TWILIGHT: LOS ANGELES, 1992

BY ANNA DEAVERE SMITH

DIRECTED BY PAIGE HERNANDEZ

FEBRUARY 28 - MARCH 17, 2019
From the Assistant Dramaturg

In 1992, four Los Angeles police officers were acquitted in a trial of the beating of Rodney King. For six days, riots spread throughout the metropolitan area of Los Angeles, from Lake View Terrace neighborhood near the highway of where Rodney King was beaten, to the infamous street intersection of Normandie and Florence where media outlets broadcasted the beating of Reginald Denny. It was a national tragedy that ended up destroying homes, stores, and 63 lives.

Although demographics in the early 1990’s show the city’s population was more than 50% white, media coverage back then revealed that neighborhoods of ethnic minorities were greatly affected by the looting, including Latino and Korean communities. The initial racial conflict in LA evolved into a national issue that continues to pit America’s communities of color against each other. Language and cultural barriers had caused misconception and miscommunication between these communities as they arduously search for someone to blame. We may now witness these seeds of anti-blackness and anti-immigration being embedded into minority communities and growing into impassable walls that would only benefit the oppressive hierarchy of race and class in America.

Aristotle once described the cleansing of emotions through experiencing art as “catharsis.” We feel pity for characters affected by the LA Riots and fear the future of such a racial divide becoming a frequent occurrence in America. Enduring presentations of the violence, hurting, healing, and anger from thirty-seven distinct voices, we are meant to reflect and renew ourselves in understanding the tragedy from within our own emotional responses. It is an overwhelming task for us, as storytellers and audience members, to listen to and witness the voices of the strong, the weak, and the estranged within this world Anna Deavere Smith documented in 1992.

Like its real-life tragedy, the play does not come to a solid conclusion. Uncertainty still lingers after a diverse set of voices has come forward with their case of frustration, resentment, and cynicism. A city born from the diversity of people has divided itself further apart. When asked about the initial criticism of Twilight, Smith stated “…my work, at least at this moment, isn’t about unifying. A unifying idea is not enough….My work is about giving voice to the unheard…in such a way that you question, or re-examine, what is the truth. And we have to be able to tolerate more than one voice.”

The heart of the story may lie within this play’s journalistic structure of performing verbatim the words of many through one solo performer, a woman of color. The raw and minimalistic approach of documentary theatre emphasizes the need to listen to and absorb the language and emotions of the characters without the judgement of what their skin color may look like. And by walking in these people’s shoes, there is a chance to reflect on and renew our feelings and knowledge of racial identity in America.

—Elizabeth Ung, Assistant Dramaturg
About the Playwright

BIOGRAPHY

Anna Deavere Smith is an actress, playwright, teacher, and author. Her most recent play and film, Notes from the Field, look at the vulnerability of youth, inequality, the criminal justice system, and contemporary activism. The New York Times named the stage version of Notes from the Field among The Best Theater of 2016 and Time magazine named it one of the Top 10 Plays of the year. HBO premiered the film version in February 2018.

Looking at current events from multiple points of view, Smith’s theater combines the journalistic technique of interviewing her subjects with the art of interpreting their words through performance. Plays include Fires In the Mirror, Twilight: Los Angeles, House Arrest, and Let Me Down Easy. Twilight: Los Angeles was nominated for two Tony Awards. Fires in the Mirror was runner-up for the Pulitzer Prize.

Smith co-stars on the new ABC/Shonda Rhimes series, For the People. She also appears on the hit ABC series Black-ish. She previously starred as Gloria Akalitus on Showtime’s Nurse Jackie, and the National Security Advisor on NBC’s The West Wing. Films include The American President, Rachel Getting Married, Philadelphia, Dave, Rent, and The Human Stain.

In 2012, President Obama awarded her the National Endowment for the Humanities Medal. She was the recipient of the prestigious 2013 Dorothy and Lillian Gish Prize for achievement in the arts. In 2015, she was named the Jefferson Lecturer, the nation’s highest honor in the humanities. She was the 2017 recipient of the Ridenhour Courage Prize. She was the 2017 recipient of the George Polk Career Award in Journalism. Smith is the founding director of the Institute on the Arts and Civic Dialogue at New York University, where she is also University Professor at Tisch School of the Arts.

Anna Deavere Smith grew up in Baltimore where she attended Western High School.
SP: Do you remember what you were doing, and how you felt when you heard about the verdict in the original Rodney King beating trial?

AD: I was in New York, and I was in rehearsal for the opening of Fires in the Mirror. That means that I was in the theater all the time, in a sort of black box. When I got home from rehearsal, there were all these messages on my machine, from friends, telling me what had happened in Los Angeles. My show was set to open, but we closed down—postponed it—just like everybody else. I was actually kind of glad. It made more sense to go to Times Square and see what was happening than to be performing, so that’s exactly what I did.

It’s hard to say what my emotional reactions were to the verdict. Just that I wasn’t surprised. It was as if the steam had been let out of a high-pressure cooker. You know, I lived here in the late ‘80s, and taught at the University of Southern California, and I thought that it was such a peculiar environment. I think a lot of L.A. is something like USC—this incredible white culture living in the midst of color, and no obvious reaction to it at all. I mean, they have guards at the gate at USC—guards at the gate of a major university! And the guards chase young black boys away—I’ve seen it, chasing 8-year-old boys. And I don’t think that is organic or natural or good. So I suppose that the verdict did not surprise me.

SP: When you were asked to come to L.A. and make a performance about the city exploding after the verdict, did you have any hesitation?

AD: No, I didn’t hesitate because my other project had been about a similar situation. I was thinking a lot about race and the differences between people, and I wanted to come, to see the city, to know what happened here.

SP: What did you expect to find here, and what surprised you?

AD: I didn’t expect anything. I go in without really knowing. I do what I call a search for discovery of character, which is the stuff you don’t know. So I knew very little about the people I interviewed, and that is part of the relationship I developed with them.

SP: Some people have been critical of this performance, because there is no one in it who seems to have a unifying vision of Los Angeles. Do you think there is anyone in Los Angeles who has that vision?

AD: Have you met anyone who has that vision? When people expect from me this one answer—some single, unifying thing—I feel so bad, because I just don’t think that’s fully intelligent right now.

You see, my work, at least at this moment, isn’t about unifying. A unifying idea is not enough. It’s why I don’t really put my own point of view into the piece, because once you put forward a powerful voice, be it truth or not, it makes the other voices seem smaller. My work is about giving voice to the unheard, and reiterating the voice of the heard in such a way that you question, or re-examine what is the truth. And we have to be able to tolerate more than one voice.

My main concern is theater, and theater does not reflect or mirror society. It has been stingy and selfish and it has to do better. And the way to make it better, and to make society better, is not to put out one voice that seems to bring us all together, because we are not all together. We are in fragments. Maybe what we can bring to the world is a society that achieves living together in peace in another way. Maybe this is a time to build bridges between multiple communities, rather than trying to come up with some sort of false unity. You know, interesting minds usually do hold more than one idea at a time.
ADAPTED FROM AN ESSAY BY ANNA DEAVERE SMITH ON THE MAKING OF HER STAGE PIECE TWILIGHT: LOS ANGELES, 1992

“I have been particularly interested in how the events in Los Angeles give us an opportunity to take stock of the changing racial landscape in America. Since the 1992 riots, our attitudes about race have shifted. As the character Twilight Bey indicates to us, we are in “limbo,” that time between day and night. Part of perceiving the light is seeing race as more than a black-and-white picture. Where do theater and film fit into this? Using the power of entertainment, spectacle, and dialogue, theater and film can participate in civic discourse and even influence national attitudes. At a time when our national conversation about race has become, to some extent, merely fragments of monologues, Twilight seeks to create a conversation from these fragments. It seeks to be a part of that conversation. Twilight is a document of what I, as an actress, heard in Los Angeles. In creating a “social drama,” I am not proposing a specific solution to social problems. I turn that over to activists, scholars, legislators, and most importantly, to you, the audience. As an actress, I am exploring the process of becoming something that I am not—the process of walking in someone else’s shoes. Laws and legislation can create a context in which we can work toward better relations with one another. Yet laws are limited in their ability to teach us how to move from an individual position to a larger community. We need to reach for the core of our humanity with all its glory and all its challenges. I am looking to illuminate something about our humanness. The solutions lie not in my monologues but in the collaborative humanness of audience members who walk out of the theater with the potential to make change.

The solutions lie not in my monologues, but in the collaborative humanness of audience members who walk out of the theater with the potential to make change. You anticipate me before the curtain goes up; I anticipate you as the curtain goes down. I await your dialogue, your dramatic action. Twilight has been created specifically to encourage dialogue across lines of power and race. More importantly, it has been created to encourage you to act and to move us further along on our American journey to get to “we” the people. Here is a place to start: Use the experience of seeing this film and the thoughts it evoked to start a conversation with someone whose race and social class are different from yours.”
Structure and Themes

DOCUMENTARY DRAMA

Anna Deavere-Smith writes documentary dramas for which she does extensive research and interviews in order to present a living history. The idea of dramas as a “living newspaper” originated in Russia during the Bolshevik era and in the U.S. by the Federal Theater Project as part of the Works Progress Administration in the 1930s. Director Hallie Flanagan wrote that, “the [Living Newspaper] seeks to dramatize a new struggle—the search of the average American today for knowledge about his country and his world; to dramatize his struggle to turn the great natural and economic forces of our time toward a better life for more.” The aim was to dramatize current issues and concerns by presenting facts, anecdotes and newspaper stories, using realistic content but in a theatrical style which included quick scene and set changes; flexibility of stage space, using many levels, rolling and hand-carried scenery, and scrims to establish a multitude of locations without elaborate constructed sets; projection of settings, statistics, and film; sound effects and full musical scores; the use of a loudspeaker to narrate and comment on the action; and abrupt blackouts and harsh spotlights.

Recently, plays such as The Vagina Monologues, Zoot Suit and the works of the Tectonic Theater Project, including The Laramie Project, have used these techniques. In many of these, as in Twilight: Los Angeles, 1992, it is not the event that is dramatized but the repercussions and responses to that event. Anna Deavere Smith’s work is unusual in that one person performs multiple roles rather than a chorus of actors speaking the variety of voices. For this play, Smith conducted more than two hundred interviews over several years.
WOUNDS

Scholar Min Hyoung Song writes in her book *Strange Future* that a major theme of the play is the “culture of wounding...a metaphor for the distress found in our social interactions with each other in public spaces.” She goes on to say that this “wounding imagines a site of contact between the isolation of one’s body and the social world beyond.” To be hurt or attacked in a public space with witnesses and cameras creates a public and external record of an intimately private physical experience. She then categorizes the characters’ reactions to their wounding into three possibilities: naivete (Reginald Denny), identity politics (believing their “wounding” by others is a reaction to their ethnic or racial identity), and professionalism (who are the people we can expect to help not harm us based on their socially constructed roles and professions).

HISTORIOGRAPHY

Conventional wisdom says that history is written by the victors and certainly, in the past, it was written from one perspective, the perspective of the dominant culture. In the past fifty years, the creation of the historical record has been re-examined and opened up to multiple perspectives and sources of information. Projects such as Ken Burns’ documentaries and Howard Zinn’s *People’s History of the United States*, have incorporated in particular the voices and experiences of women, working class people, and people from a variety of ethnic backgrounds through oral histories, diaries, interviews and letters.

References

TIMELINES

On April 29, 1992, four white Los Angeles Police Department officers on trial for beating Rodney King, a black man, were acquitted, despite a video tape recording of their actions. Los Angeles erupted into three days of violence: 51 people died—26 of them black, 14 Latino, eight Caucasian, two Asian, and one unknown—and property damage reached $1 billion. Ninety percent of the Korean-owned businesses in South Central L.A. were damaged.

Here is a video from the perspective of the Korean shopkeepers: Sa I Gu

—https://www.youtube.com/watch?v=G_UyYj-pR8U&feature=youtu.be
### TWILIGHT: LOS ANGELES, 1992 HISTORICAL TIMELINE

#### 1991

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td><strong>March 3</strong></td>
<td>Los Angeles police officers use force in subduing Rodney G. King, an African American. George Holliday tapes the beating on his home video camera and gives it to a local TV station; it is soon seen around the world.</td>
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<td><strong>March 7</strong></td>
<td>King is released after the district attorney's office announces there is not enough evidence to file criminal charges.</td>
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<td><strong>March 15</strong></td>
<td>Four Los Angeles police officers—Sergeant Stacey C. Koon and officers Laurence M. Powell, Timothy E. Wind, and Theodore J. Briseno—are arraigned on felony charges stemming from the King beating.</td>
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<tr>
<td><strong>March 16</strong></td>
<td>A store security camera shows the fatal shooting of fifteen-year-old Latasha Harlins, an African American, by Soon Ja Du, a Korean American storekeeper.</td>
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<tr>
<td><strong>March 26</strong></td>
<td>The four police officers charged in the King beating plead not guilty. Soon Ja Du is arraigned on one count of murder.</td>
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<td><strong>May 10</strong></td>
<td>A grand jury decides not to indict any of the 19 officers who were bystanders to the beating. The police department later disciplines ten of them.</td>
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<tr>
<td><strong>July 23</strong></td>
<td>The State Second District Court of Appeal announces the trial of the four officers will be held out of Los Angeles County.</td>
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<td><strong>September 30</strong></td>
<td>The trial of Soon Ja Du begins.</td>
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<tr>
<td><strong>November 15</strong></td>
<td>Compton Superior Court Judge Joyce A. Karlin sentences Soon Ja Du to five years probation, 400 hours of community service, and $500 fine for the shooting death of Latasha Harlins.</td>
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March 4
The trial of the officers charged in the King beating begins. None of the jurors is African American.

April 29
The jury returns not-guilty verdicts on all charges except one count of excessive force against Officer Powell; a mistrial is declared on that count alone. Violence erupts in Los Angeles. Rioters pull Reginald Denny from his truck and beat him unconscious at the intersection of Florence and Normandie; the incident is captured on video. Los Angeles mayor Tom Bradley declares a local emergency. Governor Pete Wilson calls out the National Guard. Fires break out over 25 blocks in central Los Angeles.

April 30
Mayor Tom Bradley imposes a curfew, restricts sales of gasoline, and bans the sale of ammunition. The U.S. Justice Department announces it will investigate possible civil rights violations in the beating of Rodney King. There is looting and/or fires are set in many neighborhoods across the city.

May 1
President George Bush sends federal troops to Los Angeles.

May 2
Clean-up crews arrive. About 30,000 people march through Koreatown in support of Korean American merchants and call for peace. President Bush declares Los Angeles a disaster area.

May 3
The Los Angeles Times reports: 51 deaths, 2,383 injuries, more than 7,000 fire responses, 12,111 arrests, and 3,100 businesses damaged.

May 4
With troops guarding the streets, Los Angeles residents return to work and school.

May 8
Federal troops begin to pull out of Los Angeles.

May 11
The Los Angeles Board of Police Commissioners appoints a commission to study the LAPD’s performance during the civil unrest.

May 12
The L.A. Four (Damian Williams, Antoine Miller, Henry K. Watson, and Gary Williams) are arrested for the beating of Reginald Denny.

October 17
A commission holds leaders of the LAPD responsible for the department’s failure to respond quickly to April’s civil unrest.
### 1993

#### January 22
Ten of the charges against the L.A. Four are dismissed.

#### February 3
The federal civil rights trial against the four police officers begins.

#### April 17
Officers Briseno and Wind are acquitted. Officer Powell and Sergeant Koon are found guilty of violating King's civil rights and sentenced to 30 months in prison.

#### August 19
The trial of the L.A. Four begins.

#### October 18
Damian Williams and Henry Keith Watson are acquitted of many of the charges against them.

#### December 7
Damian Williams is sentenced to a maximum of ten years in prison for his attack on Reginald Denny.

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*Four years ago, similar events transpired in Baltimore.*

HERE’S A TIMELINE OF EVENTS, FROM FREDDIE GRAY’S ARREST TO THE PRESENT:

**SUNDAY, APRIL 12, 2015:**
8:40 a.m. — Freddie Gray is arrested by Baltimore Police and placed into a police transport van, which makes several stops on its way to the police station.

9:26 a.m. — An alert goes out for an unconscious male at the Western District police station, according to the Baltimore Fire Department.

9:33 a.m. — Medics arrive at the station.

9:54 a.m. — Gray is transported to Shock Trauma.

**MONDAY, APRIL 13, 2015:**
Freddie Gray undergoes spinal surgery at the hospital, according to his family’s attorney.

**SUNDAY, APRIL 19, 2015:**
Freddie Gray dies of his injuries at Shock Trauma at around 7 a.m.

**SATURDAY, APRIL 25, 2015:**
Several hundred demonstrators march through the streets of West Baltimore, initially gathering at the site of Gray’s arrest, Presbury and N. Mount streets.
MONDAY, APRIL 27, 2015:
Freddie Gray’s funeral is held at New Shiloh Baptist Church in Baltimore. At the funeral, Mr. Gray’s body was in a white casket next to a Los Angeles Dodgers baseball cap and a sign reading, “Peace y’all.” Protests and riots occur in the city starting with a confrontation between students and police at Mondawmin Mall. At least 15 police officers were hurt, 235 people arrested, and at least 60 structures burned in the Baltimore protests, authorities said. A CVS store that sold necessities to the neighborhood was among the structures that burned.

WEDNESDAY, APRIL 29TH, 2015:
Two thousand college and high school students peacefully marched from Penn Station to City Hall and back in response to Gray’s death.

FRIDAY, MAY 1, 2015:
Baltimore City State’s Attorney charges six officers in relation to Freddie Gray’s death.

Mosby says Gray’s arrest was unlawful, that the knife clipped inside his pants packet was not a switchblade and was legal, and that officers were negligent when they didn’t buckle him into the van that transported him to the police station.
MONDAY, JUNE 23, 2015:
Gray’s autopsy report is released, and his death is ruled a homicide.

WEDNESDAY, JULY 8, 2015:
Baltimore Mayor Stephanie Rawlings-Blake announces that Police Commissioner Anthony Batts is fired.

WEDNESDAY, DECEMBER 16, 2015:
The trial of the first officer to be tried in relation to Freddie Gray’s death, William Porter, ends with a hung jury.

TUESDAY, MARCH 8, 2015:
Maryland’s highest court rules that William Porter must testify in the trials of five fellow officers charged in the death of Freddie Gray.

MONDAY, MAY 23, 2016:
Officer Edward Nero, who opted for a bench trial, found not guilty on all charges by Baltimore City Circuit Court Judge Barry Williams.

THURSDAY, JUNE 9, 2016:
Officer Caesar Goodson’s bench trial begins.

THURSDAY, JUNE 23, 2016:
Judge Williams finds Caesar Goodson Jr. not guilty on all charges.

TUESDAY, JULY 7, 2016:
Lt. Brian Rice’s bench trial begins.

MONDAY, JULY 18, 2016:
A verdict will be delivered in the trial of Lt. Brian Rice.

WEDNESDAY, JULY 27, 2016:
All charges have been dropped for remaining officers who were facing trial in relation to Freddie Gray’s death. (wbaltv.com)

PUBLIC FIGURES

Anna Deavere Smith’s interviews were conducted with people involved in the events, witnesses, family members of those involved, local politicians and law enforcement, and some public figures you may have heard of:

Jessye Norman (born 1945)
Jessye Norman is one of the most highly regarded dramatic sopranos of her era. She is particularly identified with Wagnerian operas. She has never limited herself to any one musical genre, and her voice can widely range from contralto to
The Play

high soprano. During her lengthy career, Norman has performed throughout the world, including Russia and South America as well as many European countries. Norman received a thorough grounding in music at Howard; after graduation in 1967, she continued her studies at the Peabody Institute in Baltimore, and at the University of Michigan. She debuted at the Metropolitan Opera in New York in 1983.

Norman has received numerous honorary doctorates, and was the recipient of the Kennedy Center Honor in 1997. Her vibrant, emotion-filled singing and commanding stage presence, as well as her reputation for an intellectual grasp of the music she sings, have earned her world-wide acclaim.

Cornel Ronald West (born 1953)
Cornel Ronald West is an American philosopher, political activist, social critic, author, and public intellectual. The son of a Baptist minister, West focuses on the role of race, gender, and class in American society and the means by which people act and react to their “radical conditionedness.” A radical democrat and democratic socialist, West draws intellectual contributions from multiple traditions, including Christianity, the black church, Marxism, neopragmatism, and transcendentalism. Among his most influential books are Race Matters (1994) and Democracy Matters (2004).

Alice Waters (born 1944)
Alice Waters is a founder and head chef at Chez Panisse, a Berkeley-based high end organic restaurant established in 1971. She embraces the idea of slow food—food that takes time to prepare and eat—and organic garden-based school lunches. She is an activist who was involved in the free speech movement and established the Edible Schoolyard program.

Maxine Waters (born in 1938)
Maxine is currently serving her fifteenth term in the U.S. House of Representatives representing California’s 43rd district. She has been in public service for 37 years and was first elected to the U.S. Congress in 1991 as a national Democratic Party leader. Congresswoman Waters has long been highly visible in Democratic Party politics and has served on the Democratic National Committee (DNC) since 1980. She was a key leader in five presidential campaigns: Sen. Edward Kennedy (1980), Rev. Jesse Jackson (1984 & 1988), and President Bill Clinton (1992 & 1996). In 2001, she was instrumental in the DNC’s creation of the National Development and Voting Rights Institute and the appointment of Mayor Maynard Jackson as its chair. Following the Los Angeles civil unrest in 1992, Congresswoman Waters faced the nation’s media and public to interpret the hopelessness and despair in cities across America. (waters.house.gov).
Design

LIGHTING RESEARCH By Sarah Tundermann

The Production
Design

SET DESIGN, By Debra Sivigny
COSTUME DESIGN, By Jessica Welch

Mrs. June Park

Jessye Norman

Ted Briseno

Stanley K. Steinbaum

Elaine Young

Keith
**Cast**

**Danielle A. Drakes** is excited to return to Rep Stage since directing *Lady Day in Emerson’s Bar and Grill*. Professional theater practitioner in the DC area for more than 15 years. Her work includes acting, directing, and community engagement. Ms. Drakes recently concluded seven years at the Folger Shakespeare Library as the manager of school and community programs where she managed local in-school residency programs, student matinee program, and annual student Shakespeare Festivals. She directed *Red Velvet* at York College of Pennsylvania; *Breath, Boom, Miss Evers Boys*, and *Mixed Babies* at Howard University; and *The Trojan Women* and *A Song for Coretta* at Bowie State University. As the founder and producing artistic director of the Hegira for three seasons, she produced staged readings of new plays: *Anna K* by Jacqueline Lawton, *Dirty* by Carla Ching, *Julius by Design* by Kara Lee Corthron, and *Lyme Park: An Austonian Romance of an Indian Nature* by Nandita Shenoy. She also directed Helen Hayes Recommended productions of Lawton’s *Deep Belly Beautiful* and *Paige in Full* written and performed by Paige Hernandez. In the Hegira’s last season, she produced and performed the role of Hester in Suzan-Lori Parks’ *In the Blood*. Ms. Drakes led the development and production of *Havana Hop*, another Hernandez project, commissioned by Cleveland PlayhouseSquare in Ohio and both of Paige’s solo shows continue to tour nationally. A two-time Theatre Communications Group, Young Leaders of Color award recipient, she also performed the role of Elizabeth Keckley in Ford’s Theatre’s one-person living history projects *History on Foot* and *Papa Day*, both written by Jennifer Nelson. Ms. Drakes is a proud member of Actors’ Equity Association and the Stage Directors and Choreographers Society. She received her BA from Goucher College and MFA from The Catholic University of America. The journey continues with directing Anne Carson’s translation of *Sophocles’ Antigone* at Hatke Theatre at CUA and *Klytemnestra: An Epic Slam Poem* at Theater Alliance in residence at Anacostia Playhouse.

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**Creative Team**

**Director**: Paige Hernandez  
**Scenic Designer**: Debra Sivigny  
**Costume Designer**: Jessica Welch  
**Lighting Designer**: Sarah Tundermann  
**Projection Designer**: Sarah Tundermann  
**Sound Designer**: Hope Villanueva  
**Properties Designers**: Kasey Hendricks  
**Stage Manager**: Julie DeBakey Smith  
**Assistant Stage Manager**: Amanda Reandeau
Questions for Discussion

1. Deavere Smith believes that we can learn a lot about a person “in the very moment that language fails them.” Which characters are shown in moments when “language fails them”? What do those moments reveal? How do those moments help us see the individual beyond stereotypes?

2. At one point in the play, Smith hosts a dinner for a number of the individuals she interviewed. In small groups, list individuals in the play that you would like to bring together. What questions would you ask them? What would you want them to learn from one another? What would you like them to know about you and your own experiences with injustice, fear, racism, or stereotypes?

3. What is a historical event or contemporary issue that you think may not have been fully explored or accurately depicted? If you were to make a “living newspaper” theater piece of this event or issue, what sources would you want to use and who would you want to interview? How can you question and evaluate the writing and sharing of history?

Theater Etiquette

Attending the theater will be a positive experience for everyone if you observe a few simple courtesies:

- Turn off and put away all electronic devices prior to entering the theater.
- Taking photographs and video in the theater is prohibited.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience just as well as the audience can see and hear them. Please refrain from talking or moving around during the performance as it can be distracting to the actors, as well as to other audience members.
- Feel free to respond to the action of the play through appropriate laughter and applause. The actors enjoy this type of communication from the audience!
- Have fun! Attending theater should be an enjoyable experience.