



EDUCATIONAL GUIDE



KEVIN MCCOLLUM DOUG MORRIS AND BERRY GORDY

Present

MOTOWN

THE MUSICAL

Book by
BERRY GORDY

BASED UPON THE BOOK *To Be Loved:
The Music, The Magic, The Memories
Of Motown* BY BERRY GORDY

Music and Lyrics from
THE LEGENDARY MOTOWN CATALOG

MUSIC BY ARRANGEMENT WITH
SONY/ATV MUSIC PUBLISHING

MOTOWN® IS A REGISTERED TRADEMARK OF UMG RECORDINGS, INC.

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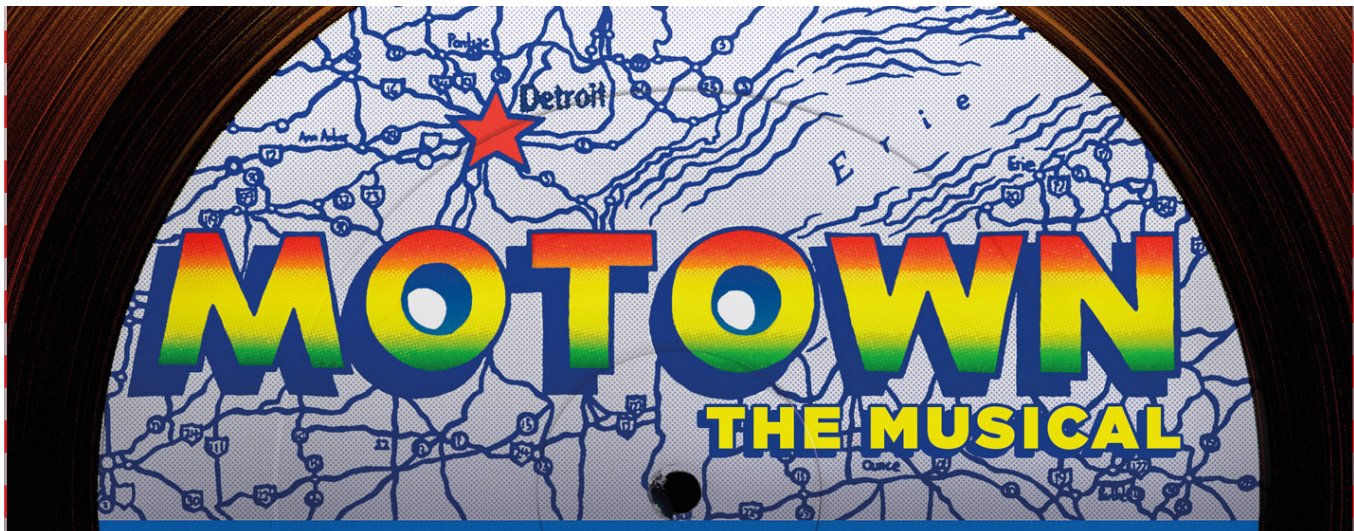


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MOTOWN THE MUSICAL

WELCOME

Motown The Musical is the real story of Berry Gordy and Motown Records, featuring the music that inspired a generation, defined an era, re-shaped the music industry, and changed our culture forever. This exhilarating show captures the essence of the visionary Founder and the artists who joined the label and who fought against prejudice and racism to bring America together – breaking barriers, making us stronger, and keeping us moving to the same beat.

Now running on Broadway at the Lunt-Fontanne Theatre, *Motown The Musical* offers students excellent insight into the complexities of the American culture's past, present, and future. These materials have been generated to serve as a catalyst for educational enrichment beyond the final curtain calls onstage, and can either stand alone or augment an existing curriculum of study. Inside this resource, you'll find a wide variety of information, thoughtful questions, and activities that will help your students understand the relevance of Motown in the nation's history.

This guide breaks down student explorations by age level, featuring questions and activities for students in grades 6-8, 9-12, and College Prep. Feel free to use information from all levels to construct the perfect curriculum for your class. We hope that this guide, paired with the dynamic performances onstage and the rich history of Motown, will inspire your students to keep Berry Gordy's vision alive as new generations strive to break barriers, develop new ideas, and create a better world.



Motown in American History

Motown Records was founded by Berry Gordy in Detroit, Michigan in 1959. Although many have come to recognize the “Motown Sound” as a brand in itself, in reality Motown’s records encompassed many different genres of music, from early rhythm and blues to soul, funk, pop, and more. A company brochure published in the early 1960s details Motown’s goals to “satisfy a variety of preferences in popular music.” Diversity has always been a key component of the Motown legacy.

Gordy himself was inspired by the “truth-telling” of early black music. As he told *Ebony* magazine, “From the drumbeat rhythms... that our ancestors carried from Africa, to the work songs and Negro spirituals of slavery, black music is a chronicle of our collective emotional journey in this world – pain and sadness, happiness and celebration... wisdom and faith.” Gordy embraced this philosophy and passed on the importance of using music to tell the truth about life to those he worked with.

SETTING THE STAGE FOR MOTOWN: PRE-MOTOWN MUSICAL STYLES

Early 20th Century (1900 to Mid-1940s)

To understand the success of Motown, it is necessary to understand how the cultural and musical climate had changed in America during the early part of the

20th century. In 1900, ninety percent of all American blacks lived in the South, but as the century progressed, many moved from their rural Southern homes to Northern urban communities seeking better-paying jobs and escape from racial oppression. This large population of black migrants from the South brought rich cultural traditions to the North that would give shape to new musical forms.

The 1917 closing of the notorious Storyville red-light district in New Orleans – which had been a breeding ground of ragtime and early jazz – led jazz musicians the likes of Louis Armstrong and Scott Joplin to settle in places like Chicago, Philadelphia, New



November 28, 1929
Berry Gordy Jr. is born in Detroit, MI

December 1, 1955
Rosa Parks refuses to give up her seat to a white man while riding a Montgomery, Alabama bus

July 29, 1958
NASA formed

1929

May 17, 1954
Segregation ruled unconstitutional by the US Supreme Court

September 9, 1956
Elvis Presley first appears on *The Ed Sullivan Show*; gyrates hips for millions to see

January 1, 1959
Fidel Castro named Prime Minister of Cuba, suspends all elections and names himself “President for Life”



POST WORLD WAR II

York, and Detroit. Their improvised New Orleans style of jazz evolved into the “more sophisticated” big band tradition that featured complete musical arrangements. In the 1920s, the Harlem Renaissance in New York City saw groups of black artists creating expressive new forms of art based on the street culture of the time – jazz, Broadway productions, arrangements of slave spirituals, and other original compositions by black artists flourished. In the 1930s, performances by swing bands like Count Basie’s were broadcast live on the radio, and this unprecedented exposure led to recording contracts and national notoriety. This platform allowed the creative endeavors of the bands associated with the Harlem Renaissance to reach other centers of urban black population throughout the country. As a result, big band swing dominated the ballroom and club scene across the country until the mid-1940s and World War II, when many ballrooms closed and orchestras disbanded due to the military draft and the reduced male population.

Post World War II (Mid-1940s to Late-1950s)

Although the black population in Detroit enjoyed a degree of economic prosperity far better than they had in the South, they were still relegated to the margins of society. White residents began moving to the suburbs, resulting in segregated neighborhoods where black residents transformed the culture and established vibrant black business and entertainment districts.

Blues musicians were gaining popularity, bringing amplification and expanded arrangements to a style that had previously been rooted in acoustic country music.

Some paired with disbanded members of 1930s big bands to form smaller groups or combos consisting of seven to eight musicians. In cities across America, these musicians transformed rural forms of music into urban expressions that captured the ethos, pulse, street sounds, and new technologies of the day, including electric amplification.

Famed bandleader Johnny Otis said, “We began to develop something within something. It was a hybrid form that began to emerge. It surely wasn’t big band; it wasn’t swing; it wasn’t country blues. It was what was to become an art form in itself. It was the foundation of rock ‘n’ roll.”

Before the war, major record companies had been the primary producers of black music, but many chose not to re-enter this market (known previously as “race music”) after World War II, choosing instead to focus on the growing suburban white middle-class market. This shift in the music industry created a void in the market in the 1940s, which was the impetus for the establishment of independent record labels. This new style of music, dubbed “rhythm and blues,” encompassed many diverse styles: up-tempo blues heavily rooted in 1930s boogie-woogie piano styles, instrumental combos featuring the “honking” tenor sax, urban blues that added amplification and rhythm to the country sound, vocal harmony groups, and gospel groups that began to incorporate their signature sound into secular music. It was at this exciting time when musical forms were rapidly changing and morphing into sub-genres that Berry Gordy began his life in music.

January 3, 1959
Alaska becomes the 49th state

February, 1959
Singer Marv Johnson releases “Come to Me,” the first song released on the original Tamla record label

August, 1959
Berry Gordy and Janie Bradford’s song “Money (That’s What I Want)” sung by Barrett Strong is released on Tamla record label

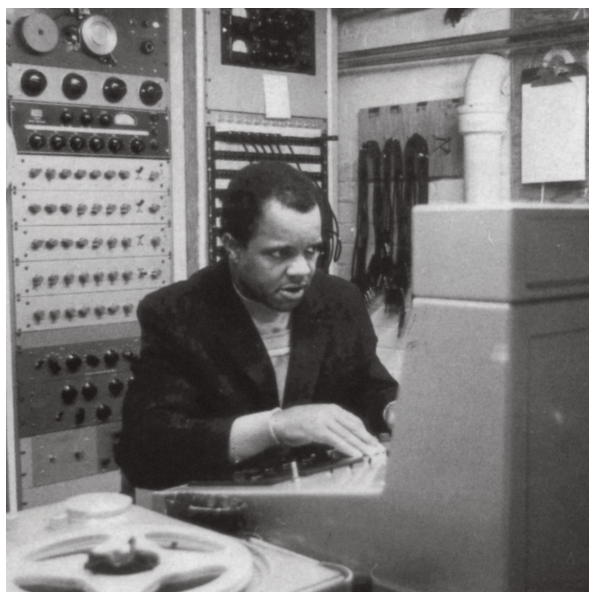
January 12, 1959
Berry Gordy obtains an \$800 loan from his family savings fund; soon after purchases house at 2643 W. Grand Blvd, Detroit, dubs it “Hitsville, USA” and founds Motown Records

July 17, 1959
Blues singer Billie Holiday dies; she would become the subject of Berry Gordy’s first film

September 6, 1959
The Miracles release “Bad Girl,” the first release on the Motown record label, with national distribution by the Chess record label



PAST



BERRY GORDY'S EARLY MUSICAL INFLUENCES

Berry Gordy was born in 1929, one month after the stock market crashed, launching the country into the Great Depression. The family moved to the east side of Detroit where his father owned and operated a grocery store. Through hard work and saving money, the Gordy family became one of Detroit's most successful black families. These values would stay with Berry Gordy forever. Growing up in such a rich center of musical artistry, Gordy was exposed to many styles of music in his early years – on the radio and later at ballrooms that catered to the teenage crowd. He began to improvise on his family's upright piano and composed his own song, "Berry's Boogie" at age seven. Jazz was by far his favorite music.

In the 1940s and 1950s, the east side of Detroit was home to numerous jazz clubs that became the center of the modern jazz movement and produced many locally and

nationally known bebop performers. Other clubs attracted a more diverse crowd and played a mixture of blues, swing standards, bebop and jump blues. Gordy remembers, "You could always hear shouting blues blasting out of the bars."

During the 1950s, Detroit teenagers had a very unique musical education. Music preferences had shifted towards rhythm and blues or rock 'n' roll (the white counterpart to the originally black genre) and teenagers were the target market. In church, these teenagers were schooled in gospel music, while in glee clubs and other school-based music classes, European-based classical music was being taught by the white teachers. The Ford Motor Company sponsored classical music concerts for students. Radio and, to a lesser (but growing) extent, television provided access to a broad array of musical offerings. It was around this time, in 1953, when Berry Gordy first indulged in his love of jazz and opened the 3D Record Mart. Gordy says in his autobiography, *To Be Loved: The Music, The Magic, The Memories of Motown*, "I wanted to go into business on my own doing something I loved and I decided to open up a Jazz record store. To me, Jazz was the only pure art form."

His love for jazz evolved into a deep appreciation for the blues as his clients bought more and more albums by artists like Louis Jordan and Fats Domino. The record store eventually closed, and in 1955 Berry went to work on the Lincoln-Mercury assembly line. Over the course of two years he received a hands-on education in the efficiency of the automotive assembly process while honing his songwriting skills on the side.

EARLY INFLUENCES

June, 1960
"Money (That's What I Want)" reaches #2 on the R&B chart and #23 on the pop chart

December, 1960
Mary Wells signs with Motown and releases "Bye Bye Baby"

January 16, 1961
The Miracles' "Shop Around" hits #1 on the R&B chart, spends eight weeks there

September 27, 1960
The Miracles release "Shop Around"

January 15, 1961
The Primettes sign with Motown under the new name, The Supremes, after a year of asking Berry Gordy to sign them

January 20, 1961
John Fitzgerald Kennedy sworn into office as President of the United States



PAST

EARLY INFLUENCES

A frequent nightclub patron, Gordy spent a lot of time at The Flame Show Bar, a venue where rhythm and blues and jazz intersected. Al Green, a co-owner of the club, also managed a number of local rhythm and blues acts, including Jackie Wilson. In 1957, Gordy's sister Gwen, who worked at the club, introduced him to Green, and it wasn't long before Gordy was collaborating on writing songs for Wilson. Gordy co-wrote four of his major hits, including "Reet Petite" (1957), "To Be Loved" (1957) and "Lonely Teardrops" (1958), solidifying his songwriting career, and Jackie's success as a solo performer. While working with Wilson, Gordy met Smokey Robinson, who was looking for someone to manage his group, the Matadors. Impressed with the group, especially Smokey as the songwriter and lead singer, Gordy began to mentor them on his own, and changed their name to The Miracles.

By this time, rhythm and blues had been played on the radio for a number of years, starting out on low-wattage stations that targeted local black communities. In Detroit, hundreds of teenage vocal groups could be found on nearly every street corner and school hallway, reproducing the harmonies and doo wop sounds they heard on the radio. While rhythm and blues had its roots in the black community, white teenagers within earshot of low-wattage black radio stations couldn't get enough of the sound, and gradually, rhythm and blues found its way onto high-wattage national and international radio stations. As race tensions started to mount, record executives tried in vain to keep young white listeners interested in the rock 'n' roll side of the genre that often featured white artists

covering rhythm and blues songs originally performed by black singers. However progressive the teenagers were, the record charts – the measuring sticks of success in the industry – remained segregated. There were the R&B (or soul) charts for records made by black artists and the pop charts for records produced by white artists. Optimal success in sales required selling across defined markets, or "crossing over," and some artists like The Platters and Elvis Presley had crossover hits since the mid-1950s. It was apparent to Gordy that consumers' personal record collections were integrated even though the record charts and neighborhoods remained separated. The time was right for Berry Gordy to make history.



March, 1961
The Primes audition for Berry Gordy, he signs them on as The Temptations

May, 1961
U.S. announces increased involvement in the Vietnam conflict

August, 1961
Stephen Hardaway Judkins signs with Motown at age eleven, given the moniker "Little Stevie Wonder"

May 5, 1961
Alan Shepard becomes the first American in space

July, 1961
The Marvelettes join the Motown family

August 12-13, 1961
The Berlin Wall is erected overnight



PAST



THE BIRTH OF MOTOWN

Berry Gordy founded Motown (originally called Tamla Records) in 1959 at a time when the music industry and American mainstream culture were in flux. Social and cultural changes that had started to bubble in the early 1950s had finally reached a boiling point and something had to change. Race relations were at a pivotal point – not only were white teenagers going crazy for the rhythm and blues produced by black artists, the U.S. Supreme Court ruled the unconstitutionality of segregated public schools and Southern blacks launched the Civil Rights Movement. On the other side of the spectrum, Senator McCarthy was organizing an anti-Communist campaign and Southern whites were protesting the desegregation of schools, race mixing, and

the marketing of rock ‘n’ roll across racial boundaries, fearing this “race music” would corrupt their children. Record executives began to experiment with ways to alter the sound of black music to make it more likely to reach crossover success.

Always a diverse company, Motown boasted a roster of artists whose styles ranged from blues to gospel to pop, even incorporating inspiration from Afro-Latin, Caribbean culture, and cha-cha. Using his experience on the automotive assembly line as a model, Gordy assembled a team of producers, songwriters, executives and the greatest house band that anyone could ever want, called the Funk Brothers, and began to assemble Motown’s signature sound. Bebop-style melodic bass lines were mixed in with the tambourines and handclapping found in gospel music. Bluesy boogie-woogie sounds were layered with horn stylings reminiscent of the swing bands of the 1930s and 1940s. Youthful call-and-response patterns replaced the “oohs” and “aahs” of 1950s backup singers. The team even incorporated the strings featured in classical music. By the end of 1963, Motown’s creative staff had incorporated all the various components that would crystalize into a new rhythm and blues style by 1964. The final component – the lyrics – reflected Berry Gordy’s passion for “truth-telling.” As Motown was beginning to gather steam, Gordy and his team recognized that the truths that could be told through their music were universal, not separated by the color of a person’s skin or their cultural or religious background. Motown’s music was for everyone, and Gordy began to realize that telling the truth about the fantasies, joys, and disappointments of love experienced

BIRTH OF MOTOWN

August 21, 1961
The Marvelettes release “Please Mr. Postman”

1962
Smokey Robinson named Vice President of Motown Records

October 1, 1962
The first black student registers at the University of Mississippi, escorted by federal marshals

December 11, 1961
“Please Mr. Postman” is the first Motown song to reach #1 on the Billboard Hot 100 pop chart

June, 1962
Brian Holland, Eddie Holland, and Lamont Dozier begin to work as song writing, music production team

October 26, 1962
The Motortown Revue leaves Detroit to tour the East Coast and the South.



PAST

BIRTH OF MOTOWN

by teenagers and young adults could reach across the racial divide and create the “Sound of Young America,” the unified, glorious expression of a generation coming together as one.

When “Money (That’s What I Want)”, sung by Barrett Strong, hit the airwaves in 1960, the response across the country was electric. The country was ready for a new sound, and Berry Gordy and his team had given it to them. As the company grew and expanded, Gordy knew he could bring the “Sound of Young America” to people of all races. Soon after, the Miracles sold over a million copies of “Shop Around,” which was the company’s first #1 hit on the R&B chart, making it to #2 on the pop charts. The Marvelettes were the first group to achieve the crossover success Gordy aimed for as “Mr. Postman” spent a week in the #1 position on the Billboard Hot 100 pop chart in December 1961.

Gordy began to take an interest in the girl group The Supremes, and mentored them heavily to groom them for crossover success. The soft, delicate sound of Diana Ross’s voice mixed with the right instrumental arrangements was just the right formula. From 1964 to 1967, ten of The Supremes’ releases landed in the #1 position on the pop charts, all by the writing/producing team of Holland-Dozier-Holland, and the group released a mind-blowing five #1 songs in a row. The group became regulars on mainstream television shows – *The Ed Sullivan Show*, *Hullabaloo*, *The Hollywood Palace*, *The Tonight Show* and more. Along with countless television specials, these appearances led to unprecedented exposure among black and white audiences, and soon their concert audiences were split 70/30 percent, white to black, bringing the Motown sound to an audience broader than any in history.



June 23, 1963

Dr. Martin Luther King Jr. delivers “The Great March to Freedom” speech in Detroit; Gordy records the speech

August 28, 1963

Dr. Martin Luther King Jr. delivers “I Have a Dream” speech.

January 23, 1964

The Temptations release “The Way You Do the Thing You Do”; it becomes their first top 20 hit.

July 9, 1963

“(Love Is Like a) Heatwave” by Martha & the Vandellas released; goes on to be nominated for a Grammy® Award

November 22, 1963

President John F. Kennedy is assassinated

February 7, 1964

The Beatles arrive at New York City’s JFK International Airport for the first U.S. tour and concert at Carnegie Hall.



PAST



THE DETROIT RIOTS & CIVIL RIGHTS

Fueled by growing social, economic and racial tensions, the Detroit Riots of 1967 erupted on July 23, 1967. Reportedly, they began as the Detroit police raided an unlicensed after-hours bar where they discovered over 80 black residents gathered in celebration of the return of two soldiers from the conflict in Vietnam. The raid quickly escalated into one of the deadliest riots in United States history. The riots lasted four days and resulted in over 7,000 arrests, over 1,100 injuries and 43 fatalities – not to mention an incredible amount of looting. In response to the violence, the government called in the National Guard in addition to city, state, and federal employees in an attempt to restore peace to the area. Additionally, the city of Detroit's reputation would be tarnished for years to come.

During the chaos, Motown artists and staff, black and white, remained huddled together inside their headquarters for their own safety. After the riots, Berry Gordy felt

strongly that the world was changing around them and that the company, too, needed to lend its voice to the rapidly changing social and political climate. Already a large supporter of Dr. Martin Luther King Jr., Gordy and the Motown team began releasing songs that directly addressed civil rights issues and the social unrest that resulted in the massive riots in Detroit in 1967 and across the country after King's assassination in 1968. Songs like "Abraham, Martin, and John" and "May What He Lived For Live" were recorded and distributed on Motown's label. Hit-making songwriter/producer Norman Whitfield began writing songs like "War," to reflect the growing social consciousness of the nation. To help ease tensions in Detroit itself, Motown released "I Care About Detroit," a promo recorded by Smokey Robinson & The Miracles, which was soon used by the United Foundation as the theme for "Detroit is Happening," a summer job and recreational activity program for the city's youth in an effort to prevent a recurrence of the riots.

CIVIL RIGHTS

April 10, 1964
"The Beatles Second Album" is released, containing covers of three Motown songs, "Money," "Please Mr. Postman," and "You've Really Got A Hold On Me."

July 2, 1964
President Lyndon Johnson signs the Civil Rights Act into law

December 21, 1964
The Temptations release "My Girl," written by Smokey Robinson and Ronald White

April 17, 1964
First Ford Mustang rolls off the assembly line

August 22, 1964
The Supremes have their first #1 hit on the Billboard Hot 100, "Where Did Our Love Go"

1965
Motown launches international label Tamla-Motown



Eventually, Gordy would move the entire operation to Los Angeles in a dual effort to expand the company into motion pictures and television and to connect with the rest of the music industry, which was largely centered in southern California. However, the company never stopped producing and promoting socially-conscious songs and material, and Gordy knew that the Civil Rights Movement's struggle for equality for all people was synonymous with Motown's mission and his own personal dreams to bring the country together through music.

THE LEGACY OF MOTOWN

Although Berry Gordy and his creative staff consciously produced music with a broad commercial appeal, they did not sacrifice the musical values that were a part of their cultural heritage. Over time and with careful marketing of the broad appeal of the Motown sound and image, other groups began to gain traction in the mainstream market. In this process, the parameters of the American soundscape began to expand as did the musical tastes of white America. By the end of the 1960s, the diversity of Motown music permeated the arteries of American pop culture, which had changed over the decade. The phenomenal success of Motown is a tribute to all that Berry Gordy embodies and all the talent that he brought out in others. Under his leadership, and through determination and support of the Motown family of artists, Gordy forged new grounds for minorities and made the Motown sound a worldwide phenomenon beloved by millions to this day.

Overall, Motown became the biggest and most successful independent record company in the United States – filling a gap made by larger, national labels and

then becoming the model by which every label aspired to operate. It was also the most successful black-owned business in the country. No other independent label has changed the music industry – and the national culture – the way Motown has. The label produced over 525 albums and gave birth to some of America's most iconic performers – The Temptations, Diana Ross & The Supremes, Smokey Robinson & The Miracles, The Four Tops, Gladys Knight & The Pips, The Marvelettes, Marvin Gaye, Stevie Wonder, Jr. Walker & the All Stars, Michael Jackson, The Jackson 5, Martha & The Vandellas, the Commodores, Lionel Richie, Rick James, Teena Marie and many other artists. Collectively, these artists achieved over 57 #1 Hits on the Billboard Hot 100 pop chart, claiming over 148 weeks of chart-toppers, touching the lives of people in a racially divided, socially unsettled nation and bridging the gap between people of all ages and races. Motown's major artists have been inducted into the Rock and Roll Hall of Fame, including Berry Gordy himself, of whom the organizers noted, "Gordy endeavored to reach across the racial divide with music that could touch all people, regardless of the color of their skin... Under his tutelage, Motown became a model of black capitalism, pride and self-expression and a repository for some of the greatest talent ever assembled at one company... Motown's stable of singers, songwriters, producers and musicians took the concept of simple, catchy pop songs to a whole new level of sophistication and, thanks to the music's roots in gospel and blues, visceral intensity... After Motown, black popular music would never again be dismissed as a minority taste... Aesthetically no less than commercially, Motown's achievements will likely remain unrivaled and unstoppable."

March 6, 1965
The Temptations' "My Girl" reaches #1 on the Billboard Hot 100 pop chart

August 6, 1965
The Voting Rights Act of 1965 is signed into law

1966
Ashford and Simpson sign with Motown as staff writers; Gladys Knight & the Pips, Tammi Terrell and The Isley Brothers sign with Motown

July 1965
The Supremes perform at New York's Copacabana club, the leading nightclub of the time, helping to shatter its "no blacks" policy

August 11-17, 1965
Los Angeles riots sparked by police brutality and discrimination against blacks

1966
Motown grosses \$20 million

Key Players of Motown

BERRY GORDY

is the founder of Motown Records, the hit-making enterprise that nurtured the careers of Diana Ross & The Supremes, Stevie Wonder, The Temptations, Michael Jackson, The Jackson 5, and many other music greats. The Motown sound reached out across a racially divided, politically and socially-charged country to transform popular music. In 2009, a year-long international celebration commemorated Motown's 50th anniversary. Gordy is also a songwriter, boxer, producer, director, innovative entrepreneur, teacher, and visionary. In the 1960s, Gordy moved his artists into television on shows like *American Bandstand* and *The Ed Sullivan Show*. Actively involved in the Civil Rights movement, he also released the recorded speeches of Dr. Martin Luther King Jr. on his record label. His work in film includes *Lady Sings the Blues*, which garnered five Academy Award® nominations, and *Mahogany*, which received an Academy Award® nomination for Best Original Song. Gordy has received four honorary doctorates: one in philosophy from Occidental College; two in the humanities from Morehouse College and Michigan State University; and one in music from Eastern Michigan University. Among the awards recognizing Gordy's accomplishments are the Martin Luther King Jr. Leadership

Award, the Gordon Grand Fellowship from Yale University, induction into the Rock and Roll Hall of Fame, a star on Hollywood's Walk of Fame, the Rainbow Coalition's Man of the Millennium Award, the Rhythm and Blues Foundation's Lifetime Achievement Award, the T.J. Martell Foundation's Lifetime Artistic Achievement Award, and the Grammy® Salute to Industry Icons President's Merit Award. In February 2011, President Barack Obama honored him with a Salute to Motown Evening at the White House. Berry Gordy's unparalleled contribution to music and popular culture is chronicled in his autobiography, *To Be Loved: The Music, The Magic, The Memories of Motown*.

DIANA ROSS

is an international music icon and actress. She began her singing career as a member of the local Detroit girl group The Primettes (with Mary Wilson and Florence Ballard), who would later be signed by Berry Gordy to Motown Records under the name The Supremes. Ross became the lead singer of the group, leading them to record-breaking crossover success as they released ten #1 hit singles between August 1964 and May 1967. The group was Motown's most successful vocal act throughout the 1960s, and their songs "Stop! In The Name Of Love"

KEY PLAYERS

1967
Motown projects to gross \$30 million, has five major labels

April 30, 1967
Dr. Martin Luther King Jr. delivers "Why I Am Opposed to the War in Vietnam" speech at Riverside Church in New York City.

July 23, 1967
The Detroit Riots of 1967 begin on 12th Street, incited by police brutality, economic and Civil Rights injustices, resulting in 43 dead, 1,189 injured, and 7,200 arrests

1967
Stevie Wonder tours Europe

May 7, 1967
The Supremes' name is officially changed to Diana Ross & The Supremes

1968
Suzanne de Passe begins working for Motown as Berry Gordy's Creative Assistant



and “You Can’t Hurry Love” are among the Rock and Roll Hall of Fame’s “500 Songs that Shaped Rock and Roll.” Ross began a solo career in 1970 and received a Grammy® nomination for her rendition of “Ain’t No Mountain High Enough” on her debut album. She has appeared in numerous television specials as a solo artist and as a member of The Supremes. As an actress, Ross has appeared in films such as *Lady Sings the Blues* as American Jazz legend Billie Holiday, a performance which earned her an Academy Award® nomination for Best Actress; *Mahogany*, for which she also designed the costumes; and *The Wiz*, a screen adaptation of the hit Broadway musical. On Broadway itself, Diana received a Tony Award® for her 1976 show, *An Evening with Diana Ross*. Over the course of her career, Ross has recorded eighteen #1 singles, been named the Female Entertainer of the Century by Billboard Magazine, and in 1993, she earned a Guinness World Record for having more hits than any other female artist in the charts, with a career total of 70 hit singles. She has the unique distinction of having been awarded two stars on the Hollywood Walk of Fame – one for her work with The Supremes and one for her work as a solo artist, a testament to her place in American history as a leader in the music industry who broke down barriers to change the country’s social climate forever.

SMOKEY ROBINSON

Smokey’s career in the music business spans more than five decades of hits. Born and raised in Detroit, Robinson founded The Miracles while still in high school, and served as their lead singer and songwriter. The group was the first vocal group Berry Gordy would manage, and the two developed

a life-long friendship and professional relationship. Robinson encouraged Gordy to develop the Motown Records dynasty and The Miracles’ first single, “Shop Around,” was Motown’s first #1 hit on the R&B singles chart. From 1960 to 1970, The Miracles released twenty-seven top forty hits, including the #1 hit, “Tears of a Clown,” with several in the top ten (“You’ve Really Got a Hold on Me,” “Mickey’s Monkey,” “I Second That Emotion,” and “Baby Baby Don’t Cry”). Other notable hits, including “Ooo Baby Baby,” “Going to a Go-Go,” “The Tracks of My Tears,” “(Come Round Here) I’m The One You Need,” “The Love I Saw in You Was Just a Mirage” and “More Love” peaked in the top twenty. As a songwriter, Robinson also penned many songs for other Motown artists, including The Temptations, Mary Wells, Brenda Holloway, Marvin Gaye, and others. “The Way You Do the Things You Do,” “My Girl,” “Get Ready,” “You Beat Me to the Punch,” “Don’t Mess with Bill,” “Ain’t That Peculiar,” and “My Guy” are just a few of his songwriting triumphs. Robinson became Vice President of Motown Records and remained in that position until the sale of the company, shaping the label’s success and changing the music industry forever with friend and mentor Berry Gordy. In the years after Motown, Robinson continued a successful solo career, writing and performing such hits as “Baby Come Close,” “Baby That’s Backatcha,” “Cruisin’” (which became his first top ten pop single) and “Being With You” (which peaked at #2 on the Billboard Hot 100, went to #1 on the UK charts, and is his most successful single to date). He has received numerous awards including the Grammy® Living Legend Award, NARAS Lifetime Achievement Award, an Honorary Doctorate from Howard University, the Kennedy Center Honors and

April 4, 1968
Martin Luther King Jr. is assassinated at the Lorraine Motel in Memphis, Tennessee at the age of 39; riots erupt in major American cities for several days afterward

October 30, 1968
“I Heard It Through the Grapevine” cover by Marvin Gaye is released

December 28, 1968
Motown has five out of the top ten singles on the Billboard Hot 100, including “I Heard it Through the Grapevine.”

June 6, 1968
Robert F. Kennedy is shot at the Ambassador Hotel in Los Angeles by Sirhan Sirhan; dies the next day

December 14, 1968
“I Heard It Through the Grapevine” starts 7 weeks at #1 on the Billboard Hot 100 pop chart

March 11, 1969
Five brothers, The Jackson 5 are signed

PAST

the National Medal of Arts Award from the President of the United States. He has also been inducted into the Rock and Roll Hall of Fame and the Songwriters' Hall of Fame. During the course of his fifty-year career in music, Robinson has accumulated more than 4,000 songs to his credit and remains a beloved icon in our musical heritage, having redefined the way America listens to music. Robinson continues to thrill sold-out audiences around the world with his trademarked high tenor voice, impeccable timing, and profound sense of lyric.

MARVIN GAYE

began his music career at age four, singing in his father's church in Washington, D.C. Tensions at home with his strict, often violent father led him to leave home at age nineteen. After a stint in the Air Force, Gaye and three friends formed the group, the Marquees, but had no success. Harvey Fuqua recruited Marvin to replace a member of his Moonglows, and they moved briefly to Chicago before finally ending up in Detroit. In 1960, he met Berry Gordy while performing at the company Christmas party at Hitsville. Gordy was impressed with the singer and soon worked out a contract to bring him on at Motown. Gaye performed in the Motown house band, playing drums while working on songs for himself and other Motown artists. His first hit was a song for The Marvelettes, "Beechwood 4-5789," which was followed closely by his first solo hit, "Stubborn Kind Of Fellow," in 1962. The next four years saw Gaye continually topping the R&B and pop charts with hits such as "Hitch Hike," "Pride And Joy," "Can I Get a Witness" and "You're a Wonderful One." Gaye recorded a highly successful

duet album with singer Mary Wells before breaking through to the top ten on the pop charts with "How Sweet It Is (To Be Loved By You)." A highly successful duet career with singer Tammi Terrell ended abruptly when Terrell was diagnosed with a brain tumor after collapsing in Gaye's arms onstage. During this time, Gaye continued to record hits, including "I Heard It Through the Grapevine," which reached #1 on the Billboard Hot 100, however, Gaye was disillusioned with the music business during Terrell's illness, and did not enjoy the success he rightfully deserved due to a serious depression that developed after Terrell's death in 1970. Wanting to break new ground, Gaye produced his own composition, "What's Going On." The War in Vietnam was growing highly unpopular amongst American civilians, and the album was inspired by his brother's recent return from Vietnam, the police brutality and ills of society. Released in 1971, the album reached #1 on the R&B charts within a month, and eventually broke through to the top ten on several other charts as well. The complete album has been repeatedly credited with changing the face of soul music forever. Its thematic focus and segue flow redefined the concept album in the United States and earned Gaye a Grammy® nomination and several NAACP Image Awards. Rolling Stone named it the Album of the Year, and Gaye became the most lucrative black recording artist of his time. The title track from Gaye's album *Let's Get It On* became his second #1 hit single on the Billboard Hot 100. The album was a huge success, and spawned two tours, a duet with Diana Ross, and several more hits. After leaving Motown, Gaye found success with the song "Sexual Healing"

KEY PLAYERS

July 16, 1969
Apollo 11 mission to the Moon launches; 4 days later, Neil Armstrong and Buzz Aldrin become the first humans on the Moon

August 15-18, 1969
Woodstock Music and Art Fair attracts 400,000 people to the Catskills in New York

January, 1970
The Jackson 5's first single on Motown, "I Want You Back," reaches #1 on the pop charts

August 11, 1969
Diana Ross introduces The Jackson 5 to the press at an event at the Daisy Club in Los Angeles

October, 1969
Gordy hires Miller London, first Black salesman in the music industry for his team

April 1, 1970
Public Health Cigarette Smoking Act passes, banning cigarette ads on US radio and television

from his album *Midnight Love*, which earned him his first two Grammy® Awards. Sadly, Marvin Gaye's career came to an abrupt end when he was shot by his father during an ongoing dispute. Overall, Gaye's work with Motown in the 1960s and 1970s shaped the label's signature sound. He has been remembered as the Prince of Soul and the Prince of Motown, recognized for spanning the entirety of rhythm and blues – from 1950s doo wop to soul; from the feel-good songs of the 1960s to the politically-charged awareness of the 1970s, and through the sexual revolution of the 1980s. He was posthumously inducted into the Rock and Roll Hall of Fame in 1987, and was honored with a star on Hollywood's Walk of Fame in 1990. He received a Grammy® Lifetime Achievement Award in 1996, and has been named by Rolling Stone as not only one of their 100 Greatest Artists of All Time, but sixth on their list of 100 Greatest Singers of All Time. The Library of Congress has included *What's Going On* in the National Recording Registry, cementing Marvin Gaye as a cultural phenomenon and icon in the history of the United States who helped to bring a voice and awareness to racial and social injustices and proving that Motown was much more than entertainment.

THE JACKSON 5

was one of the biggest pop music acts of the 1970s, consisting of five brothers from the same Gary, Indiana family. Jackie, Tito, Jermaine, Marlon, and Michael Jackson first started performing together after their father, a former musician and steel mill worker recognized their potential. After some home-grown success and encouragement from family members, teachers, and mentors, the group became a successful

act in Indiana and the neighboring Chicago area, often performing in seedy clubs to earn money. In 1967, the group began recording, and became successful enough to win the famous Amateur Night competition at the Apollo Theater in Harlem, New York City. Spotted by performers Gladys Knight and Bobby Taylor, and with the insistence of Gordy's new Creative Assistant, Suzanne de Passe, it wasn't long before they had an audition with Berry Gordy. At first Gordy didn't want to sign the boys due to the complexities of signing underage performers, but after witnessing their audition, he immediately signed the group and hosted a lavish party at his Detroit mansion to welcome them to the Motown family. A few of the group's early Motown singles were recorded in Detroit, including their hugely successful cover of The Miracles' "Who's Loving You," written by Smokey Robinson. Gordy soon moved the boys and their father to Los Angeles and began grooming them to be Motown's next big act. It was decided that established star Diana Ross would present the group, a move which would help not only The Jackson 5, but Ross's career as a solo artist as well. Ross officially introduced The Jackson 5 to America at the Daisy Club on August 11, 1969. Later that month, the group made their first television appearance on *The Miss Black America Pageant* at Madison Square Garden in New York City. The group's first single, "I Want You Back," soon reached #1 on the Billboard Hot 100 pop chart, an accomplishment that was followed by other singles crafted especially for them by the Motown team – "ABC," "The Love You Save," and "I'll Be There" – all blended the signature Motown sound with teen-focused lyrics that executives coined "bubblegum soul." Jackson mania hit the nation, and the

April 10, 1970
The Beatles announce they have officially disbanded

June 10, 1970
Edwin Starr releases the protest song "War;" it would go on to hold the #1 spot on the Billboard Hot 100 pop chart for three weeks

December 23, 1970
The north tower of the World Trade Center is completed, becoming the tallest building in the world

May 4, 1970
National Guard shoot four unarmed college students at a Kent State University anti-war protest

October, 1970
Gordy creates the Black Forum label so that different voices could express their political, economic and social views.

April 29, 1971
Michael Jackson, age 11, appears on the cover of Rolling Stone Magazine

PAST

group was wildly successful as a crossover group with unparalleled mass marketing appeal to young people all over the United States, from every race and creed. Album covers, stickers, sewable patches, posters, coloring books, animated Saturday morning cartoons, and TV specials were all produced to meet the huge demand the nation had for the group. Michael and Jermaine began solo careers starting in 1971, which thrived while the group remained successful. In 1975, the group left the company. Motown would not have another success of their caliber, and Berry Gordy has said that they were the last

big stars to come “rolling off the Motown assembly line.” The group was inducted into the Rock and Roll Hall of Fame in 1997, and two of their songs (“ABC” and “I Want You Back”) are among the Hall of Fame’s “500 Songs That Shaped Rock and Roll.” “I Want You Back” was also inducted into the Grammy® Hall of Fame. The Jackson 5 left behind a legacy that would pave the way for many boy bands after them, including New Edition, Menudo, New Kids on the Block, The Backstreet Boys, 'N Sync, and many others.

KEY PLAYERS



May 13, 1971
Stevie Wonder turns 21; signs more lucrative deal with Motown

June, 1972
Motown moves to Los Angeles, leaves branch office in Detroit

October 12, 1972
Lady Sings the Blues, starring Diana Ross as Billie Holiday is released; subsequently nominated for five Academy Awards®, including a best actress nomination for Ross

May 21, 1971
Marvin Gaye releases “What’s Going On,” produced by himself; considered one of the greatest albums ever made

June 17, 1972
Five White House operatives break into the offices of the Democratic National Committee in the Watergate complex and are arrested

November, 1972
The Commodores sign with Motown; open for The Jackson 5

1972

15

PLOT SYNOPSIS



ABOUT THE SHOW

Motown The Musical follows the legendary career of Berry Gordy and the creation of his musical empire, Motown Records. It is the evening of the twenty-fifth anniversary celebration of Motown and a reluctant Berry Gordy is unsure if he wants to attend. Reflecting back on his career and his labor of love, Gordy remembers listening to the World Heavyweight Boxing Championship in 1938 and the joy and pride his community felt when Joe Louis, a Black American fighter won. Wanting to affect the world in the same positive way, Gordy dreams big and sets his sights on bringing a socially-charged, racially-divided country together with music. With a loan from his family, Gordy puts a down payment on a house and with the help of

his friend Smokey Robinson and others he turns it into a music-making factory. Motown is born! Diana Ross and The Supremes, Stevie Wonder, Marvin Gaye, The Jackson 5 and many more sign on, and with their new sound, Motown is ready to take the world by storm. With the Vietnam War looming and the country at a cultural turning point, Gordy pushes on toward something bigger than he ever dreamed of, changing the world forever. *Motown The Musical* tells the thrilling tale of the man who broke barriers and fought against the odds to define the sound of a generation – complete with the ups and downs of the personal relationships, the professional struggles, and – of course – the music that made history.

PRESENT

PRE-SHOW QUESTIONS TO CONSIDER

GRADES 6-8

1. At the opening of the show, Berry is reluctant to attend the 25th Anniversary celebration of Motown Records. Why might someone not want to celebrate their own accomplishments? Have you ever felt this way?
2. Along the way, Berry learns valuable lessons about being a good music manager. What do you think some of those lessons might be? Are they specific to the music business or are they more universal?
3. Berry makes the difficult decision to quit his job to pursue his goals in the music industry. If you were Berry's father, what advice would you give Berry as he sets off to follow his dreams?
4. In the segregated world of the 1950s and 1960s, why was it important to Berry and his team to produce music for all people?

GRADES 9-12

1. Before starting Motown Records, Berry was a shoe shiner, a boxer, a record store owner, a cookware salesman, and an assembly line worker. If you were a member of his family, would you have lent him the investment money to start Motown? Remember, \$800 in 1959 is worth much more today. Why do you think his family took this risk?
2. In 1970, Motown Records leaves Detroit for Los Angeles. What do you think could be the major motivating factors for this move? What was there to gain? Was it worth it?
3. After achieving breakout success on the Motown Record label, many artists left

to pursue careers on other record labels. Why do you think they did this? Was it right for them to leave after Berry and the Motown family started their careers? Why or why not?

4. Before creating Motown, Berry spent a lot of time as an assembly line worker in an automobile factory in Detroit. What was it about the assembly line that he admired? How has the assembly line changed industry in America? How did Berry use this throughout his career?

COLLEGE PREP

1. Why is it important to understand the history of music in America? How did this history set the stage for a company like Motown? What challenges did Berry Gordy face in trying to bring the "Sound of Young America" to all people?
2. When the American boxer Joe Louis defeated the German Max Schmeling in the 1938 World Heavyweight Championship, it had a profound impact on Berry. Why? What modern-day heroes have made a similar impact on your life? Why?
3. On the first Motortown Revue, all of the artists toured by bus on the famous Chitlin' Circuit. How did this circuit of performance venues become renowned? How did the performances by black artists on this circuit impact the role of black entertainers in the music industry today?
4. How did Motown's music reflect the current events of the 1960s? The 1970s? Does today's music still reflect current events the same way? Cite specific examples and detail the role you think music plays in society today.

PRESENT

Get Ready To Boogie!

As you get ready to boogie to some of Motown's greatest hits, here are some tips for enjoying a live show in a Broadway theater!

- Make sure you hit the restroom before the show and at intermission. Leaving during the performance disrupts others who are trying to enjoy the show!
- Keep your feet off the seats.
- Turn off your cell phones and other noise-making devices! Never, ever answer a call or text during a performance.
- Do not take photographs while inside the theater. Wait until you hit the street after the show to capture a fun memory with your friends.
- Live theater is a special art form. Remember the performers and the people behind the scenes have put in countless hours of preparation and hard work during the performance to share this experience with you. Disruptive behavior not only affects those watching the show with you, but also the cast and crew onstage. Give them your attention and focus.
- It is a tradition in the theater to applaud at the end of musical numbers and at the end of the performance. If you really dig it, a standing ovation is a great way to honor the cast and crew!
- ENJOY THE SHOW!



FUTURE



UNIVERSAL THEMES

UNIVERSAL CONTEXT

The following universal themes are present in *Motown The Musical*. Berry Gordy's story has affected us all in some way. The following activities provide students with an opportunity to express these themes in their lives and in their studies.

1. Everyone should have the opportunity to be their best self; people can foster an environment where this is possible for themselves and others.
2. Having passionate dreams and setting goals is important in life.
3. Crossing boundaries and fighting for change to bring about what is good and honest can happen for everyone.

FUTURE

Black Like Me

Berry Gordy experienced a character-defining moment when he was eight years old. As seen in the show, Berry's father becomes emotional when the black American Joe Louis defeats the German Max Schmeling in the 1938 World Heavyweight Boxing Championship. The historical context of this fight elevates its relevance – a black American competitor defeated a man from a country whose ideals were shifting towards the oppression of minorities. Joe Louis became a symbol of freedom and everything that America stands for – a true hero. While Berry Gordy's father understood the broader context of the fight, little Berry just saw someone who looked like him bring joy and happiness to all the people he knew. Who do your students see as a hero?

GRADES 6-8

Lead a discussion with your students about heroes. Together, make a list of the qualities that heroes share – not their physical strengths, but their underlying values and motivations. Stress to your students that true heroism is more than appearance – it's an expression of the person's best self. Next, encourage your students to think about a time in their lives when they knew they wanted to be like someone else. Who was it? It could be someone they know or someone they don't know. What did this person do that made your students admire them? Encourage your students to think beyond physical qualities. Finally, have each student write a short essay about this influential person detailing the reasons your students want to be like their heroes.

GRADES 9-12

Break your students into groups and have them make a list of qualities that define a hero. As a class, combine the lists and have the class work together to narrow down the list to the top five qualities that define a hero. Now each student will identify someone they feel is a current living hero based on these qualities. Students will search the Internet for biographical information and examples showcasing how their identified hero fits the criteria. How does this person work to make the world a better place? How has this hero affected the student's life and the world? Is he or she involved with any charities? Students will then present their findings to the class with a detailed oral argument outlining how their individual meets the hero criteria the class created.

COLLEGE PREP

Giving back to one's community by assisting others in need is a quality found in many heroes. Encourage your students to start a journey to become a hero to others. Have them research opportunities where they might be able to get involved locally to help people – The Boys & Girls Club of America, local nursing homes, hospitals, YMCAs, and church groups are great places to start. Even in-school tutoring and mentoring programs provide opportunities to assist others. Encourage your students to volunteer at one of these organizations for no less than a month. Remind them this commitment is a sign of maturity, drive and dedication to college admissions departments, as well as a solid step toward becoming a hero to someone else.

FUTURE

Dream Machine

A passionate dreamer, Berry Gordy also had a deep appreciation for the assembly line from his days working at the Lincoln-Mercury factory. He was fascinated with the idea that raw material could enter one side of the machine and come out the other a polished product. In many ways, this was the Motown model – finding new, unknown singers and, with the right process, molding them into something great. If you had such a machine, what wonderful things could you make?

GRADES 6-8

Keeping a visual representation of your dreams and goals has been proven to be a helpful way to turn those dreams into realities. Berry Gordy knew he wanted his company to bring the “Sound of Young America” to all people across the nation. What do you want to do with life? Have each student think about the things they want to achieve in their lifetime. Encourage them to think big, but not just materialistically. Sometimes the most important things we want to accomplish in life won’t come with a monetary reward. Have students search the Internet or magazines for images that speak personally to each about their own goals. These images should be inspiring and motivating; something that causes the student to be excited about the future. Once each student collects plenty of images, have an art day where students can make their own vision boards. Supply a large piece of cardboard, glue and other collage-making materials. Once the boards are complete, encourage students to display them prominently in their home or locker – someplace where they can see them regularly and form a passionate connection with the visual representations of their dreams and goals.

GRADES 9-12

Have your students identify a short term goal or dream that they wish to accomplish. This could be anything from singing in a band, becoming a better basketball player, or learning to speak Spanish. Encourage students to choose a goal or dream that can be accomplished within the school year. Next, have the students create an individual action plan detailing each step the need to accomplish to reach their goal. Once their action plan is complete, they will create a timeline for accomplishing each of the actions. Encourage them to be realistic with the timeline, so they can reach each benchmark they set. The last step is the students sharing their goals and timeline with the rest of their class, if they are comfortable telling other people. Now it is up to each student to follow their action plan and accomplish their goals.

COLLEGE PREP

As students begin to think about their future beyond high school, it is important for them to begin to think about how they will achieve the goals they’ve set for themselves. What do they want to do? Where will they need to go and what kind of people will they need to meet to make their dreams a reality? Have students begin a college prep folder (or several) that includes research on undergraduate departments that offer opportunities that align with their personal dreams and goals. Research should include as much information as students can find about the course of study for their desired major (or possible majors), admission requirements (the minimum GPA requirement, the number of recommendation letters they will need, etc.), research into any advanced placement academic opportunities that might give them a head start on their desired major, and research into post-graduate job opportunities right for a young adult with their desired degree. Having a specific plan of action can make the challenging step from high school to college easier and more focused. Knowing what you want to achieve and working backwards is a great way to start climbing the ladder toward success!

POST-SHOW ACTIVITIES

FUTURE

Remix Arranger

Throughout Motown's long history of hit music, many of the songs, albums and content produced by Berry Gordy and his team were socially-conscious in nature, commenting on the world around us, telling the truth about the human experience from many different angles. Themes explored by Motown include love, joy, desire, urban life, civil rights, family and family relationships, war protests, the call for world peace, and more. With your students, explore the underlying themes present in music and let your students think about music with a whole new perspective.

GRADES 6-8

With your class, brainstorm a current "hot topic" of the day, using local, national or global news headlines for inspiration. Explore with your class why the topic is a relevant issue in our culture today. As an assignment, have students bring in a song (past or present) that they feel expresses an aspect of the relevant themes surrounding your chosen topic. Encourage them to think from all sides of the issue. Create a class "concept album" that characterizes the topic you chose together. Discuss the arrangement of tracks to help tell a cohesive story that is representative of your class's various viewpoints around a current issue of the day.

GRADES 9-12

Most of the songs in *Motown The Musical* were chart-topping hits by various Motown artists. To enhance the storytelling, songs are often fused together as a medley in order to convey a message, mood or theme. See if your students can use pieces of different songs to express a theme. Have them choose any theme they'd like – it could be something as simple as "love," "joy," or "anger," etc. As an example, you could use part of Aerosmith's "I Don't Want to Miss a Thing," Smokey Robinson's "Cruisin'," and Taylor Swift's "Love Story" to convey love as a theme. A short example could look like the following (notice that the lyrics further the storytelling throughout the medley):

LOVE STORY

*Romeo take me somewhere we can be alone
I'll be waiting, all there's left to do is run
You'll be the prince and I'll be the princess
It's a love story, baby just say yes*

© 2008 SONY/ATV TREE PUBLISHING, TAYLOR SWIFT MUSIC
By Taylor Swift
Big Machine Records, LLC

CRUISIN'

*Baby, tonight belongs to us
Everything's right, do what you must
And inch by inch, we get closer and closer
To every little part of each other, oh baby yes*

© 1979 Bertam Music Company c/o EMI April Music, Inc. & EMI Music Publishing
By Smokey Robinson
Motown

FUTURE

I DON'T WANT TO MISS A THING

*Don't want to close my eyes
I don't want to fall asleep
'Cause I'd miss you babe
And I don't want to miss a thing
'Cause even when I dream of you
The sweetest dream will never do
I'd still miss you babe
And I don't want to miss a thing.*

© 1997 REALSONGS
By Aerosmith
Columbia/Sony Music Soundtrax

COLLEGE PREP

During the early years, much of the music produced by Motown artists expressed the “Sound of Young America.” As the years passed, that sound began to grow up along with the youth of America and started to feature mature themes, opening a socially-conscious dialogue for the changing times. Have students create a playlist that features current songs that they believe are the “Sound of Young America” today. Remind them that these songs should not just be the top ten songs on the radio, but the songs that speak to what is happening in today’s world. Students should compile 10 songs into a playlist and detail what messages their playlist conveys about society and culture today.



EXTENSION ACTIVITY: I'M GOOD!

As compared with many young pop stars today, success didn't come quickly for Berry Gordy. He held many unsuccessful jobs and struggled to find ways to pursue his one steadfast passion of songwriting. His self-belief was deep and unwavering despite the lack of opportunities available to him early on. What are your students confident about? Have your students sit in a circle. One by one, ask them to share one activity or skill they do well. Be sure to have them begin their answers with “I’m good at ...” and follow up with one sentence explaining why they feel confident in this area.

POST-SHOW ACTIVITIES

FUTURE

A Better Tomorrow

The riots in Detroit in 1967 and across the country throughout the Civil Rights Movement were the result of simmering political and social unrest in America. Use these events of the past to bring awareness to the challenges many Americans face today. What challenges do we face as individuals? What challenges do we face as a country? In today's global interconnected culture, what challenges do we face as a world?

GRADES 6-8

There are many powerful images of the Detroit Riots of 1967. Find a handful of photos to distribute to your students. Ask each student to choose one person from the photos and write a journal entry as if he or she were the person in the photo. Your students' journal entries should contain an explanation of how they came to be in the photo, rationale behind what he or she is doing, what the person wants, and how he or she feels. Journal entries can be shared with the rest of the class along with the photo inspiration.

GRADES 9-12

Berry Gordy was an active and powerful contributor to the Civil Rights Movement, recording and distributing many of Dr. Martin Luther King Jr.'s moving and inspiring speeches. In the show, Diana Ross returns to Detroit from the Motortown Revue to find Berry listening to "The Great March on Washington" album. Paralleling many of the same ideas some fifty years later, President Obama referenced King's words in his second inauguration speech. Print a transcript of both speeches and have your students highlight Obama's references to the words of Dr. Martin Luther King Jr. Ask students to think about the ways the country is better than it was in 1967 and the ways we can still improve.

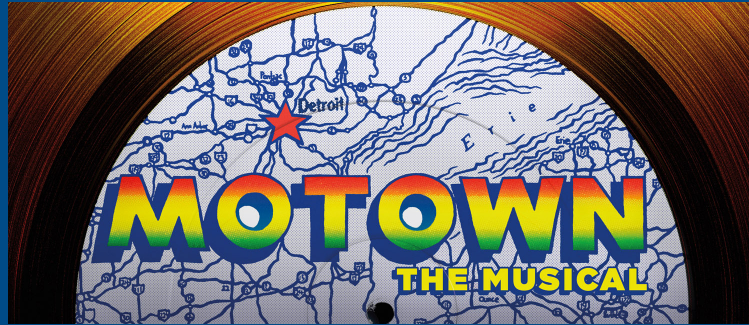
COLLEGE PREP

Continue the previous activity by letting your students write their own persuasive speeches about the ways the nation can improve in terms of social change, public policy, or cultural awareness. Students should be sure to highlight the problems they wish to address and the negative effects of the current situation before moving on to highlight their own dreams of a better tomorrow and the ways we as a nation can get there. What will the future look like if we fail? If we succeed? Students should paint a picture for their audience and inspire others to share their dreams for a better tomorrow.

FURTHER READING

Here are some great recommendations for more information on Berry Gordy, Motown and Motown artists:

- *To Be Loved: The Music, The Magic, The Memories of Motown* by Berry Gordy, now available in an e-book edition
- *Secrets of a Sparrow* by Diana Ross
- *Smokey: Inside My Life* by Smokey Robinson
- *Divided Soul: The Life of Marvin Gaye* by David Ritz
- Motown.com
- MotownMuseum.org
- MotownTheMusical.com



We thank you for coming to see *Motown The Musical* and allowing your students to explore the rich history that lives on through Motown. Berry Gordy and everyone involved hope that through this electric show and its timeless music, people everywhere will be inspired to be their best and to bring out the best in others. It is important for students and adults alike to work toward bringing about the kind of change that helps us to create a better world.

Thank you for taking part in the legacy of Motown!

EDUCATIONAL GUIDE

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Broadway production photos by **Joan Marcus**

Historic photos on pages 3, 5, 7, 8, and 15 are courtesy of **The Berry Gordy Collection**.

Historic photo on page 9 is courtesy of **Frank Dandridge**.

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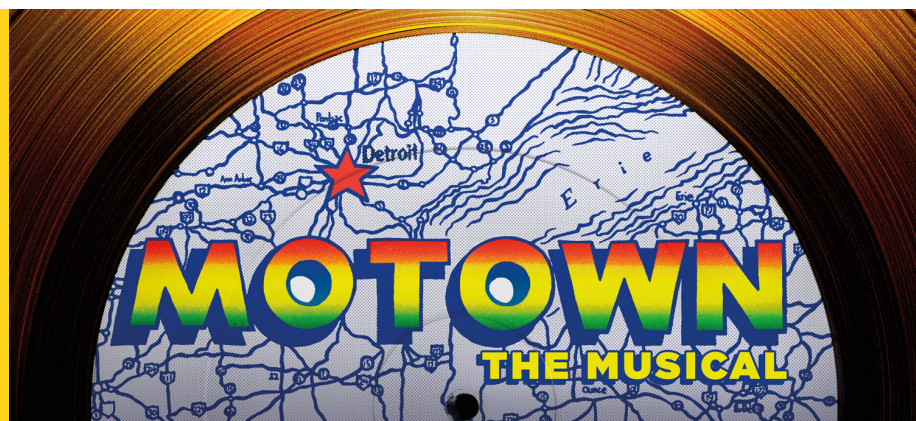
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iTheatrics.com

MotownTheMusical.com



iTheatrics.com