STUDY GUIDE

HOW LONG WILL I CRY?

VOICES OF YOUTH VIOLENCE

FEBRUARY 26 - MARCH 20, 2013

By Miles Harvey
Directed by Edward Torres
Artistic Consulting by Kelli Simpkins

Steppenwolf for Young Adults’ 2012/13 programming is dedicated to Now Is The Time, a citywide initiative to stop youth violence and intolerance.
DEAR TEACHERS:

As an organization that works closely with youth both in and outside of school, we know firsthand the prevalence of violence in the lives of young people all over our city and the profound effects it has on their lives. And yet, youth voices aren’t always part of the conversation on a wide scale. That’s why Steppenwolf has joined forces with partners such as Chicago Public Library, Facing History and Ourselves, Yollocalli Arts Reach, and dozens of theatre companies involved in Now Is The Time to ACT. Throughout 2012/13, major projects involved in NITT are focused on promoting positive examples of young people participating as upstanders in their communities and in doing so, inspiring other young people to do the same.

How Long Will I Cry?: Voices of Youth Violence is gathered from interviews with people all over Chicago whose lives have been changed by youth violence. Our playwright, Miles Harvey, and his students at DePaul University, have conducted more than four thousand pages of interviews with these people and from them, created a piece of theater that asks all of us, as Chicagoans, what we are going to do about the epidemic of violence in our city.

We hope you and your students will be inspired in your study of How Long Will I Cry? to contribute content about making positive change in our community to the Now Is The Time website, nowisthetimechicago.org. We look forward to welcoming you to Steppenwolf and to joining together to inspire students to take action. Now Is The Time.

–Halle, Megan & Lauren

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ACCESSIBILITY DATES
Student American Sign Language-Interpreted Performance
WEDNESDAY, MARCH 6 AT 10AM
American Sign Language-Interpreted Performance and Open Captioning
MONDAY, MARCH 4 AT 7:30PM
Audio-Described Performance
SATURDAY, MARCH 9 AT 11AM

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HOW LONG WILL I CRY?: VOICES OF YOUTH VIOLENCE STUDY GUIDE

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How Long Will I Cry? opens with a 911 call, and the panicked voice of a woman notifying the operator that two people have been shot outside her house. From there, we meet our narrator, a journalist who has spent the past two years interviewing people all over Chicago whose lives have been changed by youth violence. The play is edited from those interviews.

Our narrator introduces us to a cast of characters, whose interviews he began by asking about their childhoods, memories from the neighborhoods in which they grew up. We meet Diane Latiker, Founder of Kids Off The Block on the far south side, who remembers a time when gangs served as protectors of the community, creating a sense of togetherness and unity; Max Cerda from Little Italy, who served time in prison for murder and who longs for his childhood memories with his father, getting ice cream in the park; and finally, Frankie Valencia, whose first kiss took place when he was fifteen years old at the Taste of Chicago, and who we learn was one of the people shot (and killed) outside the panicked woman’s house.

Our narrator provides background information on Chicago’s history of gangs and violence, tracking the way the ‘cookie started to crumble’ as a result of integration in the 1960s and 70s: namely, as upper income black people moved out of traditionally all-black neighborhoods, and white people moved out of certain areas, taking with them businesses and jobs, many communities were left in chaos. Out of this chaos came our city’s most notorious street gangs, started as a way for those without power to protect their rapidly changing neighborhoods.

As our narrator searches to understand why people join gangs, stay in gangs, and the struggle to leave, we meet young people such as Jaime, who describes the hardest moment of his life as the choice to “shoot or be shot” and Latrell, whose entire family is part of a gang and who describes leaving his house at night as “walking through Baghdad.” We also hear from Ora, who grew up in North Lawndale and carries a knife with her everywhere she goes. That is, until she starts her freshman year at Illinois College in Jacksonville and realizes what it is to finally feel safe.

We come to understand the feeling of being ‘trapped’ that so many people who deal with violence on a consistent basis feel and the desperation born from that feeling. We learn about the fateful day Frankie Valencia, an honor student at DePaul University, died and the deep grief felt by all whose lives he touched. We meet his murderers, both of them trapped in violent circumstances as well. Throughout all of this, our narrator is guided by the words of Pastor Brooks, a south side pastor who staged a protest on the roof of his church to call attention to the violence happening in his community, and who says, “changing hearts, it’s a tough task, it’s daunting. But when you change a heart, it lasts for eternity. So my thing now is to help change people’s hearts.”

Our narrator confesses he doesn’t know if presenting this play, and the stories of the people featured in it, can create change. But, for him, the act of listening to those he interviewed, has helped him feel more a part of these people, their lives, their stories, “and more a part of this city than ever before.” The play ends on a hopeful note that those who listen to the play will feel the same and realize that as Chicago is our city, we should all be called to action to make it a safer, less violent place to live.

*Please note: at the time of printing, the script is still a work-in-progress and subject to change. The photographs featured are from a recent workshop on the script. (Photographer: Michael Litchfield)
How Long Will I Cry?: Voices of Youth Violence

How Long Will I Cry?: Voices of Youth Violence

Pastor Corey Brooks
A pastor on the south side, Brooks staged a protest on the roof of his church to raise funds to change a crime-ridden motel in his neighborhood into a community center. Committed to changing hearts, Brooks believes all of Chicago must come to understand the plight of people so disproportionately affected by violence.

Mark Ulrich
A journalist and professor of creative writing at DePaul University, our narrator serves as guide throughout the play, reflecting on the profound impact the research for this play has had on his own life and understanding of what it means to be a Chicagoan.

Jesse David Perez
A young person born into a family in which every member is part of a gang, Latrell compares the violence present in his every day to living in a "war zone." Latrell hopes this play will open the eyes of those who do not know what it is like to live with never-ending violence.

Mark Smith
Pastor Corey Brooks
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Charles Gardner
Latrell
A young person born into a family in which every member is part of a gang, Latrell compares the violence present in his every day to living in a "war zone." Latrell hopes this play will open the eyes of those who do not know what it is like to live with never-ending violence.

Celeste Williams

How Long Will I Cry?: Voices of Youth Violence

Naricso Gatica
Having dropped out of high school in the 10th grade due to gang problems, Narcisco was sentenced to 90 years in prison for the murder of Frankie Valencia. Narcisco is the father of two young children.

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**CHICAGO GANGS: THE IMPULSE TO JOIN**


**GANG:** *noun*

1: (a) a group of persons working together
   (b): a group of persons working to unlawful or antisocial ends

2: a group of persons having informal and usually close social relations

Chicago, the third major city in the United States, has received a lot of attention for its long history of gang activity since the turn of the century (see next page for a timeline of major events). In order to understand Chicago’s complicated gang history, one must understand why a person decides to join a gang in the first place. Street gangs as we know them today started surfacing in Chicago in the early 1930s. At the end of the Prohibition Era—which prohibited the manufacturing and sale of alcohol—men who had previously been members of so-called “White Gangs” responsible for trafficking illegal sales of alcohol returned to legitimate work. This return combined with the economic depression at the time meant that minority workers who had previously filled labor shortages were out of work, leaving many in lower-class, ethnic neighborhoods desolate and without jobs. Amidst this change, street gangs started as a way for citizens to protect their rapidly changing neighborhoods.

As we learn in *How Long Will I Cry?*, the impulse to join a gang can be quite complex. There are some who look to gangs as means to financial stability, but also for community and a sense of belonging. In the quote below we hear one man’s rationale behind his decision to join:

“When I started gang-banging back in 1976, it wasn’t about the girls, for me at least it wasn’t about the girls. It wasn’t about money or fancy cars. We didn’t have none of that…. It was about the camaraderie, man. We looked out for each other. And, we protected the neighborhood. There was no purses being snatched. But when the gun-play got involved, that changed everything, man. Everything changed. People started getting shot. You know, nothing serious at first. the leg or the back or something like that, but then this one guy got killed, and we realized that this is life and death. It just escalated from there. It just didn’t stop.”

—Max Cerda, *How Long Will I Cry?: Voices of Youth Violence*
TIMELINE OF STREET GANGS IN CHICAGO

January 16, 1919:
18th Amendment is passed prohibiting the manufacturing and selling of alcohol, turning gang activity into a lucrative business for many “white gangsters” across the United States, including Chicago’s Capone.

February 14, 1929:
St. Valentine’s Day Massacre, the murder of rival gang members assuring Al Capone status as Chicago’s reining crime boss.

1946:
Following major race riots in Detroit, Mayor Edward J. Kelly forms the Chicago Commission on Human Relations to deescalate racial tensions throughout the city. Initially aimed at combating problems of segregation and poor public schooling for minorities, the commission instead concentrates efforts against “irrational youth groups” or street gangs.

June 12, 1966:
20-year-old Aracelis Cruz is shot by police on the corner of Damen and Division (reason unknown) following the city’s first Puerto Rican Day parade. This causes Chicago’s first riot known as the Humboldt Park Riot.

April 4, 1968:
Following the assassination of Dr. Martin Luther King, Jr., outraged at the loss of their peaceful leader, gangs in the Austin, Lawndale, and Woodlawn neighborhoods riot and destroy more than 160 buildings by arson.

1969:
Mayor Daley Declares War on Gangs. This “war” is intended to diminish gang power but instead many leaders begin operating from inside the prison system and boost neighborhood recruitment efforts to maintain power.

1970s:
Gangs turn from small neighborhood factions into larger organizations. In an effort to gain more money and power, gang recruitment efforts surge and gangs begin trafficking in narcotics.

1996:
Attorney General Janet Reno announces 15 Notorious gangs operating in the United States, three of which are from Chicago.

2012:
Chicago has more than 100,000 gang members and more than 600 gang factions within its city limits.

Mid 1960s:
Gangs become well defined in the Humboldt Park and Pilsen neighborhoods and on the city’s south and west sides.

Late 1960s:
The image of gangs improves as those in the Woodlawn and North Lawndale neighborhoods begin to invest in community development organizations and work with local political groups.

1950s:
In response to increasing incidents of racial violence against minorities, street gangs begin to form within the African American, Puerto Rican, and Mexican communities.

1968:
April 4th: Following the assassination of Martin Luther King, Jr., riots break out in Chicago’s African American neighborhood. This causes Chicago’s first riot known as the Humboldt Park Riot.

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QUESTIONS FOR THE CLASSROOM:
1. How can we as a society create more opportunities for young people searching for a sense of community as an alternative to joining a gang?
2. What are positive outlets that a person can turn to when looking for camaraderie? Do positive gangs exist in society today?
3. In the Woodlawn neighborhood, Pastor Corey Brooks, also known as Chicago’s “rooftop pastor,” saw the need for a community center in place of the vacant hotel that served as a hub for criminal activity. In How Long Will I Cry? we learn how he made positive change in his community. Are there specific things that can be done in your community that can reduce gang and criminal activity?

Extra Writing Space:

BIO FOR PHOTOGRAPHER FEATURED ON PAGES 8, 9, 13

Carlos Javier Ortiz was born in San Juan, Puerto Rico and raised in Chicago, Illinois. As a teenager, his love of photography led him to work at a traveling carnival to save money for photography equipment and college tuition. He studied photography at Columbia College Chicago.

Mr. Ortiz is a contributing photographer with “Facing Change: Documenting America,” a non-profit collective of photographers and writers covering the under-reported aspects of America’s most urgent issues. He has taught graduate photojournalism at Northwestern University and has been a guest lecturer at numerous other colleges and universities. In 2011 he received the Open Society Institute Audience Engagement Grant for Too Young to Die. His work is currently in collection at the Museum of Contemporary Photography in Chicago. Mr. Ortiz has focused on documenting society’s most vulnerable communities across the United States, Mexico, Guatemala, Israel and Palestine.

Too Young to Die has been supported by the following foundations: Richard H. Driehaus Foundation, Marsfield Institute for Social Justice and Transformation, Open Society Institute, Chicago Community Trust, MacArthur Foundation and the McCormack Foundation.

For more information, please visit carlosjavierortiz.com.
Studs Terkel, A Biography

(1912 – 2008) Studs Terkel, born in New York but considered a ‘true Chicagoan’ was an actor, journalist and radio host known for his thoughtful and investigative interviews. Among his many awards and achievements, Terkel is acknowledged for legitimatizing the form of Oral Histories and changing the way people think about conducting interviews. When talking about his interviewing style, Terkel said, “It isn’t an inquisition; it’s an exploration, usually an exploration into the past. So I think the gentlest question is the best one, and the gentlest is, ‘And what happened then?’” Over the course of his life and the thousands of individuals he interviewed, Terkel generated a vast body of work that continues to inspire journalists and interviewers today, including Miles Harvey, playwright of How Long Will I Cry?: Voices of Youth Violence.

Activity Overview:

Terkel said that the most important aspect of interviewing was being a good listener, as in, “If people think you’re listening, they’ll talk.” In this exercise we will work on our listening skills by interviewing our partner. We will then use the material gathered in these interviews to create an artistic response based on what we learn about our partner through the course of the interview.

1. Divide the classroom into pairs: Person A and Person B.
2. Have Person A describe his/her neighborhood in as much detail as possible. S/he should use the questions provided below as prompts. Person B, the listener, should not ask any questions or write anything down at this time, but instead, take the time to listen to what their partner has to say.

Questions to prompt Person A:
• Please describe your current neighborhood.
• How long have you lived there?
• What does it look like? (Is it crowded, quiet, busy, calm, old, new?)
• What are some of your favorite places in your neighborhood?
• Are there any smells you associate with your neighborhood?
• Who are some of your favorite people in the neighborhood?
• Provide as much detail as possible.

Stop them after five minutes.
3. Now that Person A has described his/her neighborhood, have Person A discuss a strong memory they associate with it. Again, Person A may use the questions listed below as prompts. This time, as Person A describes, Person B has the opportunity to ask a question, but like Terkel, they can only ask, “and then what happened?” For this step, Person B should take notes as their partner is speaking. Remind Person A they should only tell a story they feel comfortable sharing.

**Questions to prompt that memory for Person A:**
- What happened in this memory?
- When did it take place?
- How old were you?
- What time of year was it?
- What sounds do you remember from the memory?
- What smells do you remember?
- Provide as much detail as possible.

Stop them after 10 minutes.

4. Now Person B has the opportunity to ask as many of their own questions as they like. They should use this time to get more detail about moments from Person A’s memory that stuck out to them. As they are asking these questions they should keep taking notes.

Provide five minutes for this step.

5. At this time, have the students break off from their partners and reflect on their interviewing experience. Use the questions provided below to prompt the student’s reflections.

**Questions to prompt reflection:**
- For Person A, how did it feel to tell your story out loud to someone else? What was it like to have Person B ask you, “and then what happened?” Were you surprised by the memory you chose? Was it easy or difficult to describe your memory to your partner? Was there anything that stood out to you about the way you described your neighborhood? Is there anything you still wish to add about your neighborhood or your memory?

- For Person B, what was it like hearing your partner’s story? Did you prefer writing down notes or just listening to what they had to say? What was the image that most stood out to you from Person A’s story? What did you find was similar to your own neighborhood? To a memory you have from your past?

Allow five minutes for student reflection.

6. (Optional) Have the partners switch so that Person B is telling a story and Person A is listening. Repeat steps 1 – 5.

7. Once your students have finished interviewing and reflecting, have them create an arts-based project from each other’s stories and present it to the class. The arts-based project can have many different forms. Please see examples below or brainstorm your own:
- Create a collage of images based on discoveries each partner had about the ways in which their neighborhoods and memories were similar or different.
- Write a fictional dialogue between both partners incorporating details learned from the memories shared.
- Assign each partner the task of making a monologue from the perspective of the person they interviewed; this could also be presented in poem or song form.
- Have students create a ‘moving image’ or tableaux based on images from both person’s memories.

20 minutes for creation

8. Present a few examples of the arts-based projects to the rest of the class.

10 minutes (or, take an entire class period to the presentations and allow everyone to present!)

9. We would love a chance to have your students share their arts-based projects on our Now Is The Time website, so that other students across Chicago can see the ways in which students are utilizing the art of oral history to find commonalities between different people. Please record the arts-based projects any way possible and upload results at nowisthetimechicago.org.
“I THINK WHAT’S MOST STRIKING ABOUT THIS PIECE IS HOW RELEVANT IT IS. TO KNOW THAT I’M DESIGNING CLOTHING FOR PEOPLE WHO ARE LIVING AND WHO WILL BE COMING TO SEE THE SHOW, IS REALLY MOVING.”
— HOW LONG WILL I CRY?
COSTUME DESIGNER SALLY DOLEMBO

PROFILE OF A COSTUME DESIGNER:
SALLY DOLEMBO

Interviewed by Solveig Herzum, member of Steppenwolf’s Young Adult Council

SOLVEIG HERZUM: What brought you into the world of costume design?
SALLY DOLEMBO: I had grown up with my mom as a seamstress. So, sewing and making doll clothes eventually developed into an interest in fashion design. I initially went to college thinking I was going to do fashion design, and then I quickly realized that the commercial world wasn’t for me and I was encouraged to check out theater. And so, I did, and I fell in love with it.

SH: What do you like best about being a costume designer?
SD: That’s a good question. I love being able to express myself artistically, but also, love that it’s a team effort. That I’m not just a studio artist alone with my thoughts. But that I work with other people, really awesome people, all of the time.

SH: What’s the most important thing you’ve learned as a costume designer?
SD: Oh goodness. (laughs). I think that the most important thing that I’ve learned is the importance of communication and listening. You’re working with a lot of people: your director, your fellow designers, and the actors. It’s sort of a balancing act. You’re taking all of this other feedback along the way and synthesizing that into something that works for everyone.

SH: Can you talk a little bit about the first steps in your design process? How do you first approach a character? Where do you get your inspiration for the costumes you make?
SD: I suppose the first thing is that I read the play and just see how it impacts me. Then I’ll read through it again with my costume designer hat on and take note of things that really strike me about the characters. I start with the character, not necessarily what they’re wearing, but things that inform me about who each person is. My research is usually visual research. Sometimes it’s not even clothing, but it’s emotional research about the character: images that help me communicate who I think the character is. Then I move on to actual clothing research. When it’s contemporary, like for How Long Will I Cry?, sometimes that research is actually out in the world. I’m people watching. It’s actually getting out there. It’s an ongoing process of discovery.

SH: Are some characters easier to design for than others?
SD: Oh yeah!
SH: Why?
SD: I don’t know. It might be the way I connect with a character. There are some characters that I initially understand and connect with more than others, and other characters that take more in-depth investigation. And I love both. I love the characters that push me and the characters that come to me with ease.

SH: How are you going to approach the design for How Long Will I Cry?
SD: I think what’s most striking about this piece is how relevant it is. To know that I’m designing clothing for people who are living and who will be coming to see the show, is really moving. I’m treating all of the characters with the utmost respect, and I’m trying to bring them to life honestly on stage. It’s a tough play, it’s a devastating play. It’s beautiful, but it’s definitely hard.

SH: You’ve worked on both period and present day productions. What are the differences between the two? Which is more challenging or rewarding?
SD: I find both rewarding and I think there are challenges inherent in both. With period clothing, it’s harder to know exactly what everyone was wearing during that time. With contemporary productions, it’s hard because I feel that sometimes I’m too close to the situation to be able to step back. Having that ability to step away from a time period and look back on it is a benefit sometimes. I think trying to dress people appropriately is a little harder when you’re in your own time period.

SH: Do you have any closing thoughts about your work as a costume designer and this production?
SD: I think what’s really most touching to me is that these are stories about people who are living in our city right now and who’ll be coming to the play, so I think that’s an important passionate drive for me behind the show.

SH: That’s wonderful. Well, thank you so much for your thoughts and insight. It was great to get the chance to talk to you.
SD: You too. Thank you!

SEE P. 38 FOR MORE INFORMATION ON THE YOUNG ADULT COUNCIL PROGRAM

SEE P. 26 FOR INFORMATION ON THE YOUNG ADULT COUNCIL PROGRAM

DESIGNER NOTEBOOK
IN THE WAKE OF SO MUCH VIOLENCE AGAINST YOUNG PEOPLE IN OUR CITY, IT IS HELPFUL TO REMIND OURSELVES THAT THERE ARE ALTERNATIVES TO VIOLENCE, SUCH AS THE ‘SIX PRINCIPLES OF NONVIOLENCE’ CREATED AND PRACTICED BY DR. MARTIN LUTHER KING, JR. DR. KING PUBLISHED THESE IN 1958 AS PART OF HIS MEMOIR, STRIVE TOWARDS FREEDOM WHICH HE WROTE FOLLOWING THE MONTGOMERY BUS BOYCOTT (1955 – 1956). THESE PRINCIPLES CAN GUIDE US AS WE SEEK WAYS TO HELP STUDENTS AND ADULTS WITH NON-VIOLENT CONFLICT RESOLUTION TO SETTLE DISPUTES OR DEAL WITH DIFFERENCES AMONG US.

1. NONVIOLENCE IS A WAY OF LIFE FOR COURAGEOUS PEOPLE.
   It is a positive force confronting the forces of injustice, and utilizes the righteous indignation and the spiritual, emotional and intellectual capabilities of people as the vital force for change and reconciliation.

2. THE BELOVED COMMUNITY IS THE FRAMEWORK FOR THE FUTURE*.
   The nonviolent concept is an overall effort to achieve a reconciled world by raising the level of relationships among people to a height where justice prevails and persons attain their full human potential.

   *The Beloved Community is a global vision, in which all people can share in the wealth of the earth. In the Beloved Community, poverty, hunger and homelessness will not be tolerated because international standards of human decency will not allow it. Racism and all forms of discrimination, bigotry and prejudice will be replaced by an all-inclusive spirit of sisterhood and brotherhood. The Beloved Community is a critical mass of people committed to and trained in the philosophy and methods of nonviolence.

3. ATTACK FORCES OF EVIL, NOT PERSONS DOING EVIL*.
   The nonviolent approach helps one analyze the fundamental conditions, policies and practices of the conflict rather than reacting to one’s opponents or their personalities.

   *Dr. King wrote that the Triple Evils of POVERTY, RACISM and MILITARISM are forms of violence that exist in a vicious cycle. Said King, “When we work to remedy one evil, we affect all evils. To work against the Triple Evils, you must develop a nonviolent frame of mind as described in the ‘Six Principles of Nonviolence.’”

4. ACCEPT SUFFERING WITHOUT RETALIATION FOR THE SAKE OF THE CAUSE TO ACHIEVE THE GOAL.
   Self-chosen suffering is redemptive and helps the movement (in this case, the movement for Civil Rights) grow in a spiritual as well as a humanitarian dimension. The moral authority of voluntary suffering for a goal communicates the concern to one’s own friends and community as well as to the opponent.

5. AVOID INTERNAL VIOLENCE OF THE SPIRIT AS WELL AS EXTERNAL PHYSICAL VIOLENCE.
   The nonviolent attitude permeates all aspects of the campaign. It provides mirror type reflection of the reality of the condition to one’s opponent and the community at large. Specific activities must be designed to help maintain a high level of spirit and morale during a nonviolent campaign.

6. THE UNIVERSE IS ON THE SIDE OF JUSTICE.
   The universe bends toward justice. For the nonviolent practitioner, nonviolence introduces a new moral context in which nonviolence is both the means and the end.
CLASSROOM QUESTIONS FOR DISCUSSION:

To help students better access this material and to develop students’ vocabulary, perhaps you might first review unfamiliar words, such as reconciliation, bigotry, and prevail, prior to the discussion.

1. Based on your own understanding or what is described on last page, what does it actually mean to practice nonviolence?
2. Although these principles were created during the Civil Rights Movement of the 1960s, in what ways are they still relevant today?
3. Identify an example of intolerance or injustice you have witnessed in your life. Is there one of these nonviolent tenets you could have applied to this situation?

Extra Writing Space:

TOUR SCHEDULE*

*Subject to change

How Long Will I Cry?: Voices of Youth Violence – Tour to Chicago Public Libraries

Steppenwolf for Young Adults is proud to partner with Chicago Public Library (CPL) and Gary Comer Youth Center for a weeklong tour of How Long Will I Cry? featuring performances of the play at eight CPL branches, with workshops and discussions for the public to follow each performance. Free of charge, all ages welcome.

MONDAY, MARCH 11, 2013
11 am
Woodson Regional Library
6252 S Halsted St, 60628
312-747-6900

5 pm
West Englewood Branch
1745 W 63rd St, 60636
312-747-3481

TUESDAY, MARCH 12, 2013
11 am
Austin Branch
5615 W Race Avenue, 60644
312-746-5038

WEDNESDAY, MARCH 13, 2013
11 am
Little Village Branch
2311 S Kedzie Ave, 60623
312-745-1862

5 pm
Gary Comer Youth Center
(in partnership with Chicago Public Library Greater Grand Crossing Branch)
7200 S Ingleside Ave, 60619
773-358-4100

THURSDAY, MARCH 14, 2013
11 am
Harold Washington Library Center
400 S State St, 60605
312-747-4780

5 pm
Whitney Young Branch
7901 S King Dr, 60619
312-747-0038

SATURDAY, MARCH 16, 2013
11 am
Humboldt Park Branch
1605 N Troy St, 60647
312-744-2244

Please visit steppenwolf.org for more information about the tour.
FOR FURTHER READING

Thank you to the Chicago Public Library’s Teen Volume Project for recommending the following notable books for young adults, all of which are available at Chicago Public Library locations across the city. These are stories of self-empowerment, perseverance and “upstanders,” and each heightens the importance of taking a stand against bullying, putting an end to intolerance, and making a positive difference in the world today.

Teens interested in learning more youth programming at the Chicago Public Library should visit chicagopubliclibrary.org/forteens. Ask your local librarian for further suggestions exploring the themes of Now Is The Time.

Angry Management by Chris Crutcher
In three powerful novellas about survival, Crutcher revisits and connects his well-known characters Angus Bethune, Sarah Bymes, Montana West and Marcus James as they struggle with insecurity and self-acceptance.

Between Shades of Gray by Ruta Sepetys
Readers will be deeply moved by the harrowing tale of Lina, a 15 year-old Lithuanian artist, and the imprisonment she faces in a concentration camp. Her older brother, Rudi,得以 witness Lina’s suffering and courage, and his story is told as well.

Blood is Thicker by Paul Langan & D.M. Blackwell
Hakeem finds himself thrust into drama as a Lithuanian artist and the imprisonment she faces in a concentration camp. Her older brother, Rudi,得以 witness Lina’s suffering and courage, and his story is told as well.

Luna by Julie Anne Peters
Join Regan as she journeys through high school, hiding from society, keeping a dark secret that is slowly eating her away. Her older brother, Liam, is transgender –known as Luna at night– and she’s trying to protect him from himself and society, while at the same time discovering what it takes for him to truly be himself and find happiness.

Perfect by Ellen Hopkins
Four teens, four stories, one goal: perfection by any means necessary. To what extent is each willing to go to achieve it?

Ricochet by Julie Gonzalez

The Rock and the River by Kekla Magoon
In 1968 Chicago, 13-year-old Sam is torn between following his father’s peaceful path toward Civil Rights and the more aggressive tactics of the burgeoning Black Panthers.

Speak by Laurie Halse Anderson
When Melinda Sordin is sexually assaulted at a summer party, she decides that not talking about it is easier than sharing her story. Melinda eventually gets stronger, and finds a way to release the pain, but it’s hard to know how powerful it can be to share something so difficult and to know who she can trust.

Stargirl by Jerry Spinelli
When two very different people fall in love, will sparks fly, or will they both end up crushed?

FURTHER READING

For further reading

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Thank you to the Chicago Public Library’s Teen Volume Project for recommending the following notable books for young adults, all of which are available at Chicago Public Library locations across the city. These are stories of self-empowerment, perseverance and “upstanders,” and each heightens the importance of taking a stand against bullying, putting an end to intolerance, and making a positive difference in the world today.

Teens interested in learning more youth programming at the Chicago Public Library should visit chicagopubliclibrary.org/forteens. Ask your local librarian for further suggestions exploring the themes of Now Is The Time.

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Blood is Thicker by Paul Langan & D.M. Blackwell
Hakeem finds himself thrust into drama as, after years apart, the two must re-establish who they are and build a relationship.

Leverage by Joshua Cohen
The rivalry between football and boy’s gymnastics at a sports-obsessed high school leads to a brutal steroid-induced attack, which is heightened by an unlikely friendship between some members of the teams.

Luna by Julie Anne Peters
Join Regan as she journeys through high school, hiding from society, keeping a dark secret that is slowly eating her away. Her older brother, Liam, is transgender –known as Luna at night– and she’s trying to protect him from himself and society, while at the same time discovering what it takes for him to truly be himself and find happiness.

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Volunteers from Chicago Public Library’s Teen Advisory Council Read, Learn and Discover in YouMedia

ACKNOWLEDGEMENTS

WE GRATEFULLY ACKNOWLEDGE THE CONTRIBUTIONS OF THOSE WHO PROVIDE SIGNIFICANT SUPPORT FOR STEPPENWOLF FOR YOUNG ADULTS.

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How Long Will I Cry?: Voices of Youth Violence was developed by Steppenwolf Theatre Company through the New Plays Initiative which is supported by the Harold and Mimi Steinberg Charitable Trust, the Zell Family Foundation, the Andrew W. Mellon Foundation and the John S. and James L. Knight Foundation.

*Multi-year commitment to the Steppenwolf Ensemble Fund
WORKS CITED

Facing History and Ourselves http://www.facinghistory.org/.


YOUNG ADULT COUNCIL

The Young Adult Council is a unique program for passionate and motivated high school students who wish to learn the inner-workings of professional theater from the most celebrated artists in the city. In addition to face time with these leading professionals, Council members attend the best plays in Chicago, learn how to analyze and speak about these plays and lead events for their peers around Steppenwolf productions in hopes of inspiring a new generation of theatre enthusiasts and practitioners.

Join us for the 2013/14 Season. Applications are available on March 1, 2013.

Like the Steppenwolf Young Adult Council on Facebook
Or visit steppenwolf.org/youngadultcouncil for more information.
Steppenwolf Young Adult Council sponsor
Foundation support is provided by The Siragusa Foundation.

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Now Is The Time is a citywide call to action against youth violence and intolerance.

As part of this initiative, a group of young people involved with the Now Is The Time theatre coalition, Now Is The Time to ACT, has created Teens at the Table. Teens at the Table is hosting town hall forums on youth violence and wants you to join the conversation.

Join us for the NEXT Teens at the Table forum:
Thursday, February 28, 6:30 – 8:30pm
Multicultural Academy of Scholarship
Little Village Lawndale High School
3120 S Kostner Ave, Chicago, IL 60623

NEED HELP? RESOURCES ARE AVAILABLE!
If you or someone you know has been personally affected by violence and is looking for resources, please visit our NITT website at nowisthetimechicago.org/resources and click the link for a comprehensive list of organizations and services available in the Chicagoland area.

follow @nowisthetimechi  facebook.com/nowisthetimechicago

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