

Presented by
the UCSC Theater
Arts Department
in conjunction
with the Cultural Arts
and Diversity
Resource Center,
the African American
Theater Arts Troupe,
and the UCSC
Arts Division

A RAISIN IN THE SUN BY LORRAINE HANSBERRY

DIRECTED BY DON WILLIAMS



UNIVERSITY OF CALIFORNIA
SANTA CRUZ



THE ART OF CHANGE™



"A Raisin in the Sun" is presented by special arrangement with SAMUEL FRENCH, INC.

FROM DEAN OF THE ARTS SUSAN SOLT



It is my sincere pleasure and honor to welcome you to *A Raisin in the Sun*. Whenever our students, faculty and staff come together to recreate a dramatic work of this caliber, it is always a joy, and this production is particularly so as we are honored to have with us Distinguished Alumna, Adilah Barnes (Cowell '72).

After Ms. Barnes was the keynote speaker for the 25th anniversary celebration of the African American Theater Arts Troupe, director Don Williams and I formed the spark of an idea to cast Ms. Barnes in the role of Mama. And how wonderful that Ms. Barnes jumped in wholeheartedly to make that dream a reality. What better way to celebrate the UC Santa Cruz Year of Alumni than having one of our most successful and beloved alums back with us to teach our students, share her mastery of her craft, and to challenge and inspire us to think about issues of race, class and culture? We are delighted to have the opportunity to share this most special production with all of you.

Raisin is a treasure of the American Theater and one of the greatest works in the modern canon. Thank you Lorraine Hansberry for the gift of this remarkable play.

I would like to congratulate the cast and crew of our outstanding production. I would also like to thank all of the faculty and staff who have made this production possible, in so many different ways.

Also, I would be remiss if I did not say that the godmother of this project, and all that it represents, is my mentor and friend Alison Galloway, who as Campus Provost supported productions of color at UC Santa Cruz in tremendous ways and inspires me to carry on that tradition.

Finally, I would like to thank all of you, our audience, for being part of this most remarkable theater experience. Thank you so much for being with us, enjoy!

With warm regards,

Susan Solt
Dean of the Arts
Distinguished Professor of Theater Arts

FROM CHAIR KATE EDMUNDS

Welcome to Theater Arts Second Stage and this winter's production of *A Raisin in the Sun*.

Sincere thanks to Dean of the Arts Susan Solt for her engaged, sustained support.

This pioneering work by playwright Lorraine Hansberry put the lives of "ordinary" African-Americans center stage in 1959—an extraordinary event. The 20th century produced many "firsts." *Raisin* was the first play written by an African-American woman to be produced on Broadway, and the first directed by an African-American, the gifted director and educator Lloyd Richards.

UCSC is fortunate to be the home base of another gifted director and educator, Don Williams. For decades, Don has guided and inspired students by opening their eyes to the transformative power of all aspects of the theater.

His influence extends far beyond the campus and current students. Adilah Barnes—the multiple award-winning actor, writer, and activist—comes to Theater Arts and this production through the connections and convictions shared by she, Don, and many others in our community.

For UCSC students to have the opportunity to work on a seminal American play alongside such experienced, remarkable artists and activists is a life-changing experience—one they will carry forward as the United States continues to grapple with the fundamental issues of inequality in our country.

So: Lorraine Hansberry, Don Williams, Adilah Barnes, and a community of engaged students, all working together to bring an American classic to life.

Enjoy. Engage. Respond.

Then take your response out into the larger community.

Onward.

Kate Edmunds
Chair of Theater Arts

The UCSC Theater Arts Department, in conjunction with the Cultural Arts and Diversity Resource Center, the African American Theater Arts Troupe, and the UCSC Arts Division presents

SCENIC DESIGN
Micaela Sinclair

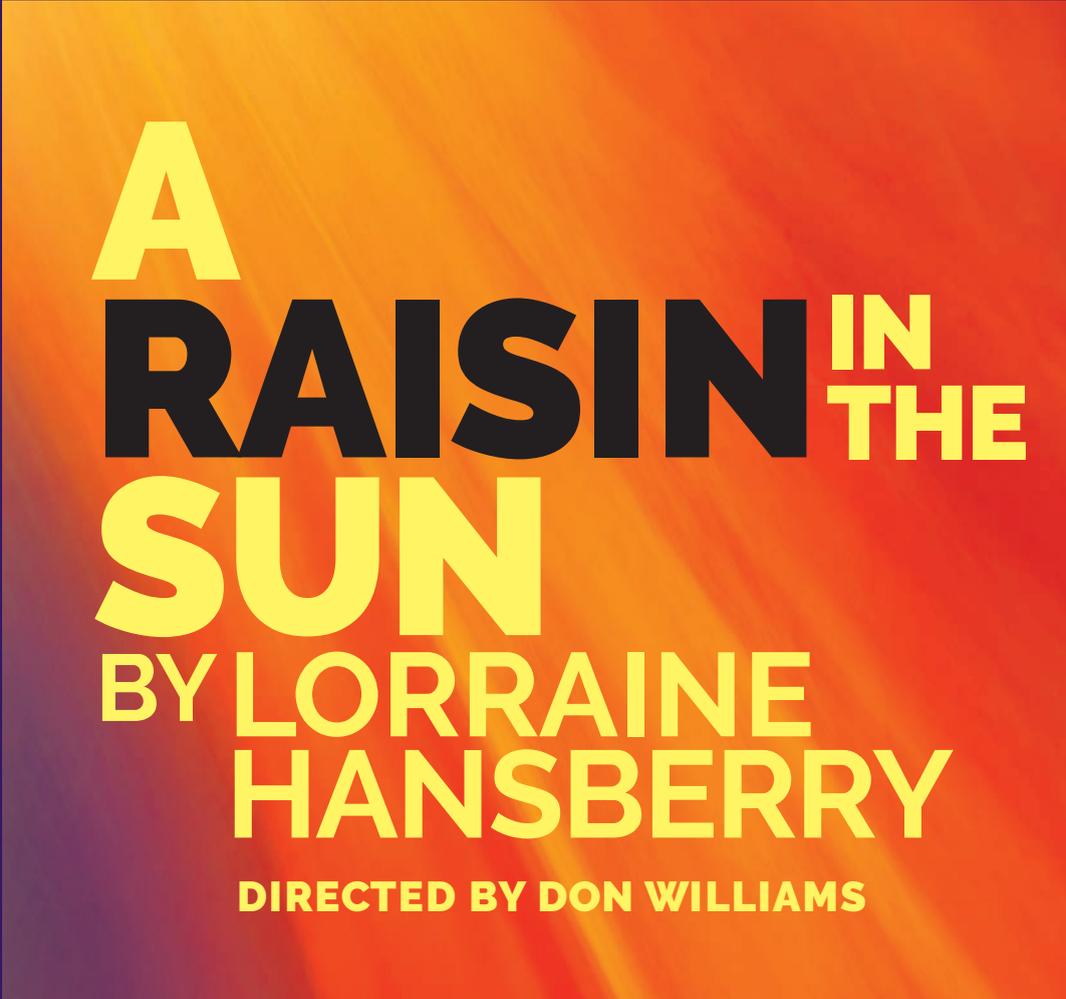
COSTUME DESIGN
Trishana Wilson

LIGHTING DESIGN
Tess Lauren Holtzman

SOUND DESIGN
Mariana Briskin

DRAMATURGY
Kathryn Douglas

STAGE MANAGER
Mia Cantú



A
RAISIN **IN**
SUN **THE**
BY LORRAINE
HANSBERRY
DIRECTED BY DON WILLIAMS

March 2-4 and 8-11, 2018

SECOND STAGE

University of California, Santa Cruz

THE VIDEOTAPING OR MAKING OF ELECTRONIC OR OTHER AUDIO AND/OR VISUAL RECORDINGS OF THIS PRODUCTION OR DISTRIBUTING RECORDINGS ON ANY MEDIUM, INCLUDING THE INTERNET, IS STRICTLY PROHIBITED, A VIOLATION OF THE AUTHOR'S RIGHTS AND ACTIONABLE UNDER UNITED STATES COPYRIGHT LAW.

FOR MORE INFORMATION, PLEASE VISIT: WWW.SAMUELFRENCH.COM/WHITEPAPER

Cover photo courtesy of
Steve DiBartolomeo,
Westside Studio Images



The Cultural Arts & Diversity Resource Center (CAD) is a unique and dynamic office, which worked in collaboration with the Theater Arts Department to produce A Raisin in the Sun.

WHEN WE THINK OF THE EXPERIENCE OF BEING AT A PLAY, OUR FOCUS IS OFTEN ON OUR OWN AFFECT. WE ANTICIPATE HOW THE PERFORMANCE WILL HAPPEN TO US.

Will the performers leave us moved, thrilled, joyous, disappointed, confused? Rarely do we consider how the production affected the performers, let alone the stagehands, the directors or the playwrights—what it must be like to spend countless hours embodying another persona or facilitating actors, lights, sounds, and backdrops to cohere into a powerful narrative. These experiences, the education and growth of their student production team, have been at the core of Cultural Arts & Diversity Resource Center's (CAD) purpose for more than a quarter of a century.

CAD HOUSES THE AFRICAN AMERICAN THEATER ARTS TROUPE (AATAT) AND RAINBOW THEATER, both of which are the only student-run troupes focusing on African American and multicultural theater in the entire UC system. The productions the students choose—yes, the students choose—are intentional. Last year, for their 25th anniversary, the student leadership

of AATAT decided to produce their own version of emerging playwright Dominique Morisseau's *Detroit '67*, a drama that delves into the home of two black siblings whose lives erupt amidst an intensifying racial tension in their city. That the story is reflective of our political context is not coincidence, but a conscious decision by students to explore contemporary issues evocative of their individual and shared experiences.

HAVING RESPONSIBILITY IN THE DEVELOPMENT AND IMPLEMENTATION OF PRODUCTIONS SUCH AS DETROIT '67 CHANGES A STUDENT. Empowerment becomes an essential part of their educational experience. Aspiring poets, dancers, actors, singers, technicians and directors work alongside CAD's Director Donald Williams to develop workshops on directing, performing, lighting, sound and stage management. They engage classes that connect students to an array of plays written by Black, Asian, Latinx, Pacific Islander and other playwrights, including some of CAD's own alumni. CAD also invites professional productions to campus, such as award-winning actor Chester Gregory's *The Eve of Jackie*, a play that explores the life of one of rock n' roll's most influential artists. The confluence of these different programs results in a robust, diverse learning environment.

THIS EMPOWERMENT EXCEEDS PRODUCTIONS, WORKSHOPS AND CLASSES. CAD's endeavors are possible in large part through funding from UCSC students for UCSC students. Adopted in 2011, students voted to pass referenda Measure 49, which keeps AATAT and Rainbow funded. The measure is a significant part of what makes CAD unique—funds are governed wholly by a student-majority led Board of Directors.

Their board takes this responsibility seriously. Every decision to upgrade equipment, invite a speaker or performer, or sponsor a training is voted on by a collective to ensure the needs of students are being met. Events sponsored by Rainbow and AATAT are free of charge for the student body, and if there is a charge, the funding collected is funneled to scholarships awarded to the student leadership that has demonstrated exemplary contributions to their community. To date, more than \$100,000 in scholarships has been distributed.

WHAT'S CLEAR FOR CAD IS THAT WHEN STUDENTS OF COLOR HAVE THE SPACE TO EXPLORE THEIR HISTORIES AND EXPRESS THEMSELVES, THEY SEE THEIR OWN EXPERIENCES AS A PART OF MANY. Theater and artistic expression becomes more than just the production and performance of a story, but a vehicle for building power and possibility. For more than a decade, for example, student leaders of AATAT and Rainbow have traveled up and down the coast of California offering theater performances to communities that both resemble and differ from their own.

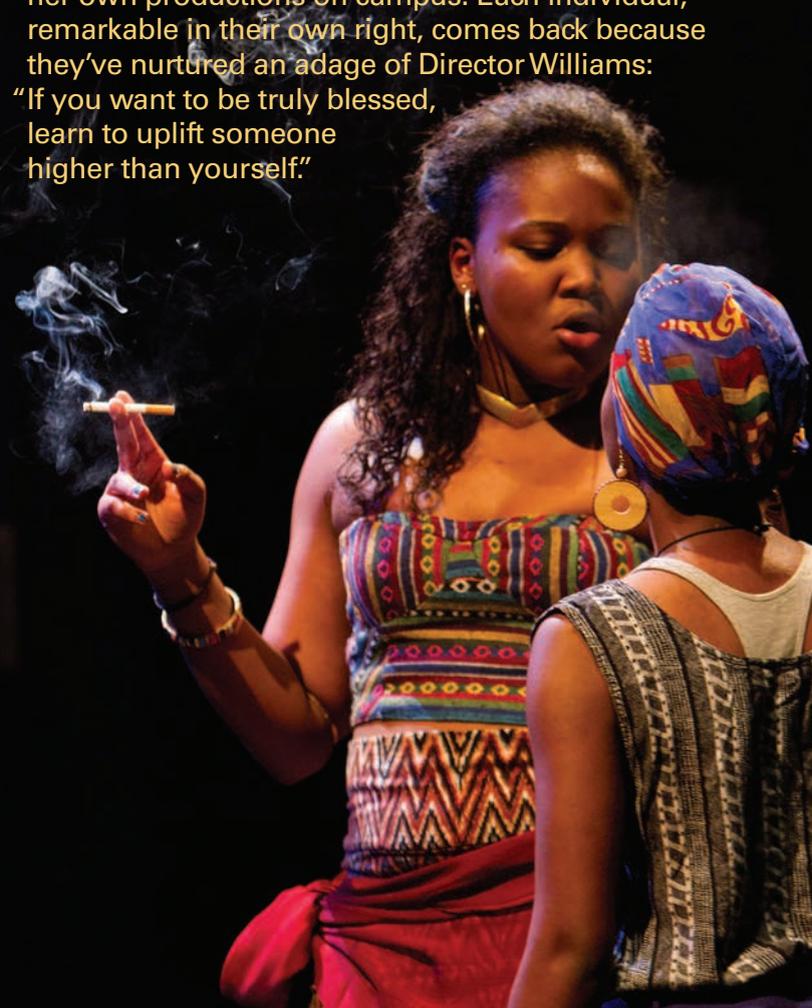
From Monterey Peninsula College to the Oldemeyer Center in Seaside, and from Santa Cruz High School to high schools in Southern California or the Bay Area, CAD students have shared their performances and personal testimonies of struggle and success. Each trip is an opportunity to establish a connection. The students begin to understand themselves as mentors who can pass on the knowledge they've learned while encouraging youth in underrepresented communities to see higher education as something attainable, to see art and theater as a meaningful path of fulfillment.

ONE OF THE MOST EXTRAORDINARY CHARACTERISTICS OF CAD IS THE MAKEUP OF THEIR MEMBERSHIP. Though quite a few students immersed in the organization's unique educational opportunities are there to develop a craft in theater, be it on the stage or behind the

scenes, many of those involved are not. Students majoring in computer science, engineering, biology, business management, and other disciplines make Rainbow and AATAT a priority in their academic experience. Students regard the two programs as spaces to build confidence, develop deep relationships across difference, and find community.

THESE EXPERIENCES TRANSCEND THEIR EDUCATION. Alumni become leaders in their communities, whether as doctors, lawyers, community organizers and yes, even actors. They don't drift too far from their roots, however. CAD, as many current students and alumni have suggested, is a family. Names like Tiffany Dena Loftin, Niketa Calame-Harris, Eden Silva Jequinto, Nwadiuto "DT" Amajoyi, and Joshua B. Alafia are familiar to students to this day.

Those alumni, having been inspired by their own experiences as students, come back to lead workshops and panel discussions. **Adilah Barnes**, too, who graduated from UCSC before AATAT and Rainbow were founded, is an advocate for CAD. She returned last year as the keynote speaker and marquee workshop facilitator for AATAT's 25th anniversary and every few years, she performs her own productions on campus. Each individual, remarkable in their own right, comes back because they've nurtured an adage of Director Williams: "If you want to be truly blessed, learn to uplift someone higher than yourself."





DONALD G. WILLIAMS IS A PRODUCER, DIRECTOR, EDUCATOR, RESEARCH ASSISTANT, AND LECTURER AT THE UNIVERSITY OF CALIFORNIA, SANTA CRUZ.

Mr. Williams has presented numerous plays, presentations, and workshops throughout California. He is a member of the California Educational Theater Association, Black Theater Network, National Black Theater Festival, NAACP, and the United States Institute of Theater Technology. He is a graduate of the Michigan State University Arts program, where he was the founder and organizer of several student-initiated theater troupes while doing his undergraduate work. Upon moving to Los Angeles, California, Mr. Williams began working with the University of Southern California Theater Arts Department in 1982.

While pursuing his Master of Fine Arts (M.F.A.) in Directing, he was recruited by the UCSC Theater Arts department.

Mr. Williams became founder and Artistic Director of the African American Theater Arts Troupe (AATAT) in 1991, which awards over \$100,000 in annual scholarships to individuals participating in the program who exhibit exemplary academic performance. In spring 1993, he established the Rainbow Theater with a focus on multicultural theater. In recognition of his work with Rainbow, Mr. Williams received the Meritorious Achievement Award in 1996 and 2009 from the Kennedy Center American College Theater Festival and presented pieces of his work in the regional festival.



Mr. Williams gives special thanks to his other half Nancy Williams for being the rock in all struggles. Also, a special thanks to the SOMeCA family, Sayo Fujioka, Alice Yang, Stevenson College, Engaging Education, CAD Board of Directors, David E. Kaun and Larry Walker (Monterey Peninsula College).



CAST (In order of appearance)

A RAISIN^{IN} SUN^{THE} BY LORRAINE HANSBERRY

RUTH YOUNGER	Jazmine Logan
TRAVIS YOUNGER	Abeka Essel Achedzi Essel
WALTER LEE YOUNGER	Jokaelle Porter
BENEATHA YOUNGER	Erika Meilleur Joy Knighton (Understudy)
LENA YOUNGER	Adilah Barnes*
JOSEPH ASAGAI	Abiel Russom
GEORGE MURCHISON	Jerome W. Reed III Antonio Burnetté (Understudy)
MRS. JOHNSON	Ananda Brooks
KARL LINDER	Joaquin Rosman Shellenberger
BOBO	Keith Samujh Antonio Burnetté (Understudy)
MOVING MEN	Antonio Burnetté Keith Samujh Joy Knighton

TIME/PLACE

The action of the play is set in Chicago's Southside, sometime between World War II and the present.

Act I

SCENE ONE:
Friday morning.

SCENE TWO:
The following morning.

Act II

SCENE ONE:
Later, the same day.

SCENE TWO:
Friday night, a few weeks later.

There will be one 15-minute intermission.

SCENE THREE:
Moving day, one week later.

Act III:

An hour later.

* Ms. Barnes appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

PRODUCTION PERSONNEL

DIRECTOR Don Williams

SCENIC DESIGN Micaela Sinclair

COSTUME DESIGN Trishana Wilson

LIGHTING DESIGN Tess Lauren Holtzman

SOUND DESIGN Mariana Briskin

DRAMATURGY Kathryn Douglas

STAGE MANAGER Mia Cantú

ASSISTANT DIRECTORS

Brooklynn White, Danay Weldegabriel

ASSISTANT SCENIC DESIGNERS

Monica Ravitch, Claire Cheung-Solow

ASSISTANT COSTUME DESIGNER

J Gallo

ASSISTANT LIGHTING DESIGNER

Amber Zepf

ASSISTANT SOUND DESIGNER

Hector Contreras-Ramazzini

ASSISTANT STAGE MANAGER Jassi Samra

LIGHT BOARD OPERATOR

Amanda Ceballos

SOUND BOARD OPERATOR Tegan Morley

WIG MASTER Tracy Todd-Smith

WARDROBE MASTER Andrew Lygo-Yarn

WARDROBE CREW

Alexandra McDaniel, Yao Ji, Ziqi Shen

COSTUME TECHNICIANS

Andrew Lygo-Yarn, Cheyenne Clarke,
Haley Silver, J Gallo, Mariana Briskin,
Marissa Kamenetsky, Melissa Karpecki

RUN CREW Cy Dollente, Maimouna Camara

PROPS MASTER Magda Travis

CARPENTERS/WELDERS

Bryce Dillard, Chris Hackett, Georgina Rios,
Paige Pearson, Melia Spooner, Micaela Sinclair,
Sasha Renee

MASTER ELECTRICIAN Camille Kelly

PRODUCTION ELECTRICIANS

Camille Kelly, Daniel Langton, Mariana Briskin,
Sasha Renee, Sophie Lesico, Spenser
Matubang, Tess Lauren Holtzman

LIGHT HANG CREW

Alyssa Ponce, Ambrosia Guiliana, Ash Brown,
Brian Carmack, Emily Lowdermilk, Erika Ruiz,
Manon Lafebvre, Makana Curtiss

STUDENT HOUSE MANAGERS

Andy Wei Yang Chen, Rachael Greer, Christina
Liu, Josh Nachowitz, Malia Mendiola

STUDENT USHERS

Diana Bracamontes-Vargas, Adam Buderl,
Cy Dollente, Nathan Fu, Nicholas Gehlken,
Monica Guerrero, David Intrabartolo, Laila Issa,
Kat Javiniar, Moriah Katz, Katie Keeshen,
Daniel Martin, Asher McCormick, Imani Outen,
Maria Martinez, Keanu Quiton, Esmeralda
Reynaga, Kaley Rivanis, Ari Shiell, Elena
Stenger, Nuria Villanueva, Maria Zepeda

STUDENT TICKETING TEAM

Kat Javiniar, Daniel Martin, Esmeralda Reynaga,
Kaley Rivanis, Kelly Sweeney, Yothaka Suklar,
Nuria Villanueva

MARKETING

Maureen Harrison, Sabrina Eastwood

GRAPHIC DESIGN Julie Rogge

PHOTOGRAPHY Steve DiBartolomeo

CO-PRODUCER Alison Trybom Lucas

SPECIAL THANKS AND ACKNOWLEDGMENTS

Julianne Bellin

Michael Chemers

Cory Fong

Sayo Fujioka

SOMeCA

Alison Galloway

A RAISIN IN THE SUN: MEET THE CAST!

ADILAH BARNES (IN THE ROLE OF LENA YOUNGER) is an award-winning stage, film, and television actor, and educator. Her many credits include *Roseanne*, which returns to ABC in March, and *The Middle*. She is also a bestselling author whose book "On My Own Terms: One Actor's Journey" was named #3 in Essence Magazine behind President Obama's two books in 2009. She is proprietor of The Writer's Well, an international literary retreat for women in Georgia, and she co-founded the Los Angeles Women's Theatre Festival, which celebrates 25 years in March. Her many honors include being named one of UCSC's Most Influential Alumni in 2010 and being inducted into the Hall of Fame in her hometown of Oroville, California in 2016. Ms. Barnes appears through the courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Adilah Barnes is a UC Santa Cruz distinguished alumna (Cowell '72). "On My Own Terms: One Actor's Journey" is available at www.adilahbarnes.com



Joaquin Bear (Karl Lindner) is a first-year at UCSC studying Film & Digital Media. Born and raised in the East Bay, Joaquin's performance history includes singing in the Oakland Interfaith Youth Choir and spontaneous renditions of *Hamilton* on Berkeley street corners. This is his first time acting.



Amanda Brooks (Mrs. Johnson) is a first-year Human Biology major at UCSC. This is her second show here on campus, her first being *Hands Up* with Rainbow Theater; she hopes you enjoy her second!



Antonio Burnette (George Murchison/Bobo) earned his Bachelor's degree in Legal Studies in 2017. He is currently a signed model with Models Inc. Talent Agency.



Abeka Essel (Travis Younger) is a 7th-grader at AYA Educational Institute. This is his first play. Besides acting, he enjoys soccer, basketball, guitar, and reading.



Achedzi Essel (Travis Younger) is a 4th-grader at Monarch Community School. His favorite activities are basketball, reading, dancing, and going on trips with his family.



Joy Knighton (Understudy—Beneatha Younger) is a senior Theater Arts major. She has performed in four plays outside of UCSC with Gritty City Rep and has been in the Theater Arts productions *The Odyssey* and *Zoot Suit*.



Jazmine Logan (Ruth Younger) is a third-year Theater Arts and Politics double major. She has performed in several productions at UCSC, including *The Waiting Room*, *A Dream Play*, *The Odyssey*, *Detroit '67*, and *Zoot Suit* and co-directed the African-American show, *Hands up*, for Rainbow Theater last quarter.

A RAISIN IN THE SUN: MEET THE CAST!



Erika Meilleur
(Beneatha Younger)

is a fourth-year Theater Arts major, with an emphasis in acting. This is her very first time playing a leading role in a faculty directed production.



Jokelle Porter
(Walter Lee Younger)

is a third-year Film and Digital pre-major with aspirations of becoming a director. His acting debut was in *Twilight Los Angeles* at Cabrillo College, and he is honored to play Walter Lee Younger in *A Raisin In The Sun*.



Jerome W. Reed III
(George Murchison)

is a fourth-year Art Major at UCSC. Works in different media such as painting, printmaking, and drawing. Besides art he skateboards, plays basketball, and makes clothing. This is his first time in Theater Arts.



Abiel Russom
(Joseph Asagai)

Earned his Bachelor's degree in Global Economics. He enjoys writing, playing soccer and basketball. This play is his very first!



Keith Samujh
(Bobo)

is a fourth-year Economics and Film & Digital Media double major at UCSC. He most recently performed in Rainbow Theater's *Hands Up* last quarter.



Claire Cheung-Solow
(Assistant Scenic Designer)

is a first-year Theater Arts and Legal Studies double major. She has also worked as an assistant scenic designer on the faculty-directed production *The Resistible Rise of Arturo Ui* (2017), and is excited to enhance her skills whilst working on *A Raisin in the Sun*.



Hector Contreras-Ramazzini
(Assistant Sound Designer)

is a fifth-year Politics combined Latin American and Latino Studies major. He likes music and making noise, and is excited about *A Raisin in the Sun* this year.



Kathryn Douglas
(Assistant Dramaturg)

is a fourth-year Theater Arts Major. She is from Chicago and looks forward to engaging with various themes and details Lorraine Hansberry presents, paying close attention to the historical context of transcending oppression black families face in Chicago.



J Gallo
(Assistant Costume Designer)

is currently pursuing her Bachelor's in Theater Arts, participating in *Random with a Purpose XXV*,

MEET THE PRODUCTION TEAM!



Mariana Briskin
(Sound Designer)

is a third-year Theater Arts major, with an emphasis in design. Previous design work includes costumes for *Golden Child* (2017) and *Twilight, Los Angeles: 1992* (2017), and sound for *The Servant of Two Masters* (2016).



Mia Cantú
(Stage Manager)

is a second-year Theater Arts major, with an emphasis in Stage Management. All her previous department work has been on faculty-directed productions, including *Zoot Suit* (2017) and *The Resistible Rise of Arturo Ui* (2017).

Zoot Suit, and *The Resistible Rise of Arturo Ui* in 2017. This is her first time on the design team and she is thrilled and honored to work on such an important piece of dramatic literature.



Tess Lauren Holtzman (Lighting Design) is a fourth-year Theater Arts major with an emphasis in all aspects of

lighting. She is very excited to be working in the department again and especially excited to work with Mr. Williams and AATAT.



Camille Kelly (Master Electrician) is a fourth-year Politics major/Theater minor with an emphasis in lighting. She's been Master

Electrician for *Zoot Suit* (2017) and *The Resistible Rise of Arturo Ui* (2017). She loves helping troubleshoot different design and electrical problems.



Monica Ravitch (Assistant Scenic Designer) is a scenic designer by day, and a performer by night. This production

marks her fourth scenic endeavor up on the hill, and she's thrilled to be a part of the *Raisin* team.



Jassi Samra (Assistant Stage Manager) is a senior doubling in Theater Arts and Intensive Psychology. She has passion for

works that speak to people of color and are for people of color—just like this production.



Micaela Sinclair (Scenic Designer) is a junior Theater Major at UCSC focusing in Scenic Design. When not designing, Micaela focuses on

improving her carpentry, writing, and research skills.



Magda Travis (Props Master) is working toward her Theater Arts degree and is happy to contribute to this important production.



Danay Weldegabriel (Assistant Director) is a fifth-year Computer Science major, with no background in theater. He looks to gain personal

and professional growth by working on the play *A Raisin in the Sun*.



Brooklynn White (Assistant Director) is a second-year Film and Digital Media major and has been pursuing her passion for

theater for three years. She is looking forward to diving into this play and expanding her knowledge.



Trishana Wilson (Costume Designer) is a third-year Theater Arts and Spanish double major with an acting emphasis.

She has participated in a wide range of productions here as an actress, has done assistant costume designing, and been a production assistant and is excited to try something more challenging.



Amber Zepf (Assistant Lighting Designer) is a second-year Theater Arts major and Dance minor. Her focus is Stage

Management and Lighting Design. Previous work includes *Golden Child* (2017) and BarnStorm's production of *Twilight: Los Angeles: 1992* (2016).

A RAISIN IN THE SUN BY LORRAINE HANSBERRY

NOTES FROM THE DRAMATURG
By Kathryn Douglas

[A Raisin in the Sun] tries to say that we really don't have very much in the world at all if we allow any aspect of money values to transcend the requirements that are necessary for human dignity.
—Lorraine Hansberry

As early as 1840, Chicago's first community of black settlers had accumulated a community of free people and fugitive slaves who set forth on a long path of both success and turmoil in the city. By the 1890's blacks had begun to establish their own facilities such as schools and hospitals, and formal segregation had been outlawed. But loopholes remained that allowed whites in Chicago to remain complacent about desegregation, and housing discrimination forced incoming black residents to settle into a narrow strip on the south side of the city. This neighborhood, referred to as the "Black Belt," eventually expanded further into the city, causing racial tension at community borderlines. During the Great Migration of blacks away from southern states between 1916 and 1930, 250,000 residents moved north to Chicago.

The industrial job expansion resulting from WWI and WWII opened opportunities to black families who earlier had been put out of work when machines replaced sharecropping labor in the south. Lorraine Hansberry's semi-autobiographical drama *A Raisin in the Sun* illuminates family conflicts that arise from surviving unrivaled disparity as racism of the north unfolds. The production's theme is based on Langston Hughes' 1951 poem *Harlem*, and refers to the hope of blacks in unrelentingly oppressive conditions.

What happens to
a dream deferred?

Does it dry up
like a raisin in the sun?

Or fester like a sore—
And then run?

Does it stink like rotten
meat?

Or crust and sugar
over—
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

—Langston Hughes

A Raisin In The Sun was critically acclaimed after its first production on March 10, 1959, and remains a historically crucial piece of black literature. It was the first play written by a black woman on Broadway, the first Broadway play with a black director (Lloyd Richards), and the first black-authored play to be named Best Play by the New York Drama Critics Circle (est. 1935).

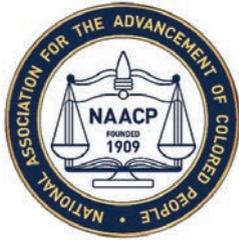
It was not until 1963 that Chicago public schools began to actually integrate, falling in with the events of the Civil Rights Movement. The Civil Rights Era's dreams were vigorously resisted by white Chicagoans. Dr. King Jr. said himself, "I had not ever experienced racial hatred like that of whites in Chicago," whilst marching for equitable housing rights in the City. In the years following the Civil Rights Movement, inequalities and inequity widened, causing many black residents to leave for suburban areas south of Chicago. Reagan- and Clinton-era economics resulted in a failing local business economy for blacks in Chicago. The city's black population has fallen steadily since the 1980's and almost 200,000 black residents have moved from 2000-2010.

Studies confirm that American cities, including but not limited to Chicago, are becoming segregated again at a rapid rate. Zoning (dividing people into segregated residential zones within the city) and Redlining (denying loans, insurance, and financial assets to people based on the income of the neighborhoods they live in) result in poorer living conditions and housing for black

citizens in the city. Today, racism has been at the root of funding cuts for education, which decrease chances for equality against publicly institutionalized racism, while income gaps between blacks and whites in the city have expanded to over \$60,000.

Racialized violence and hate crimes have flourished on a national level, and the derisive rhetoric used by candidate Trump during the 2016 election added fuel to the fire. Candidate Trump's first official visit to Chicago was protested by more than one million people, and after being seemingly unable to condemn violent white supremacists in Charlottesville, President Trump was banned from Chicago by Mayor Emmanuel.

History has shown us the weight of inequity, and the determined fight for equity for black communities will not be over until the dream is a reality. *A Raisin In The Sun* leaves us to sit with discontent in the feeling, as Hansberry described it, "that you can't be nice if you're living miserably and you can't be anything except very much concerned about how to live better." However, the play's resolution of pushing people to reach out and uplift each other is encouraging as we continue to live in politically stormy times. This play urges for solidarity with all intersections within the black community, encouraging a greater understanding within our families, and finding alternatives to the monetized American dream that allow human connection beyond socially constructed bounds.



Santa Cruz County Branch

Congratulations AATAT

Monthly Meeting:

1st Monday of the Month @ 7:30 p.m.

Progressive Missionary Baptist Church
Hall

517 Center Street, Santa Cruz
naacpsantacruz.com

UCSC ABC Spaces

(Afrikan/Black/Caribbean)

Black Student Union (BSU)

Every Thursday at 7:30 PM in the Redwood Lounge
Contact: bsu.slugs@gmail.com

Black Women's Alliance (BWA)

Every Tuesday at 7:10 PM, Location Varies
Contact: blacksistahs@gmail.com

Beautiful Black Queers (BBQ)

Every Wednesday at 6 PM in the Cantu Queer Center
Contact: bbqatucsc@gmail.com

Black Men's Alliance (BMA)

Every Tuesday at 7:00 PM in the Redwood Lounge
Contact: bsu.slugs@gmail.com

African Student Union (ASU)

Every Thursday at 7:30 PM in the Redwood Lounge
Contact: bsu.slugs@gmail.com

National Society of Black Engineers (NSBE)

Every Monday at 7:00 PM in Jack Baskin Room 330
Contact: nsbe.ucsc@gmail.com

African American Resource & Cultural Center (AARCC)

Open 8am-5 pm weekdays in the ERC above the Baytree Bookstore
Contact: sfthomas@ucsc.edu

African American Theater Arts Troupe (AATAT)

Information found at the Cultural Arts & Diversity office in Stevenson College
Contact: dwilliam@ucsc.edu

Zeta Phi Beta Sorority

Committed to raising the consciousness of their people, encourage high levels of scholastic achievement, foster a sense of community among its members, and more.
PosterMyWall.com Contact: santacruzzetas@gmail.com



Delta Sigma Theta Sorority

College educated women committed to the constructive development of its members and to public service with a primary focus on the Black community.
Contact: pipsidst@gmail.com



African American Resource & Cultural Center

Keeping Our Community Rooted!

Annual Events/Programs

- Black Academy
- Seminars On Success
- Welcome Black BBQ
- Wellness Week
- Ebony Place
- Community Day
- Senior Series
- Black Grad
- And much more!!

5 Reasons to Be Engaged!

- × Meet other ABC and POC peers!
- × Attend and participate in great events!
- × Experience positive environment to thrive!
- × Eat! [We usually have snacks available]
- × Learn more about yourself & others!

Keep in touch!

Email: sfthomas@ucsc.edu | Phone: (831) 459-2427 | Location: 3rd Floor, Bay Tree Bldg.

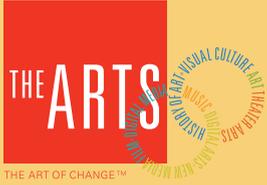
someca.ucsc.edu



Student leaders present to State Senate leader Kevin De León, 2017.

**EMPOWERING
EDUCATIONAL
EXPERIENCES**

SOAR // STUDENT MEDIA // CULTURAL ARTS & DIVERSITY



This performance is made possible, in part, by gifts to the Arts Division at UCSC. Give to the Arts online: arts.ucsc.edu/giving

Learn about our upcoming programs: arts.ucsc.edu/events

Join our email list! artsevents@ucsc.edu
(831) 459-2787

"Like" us on Facebook facebook.com/UCSCArts to get convenient, regular updates on your News Feed.



Welcome to the Theater at UC Santa Cruz

- Please do not bring food into the venue. Food and drink may be enjoyed outside only.
- Please unwrap cough drops and throat lozenges before the performance starts.
- Please turn off all electronic devices and put them away for the duration of the performance. The use of electronic devices is distracting to audience members and performers alike.
- Everyone in attendance will be grateful if your watch and phone alarms are turned off.
- The use of cameras and recording devices is strictly prohibited unless approved in advance by the theater manager.
- If you arrive later than 15 minutes before curtain, we cannot guarantee that you will see the first portion of the program. Please allow adequate time to park, pick up your tickets, and be seated before the scheduled performance time.
- Latecomers will be admitted to the theater at the discretion of the house manager at an appropriate break in the performance.
- Children and their adult guests may wish to be seated on an aisle near the door if a quick exit is needed.
- Children (and adults) should be able to sit quietly during the length of the performance.

Theater Arts Staff

Brent Foland
Costume Shop Manager

David Glover
Department Manager

Mark Hoagland
Technical Director

Eric Mack
Electronics and Sound Supervisor

D Parr
Production Manager

Salal Moon Rinaldo
Academic Advisor

Tracy Todd-Smith
Costume Shop Assistant

J. E. Weiss
Operations Director

Theater Arts Faculty

Lee Armstrong, *drama*

Dor Atkinson, *drama*

Brandin Baron, *design*

Tandy Beal, *dance*

James Bierman, *drama*

Kirsten Brandt, *drama*

Nancy Carlin, *drama*

Gerald Casel, *dance*

Michael Chemers, *drama*

David Lee Cuthbert, *design*

Kate Edmunds, *design*

Kathy Foley, *drama*

Brent Foland, *design*

Greg Fritsch, *drama*

Patty Gallagher, *drama/dance*

Amy Mihyang Ginther, *drama*

Sean Keilen, *Porter Provost*

Eric Mack, *design*

Annapurna Pandey, *drama*

D Parr, *production*

Cid Pearlman, *dance*

Erik Pearson, *drama*

Elaine Y. Roos, *design (emerita)*

Norvid Roos, *design (emeritus)*

Danny Scheie, *drama*

Audrey Stanley, *drama (emerita)*

Kinan Valdez, *drama*

Ted Warburton, *dance*

Marianne Weems, *drama/design*

Paul Whitworth, *drama (emeritus)*

Donald Williams, *drama*

Aimee Zygmanski, *drama*

UPCOMING EVENTS



Forest (for a thousand years ...)



The Magic Flute

Open Studios Winter 2018

Friday, March 16
12:00 p.m. to 4:00 p.m.
Baskin Visual Arts Center
FREE

FOREST

(for a thousand years...)

By artists Janet Cardiff and
George Bures Miller
Saturday, April 7 —
Saturday, June 30
On exhibition in the redwood
grove at UCSC's Arboretum and
Botanic Garden; \$5

Love and Information

By Caryl Churchill
Directed by Magenta Howard
May 18 — 27
eXperimental Theater
Tickets: UCSCtickets.com

The Magic Flute

By Wolfgang Amadeus Mozart
Thursday, May 31 — Sunday, June 3
Music Center Recital Hall (UCSC)
Tickets: UCSCtickets.com

Print Sale Spring 2018

Friday, June 8 — Saturday, June 9
Baskin Visual Arts Center
FREE

For details, visit
arts.ucsc.edu/events
Parking at UCSC by permit only.