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## THE PLAY

Sugarland is on precarious soil—three mobile homes line a southern cul-de-sac replete with years and years of decorative folk-art treasures and keepsakes. Young Sadie calls on generations of matriarchal ancestors to find the truth about her mother while the denizens of Sugarland rise each day to holler for the dead—conscripted soldiers lost to a greedy war—in a ritual reclamation of timeless grief.

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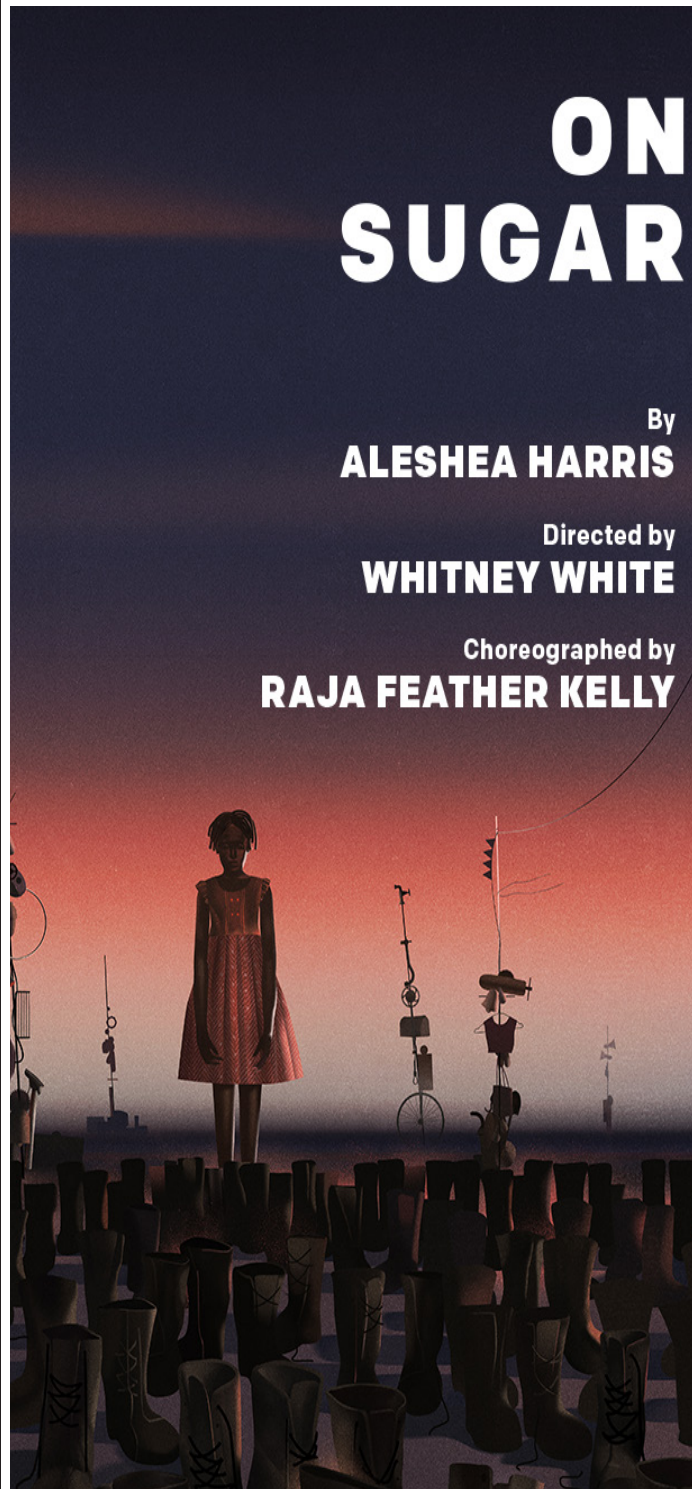
**Feb 5 2022 -  
Mar 20, 2022**

ON  
SUGAR LAND

By  
**ALESHEA HARRIS**

Directed by  
**WHITNEY WHITE**

Choreographed by  
**RAJA FEATHER KELLY**



**NEW YORK  
THEATRE  
WORKSHOP**



## MEET THE CREATIVE TEAM



**ALESHEA HARRIS**  
*Playwright*

Aleshea Harris's play *Is God Is* (directed by Taibi Magar at Soho Rep.) won the 2016 Relentless Award, an Obie Award for playwriting in 2017, the Helen Merrill Playwriting Award in 2019, was a finalist for the Susan Smith Blackburn Prize and made *The Kilroys' List* of "the most recommended un and underproduced plays by trans and female authors of color" for 2017. *What to Send Up When It Goes Down* (directed by Whitney White, produced by The Movement Theatre Company), a play-pageant-ritual response to anti-Blackness, had its critically-acclaimed NYC premiere in 2018, was featured in the April 2019 issue of *American Theatre Magazine* and was nominated for a Drama Desk award. Harris was awarded a Samuel French Next Step Award in 2019, the Windham-Campbell Literary Prize and the Steinberg Playwriting Award in 2020 and the Hermitage Greenfield Prize in 2021. She has performed her own work at the St. Mary's College, Edinburgh and Orlando Fringe Festivals, REDCAT and as part of *La Fête du Livre* at La Comédie de Saint-Étienne. She is a two-time MacDowell fellow and has enjoyed residencies at Hedgebrook and Djerassi.

**WHITNEY WHITE**  
*Director*

Whitney White is an Obie Award and Lily Award-winning director, writer and musician originally from Chicago. She is a believer of alternative forms of performance, multi-disciplinary work and collaborative processes. She is currently staffed on Boots Riley's *I'm a Virgo* (Media Res, Amazon). Recent directing: *The Amen Corner* (Shakespeare Theatre DC), *Our Dear Dead Drug Lord* (WP Theater and Second Stage; NYT Critics' Pick), Aleshea Harris's *What to Send Up When It Goes Down* (The Movement Theatre Company, Woolly Mammoth, American Repertory Theatre, The Public; NYT Critics' Pick), *An Iliad* (Long Wharf), *Canyon* by Jonathan Caren (LA Times Critic's Choice and recipient of the CTG Block Party Grant, IAMA), *Jump* by Charly Evon Simpson (National New Play Network Rolling World Premiere, PlayMakers Rep). Digital projects include: *Finish the Fight* by Ming Peiffer (The New York Times, 35K+ viewers), *Animals* by Stacy Osei-Kuffour (Williamstown Theatre and Audible) and *Soft Light* by Aleshea Harris (The Movement Theatre Company). Her five-part cycle deconstructing Shakespeare's women, music, and female ambition is currently in development with American Repertory Theater (Boston, MA). Whitney is the recent recipient of the Susan Stroman Directing Award, is part of the Rolex Protégé and Mentorship Arts Initiative and is an Associate Artist at Roundabout. She is also an Associate Director at Shakespeare Theatre Company in DC. Past residencies and fellowships: Sundance Theatre Lab, Colt Coeur, The Drama League, Roundabout and the 2050 Fellowship at the New York Theatre Workshop. MFA Acting: Brown University/Trinity Rep, BA: Northwestern University.

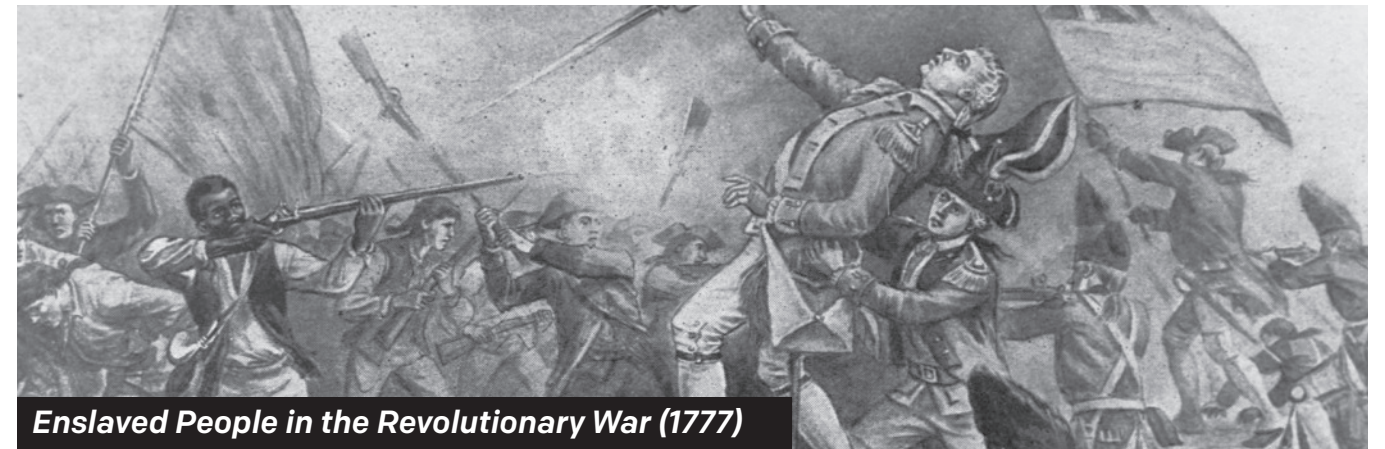


**RAJA FEATHER KELLEY**  
*Choreographer*

NYTW: *Hurricane Diane* (2019), *The House That Will Not Stand* (2018). Most recent work: *A Strange Loop* (Obie Award winner and winner of the 2020 Pulitzer Prize for Drama), *Fairview* (winner of the 2019 Pulitzer Prize for Drama), *We're Gonna Die* (Directorial debut), and *Lempicka*.

## HISTORICAL CONTEXT

### A TIMELINE OF BLACK PARTICIPATION IN THE MILITARY



**Enslaved People in the Revolutionary War (1777)**

The history of Black people fighting for American freedom pre-dates the birth of the nation itself. Despite initially banning Black participation in the military, General George Washington was forced to reconsider when not enough white colonists enlisted to fight in the Revolutionary War. As a result, free Blacks were encouraged to enlist, and due to concerns that slaves with weapons would target white soldiers, enslaved people fought under the watch of their owners. Historians estimate that up to 8,000 Black soldiers fought on the side of the Patriots during the Revolutionary War.

### Cathay Williams (1866)

As Black soldiers were only conditionally allowed to enlist in the army in the 1800s, Black women soldiers were absolutely out of the question. Enter: Cathay Williams.

Williams, born to an enslaved mother and freed father, began working as an Army cook and washerwoman at just 17 years old. After working alongside soldiers nationwide, Williams enlisted in the army under the name "William Cathay" in 1866. Eventually, Cathay was discovered to be a woman when she required medical treatment for smallpox, and was honorably discharged from her position in the army. Cathay was the first African American woman in the army, and went on to continue serving as the only known female Buffalo Soldier.





**Buffalo Soldiers (1866)**

After the death of hundreds of white soldiers in the Civil War, enslaved people were eventually given the right to fight for their freedom on the side of the Union Army thanks to the Army Organization Act of 1866. After a successful run in the army, a number of Black Calgary regiments were tasked with controlling another “unruly” minority group in the country: Native Americans.

Following the war, tensions between Native Americans and the American government reached a boiling point, as Natives were growing frustrated with the government’s unfulfilled promises and the inhumane living conditions on Indian reservations. As westward expansion continued and hostility peaked, the Buffalo Soldiers battled Native Americans throughout the Indian Wars.

Despite being met with discrimination and racial violence from white Americans during their service, the Buffalo Soldiers have left behind a legacy that is detailed in the Buffalo Soldier Museum in Houston, Texas. Their legacy would also be popularized by the notable Bob Marley song, “Buffalo Soldier”, released in 1983.



**DID YOU KNOW?**

Historians can’t quite pinpoint the origin of the “Buffalo Soldiers” nickname. Some believe the name was given by Native Americans because the Calgary’s hair was dark and curly, like that of a buffalo. Others think that the name came from the intense battles between Native Americans and the soldiers because they fought with the strength and valiance of a buffalo. Another theory is that the Buffalo Soldiers killed buffalo during their battles, to ward off danger from unsuspecting civilians.

**The Draft of 1917 (1917)**

In the early 1900s, a central conflict of the 1777 war continued to echo: Black people wanted to fight in World War I, but many were barred due to segregation and racism in the forces. This time around, though, the motivation was different. Many Black people believed that fighting for America could result in a decrease in racial discrimination upon their return.

Soon enough it became clear that just like during the Revolutionary War, the military would not be vast enough with the inclusion of white soldiers alone. This prompted the controversial passing of 1917’s Selective Service Act, which declared that all men aged 21-30 years old must register to be drafted for military service.

While the draft permitted (and required) the involvement of Black Americans in the war, the military remained segregated. Black soldiers were able to join the army, but had limited involvement in the Navy and Coast Guard, and were excluded from the Marines altogether.



**DID YOU KNOW?**

It is estimated that over 400 women served in the Civil War by posing as male soldiers.



**The Harlem Hellfighters (1918)**

The 369th Infantry Regiment, more famously known as the Harlem Hellfighters, was one of the first regiments of Black soldiers to serve in the army during World War I. The group was made up of Black New Yorkers, most of whom hailed from Harlem. Despite facing vicious racism while in training camps, The Hellfighters soon became the most celebrated Black regiment in the war and spent more time in combat than any other American unit.

**Tuskegee Airmen (1938)**

As international relations came to a head in 1938 and America prepared for yet another world war, President Franklin D. Roosevelt announced the expansion of civilian pilot training programs in the United States. This was the catalyst of the controversial Tuskegee Experiment. Thanks to compelling arguments from the NAACP and a number of Black news publications, the expansion allowed Black soldiers an opportunity to become pilots, navigators, bombardiers, instructors, engine mechanics, and support staff for the first time in American history.

From the training program, the 322nd squadron was born. The 322nd squadron was among the most notable Tuskegee Experimentees, commonly referred to as the Red Tails, as a nod to the paint markings on the tails of their planes. For years, many Americans believed that in their over 200 escort missions, the Tuskegee airmen never lost a single bomber. While that proved to be untrue, the airmen still had a far superior success rate to any other escort groups of the time and were retroactively rewarded years after their service with a Congressional Gold Medal from President George W. Bush in 2007. The success of the Tuskegee airmen is believed to be a major point of consideration in the integration of the armed forces.



**The Double V Campaign (1942)**

In 1942, the Pittsburg Courier was one of the leading African American publications, and their release of the “Double V Campaign” shook Northern America. The Courier spoke about how while most of America had focused their efforts on WWII, Black Americans were actually in the midst of 2 wars: one of battling fascism abroad, and the other battling the vicious racism they faced every day in the U.S. This article came out after the release of a New York Amsterdam News piece that referred to Hitler as “taking a leaf from United States Jim Crow practices.”

Many popular publications, civil rights activists, and political figures echoed these sentiments. Following the Detroit race riots of 1943, Vice President Henry Wallace lamented “we cannot fight to crush Nazi brutality abroad and condone race riots at home. Those who fan the fires of racial clashes for the purpose of making political capital here at home are taking the first step toward Nazism.”





6888th Central Postal Directory Battalion (1945)

The 6888th Central Postal Directory Battalion, also known as “Six Triple Eight” was the first and only all-Black, female battalion to serve in WWII.

Like most Black soldiers in the war, Black women were only offered low-level, menial tasks in the forces. However, with the support of Black publications and encouragement from first lady Eleanor Roosevelt, the 6888th Battalion became the first to travel overseas and take on a more active role in the military. Due to a significant shortage of soldiers to manage mailrooms, army officials grew concerned that undelivered mail from loved ones was “hurting morale”, and the women of Six Triple Eight were the perfect solution. The Battalion traveled to England, where they distributed and delivered a six-month backlog of mail in just three months, before being transported to France where they sorted and delivered a three-year backlog of mail.

The inclusion and success of the 6888th Battalion proved that Black women were capable of doing meaningful work in the military, though there was no public recognition of their work until Barack Obama took office and acknowledged the women in 2009.



The Integration of the Military (1948)

A major motivator for several Black soldiers joining the military was the hope that they may return home from war to improved treatment and reduced racial tensions in America. However, this was not the case. In fact, the lynchings of Black veterans following World War II caught the attention of President Harry Truman and prompted him to form the President’s Committee on Civil Rights in 1946.

Needless to say, the public was surprised by Truman’s proposed integration policy, due to his well-documented white supremacy and racist upbringing. What they didn’t realize was that Truman’s sudden change of heart was more about politics than passion. Truman was under extreme pressure from Black civil rights activist organizations and with re-election looming, his struggle to gain the trust of Black voters was more relevant than ever before. When civil rights activist Phillip Randolph began encouraging Black men to resist the draft, Truman knew it was time to act, and signed Executive Order 9981, which initiated the six-year-long process of desegregating the armed forces.

## THE ROLE OF THE ROWDY

### ON SUGARLAND’S GREEK ROOTS

In its earliest iteration, Aleshea Harris created *On Sugarland* as an adaptation of *Philoctetes*, a Greek tragedy centering a hero’s fight in the Trojan War.

While *On Sugarland* has taken on many forms since its initial conception, in some instances, the Greek influence still shines through. One of the more noticeable examples of the show’s Greek origins is the introduction of The Rowdy, a group of essential characters who can be easily compared to a modern-day Greek chorus.



### What is a Greek chorus ?

According to Encyclopedia Britannica, “The chorus in Classical Greek drama was a group of actors who described and commented upon the main action of a play with song, dance, and recitation.”

In their initial conception, Greek choruses served a few different dramatic functions. Firstly, they were commonly referred to as the “ideal spectators”, and worked as a model for the anticipated reactions of audiences. In some ways, choruses offered a tricky approach for playwrights to show viewers how they were meant to feel about the actions of the play. Other times, choruses revealed what was going on in a character’s brain, for example, fears or secrets that couldn’t be articulated outright. In some cases, choruses spoke directly to the characters on stage, offering them (and the audience) important insight. While the primary focus of choruses can change depending on the demands of a show, typically, they perform a combination of these tasks.

In *Philoctetes*, the Greek chorus is made up of a group of sailors who show up for the sole purpose of advancing the plot through songs and chanting.

### Who is The Rowdy ?



The Rowdy appears as a chorus of eight black neighborhood teens, who Harris describes as “brimming with youth and life.” Throughout the show, The Rowdy pop up to share important expositional information about the characters and the happenings in Sugarland. While they are not a direct translation of their *Philoctetes* counterpart, the characters in *On Sugarland* clearly align with the definition of a classic Greek chorus.

**Pause!** In the next few pages, we will explore different interpretations of Greek choruses in movies and television shows. Before moving on, take a moment to brainstorm on your own. Can you think of any examples of Greek choruses in modern-day media?



**Greek Choruses in Modern Theater**

While the concept of the Greek chorus is, well, ancient, there are still plenty of examples of the trope in modern plays and musicals.

**#1. Legally Blonde The Musical, Delta Nu's/Greek Chorus**



The Delta Nu Greek Chorus in *Legally Blonde* is perhaps the clearest and most easily identifiable example of the trope in modern musical theater. Unlike in its film counterpart, in *Legally Blonde the Musical*, Elle's sorority sisters don't disappear from the plot once she heads to Harvard. Instead, the characters follow along as Elle's all-omniscient girl group companions. Upon their collegiate re-emergence, the

**#2. Seussical, Bird Girls**



The Bird Girls in *Seussical* serve as another clear example of a Greek chorus in the musical theater landscape. Despite not being principal players in the story, the Bird Girls narrate the majority of the musical through song, affront the many medleys and ever-changing scenes portrayed by the main characters.

**#3. Hadestown, The Fates**



The Fates in *Hadestown* bring us back to a more classical depiction of a Greek chorus. As the musical itself is an adaptation of the Greek myth *Orpheus and Euridyce*, playwright and songstress Anais Mitchell tackles the show in a way that intentionally implements Greek theatrical elements. Like the other musicals listed, The Fates in *Hadestown* serve as integral storytellers in the show and often clue the audience in to what's coming next.

**Greek Choruses in Film**

Although they began as a theatrical vehicle, Greek choruses also exist in movies and television shows. Below are some creative uses of Greek choruses onscreen.

**#4. Disney's Hercules, The Muses**



In the 1997 Disney film *Hercules*, The Muses offer a fun and upbeat spin on the traditional Greek chorus. As the story being told is a Greek myth itself, The Muses, while an essential form of exposition and transitional storytelling, are based on important Greek figures in their own right. The muses featured are Calliope, the Muse of epic tales; Clio, the Muse of history; Melpomene, the Muse of tragedy; Terpsichore, the Muse of dance; and Thalia, the Muse of comedy.

One thing that makes this Greek chorus unique to the others mentioned is that the group is made up of distinct voices and personalities that thoughtfully come together as a way to move the story along by way of funky, gospel songs.



#5. *Willy Wonka & the Chocolate Factory*, Oompa Loompas



Another notable Greek chorus is that of the Oompa Loompas in *Charlie and the Chocolate Factory*. This chorus shows up just in time to chronicle each of the Wonka chocolate winners’ fatal flaws as they arise throughout the film. Ultimately, the Oompa Loompas capture and narrate the kids’ downfalls through deadpan performances and catchy melodies.

#6. *Mamma Mia*, Greek chorus



A fun example of the Greek chorus trope is exemplified in *Mamma Mia*, where the entire film takes place in Greece and the background characters in the movie serve as – you guessed it – a Greek chorus.



DID YOU KNOW?

Even cartoons have Greek choruses! Just last year, Nickelodeon’s *Spongebob* released an episode featuring a Greek chorus outfitted in traditional choral robes and masks.

THEME SNAPSHOT

THE IMPACT OF WAR ON COMMUNITIES OF COLOR

*On Sugarland* settles in on a small Black community in the midst of a war. While the battles do not take place on Sugarland’s soil, it is impossible to ignore the impact of the fight within the play. Although the show is fictitious, it brings into conversation the very real ramifications of war and the military in small communities all over America.

Since the establishment of the nation, Black people have fought for the freedoms of American citizens despite enduring merciless racism and discrimination within the country. But why? Certainly, Black Americans haven’t always volunteered to be in the armed forces as a show of pride and patriotism, have they?

The short answer is no. Rarely have Black people been patriots in America. Since the Revolutionary War, many Black and enslaved people seemed to be fighting a different war altogether. They fought for the advancement of Black people in society, and oftentimes, they fought with the belief that serving the country could lead to freedom upon their return. However, since the Revolutionary War, it’s safe to say that those motivations have evolved. Let’s take a moment to explore different incentives to join American war efforts and their ultimate impact on Black and brown communities.



Military Recruitment in Small and Minority Communities

Have you ever heard of the term “poverty draft?” The phrase rose to prominence among activists in the 1980s, and according to Sojourner’s Magazine, was created to describe “the belief that the enlisted ranks of the military were made up of young people with limited economic opportunities”. While the belief is still widely disputed, it feels fair to question the motivation of people of color and impoverished communities’ involvement in the military.

A controversial yet all too common strategy of military recruitment begins in low-income high schools. The No Child Left Behind Act, signed by George Bush in 2002, requires high schools to either allow military recruiters access to private information about students, or run the risk of losing federal funding. The act also states that schools must offer military recruiters the same access to high school campuses as they would to other groups that promote career possibilities.

No matter how you slice it, the military offers worthwhile benefits that are significantly more appealing to members of impoverished communities. Recruiters focus on teenagers (specifically those in poorer school districts) because statistics suggest that the younger people join the armed forces, the more likely they are to stay for the duration of their careers. However, after arriving at schools, recruiters are able to cash in on the fact that for many, service with an honorable discharge can lead to a free or deeply discounted college education, or a potential path to American citizenship, among other life changing opportunities. Project on Youth and Non-Military Opportunities coordinator Rocio Cordova likens high school recruitment to a “draft-like system that pushes non-privileged people into enlisting because they lack access to jobs, income, and educational alternatives in their communities.”

Below, you’ll find just some of the reasons that military participation can seem so appealing to young people:

- If you aren’t from a household where college is affordable, then joining the military can be the key to a guaranteed and deeply discounted collegiate education. A 2017 Department of Defense poll of young people indicated that 49% of those surveyed cited the ability to pay for future education as a main reason for joining the military.
- If a formal education isn’t your chosen path, the military can provide what is seemingly the next best thing: a consistent job with benefits, healthcare, and the potential for a high salary and upward mobility. For enlisting alone, young people can receive a signing bonus of up to \$6,000.
- On top of a salaried job and potential enlistment bonus, in many cases, a career in the armed forces means free housing. So, even if enlistees are making lower wages, they can still feel the privilege of home security.



ACTIVITIES

PRE-SHOW ACTIVITY: QUESTIONS TO CONSIDER

In *On Sugarland*, we learn about grief and funeral rituals in a small town. In this activity, take a moment to explore your own expectations of funerals.

In a brief journal entry, answer the questions below:

- 1. Have you been to a funeral? If so, consider some of the funerals that you have been to in the past – what have they been like? How do they make you feel?
- 2. In your culture, experience, or imagination, describe a ‘typical’ funeral.
- 3. Consider television and media portrayals of funerals. Which ones, in particular, come to mind?
- 4. How do media portrayals of funerals differ or align with your expectations?

POST-SHOW ACTIVITY I: SCULPTURE GARDENING

In the show, *Sugarland*’s sculpture garden serves as an improvised memorial site for soldiers lost to the war. It is the site for the hollering scenes and is often at the center of the action in the play.

In its execution, set designer Adam Rigg has anchored the sculpture garden as the focal point of *Sugarland*. As one of the main design elements, the garden is a mash-up of belongings and carefully introduces audiences to the town, offering visual insight into life on *Sugarland*. In this activity, you will create a sculpture garden of your own.

Your sculpture garden should serve the same purpose: to give us insight into your life and the influences that shape it. You can approach this activity as literally or abstractly as you’d like, including at least four of your own ‘sculptures’.

**Get creative!** You have the option to create your garden digitally, by way of collage, in an illustrated image, or in a collection of objects, as articulated in the show. The way that you decide to craft your sculpture garden is completely up to you.

POST-SHOW ACTIVITY II: MUSIC AND MOVEMENT

One critical element in the storytelling of *On Sugarland* is the soundtrack. As you watched the show, you may have recognized the use of hip hop and gospel music as a way to set the tone of the performance. The playlist included during the show was a big point of discussion during the play’s creation process, as they help to shape the audience’s perception of the show before the performance even begins.

The music in the show is made up of original music created specifically for *On Sugarland*, by Starr Busby and Mikael Sulaiman.

Having now seen the performance and getting to experience the atmosphere for yourself, you are ready to create a playlist of your own. In this activity, consider the music of the play and use it as a jumping-off point for curating your own *On Sugarland* soundtrack. You have the option to either expand on the music included in the show or create an entirely new set list of at least 5 songs. Carefully consider why and where each of the songs may fit into the world of the show. Be sure to take the general tone and message into consideration while creating your playlist.

GLOSSARY

- **Salute** (noun) - a prescribed or specified movement, typically a raising of a hand to the head, made by a member of a military or similar force as a formal sign of respect or recognition.
- **Tone** (noun) - the general character or attitude of a place, piece of writing, situation, etc.
- **Typography**
- **Ritual** (noun) - a religious or solemn ceremony consisting of a series of actions performed according to a prescribed order.
- **Cul-de-sac** (noun) - a route, course, or street leading nowhere.
- **Supplication** (noun) - the action of asking or begging for something earnestly or humbly.
- **P.K.I.A** (acronym) - acronym for “presumed killed in action”
- **Junior cadets** (noun) - a cadet is an officer trainee or candidate. The term is frequently used to refer to those training to become an officer in the military, often a person who is a junior trainee.
- **Recruitment** (noun) - the action of enlisting new people in the armed forces.
- **Custom** (noun) - a traditional and widely accepted way of behaving or doing something that is specific to a particular society, place, or time.
- **Explosive Ordnance Disposal** (noun) - often interchangeable with Improvised Explosive Device Disposal (IEDD), Bomb Squad, and Public Safety Bomb Disposal (PSBD). The primary focus of EOD is to dismantle mines and unexploded bombs.
- **Honorable discharge** (noun) - discharge from military service with a favorable record.
- **Jackal** (noun) - a slender long-legged wild dog that feeds on carrion, game, and fruit, often found in Africa and southern Asia.
- **“Fine as frog hair”** (phrase) - If something is as fine as frog’s hair, it is very delicate and fine. The phrase is facetious as frogs do not possess hair.
- **Enlist** (verb) - enroll or be enrolled in the armed services.
- **Detonate** (verb) - explode or cause to explode.
- **Submunition** (noun) - a small weapon or device that is part of a larger warhead and separates from it prior to impact.

IMPORTANT QUESTIONS

- 1. In what ways has war directly or indirectly impacted your life and community?
- 2. How may your identity and sense of belonging be shaped by global conflict?
- 3. How may a person’s involvement in the armed forces shape their belief in the military or in political systems?

ADDITIONAL RESOURCES



WEB ARTICLES

Aleshea Harris’s New Play, *On Sugarland*, Is Poised to Shake Up New York Theater:  
<https://www.vogue.com/article/on-sugarland>

The Creators of ‘On Sugarland’ Build a Site of Mourning and Repair  
<https://www.nytimes.com/2022/02/10/theater/on-sugarland-whitney-white-aleshea-harris.html>

A Provocative Playwright Takes Her Biggest Swing Yet  
<https://www.harpersbazaar.com/culture/film-tv/a39025835/aleshea-harris-on-sugarland-interview/>

VIDEOS

Performance, Poetry and the Spoken Word: Aleshea Harris at TEDxCalArts:  
<https://youtu.be/BmXj-ANgLKo>

The Surprisingly Black History of the U.S. Military  
<https://www.youtube.com/watch?v=D0k4rsH-cfQ>

FILM

*In Their Own Words: The Tuskegee Airmen*  
[https://www.imdb.com/title/tt2175713/?ref\\_=ttpl\\_pl\\_tt](https://www.imdb.com/title/tt2175713/?ref_=ttpl_pl_tt)

ATTENDING THE THEATRE

PUNCTUALITY	Arrive 30 minutes early. This will give you plenty of time to find your seat and read the program.
COVID PROTOCOL	All attendees will be required to show a photo ID and proof of full vaccination. Come prepared with your paper vaccination card, or proof of vaccination or an NYC-approved COVID app. Additionally, a mask must be worn over the nose and mouth at all times inside the building and theatre.
RESTROOMS	Go before the show and/or during intermission. You may be held in the lobby for a portion of the performance if you decide to leave your seat and you don’t want to miss out!
TECHNOLOGY	Turn off all electronics, including your cell phone. <u>Absolutely no photos or videos can be taken inside the theatre.</u> Production photos from the show will be on our website! Also, be sure to connect with us through social media (@nytw79) after the play!
REFRESHMENTS	Food and drinks are not allowed in the theatre. Make sure to eat before the show. Stay hydrated so that you can stay focused during the performance.
EXPECTATIONS	Theatres can be dark spaces or have minimal light. For your safety, walk, do not run inside the theatre and keep your hands and feet to yourself. During the performance, listen and give your full attention and respect to the actors. Feel free to laugh, cry, or applaud throughout if you feel moved to! The goal is to engage with the actors and not distract their performance-- we don’t want anyone to miss any of the action. Above all: <i>remember to have fun!</i>

We’re so glad that you will be part of our audience! Enjoy the show!

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