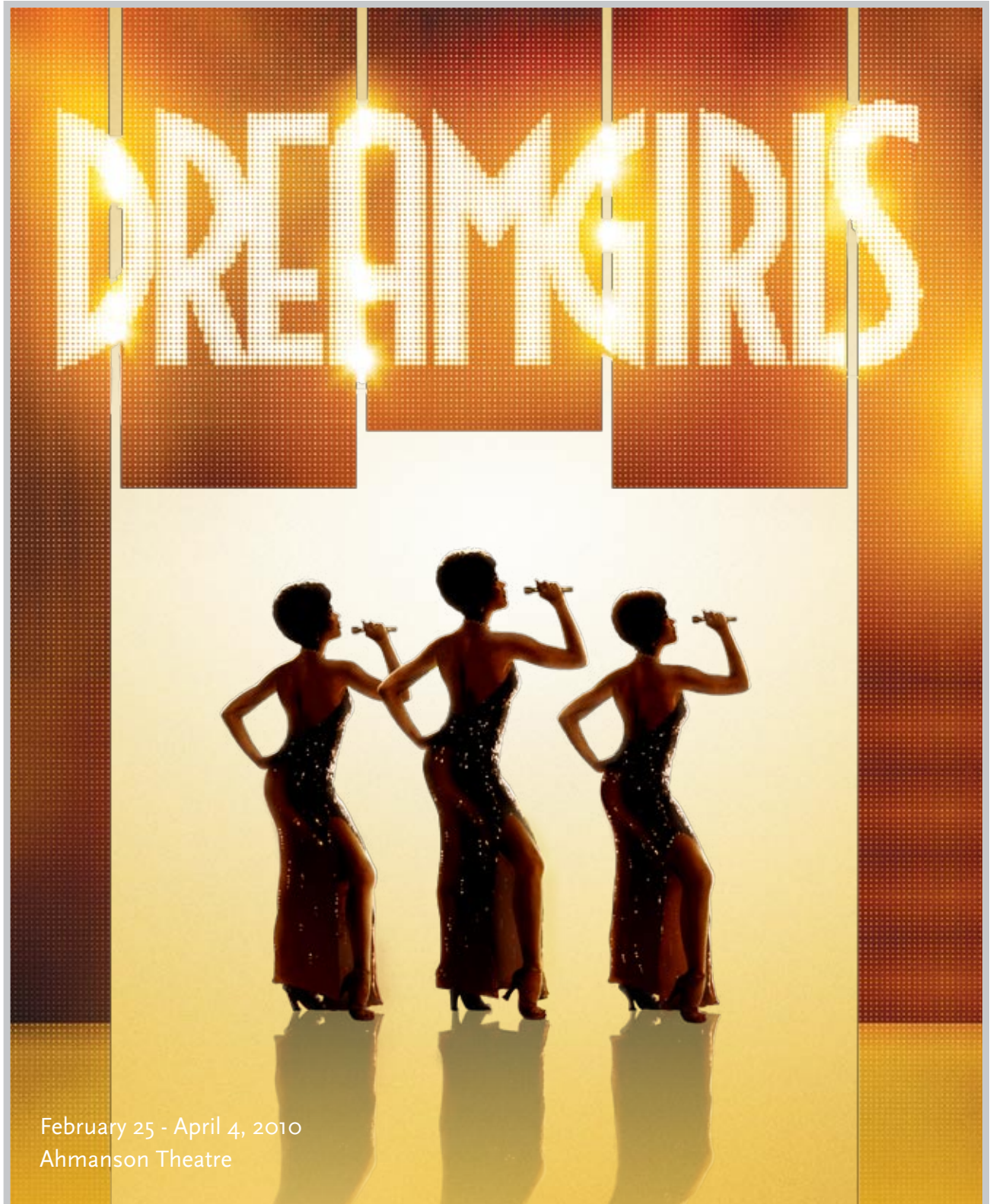


Educator Resources



Welcome

Educational
Materials Team:

Writer
Sigrid Gilmer

Associate Director
of Education
Debra Piver

Teaching Artists
in Residence
Lynn Clark
Leslie Ishii
Marcos Najera
Omar Ricks

Proofreader
Jeremy Goldstein

Graphic Designer
Haruka Hayakawa

Center Theatre Group is excited to have you and your students join us at 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.

A great play raises questions about the human condition and a great educational experience allows students an opportunity to reflect upon those questions and begin to discover their own answers. To that end the material in Center Theatre Group's Student Discovery Guide and Educator Resources raise questions: questions about art versus entertainment, about staying true to yourself and your dreams, about the power and necessity of music in our lives. Our goal is to provide you with a variety of entry points into *Dreamgirls* so that you can choose what best suits you and your students.

The Educator Resources and Student Discovery Guide are companion pieces, designed to help you prepare your students to see the play and to follow-up the performance with options for discussion, reflection and creativity.

We have organized the Educator Resources into the following sections:

Student Discovery Guide

The Student Discovery Guide provides students with background information about the play and the subject matter, as well as questions for individual reflection.

Written to be student-driven, the Discovery Guide helps prepare your students for the performance.

About This Play

This section includes a scene-by-scene synopsis of the play to provide you with detailed information about the content and form of the play as well as information about the making of *Dreamgirls*.



L.A.'s Theatre Company

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

601 West Temple Street
Los Angeles, CA 90012

Comprehension

This section includes background information about the setting and subject matter of the play. We have selected the information that most directly connects to or informs what happens in the play. For *Dreamgirls*, this includes information about the civil rights movement, the women's movement and the history of Motown.

This section furthers and deepens the background information provided in the Student Discovery Guide. This section can be shared before the play and/or discussed after the performance. It can also be used to provide research topics for your classroom.

Connection

This section provides ways to explore connections between the ideas presented in the play, the students' lives and the world we live in. Structured thematically, each section contains questions and exercises that may be used for reflection, discussion, and/or writing prompts both before and after the performance.

Creativity

This section provides opportunities for your students to use theatre to explore and express. Theatre activities are included that examine both specific artistic aspects of the production, as well as delve deeper into the ideas and questions raised by *Dreamgirls*. The activities and information in this section can be used both before and after the performance.

We know the hard work and dedication that it takes to bring students to see theatre. These materials are designed to support you in making the most of that experience. We applaud your passion for sharing theatre with your students and thank you for sharing your students with all of us at Center Theatre Group. We look forward to seeing you at *Dreamgirls*!

About *Dreamgirls*

Table of Contents	
WELCOME	1
ABOUT <i>DREAMGIRLS</i>	3
COMPREHENSION ...	7
CONNECTIONS	18
CREATIVITY	24
SOURCES	40
CREDITS	41

Synopsis

The play opens at the Apollo Theater in New York City. The year is 1962. The Dreamettes, a novice Girl Group, have traveled from Chicago to New York City to compete in the Apollo Theater's legendary Amateur Night. The Dreamettes include zaftig lead singer Effie, and back-up singers Deena and Lorrell. Also traveling with the girls is Effie's brother C.C., the group's songwriter. The Dreamettes lose the contest but land a manager, Curtis Taylor, Jr. Taylor persuades veteran, R&B singer James "Thunder" Early and his manager Marty to hire The Dreamettes as back-up singers. Effie does not want to do it but the others convince her and The Dreamettes go on stage that night with Jimmy ("Fake Your Way to the Top").

Backstage, Jimmy complains that his sound is getting old. C.C. offers his services but Jimmy rebuffs him, saying his music doesn't have enough soul. Curtis tells Jimmy it's not soul but scope that's missing. They have to think big. Curtis sings "Cadillac Car" outlining his plan to take his music to a broader audience, C.C. and Jimmy are convinced. The Dreamettes and Jimmy hit the road. The tour takes them from New York City to the Deep South. They record the C.C. penned song "Cadillac Car" and it begins a steady climb up the R&B charts. But the group's success is stolen when a "white washed" cover of "Cadillac Car" enters the pop charts and reaches number one.

C.C. is dismayed. How could they steal his song? But Marty explains it happens all the time. Curtis concludes there is only one thing to do: cross over to the pop charts, even it means using unscrupulous tactics, including paying DJs to play their records. Curtis lays out his plan in "Steppin To the Bad Side". Curtis' plan works and Jimmy and The Dreamettes score a number one hit.

Curtis pushes the boundaries of show business segregation, by trying to get Jimmy booked into the Atlantic Hotel in Miami. Curtis also wants Jimmy to change his rough R&B sound and image to a smoother crooner style. This move sparks a territorial feud between Marty and Curtis. Romantic boundaries are also pushed as Jimmy attempts to intensify his relationship with Lorrell and Effie begins to woo Curtis. ("Party. Party.") Curtis gets Jimmy booked into the Atlantic and Jimmy wins Lorrell.

Backstage at the Atlantic, Effie and Lorrell brag to Deena about the change in their relationship status. Deena is not impressed. Curtis has some changes



L.A.'s Theatre Company

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

601 West Temple Street
Los Angeles, CA 90012

in store for the girls. They are going to break off from Jimmy and form their own group, The Dreams, and Deena is going to sing lead. Effie is offended. Deena cannot sing like she can. She threatens to leave the group. Curtis tells her that her voice is too special. They need a lighter sound for The Dreams to go to the top. C.C. tells her it's the best thing for the group. Effie asks "what about me?" Curtis, Lorrell, Deena and C.C. sing "Family" to let Effie know that she has to sacrifice her desires for the group's greater dream. Effie agrees to stay. The personnel change is too much for Marty. He warns Jimmy that Curtis is a hustler and a user, and then quits.

The debut of The Dreams. They unveil their new signature song "Dreamgirls". After the performance, reporters gather and swoon over Deena while Effie and Lorrell are relegated to the background. Deena reluctantly steps up to the crowd of microphones. She is gracious, saying that she couldn't do it alone. Curtis sings that it is only the beginning; Deena is going to be a star. In the background, Effie croons "what about me?"

The Dreams rehearse for a TV appearance as Wayne, a record producer newly added to the entourage, complains to C.C. about Effie's behavior. C.C. defends Effie, saying that if Curtis would stop paying so much attention to Deena, things would be all right. The cameras roll. The Dreams launch into their new hit "Heavy". In the middle of the song, Effie walks off the stage.

The scene shifts to backstage where Deena and Effie argue. Effie accuses Deena and Curtis of having an affair. Deena denies it, adding that she warned Effie that Curtis would break her heart. We move to San Francisco, another performance of "Heavy" devolves into a singing argument between Deena and Effie.

Lorrell and Curtis join the fray, trying to sing some sense into Effie. They warn Effie to stop her drama because she is bringing the group down.

The Dreams' star power lands them a headline spot at the Vegas Hilton. Backstage, Jimmy comes to visit the girls. He notices that Effie is not there. The girls inform him that she has been missing performances. Effie shows up, but it is too late. Her replacement Michelle is already there. With the song "It's All Over", Curtis kicks Effie out of the group. He offers to buy her out, but she won't take the money. C.C. tries to convince her, but she accuses him of betraying her. A defiant Effie sings "And I Am Telling You I'm Not Going." When she finishes no one is there. The Dreams take the Hilton stage, without Effie. Glittering and glamorous, Lorrell and Michelle sing back-up as Deena croons "Love baby, you're gonna love me."

Act Two begins five years later, in 1972. Deena and The Dreams have returned from a European tour and resume headlining in Vegas. Deena and Curtis have married and Deena is a star. Curtis' relationship with Jimmy has faltered. Jimmy wants another hit. He wants to dump the crooner style that Curtis thrust upon him. He wants his old, rough R&B act and for Curtis to devote as much attention to his act as he does to Deena and the Dreams. Curtis dismisses Jimmy and his concerns.

Effie is back home in Chicago. She is a single mother to a little girl named Magic. Effie has teamed up with Marty to get her career back on track. But Effie's diva ways make it hard for her to land a job. Marty scores her an audition, with the warning her that this is her last chance. If she wants a career she has to accept the responsibilities as well as the privilege of stardom. Effie sings "I Am Changing" and she lands the job.

C.C. interrupts Curtis, who is supervising the girls on a Vogue photo shoot, demanding control over the tone his new ballad, “One Night Only.” Curtis sings to C.C. he’s creating another new sound. No more soul, people want to dance. The song will be recorded Curtis’ way. C.C. storms out. Deena approaches Curtis, wanting change. She tells Curtis she wants to take a break from recording and make a movie. Curtis sings to Deena, “You Are My Dream” to convince her to keep on the path he has chosen for her. Deena sings that she has her own dreams, but he doesn’t hear her. Backstage, Jimmy and Lorrell argue about their seven-year relationship (“Aint No Party”) at a performance for the Democratic National Fundraiser. Lorrell wants Jimmy to divorce his wife and marry her. Jimmy sings his regret in “I Meant You No Harm”. Jimmy’s regret spills over to C.C., who laments, to Michelle, the loss of Effie. Deena and Lorrell realize their dreams did not turn out as they had planned. Jimmy’s frustration with his career and Lorrell manifest in his performance. He drop his pants onstage and when his set is over, Curtis drops him.

C.C. travels to Chicago to reunite with Effie and write songs for her new album. Effie’s first single (“One Night Only”) begins to climb into the charts. Curtis cannot stand Effie’s success. He releases his dance version. The two versions of “One Night Only” battle it out on the charts. Curtis uses “payola” to push Effie’s version out. Deena uses the clout of her new hit to sign the deal to make her first movie. Curtis resents anyone else handling Deena’s business affairs, especially Deena. He refuses to let her do the movie.

Deena and The Dreams come to Chicago. Effie, Curtis and Marty show up at the theatre and threaten Curtis with a lawsuit if he doesn’t stop sabotaging Effie’s single. Curtis relents. Effie and Deena reconcile. Deena learns of Curtis’ double-cross of Effie’s single. This is the final straw and she leaves Curtis.

Deena and The Dreams are breaking up and their last performance will be where it all started: New York City’s Apollo. At the performance Deena and The Dreams sing their signature song (“Dreamgirls”). Deena invites Effie to join them onstage. Effie takes her rightful place as lead, and she sings the final incarnation of The Dreams.

The Making Of *Dreamgirls*

“Dreamgirls is about the price of success. Some of that price is familiar: broken love affairs, broken families, broken lives. But by telling the story of black entertainers who make it in white America, this musical’s creators have dug into a bigger, more resonant drama of cultural assimilation. As the Dreams blunt the raw anger of their music to meet the homogenizing demands of the marketplace, we see the high toll of guilt and self-hatred that is inflicted on those who sell their artistic souls to the highest bidder.”
—Frank Rich (*New York Times*, December 21, 1981)

The original production of *Dreamgirls* began in 1975 as a vehicle for singer/actress Nell Carter. Librettist Tom Eyen and Composer Henry Krieger first worked together on a musical version of Eyen’s play *The Dirtiest Show in Town*, called *The Dirtiest Musical in Town*, which featured Carter. Their experience with her inspired them to write a musical about black back-up singers.

The new piece was called *Project #9* and was workshopped with Joseph Papp; the cast included Sheryl Lee Ralph and Loretta Devine playing opposite Carter. The project was shelved when Carter landed a role on *Ryan’s Hope*. A year later the project was back on and newly titled *Big Dreams*. Devine and Ralph were still on board but Carter left the project again to star in her own TV show, *Gimme a Break*. A young Texas gospel singer named Jennifer Holliday was brought in to replace Carter. Michael Bennett, best known

for *A Chorus Line*, directed. Holliday dropped out of the workshop because she didn't like direction of her character. In the *Big Dreams* version of the story, Effie dies at the end of Act I. Eyen, Krieger and Bennett kept on working. There were two other workshops of the musical, now titled *Dreamgirls*, in which Holliday returned and quit, still not satisfied with her character. Jennifer Lewis was brought in to play Effie for the workshops. The show received funding for a Broadway production. Bennett convinced Jennifer Holliday to return to the production, promising he would re-work her part.

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

2009 Revival of *Dreamgirls*

Directed and choreographed by Robert Longbottom, whose Broadway credits include *Bye Bye Birdie* and *Flower Drum Song*, *Dreamgirls* began its national run at the Apollo Theater, which is celebrating its 75th anniversary. This new production of *Dreamgirls* includes re-written scenes and new songs. *Listen*, penned for the 2006 movie adaptation, joins the new Act II opener *What Love Can Do* with lyrics by Willy Reale and music by Henry Krieger, creator of the original *Dreamgirls* music. Krieger is not the only veteran returning to the musical. Robin Wagner, the original set designer, has re-imagined a high-tech *Dreamgirls* world. Original Broadway cast member, Milton Craig Nealy, returns to the material, this time in the role of Marty.

An open casting call at the Apollo was held in 2008, yielding performers for the ensemble. The lead roles went to Moya Angela (Effie White), Syesha Mercado (Deena Jones) and Andrienne Warren (Lorrell Robinson), representing the next generation of actresses to command these legendary roles

Korean *Dreamgirls*

Before John Breglio's production of *Dreamgirls* landed at the Apollo, it opened out of town, like many big New York shows. The difference was that this "out of town" opening was in Seoul, South Korea. The production was not a tour of the show that opened at the Apollo, but rather a separate production, performed in Korean and starring Korean actors. The Seoul opening was used to refine the technical and creative elements of the production, raise funds for the production in New York and gauge audience response. While the specifics of the African-American experience may have been lost in translation, the universal themes of sisterhood, ambition, success, compromise and emancipation resonated with audiences and the performers.

Comprehension

Comprehension | Connections | Creativity

This section includes background information about the setting and subject matter of the play.

We have selected the information that most directly connects to or informs what happens in the play. For *Dreamgirls*, this includes information about the civil rights movement, the women's movement and the history of Motown.

This section furthers and deepens the background information provided in the Student Discovery Guide. This section can be shared before the play and/or discussed after the performance. It can also be used to provide research topics for your classroom.

Civil Rights Movement

“Our Negro brother...He to belongs in the American dream.”

—Curtis, *Dreamgirls*

The modern Civil Rights Movement was a direct challenge to the legal segregation, voting disfranchisement and social inequality that had kept African-Americans marginalized since the end of the Civil War. With the success of legal actions, like the *Brown vs. Board of Education, Topeka Kansas* (1955) decision, which desegregated public schools and the Montgomery Bus boycott (1956), the 1960s saw African-Americans and white allies joined in a series of protest and demonstrations that changed the nation.

Non-violent direct action was the main tactic used by citizens engaged in the struggle for rights. These strategies included sit-ins by students at a lunch counter in Greensboro, North Carolina in 1960 and riding buses across the south to test the strength of desegregated interstate travel, like the Freedom Rides that took place in 1962. It included marches to demand rights like those that took place in Birmingham, Alabama in 1963 and in Selma, Alabama in 1965. The protests were designed to raise awareness of injustice and urge the government to take measures to ensure rights. The protests could be dangerous because resistance to changing the status quo was often met with violence. Freedom riders were pulled off buses and beaten by angry white mobs. Protesters at the Birmingham and Selma marches were met with violence, both from the police and white citizens. The violence committed against the Selma marchers was so horrific that it became known as Bloody Sunday.

One of the most famous marches of the era was the March on Washington for Jobs and Freedom. On August 28, 1963, 200,000 citizens descended on the capital. Martin Luther King, Jr. delivered his “I Have a Dream” speech, calling for an integrated America that lives up to its promises of freedom and equality. These actions and many others were influential in Congress passing the Civil Rights Act of 1964.

Education and voter registration was another tactic in the quest for civil rights. Voter registration campaigns targeted mainly Southern states where policies such as poll taxes and literacy tests were used to keep African-Americans from

the polls. The Freedom Summer campaign led by COFO (Council of Federated Organizations), a coalition of civil rights groups like SNNC (Student Non-Violent Coordinating Committee) and CORE (Congress of Racial Equality) organized both black and white volunteers to register black voters and set up Freedom Schools which educated people on their rights. The success of Freedom Summer along with previous boycotts and demonstrations that pushed for equal rights, led to Congress passing the 1965 Voting Rights Act. This caused an increase in African-American voter registration. In Mississippi, African-American voter registration rose from 6.7 to 66.5 percent. This increase in registration led to the election of African-Americans to federal, state and local offices. (<http://memory.loc.gov/ammem/aahtml/exhibit/aopart9b.html>)

In the latter half of the decade, the tactics and strategies of the movement were challenged by a wave of radicalization. Leaders like Malcolm X and The Black Panther Party felt that self-determination was missing from the civil rights paradigm. Stokely Carmichael, a member of SNCC, coined the term “Black Power” which encapsulated the movement towards radicalization. The assassination of Dr. Martin Luther King, Jr. in April of 1968, along with frustrations with the lack of swift application to civil rights law and the continued abuses experienced by African-Americans at the hands of the police, led to riots in New Jersey, Watts and Detroit. On the heels of this unrest, Congress passed the Civil Rights Act of 1968.

While there was sometimes trouble within the movement, the wave of change it created “inspired other groups to press for equal rights. The women’s movement fought for equal educational and employment opportunities and a transformation of traditional views about women’s place in society. Mexican-Americans battled for bilingual education programs in schools, unionization of farm workers, improved job opportunities, and increased political power. Native Americans pressed for control over their lands and resources, the preservation of native cultures, and tribal self-government. Gays and Lesbians organized to end legal discrimination based on sexual orientation.” (http://www.gilderlehrman.org/teachers/module.php/module_id=564)

Although changed by the late 60s, and in the following decades refashioned and reexamined, the Civil Rights Movement helped America live up to its founding principles and create a more just nation for all citizens.

Womens' Movement

"I'm somebody and nobody's gonna hold me down."

—The Dreams, *Dreamgirls*

The Women's movement and the African-American struggle for human rights have been linked since the fight to abolish slavery. While race and class can present obstacles for coalition between the groups, the space created in the culture when African-Americans of both genders challenged the dominate power structure, allowed women of all races to question their place in the political, social and cultural landscape.

In 1960, women played a limited role in American government. "Although women comprised about half of the nation's voters, there were no female Supreme Court justices, federal appeals court justices, governors, cabinet officers, or ambassadors. Only 2 of 100 U.S. senators and 15 of 435 representatives were women. Of 307 federal district judges, 2 were women. Of 7,700 members of state legislatures, 234 were women. Nor were these figures atypical. Only 2 American women had ever been elected governor, only 2 had ever served in a president's cabinet, and only 6 had ever served as ambassador. Economically, women workers were concentrated in low-paying service and factory jobs. The overwhelming majority worked as secretaries, waitresses, beauticians, teachers, nurses, and librarians. Only 3.5 percent of the nation's lawyers were women, 10 percent of the nation's scientists, and less than 2 percent of the nation's leading business executives. One out of every three companies had separate pay scales for male and female workers.

In many parts of the country, the law discriminated against women. In three states—Alabama, Mississippi, and South Carolina—women could not sit on juries. Many states restricted married women's rights to make contracts, sell property, engage in business, control their own earnings, and make wills. Six states gave fathers preference in the custody of young children after divorce." (http://www.gilderlehrman.org/teachers/module.php.module_id=564)

In 1963, President Kennedy's commission on the status of American women issued its report. Due to the commission's findings, the Equal Pay Act was passed, requiring equal pay for equal work. While this was a victory, it still did not alleviate women's lack of political power in America.

In 1966, a group was formed to give a political voice to American women. The National Organization of Women (NOW) founded by Betty Friedan called for “a new movement toward true equality for all women in America, and toward a fully equal partnership of the sexes, as part of the world-wide revolution of human rights now taking place within and beyond our national borders.” (<http://www.now.org/history/purpos66.html>)

NOW fought for the inclusion of gender in the Civil Rights Act of 1965, and for abolishing of gender-segregated want ads. Gains on the political front were embodied in Shirley Chisholm. An educator and activist, Chisholm served in the New York General Assembly from 1964 to 1968. After her term in the Assembly, she ran for Congress and won. Chisholm hired an all-female staff and spoke out for civil and women’s rights, the poor, and spoke out against the Vietnam War. She served for two terms and in 1972 was a Democratic candidate for President. Shirley Chisholm declared that, “Women in this country must become revolutionaries. We must refuse to accept the old, the traditional roles and stereotypes.” (<http://www.essortment.com/all/shirleychisholm/ruol.htm>)

The traditional roles and stereotypes that held women back were often difficult to address. But groups like the New York Radical Women challenged what many Americans thought of as harmless entertainment, when they protested outside the Miss America Pageant in Atlantic City. They argued that the contest declared that the most important thing about a woman is how she looks by parading women around to show off their physical attributes. All women were made to believe they were inferior because they couldn’t measure up to Miss America’s beauty standards. Women’s liberation would “attack the male chauvinism, commercialization of beauty, racism and oppression of women symbolized by the Pageant.” (<http://www.jofreeman.com/photos/MissAm1969.html>)

Another cultural milestone in the women’s movement was the publishing of *Ms. Magazine*, founded by journalist Gloria Steinem. The magazine brought a voice to women’s issues, but unlike other women’s publications that dealt primarily with beauty, homemaking and recipes, *Ms. Magazine* examined women, their concerns about politics, the social world and themselves. “On August 26, 1970, the fiftieth anniversary of the ratification of the Nineteenth Amendment, the women’s liberation movement dramatically demonstrated its growing strength by mounting a massive Strike for Equality. In New York

City, 50,000 women marched down Fifth Avenue; in Boston, 2,000 marched; in Chicago, 3,000.” While there was still much work to be done in the quest for the economic, reproductive and social freedom, on that day in August, women stood together and declared that they were ready to fight. (http://www.gilderlehrman.org/teachers/module.php?module_id=564)

The Women’s movement of the 1960s was about a change in consciousness. It was about women having self-determination, the right and the responsibility to make choices for herself, to not be chained to rigid notions of who she should and should not be because of her gender. It was about women asserting their rights as equal human beings.

Popular Music/Berry Gordy & Motown Records

(Continues information found in the Discovery Guide)

“Change our style. Change our tone. Make the songs we sing our own.”
—Curtis, *Dreamgirls*

Berry Gordy, a former boxer and jazz enthusiast, had his first foray into the music industry when he opened a record shop. He refused to stock the blues albums that consumers craved and went bankrupt in 1955. It would be the last time Gordy and the public would be out of sync. In 1960, he tried his hand at songwriting and artist management, writing “Shop Around” for “Smokey” Robinson and the Miracles. The song went to #1 on the R&B charts. With the \$800.00 royalty check and encouragement from Robinson, Gordy started Tamla Records. A year later the company is called Motown Records (a blend of motor and town—Detroit’s nickname) and scored its first number one pop chart hit with “Mr. Postman” by The Marvellettes.

“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)

Gordy left nothing to chance. He controlled every aspect of Motown. To tackle the problem of major record companies’ white artists covering his songs, he recorded songs specifically to be covered. He established Jobete Publishing Company, so that all royalties of the songs written and recorded at Motown returned to the company. He required his groups to attend an in house charm school to polish his artists for mainstream TV and for upscale venues like New York’s Copacabana. And true to its Detroit home, Gordy established an assembly line construct to the music. From using the song-writing trio Brian Holland, Lamont Dozler and Eddie Holland (H-R-H) to pen the majority of the songs to using the Funk Brothers studio band on almost every hit produced.

Covers

“I don’t believe they can do that!” —C.C.

“Happens all the time, baby!” —Marty, *Dreamgirls*

Covering, at its peak in the mid 50s and early 60s, was a strategy by which white artists recorded versions of black-originated R & B songs. Rooted in a tradition of segregation and racism it was assumed by record companies that white artists sold more records than black artists. The impact on African-American artists and independent labels was creative and artistic marginalization and a loss of the financial gain that came with a hit record. Rock n’ Roll legend Little Richard sums it up best: *“Where’s my money? ...I am the originator, the creator, the architect. The Blues had a baby and they named it Rock n’ Roll... The system wasn’t fair then and it’s not fair now.”* (How Black Invented Rock n’ Roll. Kevin Chappell, *Ebony Magazine* July 2001)

Pop Charts/R n’ B Charts

“Help me Jesus...Back to number one.” —Jimmy, *Dreamgirls*

The Billboard charts are a weekly tabulation of the popularity of individual songs, that take into consideration both the number of times a song is played on the radio as well as the number of purchases.

The charts are divided into several genres reflecting a musical style. The Pop charts reflect the popularity of songs played on radio stations like KIIS FM. The R&B/Hip-Hop chart calculates the airplay on radio stations like 100.3 The Beat and music purchases in “urban” markets.

Discrimination kept most African-American artists’ records from being played on popular radio stations and out of the pop charts. By the 1960s, due to the momentum of the music and the money generated, mainstream record companies began to promote, market and push R&B and rock and roll acts. The pop charts opened up. The merging of genres and convergence of black and white musical taste was so great that between 1963 and 1965, Billboard discontinued its R&B charts.

A sample of the pop charts from 1955 to 2005 reflect the impact of African-American artists on the music industry.

Percentage of African American in the United States, roughly 12%

Percentage of African-American artists in the pop charts:

1955	9%
1965	20%
1975	9%
1985	13%
1995	34%
2005	80%

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

Crossover

***“We need a lighter sound to cross over to the pop charts.
It’s what we need.”*** —C.C. Dreamgirls

“Crossover in the music business simply meant that one genre could or would be played on a radio station or music program that did not usually play that particular type of music.”

(The Death of Black Radio: the Story of America’s Black Radio Personalities, by Bernie Hayes)

In terms of African-American artists and record-makers, crossover, or selling in more than one music category, meant a larger (more predominantly white) audience, which translated into greater sales and increased money.

Race Record

“Race records” was a term used to categorize practically all types of African-American music. Race records were the first examples of popular music recorded by and marketed to black Americans. Reflecting the segregated status of American society and culture, race records were separate catalogs of African-American music. Prior to the 1940s, African Americans were scarcely

represented on radio, and live performances were largely limited to segregated venues. Race music and records, therefore, were also the primary medium for African-American musical expression during the 1920s and 1930s.” (St. James Encyclopedia of Pop Culture, Jan 29, 2002 by Matthew A. Killmeier)

Today the term “race record” or “race music” has a pejorative connotation, but in the 1920s the term “race” as in “race man” or “race woman” was a positive title that meant one had a great deal of pride and concern about the African-American community.

The term “race record” or “race music” fell out of fashion and was replaced in 1949 with the term “rhythm and blues”, coined by Billboard’s Jerry Wexler.

R&B

“What does R&B mean?” —Lorrell

“Rough and Black.” —Jimmy, *Dreamgirls*

Rhythm and Blues music is the blues sped up with a strong back beat, syncopated guitar, horns or sax and vocally influenced by gospel music. The term was also a catch-all for music created by and marketed to African Americans. But R&B also appealed to white audiences, especially the new burgeoning teen demographic. Both white and black youth tuned into radio programs by DJs like Alan Freed, who played R&B, although Freed called it Rock n’ Roll.

Payola

“I’m talking change, even if we have to use the same tactics as the competition.” —Curtis

“If I can buy a hit, I can buy a flop.” —Curtis, *Dreamgirls*

Payola was money paid to a DJ to ensure that a record was played on the air. With thousands of singles being produced, payola was sometimes the only way independent artists, especially ones representing the newer genres of country, R&B or rock n’ roll, could get their music on the air. Until the 1950s, payola was standard practice in the music industry. But with the Quiz Show scandals

in 1958, the American Society of Composers, Authors and Publishers (ASCAP), urged House Oversight Subcommittee Chairman Oren Harris to look at the practices of the record industry. As a result of this investigation, many DJs' careers were ruined, including Alan Freed, the man who made the term "rock n' roll" famous.

"In 1960, as a result of the congressional hearings, Congress amended the Federal Communications Act, specifically sections 317 and 507, to outlaw under-the-table payments and require broadcasters to disclose if airplay for a song has been purchased." (<http://www.straightdope.com/columns/read/2176/whats-the-story-on-the-radio-payola-scandal-of-the-1950s>)

Chitlin Circuit

Chitterlings: A southern dish of stewed or fried pork intestines.

Jim Crow laws forbade African-American patrons from attending 'white only' venues, and many artists were not welcomed in certain Southern and Northern clubs. The Chitlin Circuit was an alternative string of entertainment venues that catered to African-American artists and patrons. Many legendary artists got their start on the circuit including Jimi Hendrix, The Jackson Five and Sammy Davis Jr.

Connections

Comprehension | Connections | Creativity

This section provides ways to explore connections between the ideas presented in the play, the students' lives, and the world we live in.

Structured thematically, each section contains questions and exercises that may be used for reflection, discussion, and/or writing prompts both before and after the performance.

Music

Dreamgirls takes place during a very specific period of American popular music. The gradual blending of rhythm and blues, soul, and country music during the 1940s and 50s created the genre that we now know as rock and roll. This genre has its own variations, and in the late 1950s, girl groups came into being. They were characterized by their rich, smooth harmonies and songs about young love.

WRITING PROMPTS:

- Why do you think humans make music?
- Why do you make music?
- Why do you listen to music?
- What kind of music do you enjoy listening to? Why?"
- Are there other kinds of music you are not familiar with, but are curious about? If so, what are they?
- What types of music are your family/friends/teachers interested in? Why do you think they would like that kind of music? Would you be open to listening to their music? Why or why not?

The website, dosomething.org, has a section entitled [saveourmusic.org](http://dosomething.org/saveourmusic.org) that addresses the issue of music education in our schools. They partnered with VH1 and created videos that show celebrities, students and educators answering the question: "Why is music education important to you?" (<http://www.dosomething.org/saveourmusic/videos>)

Dreams

INDIVIDUAL DREAMS:

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? Do they involve fortune and fame, or something completely different?
- What talents do you have? What talents do others see you as having? Do your dreams involve the utilization of your talents?
- Describe the life you would like to be living in five years. Ten years. Twenty years. Fifty years. What will it take to make your dreams come true?
- In the musical, did the Dreams achieve their dreams easily or did they have to go through challenging times? Once their dreams were achieved, was everything in their lives perfect, or did they still have problems to solve? How did the reality of their dreams differ from their original vision?

FAMILY DREAMS:

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? What about other groups you belong to? Do you find your dreams conflicting with the dreams of the group? Do 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?

I HAVE A DREAM...

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?
- Have students create “dream collages” utilizing images and words from printed materials (magazines, internet, newspapers) or utilizing words and images that they have created/designed themselves.

Art versus Show Business, Expression versus Product

“Let me clarify the difference between art and entertainment. Entertainment is not the opposite of art—please don’t let entertainment be the enemy of art, be opposed to art in any way, or we are goners. What distinguishes entertainment is that it happens within what we already know. Whatever your response to the entertainment presentation—laughing, crying, getting excited—underneath the surface, it confirms. Entertainment says, “Yes, the world is the way you think it is.” It feels great to have your worldview confirmed in the many dynamic, imaginative, exciting ways our entertainment industries provide.

Art, on the other hand, happens outside of what you already know. Inherent in the artistic experience is the capacity to expand your sense of the way the world is or might be. The art lives in an individual’s capacity to engage in that fundamental act of creativity—expanding the sense of the possible—every bit as much as the art resides in what’s being observed.”

—Eric Booth (*The Music Teaching Artist’s Bible*)

WRITING AND DISCUSSION PROMPTS:

- Do you agree with the above quote? How does the quote relate to the characters you met in *Dreamgirls*? Do you think they considered themselves artists, entertainers or both?
- How would you define art and how do you define entertainment?

- Share an experience of art you have been part of and an experience you have had with entertainment. What was the difference? What did you enjoy about each experience?
- Can an artist remain true to her/his vision AND achieve mega-success? Does art have to be sacrificed for success? Success for art?

Gender

- We follow the story of the three female leads and their dreams, triumphs and challenges. What about their story is specific to being female? What is universal?
- How do their individual stories mirror the changes that were happening in America during that time period? How do you think the Women's Movement may have impacted the characters and their choices?
- Why should young men in the audience care about this story? What can young men learn from watching this story about women?
- What is the journey of the male characters in *Dreamgirls*? How do their individual stories reflect the changes that were happening in America during that time period? What do you imagine it was like to be an African-American man during the 1960s and 70s? What do you think has changed for the better today? What still needs changing?

Change and Transformation

"I am changing but I need a hand" —Effie, *Dreamgirls*

The time period of the play, the 1960s and 1970s, was a time of enormous change in America.

- How does the change in the outside world impact the characters in *Dreamgirls*? How do outside events affect their art, their careers and their lives?

- How do the three female characters change and evolve over the course of the play, as individuals and as a group?
- Why does Effie need “a hand” in order to change? What is a change that you have gone through? Who supported you during that time of change? Who have you given “a hand” to when they were going through a change? How did it feel to support them during that time?

Creativity

Comprehension | Connections | Creativity

This section provides opportunities for your students to use theatre to explore and express.

Theatre activities are included that examine both specific artistic aspects of the production, as well as delve deeper into the ideas and questions raised by *Dreamgirls*. The activities and information in this section can be used both before and after the performance.

Cultural Mapping

OBJECTIVES:

- Students will gain knowledge of similarities and differences in their classmates.
- Students will be introduced to the musical *Dreamgirls* and begin to reflect on the play.

EXERCISE:

Ask the students to move the desks to the side and stand in a circle. Describe the room as a map of the world. Identify Los Angeles in the space. Have students who were born in Los Angeles gather in that place. Have the other students group themselves according to their birthplace (north, east, south or west of Los Angeles). Each group must determine two additional things that they have in common. Report back to the whole class. (Example: The members of the “north” group all like pizza and are the oldest in their families.)

Repeat activity using other divisions:

Oldest, middle, youngest, only child.

Speak one language, two languages etc.

Ask each student to stand by the quote that most intrigues them. Discuss in the group why they chose that quote. What intrigues them about it?

QUOTES FROM *DREAMGIRLS*:

I'm gonna shine.

You never believed in me. But I believed in me.

I am an original.

See Me!

I am changing but I need a hand.

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

Tableau/Frozen Picture

OBJECTIVES:

- Students will practice using their bodies to communicate an idea or theme.
- Students will reflect on the varied interpretations of the theme.
- Students will reflect on the musical *Dreamgirls* through a physical exploration of its themes.

EXERCISE:

Divide students into pairs. Student A is the artist. Student B is the sculpture. Have student A create a statue out of B on the theme of the “future”. Examples: Flying cars, world peace, destroying the environment, graduating from college. Statues can be realistic or symbolic, personal or global. Have each student title their statue and present to the class. Repeat exercise with B as the artist and A as the sculpture.

Repeat with the themes of dreams, music, authenticity, art and entertainment. Have each student sculpt an image that represents one of these themes. Discuss what these ideas mean to your students and what these ideas meant to the characters in *Dreamgirls*. Are they similar or very different?

Tableau Timeline

OBJECTIVES:

- Students will practice using their bodies to communicate events in history.
- Students will explore the time period of the play through physical exploration
- Students will bring the time period to life through theatre and movement

Divide the class into 10 groups. Using the timeline in the Discovery Guide, assign each group a year 1962 through 1972.

Have each group research the events listed in the timeline during their year in each of the three categories: Civil Rights, Women's Movement and Music. Have the group create a tableau or frozen picture that represents the event. Have them score their frozen pictures using the music listed during that year. Have the class share the frozen pictures chronologically.

PLAYWRITING EXTENSION:

In their groups, have the students use their tableaux as the basis for a short scene with dialogue and movement. Have the group write and rehearse the scene. Have them research the clothing of their year and add costume pieces that evoke that time period.

Share the scenes. Have students incorporate music both within the scene and as a transition from year to year.

I AM CHANGING, BUT I NEED A HAND

—People in a place with a problem:

Actors tell stories about people who live in a place and they usually have a problem to solve. Sometimes, in order to solve the problem, the person has to change. Perhaps the person confronts a fear or learns to do something new. In *Dreamgirls* the character of Effie sings about change.



What change did she sing about?



Why do you think she was singing about change?



Who did she turn to for help? Why?

This theatre game explores how people can change in life and how an actor can show that change on stage with the help of another actor.

One student actor begins by standing at center stage, or in the front of the room or playing space.

A second student becomes a narrator and stands off to the side—stage left or right.

The teacher asks the audience or the rest of the class to “cast” the main actor as a character from the show, a movie or a book. For example, ‘Superman.’ Then the teacher asks the audience to pick a place that the character is in. For example, ‘New York City.’

The teacher asks the audience to give the character a problem. For example, ‘Superman’ needs to find a bomb on top of a skyscraper before it’s too late. This is where the narrator comes in. The student will describe what the character is doing and the actor playing the character follows. For example, the narrator says “Superman, is doing his morning stretches. Then he brushes his teeth.”

The actor follows along for a few rounds of simple actions and performs the actions without words as the narrator describes what the actor should do. Soon, the narrator starts to present the actor with the problem: “You’ve just learned there’s a bomb and you must find it.”

The narrator continues with actions that help the actor solve the problem.

The teacher calls 'FREEZE!' when it appears the narrator and actor are having trouble resolving the problem onstage.

The teacher asks one student in the audience to volunteer to join the other actor onstage to help solve the problem.

The teacher asks the class what the volunteer could do to help solve the problem on stage.

Once the class gives the suggestion, the teacher calls 'ACTION!' and the narrator continues to call out actions for the two actors together until the problem is solved.

DISCUSS:

- What was challenging about this game?
- Did it make it easier or more difficult when a new actor appeared on stage to help with the problem?
- In life, when is it good to solve a problem on your own? When is it good to ask for a helping hand?
- In theatre, how do people help each other tell stories? (e.g. Designers help a director, dramaturgs help a playwright, etc.)

MOVE RIGHT OUT OF MY LIFE —Choreography Activity

Dreamgirls is about a group of African-American singers who also danced, or used movement, to tell the story. The actors in this show use each tool in their toolkit: the body, the voice and the imagination.

Show a video clip of the opening number from the *Dreamgirls* movie. In the scene, the Dreamettes are performing at a talent show with the song “Move.” What is this song about? What do the dance moves in the song mean? If the singers didn’t move or dance during the song, would the meaning of the song change? How? What if we turned the volume off of the video and could only see the movements? (teacher does this) Now what does the song mean? What story are the actors telling now?

We are going to explore a movement activity—to see what happens when we tell a story with just words, then just movements, and then with both.

MOVE! MOVE!

The teacher splits the class into groups of 3 and shares the song lyrics.

The teachers and students begin by learning the simple hand and foot movements from the following beginning lyrics:

Move, move!
Move right out of my life!
Move, move!
Move right out of my life!

The teacher plays the music and each group of 3 shares their rendition of the simple moves. No singing or words. (Stress no right or wrong, this is just for fun. Groups are free to ham it up.) The teacher explains this is a style of dance made popular in the Motown era of the musical and film.

Each group picks 3 lines from the lyrics on the screen. Any 3. They don’t have to be in order. Or they can be. It’s up to the group.

The teacher gives the group time to work together. Each group will create one simple movement that describes the feeling or idea behind each lyric line. For example, if a group picks the following three lyric lines:

*You've got such magnetic power
That just keeps holding me down [Oooh]
I feel just like a flower*

Then the three moves in order might be:

- Hands clasp tightly like a magnet.
- Students drop to floor and push on the ground with their hand.
- Students slowly stand and start to extend their hands to the sky as if a growing flower.

In each group, the students practice the 3 moves in order while speaking the lines.

After individual group work time, the class comes together and each group shares. First they share the three movements without words. The class tries to guess the three lyrics. Then they share the movements with the lyrics. Lastly, the whole class tries to do the three movements while speaking the lyrics as an instrumental Motown song plays in the background.

All groups get a chance to share their choreography.

cho-re-og-ra-phy [kawr-ee-og-ruh-fee] —noun

1.	the art of composing ballets and other dances and planning and arranging the movements, steps, and patterns of dancers.
2.	the technique of representing the various movements in dancing by a system of notation.
3.	the arrangement or manipulation of actions leading up to an event: the choreography of a surprise birthday party.

DISCUSS:

- What was challenging about this activity?
- Did it make it easier or more difficult when we added words?
- In theatre, how do movements help actors tell stories?

Music Exercises: Listening and writing

Listen to two original songs: Little Richard's "Tutti Frutti" and James Brown's "It's a Man's Man's Man's World".

Listen to two cover versions of the songs by Pat Boone and Christina Aguilera.



What are the differences between the originals and the covers?



What is the difference between the two covers?



How do the styles, arrangements and performances of the cover artists reflect the social and cultural changes in America?

Music Expansion

GIRL GROUP SONG REMAKE:

The following are songs were originally written for girl groups, then covered later by other artists. Other songs are listed on girlgroups.com.

Single: "Tainted Love"

1964: Gloria Jones

1982: Soft Cell

2001: Marilyn Manson

Single: "Please Mr. Postman"

1962: The Marvelettes

1966: The Beatles

1976: The Carpenters

GENRE EXPANSION:

The following contains examples of songs from different genres that lead to the girl group sound. They range from gospel to rhythm and blues to rock and roll, to girl groups:

- Gospel: Mahalia Jackson singing "Amazing Grace" (Apollo Records, 1947)
- Rhythm and Blues: Willie Mae (Big Momma) Thornton with Johnny Otis singing "Hound Dog" (Peacock Records, 1952), written by Jerry Leiber and Mike Stoller. It spent 7 weeks at #1 on the Billboard R&B chart beginning in April of 1953.

- Rock n Roll: Elvis Presley singing “Hound Dog” (RCA Records, 1956). It spent 6 weeks at #1 on the Billboard R&B chart starting in September of 1956.
- Girl Group: The Shangri-Las sing “Leader of the Pack”, which was produced by Red Bird Records, owned by Jerry Leiber and Mike Stoller. The song made it to the #1 position on the Billboard Hot 100 chart in November of 1964.
- Girl Group: The Supremes singing “I Can’t Help Myself (Sugar Pie Honeybunch)”, written by Dozier-Holland-Dozier, on the group’s 1966 Motown album *The Supremes A’ Go-Go*. This was the first album by an all-female group to reach the number one position on the Billboard 200 album charts in the United States.

Writing Song Lyrics

Choose a topic (falling in love, family, loyalty) then

Write lyrics for a song OR create cover art for:

- The Game and
- Carrie Underwood and
- Yourself

Discuss with the students what images and thoughts come to mind when considering creating work for these three very different people. What does each of these people represent to the students? Does the type of music they create represent who they are in daily life? How would the students like to express themselves if they were/are a musical artist?)

ART AND MONEY:

Using the topic of “heartbreak”

- Write a song that expresses your point of view. then
- Write a song that you think will sell to millions of listeners.

DISCUSS:

- Are the songs very different?
- How was the process different? What did you think and feel when you were writing to express yourself? What did you think and feel when you were writing to sell to others? How does this connect to the story in *Dreamgirls*?
- When record companies are marketing music to your age group, how do you think they picture you? What do they imagine you are interested in? Are they correct? How might they be mistaken?

Individuals Within A Group Movement Activity

- **Goal:** Ensemble building and getting in touch with the breath before a vocal warm up or creative exercise.
- **Skills building:** Listening, breathing, observation, trust, and self awareness

Divide the class or cast into two groups. There should be at least five students in each group. One at a time, each group will take a turn standing in a line against the wall and moving forward.

SUGGESTED SIDE COACHING:

Group number one, please stand shoulder to shoulder, but not scrunching up so you are squished. It's okay to be making contact with your arms. Now with your feet shoulder-width apart, close your eyes. I will be watching out for you to make sure you are safe throughout this exercise.

Now, notice your breath, how it feels, the rhythm, the sound of it. The deep place where your breath comes from is the essence of you—where your creativity, your ideas and impulses come from. Your breath may change throughout the exercise just like your creative impulses can change. It might get faster, slower, deeper, or even shallow. For now, just notice.”

(Allow about 30 seconds for them to listen and notice. You may need a bit more time as it might take a few breaths for them to settle down and to focus on being in the exercise.)

“Now begin to notice the breath of those around you. How does it sound? What is the rhythm?”

(Allow 30 or so seconds for them to notice.)

“Each of you has the power to initiate movement, when you feel the impulse, staying connected to one another, begin to move from foot to foot.”

(Allow about one minute for them to sway back and forth. If the group is more mature, you can allow up to three minutes and you will notice their own progression/journey with rhythms changing, synchronicity, or lack of at different times.)

“Again, knowing that each of you has the power to initiate forward movement, when you feel the impulse, staying connected to one another, begin to move forward.”

(Allow them to move as long as there is room. This is usually 2-3 minutes. You will witness some starting out first or faster, some lagging behind, some staying connected, some not. Allow them to continue as long as they are not going to bump into a wall or a seated classmate.)

(If they seem stuck or like they are getting too separated, you can give a side coaching and repeat the last phrase again.)

“Again, knowing that each of you has the power to initiate forward movement, when you feel the impulse, staying connected to one another, continue to move forward.”

(When any one or more of the students are running out of room, move onto this next side coaching phrase.)

“While keeping your eyes closed, come to a stop. Again, notice your breath and the breath of those around you. Without moving your feet, slowly open your eyes and see where you are.”

(Immediately facilitate a discussion. Start first with group number one members sharing their experience. Then, open up the discussion to include what the other group observed.)

Repeat the activity with the next group.

Discuss what it is like to be a part of an ensemble, cast or even family, where you are moving forward together into the unknown. How did you feel when some

wanted to move faster, slower, in different directions? What did it feel like when you were losing connection with the group or a person near you? Compare to the musical *Dreamgirls* where each character had their own ideas about the group and what it meant to stay connected.

From Essence to Album

Do after completing the Individual Within A Group exercise. The students can use the theme of “their essence.”

Before the students start to write, direct them to close their eyes and take a couple of deep breaths. After breathing, ask them to notice that deep place where their breath starts. Ask them to use their imagination and to see this deep place. This is where their imagination is fueled. This is where their creative impulse starts, where their ideas come from. Breathe, listen and notice. (Allow 30 seconds.)

From this place, invite the students to open their eyes and write for five minutes on what it meant to be in touch with their essence, their breath and this deep place where their ideas come from. Then, from their journaling, have the students write a poem. What message do they want to convey about who they are, their essence versus an image and expectations others have of them?

Have the students divide into groups and share their poems.

To Album

Within their groups, they should decide to choose one of the poems and make it into a song.

The groups should divide up the leadership. They will all help with each aspect of the project but each person in the group should take the lead of one aspect listed below:

- **The song:** Is it a pop song, a rap, or a different genre? Overseeing the refining of the lyrics and creating the music and the arrangement for the performance is this student leader’s job. This might include getting musicians and friends to help.
- **Rehearsal:** This student oversees the group learning the song itself. This student leader should coordinate with the Song leader and the Presentation leader because their aspects most likely will overlap. Do you need accompaniment? A piano or recording?
- **The presentation:** This student leader oversees directing the performance presentation. This can include the entrance of the group, the introduction, choreography or a formation for the performance, the ending or exit, etc. Do you need a musician on stage or speakers for recorded accompaniment?



The Album Art/Cover: This student leader oversees gathering the ideas and creating the poster or album cover for the song. Will it be a computer/electronic image, or drawn and created on paper? Cutting out magazine images is a good way to begin. What images, colors, symbols will best express the message of the song and the group? Will there be any wording or a line from the song? What is the title of the song? Will it be on the album cover?

Inform the group they can always ask for help and mediation if necessary. It is common for a creative ensemble to need an outside facilitator (the teacher or director) to help them iron out differences or stuck places. Discuss when and why this need occurred during *Dreamgirls*.

Have each all group perform their songs and present their album art. Allow time for each group to also share their creative process.

DREAM BIG!

“In these economically down times when the Arts are in crisis, this is not the time to shrink and become smaller. You may feel inclined to hold back, to tighten up. Do the opposite. Do not pull your thinking back. Do what we artists and educators do best—DREAM BIG! You’re the expert we need in these times. Use your imagination, take the lead, and move our society forward!

—Michael Kaiser (*Arts In Crisis; A Kennedy Center Initiative; An Interview with Michael Kaiser, President of John F. Kennedy Center*)

Building A Vision

The skills of goal setting are a wonderful tool for bringing your vision and dreams to life.

The students can either use the handout/chart below or recreate this diagram on a large sheet of newsprint. If big newsprint is available, this is a wonderful way for students to feel a sense of dreaming big with limitlessness.

Give the students time to start with breathing into that place where their creativity and impulses are born. Have them begin to list their ideas in each box according to the time frame, and the category. Encourage them to think about what they want for themselves, their family, friends, community, etc. If they feel stuck remind them to breathe and envision a life they dream of. Encourage them to write in pencil so they can be flexible and change their minds. Ideas evolve, passions evolve—it’s about getting started in realizing they have a vision to offer the world! Once they have been filling in the sheet, have them take notice that they, in fact, do have dreams. They can build a vision for their lives.

Some information about effective goal setting: All three types of goals, immediate, intermediate, and long-range, are necessary for successful goal-setting. All three types of goals are interdependent and help to ground you in your overall vision:

- Completing immediate goals help you see and feel success immediately. They help you discover and build momentum for your creative process.
- Intermediate goals challenge you to stretch and expand yourself within a successful reach. This fuels your process.

- Long-range goals help you see you have a vision within you. You are meant to open your imagination to dream and plan. Without immediate and intermediate goals, long-range goals are merely pipe dreams and it is easy to give up on them. No need to give up, evaluate your goal-setting instead and continue to dream and plan.

Examples of what I might put in the boxes:

- I might list in the “1 Month” and “Me” box, research schools for college, or maybe audition for the school play.
- I might list in the “6 Months” and “My State” box, register to vote so I can participate in the next election.
- I might list in the “5 Years” and “My Country” box, hold a job that I love and volunteer for an organization that is passionate about everyone becoming green to save the environment. This might be entered under My Family , My State and My City as well.
- I might list in the “For Always” box, always support the arts. Or I will always want to be involved with helping children.

BUILDING YOUR VISION: GOAL SHEET

Name	1 Month	6 Month	1 Year	5 Years	10 Years	15 Years	20 Years	For Always
Me								
My Friends								
My School								
My Community								
My State								
My Country								
My Earth								
My Universe								

References

CIVIL RIGHTS

<http://memory.loc.gov/ammem/aahtml/exhibit/aopartgb.html>
http://www.gilderlehrman.org/teachers/module.php?module_id=564

WOMEN'S MOVEMENT

http://www.gilderlehrman.org/teachers/module.php?module_id=564
<http://www.now.org/history/purpos66.html>
http://www.essortment.com/all/shirleychisholm_ruol.htm
<http://www.joffreeman.com/photos/MissAm1969.html>
http://www.gilderlehrman.org/teachers/module.php?module_id=564

POPULAR MUSIC/BERRY GORDY & MOTOWN RECORDS

Media Messages: What Film, TV & Popular Music Teach us about Race, Class, Gender and Sexual Orientation? Linda Holtzman
http://www.associatedcontent.com/article/2156991/the_history_of_motown_records_pg2_pg2.html?cat=33
Media Messages: What Film, TV & Popular Music Teach us about Race, Class, Gender and Sexual Orientation? Linda Holtzman

GIRL GROUPS

http://www.history-of-rock.com/g_g-history.htm
<http://digitaldreamdoor.nutsie.com/pages/benson/Girl-Group-Sound.html>

COVERS

How Black Invented Rock n' Roll. Kevin Chappell, Ebony Magazine July 2001
Media Messages: What Film, TV & Popular Music Teach us about Race, Class, Gender and Sexual Orientation? Linda Holtzman
[http://en.wikipedia.org/wiki/List_of_Hot_100_number-one_singles_of_2005_\(U.S.\)](http://en.wikipedia.org/wiki/List_of_Hot_100_number-one_singles_of_2005_(U.S.))

CROSSOVER

The Death of Black Radio: the Story of America's Black Radio Personalities, by Bernie Hayes
St. James Encyclopedia of Pop Culture, Jan 29, 2002 by Matthew A. Killmeier

PAYOLA

<http://www.straightdope.com/columns/read/2176/whats-the-story-on-the-radio-payola-scandal-of-the-1950s>

TIME LINES-CIVIL RIGHTS

<http://www.usm.edu/crdp/html/cd/timeline.htm>
<http://www.infoplease.com/spot/civilrightstimeline1.html>
<http://www.cnn.com/EVENTS/1997/mlk/links.html>
<http://www.voicesofcivilrights.org/>
<http://reportingcivilrights.loa.org/timeline/?decade=1960>
<http://www.biography.com/blackhistory/black-history-timeline.jsp>

TIME LINES-WOMEN'S MOVEMENT

<http://www.infoplease.com/spot/womenstimeline1.html>
<http://feminism.eserver.org/theory/feminist/Womens-Movement.html>
<http://www.biography.com/womens-history/timeline.jsp>
<http://www.cwluherstory.org/CWLUAbout/timeline.html>
<http://www.voicesacrosstime.org>

TIME LINE-CHARTS

#1 Singles 1962-1972
http://en.wikipedia.org/wiki/Billboard_Hot_100
<http://www.tunecharts.com/?1960s-Music>
http://www.cashboxmagazine.com/archives/60s_files/60s.html

HOW TO MAKE IT AS A POP STAR

Destiny's Child
www.destinyschild.com
http://en.wikipedia.org/wiki/Destiny's_Child
Amazing Images.
<http://www.beyonceonline.com/us/timeline>

THE MAKING OF DREAMGIRLS

Frank Rich. New York Times, December 21, 1981
<http://en.wikipedia.org/wiki/Dreamgirls>
Review 1981 show
<http://theater.nytimes.com/mem/theater/treview.html?res=980CE7DE1238F932A15751C1A96948260DREAM> 2009
2009
http://www.nytimes.com/2009/11/10/theater/10dream.html?_r=1&hpw
http://www.broadwayworld.com/article/DREAMGIRLS_National_Tour_Kicks_Off_at_Apollo_Theater_117_126_20091107
Korean Version 2009
<http://www.nytimes.com/2009/03/14/theater/14drea.html>

Credits

PERFORMING FOR LOS ANGELES YOUTH

Leslie K. Johnson, Director of Education and Outreach

Debra Piver, Associate Director of Education

Traci Cho, Director of School Partnerships

Patricia Garza, Department Manager

Dan Harper, Educational Programs Associate

Shaunté Carballo, Educational Services Coordinator

Eric Hamme, Interim Communications Coordinator

Janine Salinas, Assistant to the Director of Education and Outreach

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.

FUNDER CREDITS FOR DREAMGIRLS

The Los Angeles engagement of *Dreamgirls* is generously supported in part by Artistic Director's Circle member Ruth E. Flinkman.

Funding for the Target Young Audiences Program performance of *Dreamgirls* is provided by the James A. Doolittle Foundation and the Ella Fitzgerald Charitable Foundation.

Performing for Los Angeles Youth (P.L.A.Y.) receives generous support from the Center Theatre Group Affiliates, a volunteer organization dedicated to bringing innovative theatre and creative education to the young people of Los Angeles.

Major support is also provided by The William Randolph Hearst Foundation.

Additional support for P.L.A.Y. is provided by The Sheri and Les Biller Family Foundation, the Employees Community Fund of Boeing California, The Sascha Brastoff Foundation, the Brotman Foundation of California, the James A. Doolittle Foundation, the Ella Fitzgerald Charitable Foundation, the Lawrence P. Frank Foundation, The Rosalinde and Arthur Gilbert Foundation, the William Randolph Hearst Education Endowment, the Walter Lantz Foundation, the City of Los Angeles Department of Cultural Affairs, the MetLife Foundation, the Music Center Fund for the Performing Arts, the Kenneth T. & Eileen L. Norris Foundation, Laura & James Rosenwald & Orinocco Trust, The Simon Strauss Foundation, the Dwight Stuart Youth Foundation, the Weingart Foundation, and the Tiger Woods Foundation.

