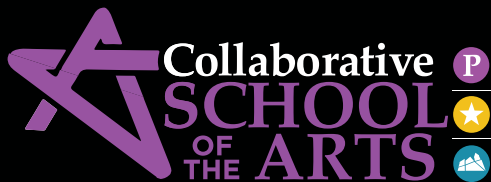


at theREP★

2023-2024 SEASON

STUDY
GUIDE

HENRY JOHNSON



FOR MORE INFORMATION, VISIT:
COLLABORATIVESCHOOLOFTHEARTS.ORG

Or Contact Group Sales at:
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theREP and Collaborative School of the Arts are a part of Proctors Collaborative

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ATTENDING A PERFORMANCE

Being a member of an audience is an important job. Live theatre couldn't exist without you! That job carries with it some responsibilities. Follow these simple suggestions in order to have the best theatre experience possible!

BRING WITH YOU...ideas, imagination, an open mind, observation skills and a sense of wonder.

LEAVE BEHIND...cell phones, pagers, pen lights, food and drink and anything else that might distract you, the performers or other members of the audience.

THINGS TO DO BEFORE A PERFORMANCE...learn about the show you are going to see, arrive on time, find your seat, visit the restroom.

DURING A PERFORMANCE

PLEASE DO...applaud, laugh, pay attention to big and little details, think about questions that arise for you, stay seated until intermission/end of the show.

PLEASE DON'T...talk, sleep, eat or drink, distract others, use a cell phone, exit the theatre during the performance unless it's an emergency.

2023-2024 | CAPITAL REPERTORY THEATRE STUDENT MATINEES

"What the Constitution Means to Me"

by Heidi Schreck

Student Matinee | Oct. 4, 2023

"Million Dollar Quartet Christmas"

Book by Colin Escott

Student Matinee | Dec. 13 and 20, 2023

"Sweat" by Lynn Nottage

Student Matinee | Mar. 27, 2024

WORLD PREMIERE

"Three Mothers" by Ajene D. Washington

Student Matinee | May 2 and 9, 2024

"Beautiful, The Carole King Musical"

Book by Douglas McGrath, Music and Lyrics
by Carole King, Gerry Goffin, Barry Mann
and Cynthia Weil

July 12-Aug. 18, 2024

ON-THE-GO! IN-SCHOOL TOURS

"Shakespeare: The Remix"

by Aaron Jafferis & Gihieh Lee

Oct. 23-Nov. 18, 2023

"Henry Johnson: Ballad of a Forgotten Hero"

by Rachel Lynett

Dramaturgy by Eunice Ferreria

Feb. 5-March 8, 2024

OTHER

NEXT ACT! NEW PLAY SUMMIT 13 | SPRING 2024
SUMMER STAGE YOUNG ACTING COMPANY
PERFORMANCES | SUMMER 2024

For more information visit:
collaborativeschoolofthearts.org or contact
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groupsales@proctors.org.

Dear Educator:

Welcome to Capital Repertory Theatre at 251 North Pearl St.!

We are thrilled that you are attending a student matinee performance of “Henry Johnson: Ballad of a Forgotten Hero,” one of theREP’s MainStage productions for the 2023-24 season, and hope that you will find this guide to be a useful tool in your classroom.

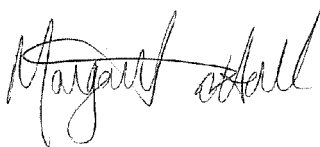
You have permission to reproduce materials within this guide for use in your classroom. It is designed to introduce the cultural and historical context of the play, as well as provide resources and ideas for incorporating the theatre experience into your curriculum. Productions by theREP are likely to generate questions, thoughts and opinions amongst your students.

The arts provide young imaginations with stimulation, points of reference and intellectual resources for the mind and spirit; it is theREP’s goal to make live theatre attendance possible for all students in the Capital Region. Tens of thousands of Capital Region students have attended student matinees and On-The-Go! performances throughout our history. We hope to continue to grow and serve the needs of the Capital Region education community for decades to come.

Your success stories help us to keep the program funded, so please let us know how you are using theatre in the classroom. We love to receive copies of lesson plans, student work related to our productions and your letters. These are important testimonials to the value of the arts in education.

We look forward to hearing from you!

With deepest gratitude,



Margaret E. Hall
Associate Artistic Director
mhall@attherep.org
(518) 462-4531 x410



Shai Davenport
Education Programs Manager
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ABOUT US

theREP★

Capital Repertory Theatre (theREP) is a non-profit professional-producing theatre. In its decades-long history, theREP has produced more than 8,000 performances for the people of the Capital Region.

A member of LORT (League of Resident Theatres), theREP strives to bring quality work that explores the essence of the human condition through the stories of people, events and phenomena that shape our contemporary lives. Theatre, at its best, entertains, cajoles and inspires by engaging the heart and mind through its most powerful ally—the imagination.

There are two basic types of theatre companies: producing and presenting. theREP is a producing theatre. The theatre hires a director and designers for the set, costumes, lights and sound. The theatre's artistic director and the director select appropriate actors for all the roles in the play. Then they all come to Albany, where the play is built and rehearsed. The resident staff of the theatre works with visiting artists to put the production together.

In addition to the main theatre space, theREP has a studio theatre that acts as a rehearsal hall and secondary venue for performances (such as several of Black Theatre Troupe of Upstate NY's recent productions), a costume shop where costumes are constructed and cared for, a prop shop where props are made, offices where the administrative staff works and housing facilities for out-of-town actors. theREP's sets are constructed in a scene shop that is also a part of the Proctors Collaborative and located in Rotterdam, NY.

In contrast to a producing theatre, presenting theatres (sometimes called “roadhouses”)—like Proctors in Schenectady (also a part of the Proctors Collaborative)—host shows that have been designed, built and rehearsed elsewhere. Touring productions are booked into presenting theatres. Shows that are booked into presenting houses will tour regionally, nationally or even internationally over an extended period. What you will see at theREP or with our On-The-Go! tours are unique to theREP where it was built. No one from anywhere else will see this production just as you see it!

Capital Repertory Theatre is a part of Proctors Collaborative, which also includes Proctors, Universal Preservation Hall, the Collaborative School of the Arts and the Collaborative Scene Shop.



STUDENT MATINEES | Performance at theREP @ 10:30am

PRICE | \$12 per student

CHAPERONES | For every 15 students, one complimentary adult ticket is provided

LOCATION | 251 North Pearl Street, Albany, NY 12207

RESERVATIONS | Contact Group Sales at (518) 382-3884 x 139
groupsales@proctors.org

SCHOLARSHIPS | Visit www.attherep.org for more information and applications

ON-THE-GO! | For more information and to book a tour contact
onthego@proctors.org | collaborativeschoolofthearts.org



Capital Repertory Theatre is one of the organizations within the Proctors Collaborative, which also includes: Proctors, Universal Preservation Hall (UPH), the Collaborative School of the Arts and the Collaborative Scene Shop.

ABOUT THE PLAYWRIGHT

RACHEL LYNETT

Rachel Lynett (she/they) is a queer Afro-Latine playwright, producer and teaching artist. Their plays have been featured at San Diego Rep, Magic Theatre, Mirrorbox Theatre, Laboratory Theatre of Florida, Barrington Stage Company, Theatre Lab, Theatre Prometheus, Florida Studio Theatre, Laughing Pig Theatre Company, Capital Repertory Theatre, Teatro Espejo, the Kennedy Center Page to Stage festival, TheatreSquared, Equity Library Theatre, Chicago, Talk Back Theatre, American Stage Theatre Company, Indiana University at Bloomington, Edgewood College and Orlando Shakespeare Theatre. Their plays “Last Night” and “HE DID IT” made the 2020 Kilroy’s List. Rachel Lynett is also the 2021 recipient of the Yale Drama Prize for their play “Apologies to Lorraine Hansberry (You Too August Wilson),” and the 2021 recipient of the National Latinx Playwriting award for their play “Black Mexican.”



ABOUT THE HISTORIAN/DRAMATURG

EUNICE FERREIRA



Eunice Ferreira is a scholar artist whose research, teaching and directing focus on and amplify stories and artists of the global majority. She brings her experience in diversity efforts, cultural competencies, dramaturgy and antiracist theatre practices to her work in and out of the classroom, often sharing in organizational settings and as a guest scholar artist at other institutions. She has produced, directed and choreographed a variety of plays and musicals, including the multilingual premiere of “The Orphan Sea” by Caridad Svich. As a dramaturg, she most recently worked on the development of a new musical and created materials for the longest-running theatre troupe from Cabo Verde, West Africa. She has published in national and international journals including the English Translation (with Christina S. McMahon) of a play from Cabo Verde. Her forthcoming books include her monograph “Crioulo Performance: Remapping Creole and Mixed Race Theatre” (Vanderbilt Press) and “Applied Theatre and Racial Justice: Radical Imaginings for Just Communities” (Routledge), co-edited with Lisa L. Biggs (Brown University). She is President of the Black Theatre Association, member-at-large for focus groups on the governing council for the Association for Theatre in Higher Education, and board member of several arts and civic organizations including The Orchard Project, MIT Catalyst Collaborative, and Greatest Minds. She is Associate Professor of Theater at Skidmore College and spent the ‘22-’23 academic year as a MLK Visiting Professor in Music & Theater Arts at the Massachusetts Institute of Technology. She invites you to follow @BIPOCTheatre, her Instagram teaching account to center and amplify BIPOC Theatre artists and scholars.

SOME BACKGROUND INFO ON THE COMMISSION

Capital Repertory Theatre wanted to add another history title to the theatre's On-The-Go! touring program and wanted it to be about Sergeant Henry Johnson—an individual that has a street named for him in Albany, N.Y. The theatre knew that Sgt. Johnson, as a World War I soldier, had proven his bravery on the battlefield with the all-Black New York National Guard 369th Infantry Regiment. And we knew that his heroism **during** the war was recognized only by France, who awarded Johnson with the Croix de Guerre with Gold Palm, France's highest military honor for bravery during combat.

In doing a little research, the artistic team discovered that though he led a victory parade through the streets of New York City upon his return from war, Henry Johnson was scarred in body and spirit by the toils of war. Him and his fellow Black American soldiers were quickly “forgotten” as patriotic men who fought for this country. In their research, the artistic team found out that for decades, Johnson was denied his due from the United States military—in many ways, *ie: monetary, physical and award recognition*. theREP wanted to bring light to one of Albany's most decorated soldiers, a true hero who deserves his place in the history books.

Associate Artistic Director Margaret E. Hall reached out to playwright Rachel Lynett, who was one of the theatre's 2018 *Next Act! New Play Summit* playwrights, and someone the theatre has since developed a wonderful relationship with. After a preliminary conversation about the theatre's On-The-Go! programming and the story the theatre would like to tell, theREP officially commissioned Rachel to write a play about Henry Johnson and the struggle for him to be recognized when students are learning about WWI; especially Capital Region/N.Y. state students!

Because theREP's artistic staff wanted a play rooted in fact (even if some creative license is taken when creating lines of dialogue for a character based on a real person who is long since gone from this earth), the theatre also reached out to historian and dramaturg, Eunice Ferreira. Ferreira is a Skidmore professor who was brought on to work with Rachel on the creation of this new play. Eunice was specifically tasked with finding archival (fact-based) information about Johnson—websites, books, videos, podcasts, physical documents, etc., and his time in the military, overseas during WWI, and his family. She was also asked to find fact-based information about that general time period—for things were different in the early 1900s than they are today; as well as the music of the time—which everyone involved agreed would be a wonderful addition to the theatrical/dramatic telling of Henry Johnson's story. Everything Eunice found was provided to Rachel, so that she could read, listen and pull from them when creating the play.

With input from the artistic staff at theREP, Lynett and Ferreira bring Henry Johnson—and his incredible story—to life with fact-based text and music from the Jazz and Ragtime era and more.

A SYNOPSIS

HENRY JOHNSON: BALLAD OF A FORGOTTEN HERO

Middle school student, Cora, is one of a group of students working on a social studies project about United States War heroes. With the help of her classmates, Trey and Jordan, Cora dives into the world of Henry Johnson, desperately wanting to know more about one of the heroes of WWI who—because he was a Black American—was not lauded as other heroes of the war. In fact, Cora is astonished that she's heard nothing of this WWI hero until she started doing research for her project. She's devastated to learn that his entire story has often been “lost” in the telling of WWI era history, and all because of the color of his skin. Cora is propelled to know more, including why students are not regularly taught about this amazing man. What she discovers leaves a lasting impression—most specifically, she wants to know more about the Black American men and women in American history who are all too often left out of the story. With the help of her classmates (and the audience), Cora unearths Henry Johnson's story; why he wanted to go to war and fight for the U.S. (in the hopes that it would make things better for all Black Americans after the war), what he did as a soldier while overseas and what his life was like when he first came back.

Cora, Trey and Jordan embody a slew of different characters as they discover more about him. Together they also learn about a series of race riots that took place in the summer of 1919 in the United States and became known in history as the Red Summer—eerily like the events that took place during the summer of 2020. Cora is enthralled, impressed and saddened by Johnson's story. She is proud to bring what she has learned to her class—and eager to discover more of what she doesn't know about the Black American men and women who truly are heroes and American history makers/changers!

THE CHARACTERS

As with many of theREP's touring productions, all the actors within this production play multiple characters within the story. They will use a variety of different costume pieces, as well as different physicality and vocal techniques to embody all the different characters they will play.

Henry – actor (he/him/his); plays Sgt. Henry Johnson; also plays Trey, Cora's classmate.

Ensemble 1 – actor (he/him/his); plays Gerry—a Red Cap Porter and Henry's friend in his Albany, NY neighborhood; plays Needham Roberts—a fellow soldier with Henry in the Harlem Hellfighters; also plays Jordan, Cora's classmate.

Ensemble 2 – actor (she/her/hers; he/him/his; or they/them/theirs); plays Georgia, Henry's girlfriend and then wife; plays James Reese Europe, a fellow soldier with Henry in the Harlem Hellfighters and band director; also plays Cora, a student in 2023.

Ideally, both Ensemble 1 and 2 are musician/actors and can play multiple instruments. If the actor playing Henry can play an instrument as well, that would be great.

WHAT IS/WHO IS FROM THE TEXT?

Red Cap Porter: a “redcap” is a train station porter, or worker who helps passengers carry their luggage.

Harlem Hellfighters: the most celebrated Black American regiment in World War I. A regiment of soldiers that confronted racism even as they trained for war. They helped bring jazz to France. They battled Germany longer than almost any other Americans. Like their predecessors in the Civil War and successors in the wars that followed, these Black American troops fought a war for a country that refused them basic rights—both before they left for the war, and after they returned home—heroes—from the war. It is noteworthy that the U.S. initially sent these troops to perform the “grunt work” of the military i.e. Digging trenches, removing bodies etc. However this quickly changed after the French forces realized the efficacy of the unit in successfully executing missions with few casualties.



WATCH! This short video on the Harlem Hellfighters
<https://www.youtube.com/watch?v=eEuoAlleLU>

Red Summer (1919): the name given to the summer of 1919, which had some of the worst White supremacist violence in U.S. history, taking place across the nation.

Trench warfare: the type of combat in which armies attack, counterattack and defend from relatively permanent systems of trenches dug into the ground.

Jazz: a type of music of Black American origin, characterized by improvisation, syncopation and usually a regular or forceful rhythm. It emerged at the beginning of the 20th century. Brass, woodwind instruments and piano are particularly associated with jazz, although guitar and occasionally violin are also used.

WATCH/LISTEN!



To Europe's Orchestra perform the “Castle House Rag”
<https://www.youtube.com/watch?v=ZRQ5CU3I8tQ&list=PLoHxxlFJEcoCtafu2eg7ZcK96TINbWjhD>

duty with Henry Johnson when their post was attacked by a German patrol. The two men fought off as many as two dozen German soldiers in brutal hand-to-hand combat. This is the same battle where Johnson sustained 21 wounds.

Needham Roberts:

a member of the 369th Infantry Regiment;
Roberts was on sentry



James Reese Europe: a member of the 369th Infantry Regiment; an American bandleader, arranger and composer; a major figure in the transition from ragtime music to jazz music. During WWI, Europe led the 369th Infantry Band which toured France.



LISTEN! To the 369th Infantry Band play

“On Patrol in No Man’s Land”

<https://www.youtube.com/watch?v=YelET9ZIkGk&list=PLoHxxlFJEcoCtafu2eg7ZcK96TINbWjhD&index=4>

Georgia Edna Jackson: the first wife of Henry Johnson until their divorce in 1923. She was originally from Great Barrington, M.A., one of Albany’s “neighbors.”

Pictured Top To Bottom : Trench Warfare, Needham Roberts, James Reese Europe and Georgia Edna Jackson

HISTORICAL CONTEXT

HENRY JOHNSON

1892-1929



1892

- Henry Johnson was a Black man born July 15, 1892, in Winston-Salem, North Carolina. As a teen he moved to Albany, NY as part of the Great Migration where he resided for quite a few years. And though he survived the Great War, Johnson died on July 1, 1929, due to heart problems. He is buried in Arlington National Cemetery in Arlington, VA.
- Henry Johnson and his wife lived at 23 Monroe Street, in Albany, N.Y. In the early 1900s it was a neighborhood of Black Americans and Italian immigrants, in which the Black American presence can be traced back to the early decades of the 1800s.

Johnson, Henry 103,360
 Residence: 23 Monroe St Albany (Street and house number) (City or town) (State or city)
 *Enlisted *Re-A. *N. G. *B. *C. *Inducted at Albany N.Y. June 5 1917
 Place of Birth: Winston, Salem N.C. Age or Date of Birth: 25 yrs
 Organizations served in, with dates of assignments and transfers: 369 Inf to disch
 Grades, with date of appointment: 1 Sgt May 1/18
 Engagements:
 Wounded in action (degree and date): 8879701
 Served overseas from: Dec 14/17 to Feb 14/19 from 1917 to 1919
 *Honorable discharge on demobilization: Feb 24/19
 In view of occupation he was, on date of discharge, reported: 10
 Remarks:



- In his early life, Johnson worked as a chauffeur, a soda mixer, a laborer and a porter at Albany's Union Train Station.

1917

Johnson enlisted in the U.S. Army on June 5, 1917.

- Like Johnson, many Black Americans considered the war as an entry point to becoming equal in the eyes of the U.S. Government and people. They believed this was their opportunity to prove themselves worthy of being a citizen of the United States and would therefore help in eliminating racial discrimination.
 - Thanks to the efforts of the Harlem Black community, a bill authorizing a Black American National Guard regiment passed N.Y. State Legislature and was signed into law on June 2, 1913 (pre-WWI). This was the 15th N.Y. Regiment which would become the 369th Infantry Regiment sent to Europe during the war.
- Johnson was assigned to a segregated unit with Black American soldiers and White officers—the 15th New York Infantry Regiment. Once deployed to Europe, the 15th Regiment was renamed the 369th Infantry Regiment, part of the segregated 93rd Infantry Division.
- While overseas, White officers assigned Black American soldiers to non-combat roles, such as moving supplies from ships and digging latrines. White soldiers in other units would refuse to be in the same trenches as Black soldiers. Major General Pershing sent the 369th to France—who had integrated their army and treated Black soldiers better.



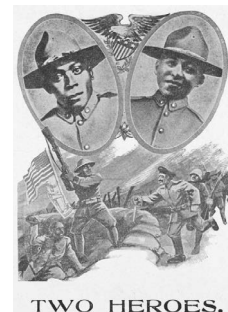
1918

- On May 15, 1918, Henry Johnson earned the nickname 'the Black Death,' when he defended a bridge, single handedly, from being crossed or taken over by German soldiers.

HISTORICAL CONTEXT

HENRY JOHNSON

1892-1929



1918

- Johnson and his best friend, Private Needham Roberts, were assigned sentry duty at a bridge held by U.S. forces when they were ambushed by a 20(+) soldier German Army raiding party. Although Roberts was initially taken prisoner, he would be rescued by Johnson after he'd killed four-wounding twenty other-German soldiers while defending the bridge, ultimately sending the Germans into retreat. Johnson threw grenades, then, when those ran out, fired with his rifle, then, when he ran out of bullets, used his rifle like a club. Finally, the Germans retreated, but not before leaving Johnson with 21 wounds from knives, gunfire, and shrapnel.



- In 1918, the French army awarded Johnson and Roberts the Croix de Guerre avec Palme, France's highest award for bravery in combat, after the encounter with the Germans.

NATIONAL ARCHIVES #535680

1919

- Despite a parade that took place in NYC upon his return home, the United States pretty much denied Johnson any recognition for his bravery or his service. He went from a war hero in France, to being looked at and treated like a second-class citizen in the United States, the nation he fought for. To add insult to injury, his military records 'mysteriously' made no mention of the horrible injuries he suffered while in combat, and as such he was denied disability allowance which forced him to go back to work at the train station. Not getting his due, very specifically in terms of his denied disability allowance, which would have enabled him to care for his physical and mental trauma from the war, ultimately led to his death at an early age.



1991

1996

- Johnson was posthumously awarded the Purple Heart in 1996, 78 years after his heroic fight against the Germans; and the Distinguished Service Cross in 2002, 84 years after his heroism.



- In 1991, a statue honoring Johnson was erected in Albany's Washington Park; as well as one in Henry Johnson Park.

HISTORICAL CONTEXT

HENRY JOHNSON

1892-1929



2015

- In 2015, President Obama awarded Johnson with the Medal of Honor, saying “The least we can do is to say, ‘We know who you are, we know what you did for us. We are forever grateful.’”

2017

- On June 5, 2017, the City of Albany, N.Y. honored Henry Johnson; the Johnson memorial in Washington Park was adorned with a replica Medal of Honor, and the day was marked as the city’s inaugural Henry Johnson Day!



2022

- From April-July 2022 Albany’s City Hall had a display honoring Henry Johnson.



2023

- On May 15, 2023, and for the 105th Anniversary of his victory, Senator Charles Schumer proposed to honor Johnson by creating a stamp with his face on it.
- In June of 2023, 105 years after the battle, the U.S. Army renamed its Joint Readiness Training Center Fort Polk to Fort Johnson. Changing the confederate name to a Black American war hero’s name is a step in remedying the racism Johnson and other Black American soldiers faced when they returned from war. Fort Johnson is the final stop for many American troops before deploying to active combat and a true testament to Henry Johnson’s warrior spirit in choosing him as the base’s namesake.



Click [here](#) for a 27-minute WMHT Video about WWI and Henry Johnson: *Henry Johnson: A Tale of Courage*

WORLD WAR I

WWI began on July 28, 1914, and ended on what was initially called Armistice Day—now called Veterans Day—on November 11, 1918; though the official end of the war was not until June of 1919 when the Treaty of Versailles was signed.

THERE WERE FOUR MAIN BACKGROUND CAUSES OF WWI:

Militarism: During the late 1800s, European countries believed that war was good for their culture and countries. So, Europe entered a state of military competition with each country competing with its neighbors for a larger and stronger military with bigger and better weapons. This caused European countries to leave their aggression unchecked and become wary of their neighbors, stoking conflict and tension.

Alliances: Because of military competition, countries sought alliances to protect themselves.

- An alliance meant that one country would support another country—sharing resources and information, but also promising to fight alongside each other in a war.
- By the early 1900s, there was a complicated web of alliances in Europe. If one country decided to go to war with another, each of them would pull their allies into the war with them, then they would pull their alliances with them, etc., until the whole world was at war.

Imperialism: was when a country extended its influence and/or power to other areas of the world through diplomacy or force.

- *i.e. Spain sent explorers to South America with the purpose of spreading Christianity and to get resources. This led to Spanish colonies in Mexico, Chile and other Central American and South American countries.*
- In the early 1900s, colonies were seen as currency that powerful countries could use as traded commodities with other countries in exchange for resources and/or power. Colonies also brought countries that would otherwise not interact, into contact with each other, leading to new conflict and/or alliances.

Nationalism: is the support of one's own country and its interests and ideals, especially if it means excluding or putting down other countries.

- *i.e. a statement like: "The United is the best country, full stop! It's soooo much better than stupid old England."*
- Because of increased anger and tension towards the rest of the world, nationalism can persuade more people to be willing to fight in a war.



Based on the WWI Museum's interactive timeline (which can be found at: <https://www.theworldwar.org/interactive-wwi-timeline>

Extra information can be found at: <https://www.historyhit.com/the-4-m-a-i-n-causes-of-world-war-one/>

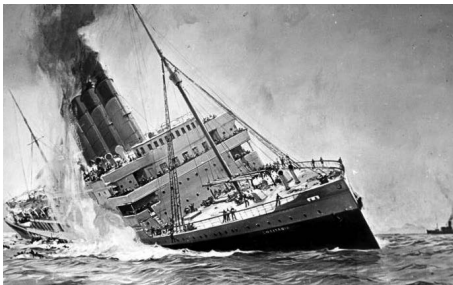
WORLD WAR I

A BRIEF TIMELINE



1914

- **June 28, 1914:** After a Serbian assassin killed Archduke Franz Ferdinand of Austria-Hungary (and his wife,) Austria-Hungary declares war on Serbia. WWI has begun.
- **August 1914:** The web of alliances effectively pulls the whole world into the war.
- The Triple Entente which included Germany, Austria-Hungary and Italy. The Triple Entente joined the war in support of Austria-Hungary.
- The Triple Alliance which included France, Britain and Russia. It was Russia, joining the war in support of Serbia, that dragged the Triple Alliance into the war.



1915

- **May 7, 1915:** the RMS Lusitania, a British luxury passenger vessel, traveling from NYC to Liverpool, was torpedoed by a German U-boat (submarine). The Lusitania sank in under 18 minutes, killing 1,200 of the 2,000 passengers and crew on board (including more than 100+ American citizens, angering the nation). The Allies and Americans considered the sinking an act of indiscriminate warfare; though, ultimately, the U.S. does not yet join the war.

- **December (Christmas) 1914:** In small pockets of the Western and Eastern Front, the two sides stopped fighting to celebrate Christmas, called "The Christmas Truce." Allied soldiers heard their enemies singing Christmas carols. When they sang back, the enemies invited them to come over. The two armies met in "No Man's Land," the area between their respective trenches, and held a spontaneous holiday party. Soldiers played soccer, got haircuts, made Christmas trees and drank together. Unfortunately, the truce only lasted a few days before the sides resumed their fighting.



1917

- **January 1917:** After the 1915 U-Boat torpedoing, Germany backed down-under the sea-and ordered its U-boat fleet to spare passenger vessels. It was a temporary order, as Germany began unrestricted submarine warfare with their fleet of 140 U-boats in 1917. Meaning that German began attacking passenger and merchant ships as well as military ones.
- **February 1917:** British codebreakers intercepted and deciphered the "Zimmerman Telegram," which was a message to Mexican leaders from Germany, offering U.S. territory in exchange for joining the war on their side.

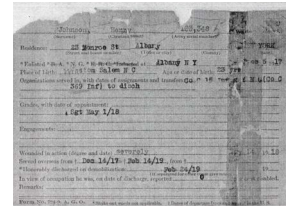
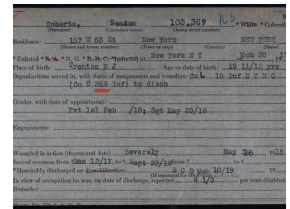
WORLD WAR I

A BRIEF TIMELINE



1917

- **March 1917:** The “Zimmerman Telegram” is published in American papers with the media portraying Germany as an horrific and monstrous enemy.
- **April 1917:** The United States joins the war on the side of the Triple Alliance.
 - **April 2, 1917:** President Wilson asked Congress to declare war on Germany with Americans quickly swinging into action to raise, equip, and ship the American Expeditionary Force to the trenches of Europe.
- Under the powers granted to it by the U.S. Constitution (Article I, Section 8) “to raise and support Armies,” Congress passed the Selective Service Act of 1917.
- **June 5, 1917:** Millions of American men register for service on the first day of the draft. *Needham Roberts and Johnson enlistment card pics
- **June 25, 1917:** The first American troops land in France.
 - “Black Americans in Stevedore Service were the first American arrivals in France in June 1917.”



1918

- **April 13, 1918:** Among the first regiments to arrive in France, and among the most highly decorated when they returned, was the 369th Infantry, more gallantly known as the “Harlem Hellfighters.” Just before their deployment, the 369th was given a choice: wait for an assignment in America or be transferred to the French military which was desperately seeking reinforcements. The regiment chose to transfer and were accepted immediately for combative positions.
- The Hellfighters were an all-Black regiment under the command of mostly White officers including their commander, Colonel William Hayward.
- **January 1918:** President Woodrow Wilson, the 28th U.S. President, creates his Fourteen Points, a plan for world peace.
- **May 1918:** Henry Johnson earns the nickname, “The Black Death” after defending a bridge from over 20 soldiers, where he himself was wounded 21 times.
- **November 11, 1918:** Armistice Day (now called Veterans Day). Germany and the Allies stop fighting.



1919

- **June 28, 1919:** France, England, Italy and the United States sign the Treaty of Versailles, officially ending WWI.
 - Johnson returned home from war.

RED SUMMER OF 1919

Black American servicemen returned from WWI to find a renewed type of conflict waiting for them at home. It was 1919 and an outbreak of racially motivated violence would become known as the “Red Summer.” That summer saw some of the worst White supremacist violence in U.S. history affecting at least 26 cities across the country.

WHAT CONTRIBUTED TO THE RAMPANT RACISM IN THE SUMMER OF 1919?

1. When WWI ended, many White citizens were afraid that Black American veterans returning with military training and the experience of living in another country, would not want to go back to the subservient role they were forced to endure in the U.S. social hierarchy. In fact, many Black veterans were attacked even while in uniform.
2. Many Black American leaders, like W.E.B. DuBois, encouraged returning servicemen to assert themselves and fight for the dignity and respect they deserved as human beings, and had earned through their military service.
 - W.E.B. DuBois, an American sociologist, historian, author, editor and civil rights activist, was born in 1868, in Great Barrington, M.A. He grew up in a relatively tolerant and integrated community. DuBois famously called upon Black veterans to not simply “return from fighting” but to “return fighting” for equality.
3. **The Great Migration**, which relocated over six million Black Americans from the rural South to Northern, Midwestern and Western states from 1916 through the 1970s. Folks were driven from their homes by poverty, unsatisfactory economic opportunities and harsh segregationist (Jim Crow) laws. Many who headed north went to take advantage of the need for industrial workers that arose during the First World War.
 - Jim Crow laws were state and local laws introduced in the Southern U.S. in the late 19th and early 20th centuries that were used to enforce racial segregation. These laws remained in force until the 1960s.

During the Great Migration, Black Americans began to build a new place for themselves in public life, actively confronting racial prejudice as well as economic, political and social challenges to create a Black urban culture that would exert enormous influence in the decades to come. Black American experience at this time became an important theme in the artistic movement known as the Harlem Renaissance.

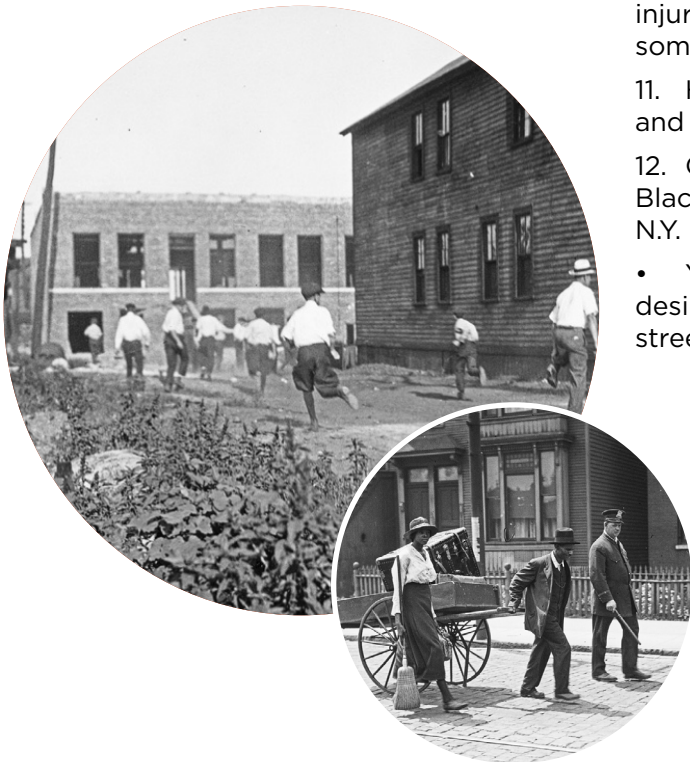
The Great Migration also began a new era of increasing political activism in Black Americans. The Civil Rights Movement in the 1960s directly benefited from this increased activism.

Migration slowed in the 1930s, when the country sank into the Great Depression, and picked back up with the arrival of WWII and the return of the need for wartime production. By the 70s, the demographic impact of the Great Migration was unmistakable. In 1900, one out of every 10 Black Americans lived in the South; with three out of every four living on farms; by 1970 the South was home to only half of the country’s Black American population—with only 20% living in rural areas.
4. A mass immigration of European folks, most of whom were very unwelcoming to their Black American counterparts.
5. White veterans returning from the war were resentful that many of their vacated jobs had been taken by Black American laborers. A fair number of Black American laborers were willing to “cross the picket line” when White workers went on strike. The low wages in these vacated jobs often paid more than other positions open to Black Americans.
 - Most of the violence at this time was inflicted by ‘ordinary’ citizens and White veterans, with little of the rioting being caused by White supremacist groups like the Klu Klux Klan. These citizens hoped that ‘if they attacked and killed enough Black Americans, they would go back to their submissive place in society.’



RED SUMMER OF 1919

6. There was renewed membership in the KKK after the horrifying film “The Birth of a Nation” was made in 1915. There were literal millions of KKK members by the summer of 1919.
 - White officials ignored the violence, making the attacks much worse.
 - On July 19, 1919, a four day riot broke out in Washington, D.C., over an unsubstantiated accusation of a Black man assaulting a White woman. The rioting, led by off-duty sailors and recently discharged Army veterans, overwhelmed the police and destroyed Black American neighborhoods. The attacks prompted D.C.’s Black community to unify and arm themselves.
7. Nearby, in Norfolk, Virginia, a celebratory parade of a returning Black American Unit turned into a bloody fight, leaving two Black servicemen dead.
8. Washington’s riots were closely followed by a massive race riot in Chicago, Illinois; rioting began on July 27, 1919, after a Black American teenager was drowned (after being hit with stones when he and his friends got too close to a de facto Whites-only beach). Records vary, but the final count of fatalities was 23 Black Americans, 15 White American; 537 people injured; and upwards of 1,000 Black American families made homeless by the rampant destruction of Black American neighborhoods. Ultimately, President Wilson ordered troops to secure the streets.
9. The single deadliest incident of the Red Summer happened in Elaine, Arkansas. On Sept. 30 and Oct. 1, after a White law officer was killed in a shootout outside a Black sharecropper gather, the then Gov. Charles Brough ordered 500 Army soldiers from nearby Camp Pike to march on Elaine and put down what was labeled as an “insurrection” among the Black sharecroppers. Estimated numbers vary, but upwards of 200 Black American’s lost their lives in the fray.
10. It’s impossible to say how many people were killed and or injured in the race riots of the Red Summer—official records for some incidents were poorly done, or not at all.
11. Hundreds of people lost their lives, thousands were injured and many more were forced to flee their homes.
12. Over the summer, mobs attacked and killed dozens of Black Americans in 25 towns and cities, including Syracuse, N.Y.
 - Yet one legacy of 1919 was the growing confidence and desire of Black American communities to fight back—in the streets, in the courts and in the voting booth!
 - Red Summer did not accomplish its goal of subjugating the Black American population in the U.S. as their tormentors had hoped. Black Americans fought back against racial intimidation and violence thrust upon them; they came together with a shared purpose, identity and pride, which served as a vital foundation for the Civil Rights Movement of the late 1950s and 60s.



SOCIAL JUSTICE

AND THE SUMMER 2020

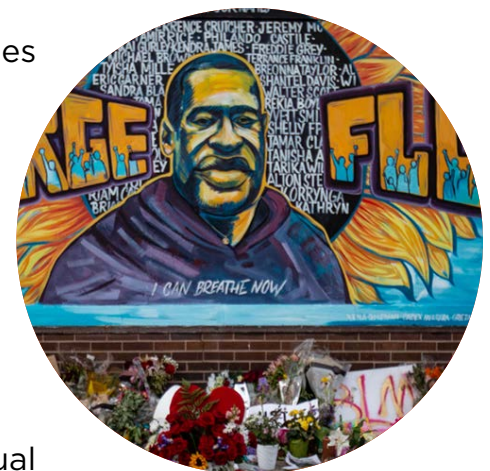
2020 was a year of change, adaptation, survival and learning. The global COVID-19 Pandemic changed everyone's day-to-day life for months/years on end-learning to work, or learn, from home where the Zoom Room (or Google Classroom) became the norm for quite some time; social distancing if you dared go anywhere; wearing masks if you went out in public; waiting for a cure; the vaccination; etc. 2020 was also the year that brought significant change in the White House. 2020 was a year of civil unrest, where protests broke out in response, in part, to the national and international reactions to the murder of George Floyd by a police officer. Many citizens of the U.S. recognized (if they had not yet already) that systemic racism is still very present in the country and must be dismantled so that "freedom for all" is a true statement.

Floyd was hardly the first Black American that the citizens of the U.S. have watched die in a viral video; very often killed by someone with a badge for what often appears to be the flimsiest of reasons; at other times killed by someone who's proclaiming some sort of "White supremacist" and or "nationalistic" rhetoric. Sadly, Floyd was also not the last. The rampant police brutality, and White supremacy that has both enabled and protected it, endures.

However, at the time of Floyd's death, the pandemic was still raging and with folks stuck at home, in front of their computers, tv's and phones, many were "forced" to look at what was happening. There was no fun escape, because no one was doing anything outside of the home-unless they were deemed an essential worker.

And many felt they had to stand up against the blatant cruelty and injustice of Floyd's murder, as well as the senseless and needless murders of Breonna Taylor, Ahmaud Arbery, Andres Guardado and many other Black and Brown victims. Protests persisted for weeks across the country.

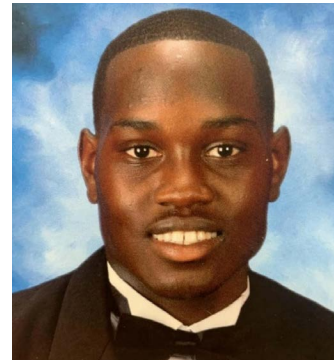
- The **Black Lives Matter** movement became an international phenomenon in 2020, as protestors took to the streets in cities across the United States, to demand justice over the murder, by police brutality, of a Black American man in Minneapolis, Minnesota.
 - On May 25, 2020, a White police officer named Derek Chauvin murdered George Floyd, by kneeling on his neck-for over eight minutes-and suffocating him to death.
 - The police chief fired the four officers involved in the killing of Mr. Floyd and asked that the FBI investigate the differences between the official police report and the actual events of the arrest documented on the officers' body cameras.
- The body camera video went viral on social media and sparked nationwide protests.
- Protests started in Minneapolis on May 26 quickly became violent. Protesters painted graffiti on police cars and even set some buildings on fire. The police retaliated by using tear gas and rubber bullets on the crowds.



SOCIAL JUSTICE

AND THE SUMMER 2020

- Protests started in Minneapolis on May 26 quickly became violent. Protesters painted graffiti on police cars and even set some buildings on fire. The police retaliated by using tear gas and rubber bullets on the crowds.
- After two more incidents of White police officers murdering a Black American (Breonna Taylor, Ahmaud Arbery and Andres Guardado), protests spread to other cities.
 - Not all of the protests were done peacefully—though many were.
 - Protesters blocked major roads and marched in prominent areas in the hopes of governmental change.
 - Some protestors turned to art—murals, poems, and more.
 - Some protestors continued to deface police cars and commit arson.
- On May 28, the governor of Minnesota mobilized the National Guard.
- On May 29, Derek Chauvin was arrested and sentenced to a maximum of 35 years in prison.
 - Protests continued, destroying buildings in NYC and Washington, D.C.
 - Police clashes with protesters left folks on both sides injured and some people died.
- By Nov. 1, 2020, there were protests in over 140 cities across the United States.
 - The National Guard was called in to at least 21 states.



The founders of the Black Lives Matter movement were largely responsible for what could have been just a moment in time, that no one really paid attention to, but they turned it into a months-long movement. They helped transform the public conversation from a reckoning over policing to one over systemic racism in healthcare, education, housing, employment, media and politics. And that conversation is still going on. That conversation gets fixed—or further broken—when folks turn up at the polls and vote. That conversation should not stop until everyone is truly equal!

MUSICAL CONTEXT

JAZZ

Jazz, created in/around the early 20th century, was largely developed from Black American folk music like spirituals, work songs and blues. It borrowed from 1800s band music and ragtime piano. Its main hallmark is improvisation, or the technique where the musician makes up the melody as they go along.

New Orleans: Jazz originated in New Orleans, primarily as it served as a place where many individuals from different countries and backgrounds met, connected and shared their music. In fact, New Orleans was a place where many enslaved individuals were permitted to come together and play their music, something that did not happen in other cities or states.

- The beginnings date back to the 19th century; and geographically to New Orleans' **Congo Square**, a space where enslaved people would gather and play music. Congo Square brought people from a wide array of countries, together—each introducing some of their nation's unique sound into the mix.
- Over time, the blending of African and Caribbean music along with marching band instruments, gave way to the genre now known as ragtime.
- And then, as spiritual music and blues music were brought to the scene, the melding of all these sounds/styles, yielded the genre we call jazz.

Buddy Bolden, a cornet player, is the individual most historians consider to have invented jazz music. He was a Black American bandleader who, at minimum, spearheaded the genre.



Jazz in Paris. Jazz sounded its first notes in Paris, France, during WWI, when Black American soldiers, who were stationed in France with the U.S. army, came together to play ragtime and jazz in the city of light's music halls. After the war, during the 1920s, jazz took hold as exuberant Parisians embraced the music, culture and philosophy that came with it. In fact, Paris was a magnet for famous U.S. performers including Josephine Baker, Ella Fitzgerald and Louis Armstrong, who still faced racial segregation/racism in their homeland.

***Pictured Top To Bottom :** Jazz Band, Original Dixieland Jazz Band, Congo Square, and Bolden Band [pictured in rectangle] Josephine Baker, Ella Fitzgerald and Louis Armstrong*

MUSICAL CONTEXT

JAZZ

Jazz, classical and pop music all greatly influence one another. The earliest styles of jazz, like Dixieland (a kind of jazz born in New Orleans) had a strong two-beat rhythm and collective improvisation, included an instrument to play the melody—typically a trumpet or cornet—and might include a clarinet or trombone to embellish the melody. A piano or banjo was often added into the mix to play chords, while a string bass or tuba was on hand to play the bassline and keep the rhythm. And then the drums, of course, kept the beat steady.



JAMES REESE EUROPE AND JAZZ



- James Reese Europe is born in 1881 in Mobile, Alabama.
- In the pre-dawn of the Great Migration, Europe's parents moved to Washington, D.C.
- Europe began taking violin lessons from Joseph Douglas (Frederick Douglas' Grandson) while living in D.C.
- He moved to NYC in 1904 where, in 1910, he established the Clef Club Orchestra in Harlem.
 - The Clef Club was a union of Black American musicians; and was able to recruit close to 125 musicians for the new orchestra.
- The 369th Infantry Band was led by famous jazz band Leader, Lt. James Reese Europe. Europe was considered one of America's greatest musicians, unfortunately he was constantly underrated during his lifetime because he was Black.
- Like many other Black American's, Europe realized that joining the military was an opportunity not to be missed, if they really wanted to help their fellow Black Americans be recognized as equal to Whites. In the summer of 1916, he enlisted in the 15th Regiment, as a private.
- Johnson and Europe were both members of the 369th Infantry Regiment.
- Recognizing Europe's talents and assets to build moral among the men, his commanding officer asked him to help organize the best band in the U.S. Army. Many men answered the call and Europe was able to raise a forty-four-piece band.
 - The band set about performing concerts meant to bolster patriotism at home but was met with more racism. When given the choice of waiting assignment in the states or deploying to France, the 15th Regiment chose deployment.

MUSICAL CONTEXT

JAZZ

- It is said that the 369th Infantry Band introduced jazz music to France, and Europe as a whole.
- Jazz music was able to bring freedom back into people's lives and even acted somewhat as a bridge between Black and White cultures.



WATCH! This video about James Reese Europe and WWI

<https://www.youtube.com/watch?v=eC9m3Xie3uk>

<https://www.youtube.com/watch?v=sjYHrsD-oZU>



JAZZ AND POETRY

In the 1960s, Langston Hughes created “Jazz Poetry,” poetry that has a jazz-like rhythm or an improvisational feel.

- Langston Hughes, born James Mercer Langston Hughes, was a poet, novelist, fiction writer and playwright. He is known for his insightful, colorful portrayals of Black life in America from the 1920s-1960s.

He was also known for his engagement with the world of jazz and the influence it had on his writing.



In the 1970s, Gil Scott-Heron as well as the Last Poets, set their poetry to music and spoke about the Black American experience, and would become known as some of the “godfathers of hip-hop.”



- Gill Scott-Heron was a poet, novelist, musician and songwriter. He'd written his first collection of poems by age 13; published his first novel in 1968; and released more than 15 albums over the course of his career/life. He was known for his spoken word performances, and conviction that art should be functional-therefore, as an artist and communal leader, he embraced his role as a political voice committed to the liberation of Black people.
- The Last Poets was a group of musicians and poet performers that came out of the Civil Rights Movement; and their works had an emphasis on the Black re-awakening. The original Last Poets were founded on Malcolm X's birthday-May 19, 1968; with original members Felipe Luciano, Gylan Kain and David Nelson.



Spoken Word Poetry is a genre of poetry that was developed in the United States in the early 1900s and gained traction in the second half of the 20th century.

- Referred to as both Spoken Word and Spoken Word Poetry, the form of poetry meant to be performed; it incorporates wordplay, alliteration and intonation of ancient oral traditions.
- It contains a number of features from rap, hip-hop, jazz, rock, blues, spirituals and folk songs.
- It is one of the most important modern art forms.

Pictured Top To Bottom : Reese Europe & Band, Europe in Paris, Langston Hughes, Scott-Heron, and The Last Poets

MUSICAL CONTEXT

JAZZ



- There are a number of Spoken Word artists that have chosen this creative form to share their views, takes and stands on crucial social issues, cultural values and prejudices in the world.
- According to scholars, the poetry of the Harlem Renaissance, Beat Generation and Last Poets played an important role in the development of Spoken Word; the Civil Rights Movement also influenced this performative poetry form.
- In 1973, the Nuyorican Poets Café was founded in NYC and is one of the oldest venues of Spoken Word.
- **Elements of Spoken Word Poetry:** *Subject* (what the poem is about); *Gateway Line* (a combination of the first line, or first few lines, of the poem are meant to introduce the audience to the subject of the poem; often includes a “hook” to entice the audience); *Motif* (a recurring idea in the poem; often the repetition of one word, line or idea, incorporated in the poem); *Wordplay* (the use of a particular word in different contexts throughout the poem—to create a punning effect; and or an amalgamation of different images, emotions and sounds in the poem used to make the performance more lively); *Sound Devices* (to create euphony—musical, pleasing qualities of the words within the poem—to enhance the message, motif, and subject; important poetic devices in spoken word include: alliteration, assonance, consonance, rhyme, repetition and onomatopoeia); and the *Power Line* (typically the last line of the poem, and contains a hard-hitting message; it emphasizes the main idea /message of the poem).

JAZZ AND HIP-HOP



Click [here](#) for a 21-minute PBS Video on how Jazz influenced Hip-hop (and vice versa).
Click [here](#) for a 3-minute YouTube video “Jazz is the Mother of hip-hop.”

Jazz and hip-hop are two art forms created in the United States, and both have had immeasurable impact on the cultural fabric of American society and life, particularly in expressing the plight, point of view and life of Black Americans.

Hip-hop arose in the 1970s to express the dissatisfaction of social conditions that plagued Black Americans in the inner cities. Inner city schools were seeing their music programs pulled, in situations like that, instruments became turntables and microphones.



DIZZY GILLESPIE

- Both jazz and hip-hop were born out of oppression and both are forms of protest music.

Hip-hop artists often “lift” and “sample” pieces of a jazz song and plug them into their songs; often these lifted/sampled bits of jazz are the springboard to creation of the hip-hop artists song. Hip-hop artists were fascinated by the grooves, funky breaks, horn and bass lines from jazz recordings (particularly from the 1970s).

- The fusion of jazz and hip-hop evolved into a distinctive style when rappers began sampling jazz melodies and rhythms from recordings of Dizzy Gillespie, Lonnie Liston Smith, Donald Byrd, Sonny Rollings, Art Blakey and Roy Ayers (among others).

Hip-hop artists also use jazz-like rhythms, sometimes rapping ahead of the beat or allowing the beat to swing instead of being straight.

IDEAS FOR CLASSROOM INTEGRATION

WRITE! A Review: Ask students to write a review of the REP’s production of “Henry Johnson: Ballad of a Forgotten Hero.” Things to consider when writing the review:

- Did any of the characters resonate with you and why?
- What was the most compelling or intriguing aspect of the production?
- How did the set, costumes and props add (or take away) from the production?
- What did you think of the sound/music and stage movement?
- How does the music help tell the story?
- What did you think of the direction of the piece?
- What questions arose for you about the production? Was anything unclear or confusing?
- Can you make any connections between this play and other plays that you have seen?
- Can you make any connections from the play to your own life?

WRITE/CREATE! Discuss the elements of Spoken Word poetry. Afterward, students are asked to write a poem. Students then take some time to practice their poem, teacher going around and listening/providing guidance/etc. Lastly, students take turns performing their poem to the class.

WRITE! A Monologue. Students research Henry Johnson (or one of his fellow soldiers mentioned in the play; James Reese Europe or Needham Roberts), focusing on the soldier’s time in the war. Then students write a monologue from the point of view of that man.

- They could be writing a note to a loved one across the sea; writing in a journal keeping track of their time/thoughts etc. while at war; perhaps they’re telling a story to one of their fellow soldiers, etc.

DESIGNING A SHOW

Congratulations! You’ve been hired as one of the designers for the next touring production of “Henry Johnson: Ballad of a Forgotten Hero.” After reading the script, the director gives you the following information:

- The production elements—and the company—all need to fit into one large van.
- We need a fun and vibrant set that can show us many locations stated within the play:
 - Albany, NY during the early 1900s
 - Wedding Ceremony during the early 1900s
 - Basic Training in the early 1900s
 - Front Lines in France during WWI
 - NYC Parade/Red Summer Riot(s) right after WWI (1919)
 - School stage where Cora is working on her report (2023)
- We need costumes to reflect the period when Henry Johnson lived and the war he fought in; as well as costumes to show Cora today. The actors will also need to make these costume changes VERY quickly and with very little help.

IDEAS FOR CLASSROOM INTEGRATION

- And we need a sound scape that will allow us to hear the many locations and situations taking place. (ie: War – during WWI; a city soundscape from the early 1900s; Jazz Music; Contemporary Music...)
- SET DESIGNER: It is your job to create a set that will transform the theatre into the appropriate time period and will represent all of the locations within the script. How will the design highlight the director’s concept?
 - It is also your job to work with the prop artisan to create the props for the production–so that the world of the play is maintained.
- SOUND DESIGNER: It is your job to create the soundscape that supports the time-period and locations in which the play takes place. What sound effects will you use? What music will you select–or will you compose new music specifically for this production? How will your soundscape help to highlight the concept for the show?
- COSTUME DESIGNER: It is your job to costume the actors. What time-period is the play being set in? What events have taken place just before you see a character for the first time etc.?

Students are tasked with taking on one of the design roles for a production of “Henry Johnson: Ballad of a Forgotten Hero.” They are to create a PowerPoint presentation with their design choices. Images and drawings should support the time-period, location and specific needs of the production.*

DRAW/Illustrate: Students are asked to create a mural in response to the protests etc., of the Red Summer of 1919 and/or the summer of 2020. (ie: a George Floyd Mural; a Social Justice Mural; a Black Lives Matter Mural; a Justice for Us Mural; etc.)

ART! In the midst of turmoil. Like the summer of 1919 and/or 2020, when artists and musicians turned to–and continued to push the boundaries of–their craft; stretching their creative skills to challenge, excite and engage their audiences...students are asked to be one of “those artists.” Specifically, students are asked to select a topic that is in the news now, something they feel passionate about, and write a poem, a rap, a song, a monologue, short story, a short 10-minute play, etc., addressing that topic.

DRAW: Students are asked to create a protest poster for any of the many protests, rallies, marches that have taken place since the summer of 2020.

- Black Lives Matter
- Women’s Rights are Human Rights
- Science Is Real
- Equal Pay
- Voting Rights

MUSIC! Play a clip from a lo-fi livestream and compare it to a jazz song.

MUSIC! How has Jazz evolved over time? From jazz to Spoken-Word to hip-hop, etc. Students should make a playlist to support their findings (playlist can include YouTube videos etc.); a collage of the artists would be a nice addition to the playlist.

*Teachers could choose the same activity for a different play, should they choose, which would allow students to read the full script.

IDEAS FOR CLASSROOM INTEGRATION

RESEARCH AND REPORT. One of the Following:

- Students are asked to research President Woodrow Wilson's Fourteen Point Plan? What was he hoping to achieve? Did it work? Why or why not?
- Students are asked to research the Harlem Hellfighters. Who were they? How did they get their name?
- Compare/contrast the events of the Red Summer of 1919 in the United States with the events of the summer of 2020.

ETHICS: Classroom discussion: write the following on the board: "There is no vaccine for racism. Humanity must do the work, daily, to combat and dismantle it. No one is truly free until everyone is truly free." And then discuss.

ETHICS: Classroom discussion: Could one be an ethical, empathic human being, who believes that the United States is a place of freedom, where that freedom extends to every citizen, and not rise in anger after George Floyd's murder? Would you/did you join in the protests?

RESOURCES CONSULTED/CITED

- <https://www.thenmusa.org/biographies/henry-johnson/>
- <https://www.theworldwar.org/learn/about-wwi/red-summer>
- <https://www.timesunion.com/news/article/u-s-stamp-saluting-sgt-henry-johnson-proposed-18101988.php>
- <https://www.timesunion.com/news/article/fort-johnson-name-salutes-albany-world-war-hero-18149039.php#photo-22335153>
- <https://www.washingtonparkconservancy.org/henry-johnson-hero-of-world-war-i>
- <https://www.albanyny.gov/CivicAlerts.aspx?AID=578>
- <http://home.olemiss.edu/~rvernon/mus103/summary/jazz.html#:~:text=Jazz%20is%20a%20distinctively%20American,ragtime%20style%20of%20piano%20playing>
- Peter van der Merwe (1989), *Origins of the Popular Style*, p. 119.
- <https://www.jazzinamerica.org/lessonplan/8/5/207>
- <https://www.army.mil/medalofhonor/johnson/>
- [https://www.pbs.org/video/jazz-shaped-hip-hop-but-how-did-hip-hop-change-jazz-p1sy6l/#:~:text=\(jazzy%20drum%20music\)%20%2D%20Jazz,HipHop%20is%20indebted%20to%20jazz](https://www.pbs.org/video/jazz-shaped-hip-hop-but-how-did-hip-hop-change-jazz-p1sy6l/#:~:text=(jazzy%20drum%20music)%20%2D%20Jazz,HipHop%20is%20indebted%20to%20jazz)
- <https://www.nytimes.com/article/george-floyd-protests-timeline.html>
- <https://www.smithsonianmag.com/history/one-hundred-years-ago-harlem-hellfighters-bravely-led-us-wwi-180968977/>
- <https://www.britannica.com/topic/trench-warfare>
- <https://www.britannica.com/biography/W-E-B-Du-Bois>
- <https://www.britannica.com/biography/Needham-Roberts>
- <https://www.britannica.com/biography/James-Reese-Europe>
- <https://www.blackpast.org/african-american-history/johnson-henry-1897-1929-0/>
- <https://poets.org/poet/langston-hughes>
- <https://www.blackpast.org/african-american-history/last-poets-1968/>
- <https://www.blackpast.org/african-american-history/scott-heron-gil-1949/>
- <https://www.iwm.org.uk/history/18-minutes-that-shocked-the-world>
- <https://www.theworldwar.org/learn/about-wwi/unrestricted-u-boat-warfare>
- https://thesongbook.org/exhibits/online-exhibits/soundtrack-of-the-20s20s/?gclid=Cj0KCQjwk96IBhDHARIsAEKO4xbaJfqB5bFJXPGIPmxcuJu0zx7O2WxvOTf6j6y7ESPkM1J4wIHtSzUaAnRaEALw_wcB
- <https://www.lonelyplanet.com/articles/rhapsody-bleu-century-jazz-paris>
- <https://jazzobserver.com/the-origins-of-jazz/>
- <https://www.openculture.com/2021/02/how-jazz-became-the-mother-of-hip-hop.html>
- <https://www.blackpast.org/african-american-history/johnson-henry-1897-1929-0/>
- <https://www.worldwar1centennial.org/index.php/570-american-music-in-world-war-i/american-music-in-wwi-articles.html>
- <https://www.latimes.com/california/story/2020-12-16/black-lives-matter-protests-george-floyd-coronavirus-covid-2020>
- <https://poemanalysis.com/genre/spoken-word-poetry/>
- <https://www.history.com/topics/black-history/great-migration>

EDUCATION AND OUTREACH are key components of theREP's mission, "to create an authentic link to the community we serve." Through a wide range of programs, theREP strives "to provide the Capital Region with theatre programming which inspires a greater understanding of the human condition" and helps "to develop future audiences by instilling the notion that theatre is a vital part of the cultural life of all vibrant cities."

PROGRAMS FOR STUDENTS

Student Matinees (Classics on Stage): Performances of most of the theatre's professional productions are scheduled during the school day with dramatically discounted prices for area students to allow for greater accessibility.

On-The-Go! In-School Tour: Specially adapted professional productions designed to play to students on-site in schools. theREP's On-The-Go! program reaches close to 10,000+ students every year.

Young Playwright Contest: Providing students ages 13-19 with the opportunity to submit their work to be produced on theREP's stage. In addition, the winning playwrights are given a mentorship-prior to the production of the play-with a theatre professional playwright (and/or director).

Summer Stage Young Acting Company: Providing young actors the opportunity to work together, with leading professionals in the field, on a production that will take place at theREP. Company members hone their acting skills while rehearsing and then performing the Young Playwright Contest-winning plays.

CAST (Cultivating Arts & Students Together): Providing students with the opportunity to volunteer at the theatre and earn community service credits at the same time. Teens get an in-depth learning experience that satisfies their passion to be a part of the arts while fulfilling their community service needs.

Artists-in-Residency Programs: theREP works in conjunction with school educators to bring highly trained teaching artists to work in extended residency within the classroom. Opportunities to embed the theatrical experience into the curriculum are available.

Career Development: theREP is dedicated to helping build the next generation of theatre professionals with programs like the Professional Apprenticeship Program which provides year-long or summer-long paid apprenticeships (as an assistant stage manager and or crew member) and Internship Program that provides college students internships in many disciplines of theatre. These programs are specifically for young people beginning a career in the performing arts.



DOUG LIEBIG

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