



# NOTES FROM THE FIELD: DOING TIME IN EDUCATION

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*The California Chapter*

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TOOLKIT & PROGRAM  
2014-15 • SPECIAL PRESENTATION



## FROM MICHAEL LEIBERT ARTISTIC DIRECTOR TONY TACCONE, BERKELEY REPERTORY THEATRE

For the past 20 years, Anna Deavere Smith has created a series of plays designed to catalyze public discourse about the nature of American society. Interweaving monologues culled from hundreds of interviews, each play presents an eclectic array of characters speaking in every imaginable idiom. What emerges is a complicated and colorful tapestry of contradictions, both engaging and entertaining. Dealing with our most combustible issues (race, class, and our collective future), these plays have become nodal points of historical reference. And Anna has emerged as a singular artist capable of creating, sustaining, and leading real civic dialogue.

Tonight, Ms. Smith takes the form one step further, inviting us into a different level of participation. It's a grand experiment, designed to convert art into action. It's perfect for Berkeley. And the time is now.

## FROM ANNA DEAVERE SMITH

A conference room in New York City, Fall 2010: Several social-justice experts were discussing the "School-to-Prison Pipeline." I was there just to listen. Tale after tale centered on alarming levels of punishment placed on youths who misbehaved in school: handcuffs on 5-year-olds having tantrums, arrests of teenagers doing things that were not anything to be proud of, but not violent (likely pranks in their minds). The next morning, I was sitting in hair and makeup for the TV show *Nurse Jackie* next to fellow actress Eve Best, a Brit who has a way with words. I shared an anecdote or two. "Well, whatever happened to mischief?" she asked. "That's right!" I agreed. "Privileged kids get mischief. Poor kids get pathologized."

I hit the road in 2013 and started recording people as they discussed how poverty was affecting their schools and the disciplinary practices in them: Northern California, Baltimore, and Philadelphia. It did not take long to have my lens open onto a much bigger picture of poverty and its consequences on the emotional, physical, and intellectual development of youths, both inside and outside of school. There are in fact many pipelines to prison. I have seen — especially in my hometown of Baltimore — how the punitive aggression young people experience lines up with a relationship to policing in their communities. This is something, due to current technologies, that you the public have witnessed frequently this year, starting with events in Ferguson.

With this play, I seek to have a nontraditional relationship with you. I bring the work to the stage at a midway point — not quite "finished." I don't want the bells and whistles of theatre to cover this problem with aesthetics; I want to sound an alarm. I see the theatre as a convening place, where you, for the most part strangers to one another, can come together to exchange ideas, suggest solutions, and possibly, when I'm gone, mobilize around what should be done. That's why I am dedicating a full half of the evening — tonight's Act 2 — to audience discussion.

We have an urgent economic, moral, security problem in front of us as Americans: Racial and economic inequality. Tackling it requires nothing less than a robust, re-invigorated public will. The change starts with you.

## FROM MARCUS SHELBY

Over the past year I have had the greatest honor of my life working with Anna Deavere Smith on her School-to-Prison Pipeline Project. I have learned a great deal from her about communication and empathy. Both are central to the blues form given to us by our ancestors, who found a creative way to express hope, determination and identity in the face of overwhelming oppression. The musical score for my work is born out of this blues tradition, which includes call and response, improvisation, inflection, and tension and release. I have found the power of the blues in all of Anna Deavere Smith's past work, so this is a natural form for us to work with. Each of the individuals whom Anna Deavere Smith interviewed has a personal and succinct musicality that embodies the very essence of the blues — triumph over tragedy. The music aims to provide a soulful addition to Anna's words. The subject material for the School-to-Prison Pipeline Project has personally inspired me to fight for reform using my creative tools. I am eternally grateful to Anna Deavere Smith for this opportunity. Thank you to the entire production team for your love and talents.

"...In a sense, we are already at war with and among ourselves. Affluent Americans are locked into suburbs of physical comfort and mental insecurity; poor Americans are locked inside ghettos of material privation and spiritual debilitation; and all of us can almost feel the presence of a kind of social insanity which could lead to national ruin.

Consider, for example, the spectacle of cities burning while the national government speaks of repression instead of rehabilitation....Or a nation gorged on money while millions of its citizens are denied a good education, adequate health services, decent housing, meaningful employment, and even respect, and are then told to be responsible."

**DR. MARTIN LUTHER KING, JR.,  
FROM A PRESS CONFERENCE  
ANNOUNCING THE POOR PEOPLE'S  
CAMPAIGN, DECEMBER 4, 1967**

# THE SCHOOL-TO-PRISON PIPELINE

The school-to-prison pipeline refers to a variety of ways in which children, especially poor children in urban environments, find themselves on pathways to prison. Many experts say that public schools, underfunded and out of date, are ill-equipped to deal with the multiple needs of contemporary youths. The pipeline is fed by “zero-tolerance” policies, intended to keep schools free of drugs and weapons by imposing severe punishments, like year-long suspensions, for infractions, no matter what the circumstances. Rather than improving school safety, these policies have ended up criminalizing all kinds of rule-breaking or disruptive activities that previously would have been handled by child-appropriate measures like trips to the principal’s or guidance counselor’s office. Students have been suspended or expelled at high rates over the last two decades. When young people are not in school, they are, quite simply, likely to be in trouble. Data shows that zero-tolerance discipline disproportionately targets students of color and those with a history of abuse, neglect, poverty, or learning disabilities. Beyond school walls, these same populations are disproportionately profiled, arrested, and responded to with violence by police.

## THE BROADER CONTEXT

School discipline policies are not the only cause of the crises affecting American schoolchildren. Too many students grow up in environments that are not conducive to learning: they are surrounded by violence and poverty, suffer from trauma and physical and mental health challenges, lack the self-regulation that school culture requires, and are bereft of hope and a sense of purpose. Public schools, meanwhile, starved for resources and forced to focus on high-stakes testing, place unrealistic expectations on teachers. Often schools must cede disciplinary matters to police officers stationed in their buildings through federal and local initiatives, even as counselors and nurses are eliminated from school staff due to budget cuts. Despite the commitment and expertise of dedicated educators, schools can become places where students encounter the same arbitrary, over-aggressive policing they face in their communities. Activists say that students come to perceive the school system as emphasizing control and punishment over a stimulating educational experience, and to sense that they are being prepared more for prison than for lives as engaged, imaginative, productive citizens. Many advocates, educators, and health professionals have suggested that we need to shift resources spent on the “back end” — the building of prisons and youth facilities — to the front end — richer, more deeply endowed schools, as well as support for early childhood and for pre-natal care, and, importantly, support and growth opportunities for parents.

Today, new technologies — smart-phone cameras, social media — have made more visible to the general public the problems these young people are facing. Videos of abuses go viral and impact events as they unfold; organizers wielding these technological tools reveal the urgency and dignity of struggle and expand the ranks of those who are urging change.

## ON THE RIGHT PATH

The **U.S. Department of Justice** has investigated — and even sued — several states for violating the rights of children funneled into juvenile justice systems for minor infractions.

Last year the **U.S. Department of Justice**, along with the **U.S. Department of Education**, published guidelines aimed at both curbing harsh, discriminatory over-punishments imposed for school discipline violations, and fostering safe, inclusive, and positive learning environments while keeping students in school.

“By ensuring federal civil rights protections, offering alternatives to exclusionary discipline and providing useful information to school resource officers, we can keep America’s young people safe and on the right path,” said Attorney General Eric Holder when the guidelines were released.

“If we are serious about solving this problem, then we’re going to not only have to help the police, we’re going to have to think about what can we do — the rest of us — to make sure that we’re providing early education to these kids; to make sure that we’re reforming our criminal justice system so it’s not just a pipeline from schools to prisons; so that we’re not rendering men in these communities unemployable because of a felony record for a nonviolent drug offense; that we’re making investments so that they can get the training they need to find jobs. That’s hard. That requires more than just the occasional news report or task force.”

**PRESIDENT BARACK OBAMA’S REMARKS ON RECENT EVENTS IN BALTIMORE, APRIL 28, 2015**



# ALTERNATIVES AND MODELS FOR CHANGE: LEARN, ENGAGE, TAKE ACTION

## IN GOVERNMENT

Several bills have been introduced in the **California State Legislature** that address the School-to-Prison Pipeline.

**To make your voice heard, go to the websites:**

### **California Senate Bill 124 (Leno)**

#### **Limiting Solitary Confinement in Juvenile Facilities**

The use of solitary confinement—where a person is placed alone in a locked sleep room or cell—is a practice widely defined as torture. Its injurious effects on the mental health of those confined include increased risk for suicide. SB 124 seeks to curb its overuse and abuse in juvenile facilities, ensuring that solitary confinement be used only when a young person poses an immediate and substantial risk of harm to others or to the security of the facility, and when all other less restrictive options have been attempted and exhausted. Under SB 124, a child can be held in solitary confinement for only the minimum time necessary to address that safety risk, not to exceed four hours. This bill would also increase transparency, empowering county juvenile justice commissions to report on the use of solitary confinement in juvenile facilities.

► [action.ellabakercenter.org](http://action.ellabakercenter.org)

### **California Senate Bill 463 (Hancock)**

#### **Safe and Supportive Schools: Train the Trainer Program**

The Train the Trainer Program will create a statewide network of trainers to provide school staff with the support they need—and to get children the assistance they need. Trainers will share best practices in restorative justice, trauma and mental health counseling, and positive behavior support, and show how to create safe, bias- and discrimination-free spaces for students struggling most with behavior that impedes learning.

The Train the Trainer Program provides support for school populations most in need of social and emotional learning practices—schools whose budgets can least likely afford it. Trainers will also develop statewide tools and resources about these research-based approaches that keep students in school and learning and off the school-to-jailhouse track. SB 463 is co-sponsored by Public Counsel, California Association of School Psychologists, and Policy Link.

► [fixschooldiscipline.org/action](http://fixschooldiscipline.org/action)

### **California Senate Bill 504 (Lara)**

#### **Starting Over Strong: Help youth who have made mistakes move forward.**

This bill would make it free to seal juvenile records in California, so that young people will be Starting Over Strong when they turn 18 and apply for jobs, school, housing, and other opportunities. SB 504 is co-sponsored by Legal Services for Prisoners with Children, Youth Justice Coalition, East Bay Community Law Center, and the California Public Defenders Association.

► [tinyurl.com/sb0504](http://tinyurl.com/sb0504)

## IN SCHOOLS

### **BEHAVIORAL, SOCIAL, AND EMOTIONAL GROWTH**

Several methods in use at some schools—and available to all—aim to create a safe, supportive, and intellectually challenging school environment.

**Learn more about them here:**

**Positive Behavioral Interventions and Supports (PBIS)** is a proactive approach to establishing the behavioral supports and social culture needed for all students in a school to achieve social, emotional, and academic success. Sponsored by the U.S. Department of Education, it addresses the school-wide culture, inside the classroom and out.

► [pbis.org](http://pbis.org)

**Social and Emotional Learning (SEL)** skills assist students in recognizing and managing difficult emotions, establishing positive relationships, and handling challenging situations.

► [casel.org](http://casel.org)

**Cue-Centered Treatment for Youth Exposed to Interpersonal Violence** integrates cognitive and behavioral interventions with other supportive methods to reduce post-traumatic symptoms in children ages 8 and older.

► [med.stanford.edu/elspap/education/cct.html](http://med.stanford.edu/elspap/education/cct.html)

### **RESTORATIVE JUSTICE AND PEER COURTS**

As an alternative to suspensions and expulsion, **restorative justice** brings the student who committed an infraction together with the victim(s) of the act to seek to repair the harm through a cooperative process. **Peer courts** set up student juries as an alternative to juvenile court. Both practices model understanding and accountability and lead to reconciliation and rehabilitation.

In the **Oakland Unified School District**, restorative justice has radically reduced suspensions over the past three years. It has also contributed to increased graduation rates, improved reading levels, and a reduction in chronic absences and drop-out rates.

**Learn more about it here:**

**Oakland Unified School District:**

► [ousd.k12.ca.us/restorativejustice](http://ousd.k12.ca.us/restorativejustice)

**Restorative Justice for Oakland Youth:**

► [rjoyoakland.org](http://rjoyoakland.org)

**Fix School Discipline** is a comprehensive resource for school personnel, parents, students, and community members who aim to replace harsh, push-out discipline practices with solutions that work for all students.

► [fixschooldiscipline.org](http://fixschooldiscipline.org)

**A variety of local organizations are tackling some of these problems.  
We offer a preliminary list here. We encourage you to send in additional resources.**

## IN COMMUNITIES

### SUPPORT LOCAL YOUTH-LED EFFORTS

**African American Male Achievement** creates systems, structures, and spaces that seek to guarantee success for all:

▶ [ousd.k12.ca.us/aama](https://ousd.k12.ca.us/aama)

**Youth Speaks** creates safe spaces that challenge young people to find, develop, publicly present, and apply their voices as creators of societal change:

▶ [youthspeaks.org](https://youthspeaks.org)

### SUPPORT MEDICAL AND MENTAL HEALTH PROGRAMS

**The Center for Youth Wellness**, led by founder and CEO Dr. Nadine Burke Harris, is part of a national effort to revolutionize pediatric medicine and transform the way society responds to kids exposed to significant adverse childhood experiences and toxic stress. Here's how you can help:

▶ [centerforyouthwellness.org/how-you-can-help/](https://centerforyouthwellness.org/how-you-can-help/)

**Ravenswood Family Health Center** serves a diverse and constantly changing population of low-income families and uninsured residents in South San Mateo County, seeking to improve the health of the community by providing culturally sensitive, integrated primary and preventative health care to all, regardless of ability to pay or immigration status, and collaborating with community partners to address the social determinants of health.

▶ [ravenswoodfhc.org](https://ravenswoodfhc.org)

**Bay Area Children's Association** defines its mission as revolutionizing the treatment of mental illness in youth. Its main goal is to provide patients with greater access to outstanding scientific, empathic mental health services, regardless of socio-demographic status.

▶ [baca.org](https://baca.org)

### ENGAGE IN THE WORK OF ADVOCACY GROUPS

**Ella Baker Center for Human Rights** advances racial and economic justice to ensure dignity and opportunity for low-income people and people of color.

▶ [ellabakercenter.org](https://ellabakercenter.org)

**Green For All** works to build an inclusive green economy strong enough to lift people out of poverty.

▶ [greenforall.org](https://greenforall.org)

**Black Organizing Project** is working for racial, social, and economic justice through grassroots community organizing and policy change.

▶ [blackorganizingproject.org](https://blackorganizingproject.org)

**Not In Our Town** is a movement to stop hate, address bullying, and build safe, inclusive communities for all.

▶ [niot.org](https://niot.org)

**My Brother's Keeper** is the initiative from President Obama's White House to address persistent opportunity gaps faced by boys and young men of color, ensuring that all young people can reach their full potential. Through its **MBK Community Challenge**, the program encourages communities (cities, rural municipalities, and tribal nations) to implement a coherent cradle-to-college-and-career strategy for improving the life outcomes of all young people to ensure that they can reach their full potential, regardless of who they are, where they come from, or the circumstances into which they are born. Find out how your community can participate — and how you can sign up to be a mentor — here:

▶ [whitehouse.gov/my-brothers-keeper#section-get-involved](https://whitehouse.gov/my-brothers-keeper#section-get-involved)

## EXPAND THE NETWORK

Go to [berkeleyrep.org/notesfromthefield](https://berkeleyrep.org/notesfromthefield) for an expanded list of organizations working for educational and economic justice — and email [pipelineresources@berkeleyrep.org](mailto:pipelineresources@berkeleyrep.org) to add more.

Join the conversation online. Share your thoughts at [@berkeleyrep](https://twitter.com/berkeleyrep) and [@ADSPipeline](https://twitter.com/ADSPipeline) with the hashtag [#NotesFromTheField](https://twitter.com/NotesFromTheField).



# NOTES FROM THE FIELD: DOING TIME IN EDUCATION

## *The California Chapter* A Work in Progress

Created, written, and performed by Anna Deavere Smith  
Music composed and performed by Marcus Shelby  
Directed by Leah C. Gardiner

JULY 11–AUGUST 2, 2015  
RODA THEATRE · SPECIAL PRESENTATION

Funded in part by a grant from The California Wellness Foundation

Berkeley Rep's production of *Notes from the Field: Doing Time in Education*, *The California Chapter* is also made possible thanks to:

### PRODUCERS

Robert Council & Ann Parks-Council

### LEAD SPONSORS

Akonadi Foundation  
The California Endowment

### SPONSORS

MAP Fund  
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### ASSOCIATE SPONSORS

Panta Rhea Foundation  
Sierra Health Foundation

### The Anna Deavere Smith Pipeline Project is made possible thanks to:

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Special thanks to the Institute on the Arts and Civic Dialogue, New York University.

## CAST

Creator, Writer, and Performer **Anna Deavere Smith\***  
Composer and Bassist **Marcus Shelby**

## PRODUCTION STAFF

Scenic Design **John Arnone**  
Costume Design **Ann Hould-Ward**  
Lighting Design **Alexander V. Nichols**  
Sound Design **Dan Moses Schreier**  
Projection Design **Alexander V. Nichols**  
Dramaturg **Alisa Solomon**  
Dialect Coach **Amy Stoller**  
Movement Coach **Michael Leon Thomas**  
Stage Manager **Cynthia Cahill\***  
Facilitators trained by **James Kass and Youth Speaks**

\*Denotes a member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

This performance is a part of The Anna Deavere Smith Pipeline Project which is produced by Ms. Smith.

## AFFILIATIONS

The director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union. The Scenic, Costume, Lighting, and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.



## Anna Deavere Smith

CREATOR/WRITER/PERFORMER



Anna Deavere Smith is an actress and playwright and has appeared at Berkeley Rep in *Let Me Down Easy*, *Fires in the Mirror*, and *Twilight: Los Angeles, 1992*. She is said to have created a new form of theatre. She has created more than 18 one-person shows based on

hundreds of interviews, most of which deal with social issues. *Twilight: Los Angeles*, about the Los Angeles race riots of 1992, was performed around the country and on Broadway. Her most recent one-person show, *Let Me Down Easy*, focused on health care in the U.S. Three of her plays have been broadcast on *American Playhouse* and *Great Performances* (PBS). In popular culture you have seen her in *Nurse Jackie*, *Blackish*, *Madame Secretary*, *The West Wing*, *The American President*, *Rachel Getting Married*, *Philadelphia*, others. Books include *Letters to a Young Artist* and *Talk to Me: Listening Between the Lines*. She is founder and director of the Institute on the Arts and Civic Dialogue at New York University. Recently she was named the 2015 Jefferson Lecturer by the National Endowment for the Humanities. The lecture, established in 1972, is the highest honor the federal government confers for distinguished intellectual achievement in the humanities. Prizes include the National Humanities Medal presented by President Obama, a MacArthur fellowship, the Dorothy and Lillian Gish Award, two Tony nominations, and two Obies. She was runner-up for the Pulitzer Prize for her play *Fires in the Mirror*. She has received several honorary degrees, among them from Yale University, Juilliard, the University of Pennsylvania, Spelman, Williams, Northwestern, and Radcliffe. She serves on the boards of the Museum of Modern Art, the Aspen Institute, the American Museum of Natural History, and Grace Cathedral-San Francisco. She is University Professor at New York University.

## Marcus Shelby

COMPOSER/BASSIST



Marcus is a bandleader, composer, arranger, bassist, educator, and activist who currently lives in San Francisco, California. His work and music has focused on sharing the history, present, and future of African American lives, on social movements in the United States of

America, and on early childhood music education. Currently, Marcus is an artist in residence with the Yerba Buena Gardens Festival and the artistic director of the Marcus Shelby Orchestra. In 2013, he received a commission from the Yerba Buena Gardens Festival to compose *Beyond the Blues: A Prison Oratorio*, an original composition for big band orchestra about the prison industrial complex, which will premiere September 2015. Marcus has also worked extensively in Bay Area theatre, film, and dance on a range of productions, such as composing scores for Anna Deavere Smith's new

play *Notes From the Field: Doing Time in Education*, choreographer Joanna Haigood's dance theatre work *Dying While Black and Brown*, Margo Hall's plays *Bebop Baby* and *Sonny's Blues*, the Oakland Ballet's *Ella*, Robert Moses' Kin Dance Company, the Pacific Boy Choir, the San Francisco Girls Chorus, and the Oakland Youth Chorus. Since 2002, Marcus has worked with the Equal Justice Society and is currently commissioned to create a musical theatre work with choreographer Joanna Haigood and director Steven Anthony Jones about the Voting Rights Act of 1965. In March 2013, San Francisco Mayor Ed Lee appointed Marcus to the San Francisco Arts Commission where he serves on the Community Arts Grants and Education Committee and the Street Artists Committee.

## Leah C. Gardiner

DIRECTOR

Leah's New York theatre credits include *generations* (Soho Rep, U.S. premiere), *Fidelis* (the Public Theater), *The Loneliness of the Long Distance Runner* (Atlantic Theater Company, U.S. premiere), *Born Bad* (Soho Rep, U.S. premiere, Obie Award), *Pitbulls* (Rattlestick Playwrights Theater), *Bulrusher* (Urban Stages, world premiere and Pulitzer finalist), *The Ghost of Enoch Charlton* (Keen Company), and *Kent, CT* (Zipper Theater). Select national credits include *Antony and Cleopatra* and *Othello* (Houston Shakespeare Festival); *By the Way, Meet Vera Stark* (Alliance Theater); *Fences* (Oregon Shakespeare Festival); *Sucker Punch* (Studio Theatre, U.S. premiere); *Clementine in the Lower Nine* (TheatreWorks, world premiere); *The Last Five Years* (Crossroads Theatre Company); *A Streetcar Named Desire* (Pillsbury House Theatre); *Blue Door* (South Coast Repertory, world premiere and Pulitzer finalist); *Topdog/Underdog* (Philadelphia Theatre Company); *Birdie Blue* (City Theatre); *Orange Flower Water* (Contemporary American Theatre Festival, world premiere); *The Flag Maker of Market Street* (Alabama Shakespeare Festival, world premiere); *The Piano Lesson* (Madison Repertory Theatre); *Angels in America, Parts I and II* (Connecticut Repertory Theatre); Broadway's *The Normal Heart* (Arena Stage, American Conservatory Theater, re-staging director); and the national tour of *Wit* (Kennedy Center, Ordway, among others). As a writer and director she worked on *Cultures Collide* (Sony Entertainment); as a short film director, *The Belle of New Orleans* (Alliance Theatre), and as a film producer, *Mother of George*, best cinematography, Sundance. Leah holds an MFA in directing from the Yale School of Drama.

## John Arnone

SCENIC DESIGNER

John created the scenic design for *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins* at Berkeley Rep. A Tony Award winner, John began his career designing critically acclaimed productions off Broadway for which he received two Obie Awards. He designed more than 30 sets at the Public Theater with legendary producer Joseph Papp, the Lion Theatre, Playwrights Horizons, and Circle Rep. He has worked with Garland Wright and Joe Dowling at the Guthrie Theater and Des McAnuff at La Jolla Playhouse and the Stratford Shakespeare Festival. In 1993, *The Who's Tommy* opened on Broadway, for which John received a Tony, Dora Mavor

Moore, Drama Desk, Outer Critics Circle, and Olivier Awards. Other Broadway designs include *How to Succeed in Business without Really Trying*; *Twilight: Los Angeles, 1992*; *Sacrilege*; Tommy Tune's productions of *The Best Little Whorehouse Goes Public* and *Grease*; *Sex and Longing*; *Patio/Porch*; *The Goat, or Who Is Sylvia?*; *Fortune's Fool*; *The Full Monty*; *Marlene*; *The Deep Blue Sea*; *Lone Star @ Pvt Wars*; *Minnelli on Minnelli*; *The Best Man*; *The Ride Down Mt. Morgan*; *Lennon: The Musical*; and next season's *All That Glitters*. John's work has been seen in Canada, London, Vienna, Berlin, Japan, and Australia.

## Ann Hould-Ward

COSTUME DESIGNER

Ann's Broadway credits include *The Visit*, *The People in the Picture*, *A Free Man of Color* (Drama Desk nomination), *A Catered Affair* (Drama Desk nomination), *Company* (2006 revival), *Beauty and the Beast* (Tony Award), *Into the Woods* (Tony, Drama Desk nominations), *Falsettos*, *Sunday in the Park with George* (Tony, Drama Desk nominations), *Saint Joan*, *Timon of Athens*, and *Little Me*, among many others. Her off-Broadway credits include *Passion* (Classic Stage Company), *Russian Transport*, *The Blue Flower*, *Road Show*, *Lobster Alice*, *Cymbeline*, and countless more, as well as extensive credits in regional theatres, national and international tours, opera companies, ballets, television, and film. Ann is the inaugural recipient of FIT's Patricia Zipprodt Award for Innovative Costume Design.

## Alexander V. Nichols

LIGHTING & PROJECTION DESIGNER

Alex is returning to Berkeley Rep for his 32nd production. His Broadway credits include *Wishful Drinking*, *Hugh Jackman — Back On Broadway*, and *Nice Work If You Can Get It*. His off-Broadway productions include *In Masks Outrageous and Austere*, *Los Big Names*, *Horizon*, *Bridge @ Tunnel*, *Taking Over*, *Through the Night*, and *In the Wake*. Alex has worked at regional theatres throughout the country, including American Conservatory Theater, Mark Taper Forum, National Theatre of Taiwan, Oregon Shakespeare Festival, and La Jolla Playhouse, among others. His dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet; lighting supervisor for American Ballet Theatre; and resident visual designer for the Margaret Jenkins Dance Company since 1989. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater, Hubbard Street Dance, Hong Kong Ballet, Singapore Dance Theatre, ODC/SF, and the Royal Winnipeg Ballet. Alex's recent projects include the museum installation Circle of Memory, a collaboration with Eleanor Coppola, recently presented in Stockholm, Sweden, and the video and visual design for *Life: A Journey Through Time*, a collaboration with Frans Lanting and Philip Glass, recently presented at the Concertgebouw, Amsterdam.

## Dan Moses Schreier

SOUND DESIGNER

Dan's Broadway credits include *The Visit* (starring Chita Rivera), *Gentleman's Guide to Love and Murder*, *Act One*, *Sondheim on Sondheim*, *A Little Night Music*, *Gypsy* (Patti Lupone), *Radio Golf*, John



Doyle's production of *Sweeney Todd, A Catered Affair, Gem of the Ocean, Pacific Overtures, Assassins, The 25th Annual Putnam County Spelling Bee, Into the Woods, Topdog/Underdog, Dirty Blonde, The Tempest* (Patrick Stewart), and *Bring in 'da Noise, Bring in 'da Funk*. His off-Broadway credits include *Road Show, Homebody/Kabul, Floyd Collins*, and others. He composed music for *The Merchant of Venice* with Al Pacino, *Julius Caesar* with Denzel Washington, *The Tempest* with Patrick Stewart, and Dan Hurlin's *Disfarmer* at St. Ann's Warehouse. Dan received four Tony Award nominations, three Drama Desk Awards, an Obie Award for Sustained Excellence, and he was a 2013 Dreyfus Fellow at the MacDowell Colony.

## Alisa Solomon DRAMATURG

Alisa teaches at the Columbia University Graduate School of Journalism, where she directs the MA concentration in Arts & Culture. A longtime theatre critic and political journalist, she has written for the *Nation*, the *New York Times*, Howlround.com, the *Forward*, *American Theatre*, among other publications, and the *Village Voice*, where she was a staff writer for two decades, covering such areas as theatre, immigration policy, Israel-Palestine, and women's basketball. Her books include *Re-Dressing the Canon: Essays on Theater and Gender*, and most recently, *Wonder of Wonders: A Cultural History of Fiddler on the Roof*. Alisa holds a doctorate in Dramaturgy and Criticism from Yale and loves to be in a rehearsal room when she can carve out the time. She served as dramaturg on Anna Deavere Smith's *Let Me Down Easy* and is thrilled to be working on the Pipeline Project.

## Amy Stoller DIALECT COACH

Amy is happy to return to Berkeley Rep, where she worked with Anna Deavere Smith on an earlier edition of *Notes from the Field* last summer. Previous projects with Ms. Smith include *Let Me Down Easy* (Second Stage, NYC; national tour; PBS *Great Performances*); *Talking About Race* (the Public Theater, Aspen Ideas Festival); *Watching Wilson and Watson* (World Science Festival); *On Grace* (Grace Cathe-

dral, San Francisco; Harris Theater, Chicago), and *Master Class* (HBO). On Broadway, Amy coached Jessie Mueller (Tony Award) as Carole King in *Beautiful: The Carole King Musical*. As resident dialect designer at off-Broadway's Mint Theater Company she has designed and coached over 25 shows since 1996; her next Mint production will be *The New Morality*, starting performances in August. Film includes coaching Carmen Ejogo (NAACP Image Award) as Coretta Scott King in *Selma*. Television includes *Nurse Jackie* (Showtime) and *London Wall on Theater Close-Up* (PBS). Visit [stollersystem.com](http://stollersystem.com).

## Michael Leon Thomas MOVEMENT COACH

Artistic director, dancer, and choreographer, Michael is the founder of Motion Theater Lab. He has performed principal roles with a variety of dance companies, including the Alvin Ailey American Dance Theater, being featured in Judith Jamison's Emmy Award-winning PBS special, *A Hymn for Alvin Ailey*, performing a solo to his own words as interpreted by Anna Deavere Smith. He was Ms. Smith's movement coach for the U.S. tour and the PBS filming of her one-woman show *Let Me Down Easy* as well as for *On Grace*. He also works with Ms. Smith at the Tisch School of the Arts. Michael is the program director for the Complexions Contemporary Ballet's dance intensives, and he teaches for the Ailey Arts & Education Revelations Residencies, Ailey Extension, the Joffrey Jazz & Contemporary NYC program, and LIU Post, as well as at dance festivals and schools both in the U.S. and abroad. His choreography has been commissioned by the University of North Carolina School of the Arts, the Cape Town Dance Company, the Frank Sinatra School of the Arts, Long Island University, Encuentro Internacional de Danza in Madrid, the Beijing Dance Academy, and Danceworx in Mumbai. Michael is currently working on his one-man show, *S.O.S.*, dancing to songs performed by the incomparable Sammy Davis, Jr.

## Cynthia Cahill STAGE MANAGER

Cynthia has been working as a professional theatre artist in the Bay Area, New York City, and around

the country for more than 18 years. She has just completed a U.S. tour of *King Lear* with London's Globe Theatre, a production of *Never Givin' Up* with Anna Deavere Smith at the Broad Stage in Los Angeles, and Kneehigh's three-city tour of *Tristan & Yseult*. Other credits include production stage manager for the final engagements of Ms. Smith's *Let Me Down Easy* tour as well as Berkeley Rep's productions of *Dear Elizabeth*, *The Wild Bride*, *A Doctor in Spite of Himself*, and *The Arabian Nights*, among many others. Cynthia has worked on Broadway with *Passing Strange* and off Broadway at Second Stage Theatre, the Public Theater, and Culture Project. Regionally she's worked at Arena Stage, the Shakespeare Theatre Company in DC, Yale Repertory Theatre, the Guthrie Theater, McCarter Theatre Center, American Conservatory Theater, Hartford Stage, Kansas City Repertory Theatre, Lookingglass Theatre Company, and Sundance Theatre Labs, among many others.

## Daniel Rattner RESEARCH/ONSTAGE ASSISTANT

Daniel has been working on this project since 2013 as a researcher and project assistant. He is a graduate of Princeton University, where he studied Classics and Theater. He is honored to be a part of this production and would like to thank his family, friends, the entire Pipeline Project team, and Ms. Smith especially for their wisdom and support.

## Youth Speaks

Founded in 1996, Youth Speaks is a multi-faceted organization that understands and believes that the power, insight, creativity, and passion of young artists can change the world. Through the intersection of arts education and youth development practices, civic engagement strategies, and high quality artistic presentation, Youth Speaks creates safe spaces that challenge young people to find, develop, publicly present, and apply their voices as creators of societal change. Youth Speaks is creating a global movement of brave new voices bringing the noise from the margins to the core. For more information visit [youthspeaks.org](http://youthspeaks.org).

## ADDITIONAL STAFF AND THANKS

### FOR BERKELEY REP

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**Stage carpenter** Kourtney Snow  
**Toolkit researcher and writer** Philippa Kelly  
**Vocal coach** Lisa Anne Porter  
**Youth Speaks production manager** Ashley Smiley

Thank you to the entire staff of Berkeley Rep

### FOR ANNA DEAVERE SMITH

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