

CLYDE'S

STUDY GUIDE



SYRACUSE
stage
50th

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IN COLLABORATION WITH PORTLAND CENTER STAGE PRESENTS

CLYDE'S

BY

Lynn Nottage

DIRECTED BY

Chip Miller

SCENIC DESIGN Britton Mauk	COSTUME DESIGN Dominique Fawn Hill	LIGHTING DESIGN Marika Kent	SOUND DESIGN Phil Johnson
HAIR AND WIG DESIGN Dylinn Andrew	FIGHT CHOREOGRAPHER Alec Barbour	EMOTIONAL SUPPORT COACH Adam Stevens	INTIMACY CONSULTANT Teniece Divya Johnson
DRAMATURG Kamilah Bush	STAGE MANAGER Bianca Mercado-Boller	CASTING Bass/Valle Casting	
Robert Hupp <i>Artistic Director</i>	Jill A. Anderson <i>Managing Director</i>	Melissa Crespo <i>Associate Artistic Director</i>	Kyle Bass <i>Resident Playwright</i>

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Clyde's is presented by special arrangement with Dramatists Play Service, Inc., New York.

January 31 - February 18, 2024

NYS LEARNING STANDARDS FOR THE ARTS – THEATER

5th TH:Re8.1.5

a. Connect personal experiences to theater as a participant or observer

6th TH:Re7.1.6

a. Describe and record personal reactions to artistic choices.

7th TH:Re7.1.7

a. Compare recorded personal and peer reactions to artistic choices.

8th TH:Re9.1.8

b. Articulate the aesthetics of technical elements in a drama or theater work.

HS Proficient TH:Re9.1.HSI

b. Critique the aesthetics of technical elements in a drama or theater work.

HS Advanced TH:Re9.1.HSIII

c. Debate the connection between a drama or theater work and contemporary issues that may affect audiences.

Lessons in study guide include the following Common Core standards:

CCSS.ELA-LITERACY.RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-LITERACY.RH.11-12.9: Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

EDUCATION LETTER

Dear Educators,

The best way of learning is learning while you're having fun. Theatre provides the opportunity for us to connect with more than just our own story, it allows us to find ourselves in other people's lives and grow beyond our own boundaries. While times are different, we are still excited to share with you new theatrical pieces through live and/or pre-recorded means. We're the only species on the planet who make stories. It is the stories that we leave behind that define us. Giving students the power to watch stories and create their own is part of our lasting impact on the world. And the stories we choose to hear and learn from now are even more vital. Stories bring us together, even when we must stay apart. Stories are our connection to the world and each other. We invite you and your students to engage with the stories we tell as a starting point for you and them to create their own.

Sincerely,

Kate Laissle and Theorri London



Kate Laissle
DIRECTOR OF EDUCATION



Theorri London
COMMUNITY ENGAGEMENT
+ EDUCATION COORDINATOR

SYNOPSIS:

At Clyde's Sandwich Shop in Berks County, Pennsylvania, the cooks in the kitchen strive to make the perfect sandwich. Clyde, the owner, insists on getting the sandwiches made the way customers like, without much variation or special ingredients. Montrellous, the head chef at Clyde's, is a passionate sandwich artist, inspiring the other cooks, Letitia and Rafael. Letitia is a single mother with a child who has special needs, and Rafael has a bit of a crush on Letitia. Everyone who works at Clyde's, including Clyde herself, have been formerly incarcerated. Clyde hired Montrellous, Letitia, and Rafael when a lot of other employers wouldn't, giving them a chance to get back on their feet after doing time. Clyde has a no-nonsense, abrasive and often cruel personality, but she provided her workers with a place to work when they had nowhere else to go.

Things get testy in the kitchen when Clyde hires a new cook, Jason, who is white, and has racist tattoos. Eventually, though, Jason proves himself to the other workers, and explains that he's ashamed of his past. Montrellous's expert sandwich-crafting earns Clyde's a great review in the paper, but things are falling apart at the restaurant. Letitia goes out with her ex instead of Rafael, and Rafael begins using drugs again. Clyde doesn't take kindly to the review saying, "You melt American cheese on Wonder bread and these truckers'll be happy." She wants things to remain the way they've always been. But when she is finally convinced to take a bite of Montrellous' sandwich...maybe something will change. -*Alethea Shirilan-Howlett*

SANDWICH GLOSSARY

Find the definitions for some of the sandwich terminology used in the show below.

Blueberry compote- Sweet blueberry sauce, made from blueberries and water usually cooked down with sugar and sometimes other ingredients like lemon zest.

Cheddar biscuit- Small, round cake of leavened bread made with cheddar cheese.

Cubano- Cuban variation of a ham and cheese sandwich, with Cuban bread, seasoned pork roast, Swiss cheese, pickles, mustard and garlic butter.

Curried quail egg salad- Egg salad made with quail eggs and curry spices.

Focaccia- A kind of bread baked in a flat pan that is thick and fluffy.

Genoa salami- Dry, fermented, unsmoked salami.

Halloumi- A cheese made of a mixture of sheep and goat's milk. Its high melting point makes it easier to fry and grill, and is a popular meat substitute.

Kobe beef- Wagyu beef from Japanese Black cattle, extremely rare in the United States and a rich, fatty delicacy.

Parmigiana- Also known as eggplant parmesan, baked layers of fried eggplant, cheese, and tomato sauce.

Peach chutney- A sauce made with cooked peaches, vinegar, and spices.

Pinot noir- A red wine made from pinot noir grapes.

Potato roll- A bread roll made with mashed potatoes in place of white wheat flour.

Puttanesca- An Italian sauce made with tomatoes, olive oil, olives, anchovies, capers, and garlic.

Truffle- A rare fungus that grows underground used as a delicacy in seasoning.

-*Alethea Shirilan-Howlett*

MEET THE PLAYWRIGHT

LYNN NOTTAGE



Lynn Nottage is a playwright and a screenwriter. She is the first, and remains the only, woman to have won the Pulitzer Prize for Drama twice. Her plays have been produced widely in the United States and throughout the world.

Most recently, Nottage premiered *MJ the Musical*, directed by Christopher Wheeldon and featuring the music of Michael Jackson, at the Neil Simon Theater on Broadway, *Clyde's* directed by Kate Whoriskey at Second Stage Theater on Broadway and an opera adaptation of her play *Intimate Apparel* composed by Ricky Ian Gordon and directed by Bart Sher, commissioned by The Met/Lincoln Center Theater.

Her other work includes, *Floyd's* (retitled- *Clyde's*) (Guthrie Theater), the musical adaptation of Sue Monk Kidd's novel *The Secret Life of Bees*, with music by Duncan Sheik and lyrics by Susan

Birkenhead (The Almeida Theatre/The Atlantic Theater), *Mlima's Tale* (Public Theater), *By The Way, Meet Vera Stark* (Lilly Award, Drama Desk Nomination- Second Stage/Signature Theater), *Ruined* (Pulitzer Prize, OBIE, Lucille Lortel, New York Drama Critics' Circle, Audelco, Drama Desk, and Outer Critics Circle Award- MTC/Goodman Theater); *Intimate Apparel* (American Theatre Critics and New York Drama Critics' Circle Awards for Best Play Center Stage/SCR/ Roundabout Theater); *Fabulation, or The Re-Education of Undine* (OBIE Award - Playwrights Horizons/Signature Theater); *Crumbs from the Table of Joy*; *Las Meninas*; *Mud, River, Stone*; *Por'knockers*; and *POOF!*

Her play *Sweat* (Pulitzer Prize, Evening Standard Award, Obie Award, Susan Smith Blackburn Prize, Tony Nomination, Drama Desk Nomination) moved to Broadway after a sold-out run at The Public Theater. It premiered and was commissioned by the Oregon Shakespeare Festival American Revolutions History Cycle/Arena Stage. Inspired by her research on *Sweat*, Nottage developed *This is Reading*, a performance installation based on two years of interviews, at the Franklin Street, Reading Railroad Station in Reading, PA in July 2017.

She is the co-founder of the production company, Market Road Films, whose most recent projects include the award winning documentary *Takeover* (NY times, Op-doc) by Emma

Francis Francis-Snyder, the Peabody nominated podcast *Unfinished: Deep South (Stitcher)* by Taylor Hom and Neil Shea, *The Notorious Mr. Bout* directed by Tony Gerber and Maxim Pozdorovkin (Premiere/Sundance 2014), *First to Fall* directed by Rachel Beth Anderson (Premiere/ IDFA, 2013) and *Remote Control* (Premiere/ Busan 2013- New Currents Award). Market Road Films currently has a first look deal with *SISTER*. Over the years, she has developed original projects for Amazon, HBO, Sidney Kimmel Entertainment, Showtime, This is That and Harpo. She was a writer and producer on the Netflix series *She's Gotta Have It*, directed by Spike Lee and a consulting producer on the third season of *Dickinson* (Apple +).

Nottage is the recipient of a MacArthur Genius Grant Fellowship, Steinberg Mimi Distinguished Playwright Award, PEN/Laura Pels Master Playwright Award, William Inge Festival Distinguished Playwright, TIME 100 (2019), Signature One Playwright, Merit and Literature Award from The Academy of Arts and Letters, Columbia University Provost Grant, Doris Duke Artist Award, The Joyce Foundation Commission Project & Grant, Madge Evans-Sidney Kingsley Award, Nelson A. Rockefeller Award for Creativity, The Dramatists Guild Hull-Warriner Award, the inaugural Horton Foote Prize, Helen Hayes Award, the Lee Reynolds Award, and the Jewish World Watch iWitness Award. Her other honors include the National Black Theatre Fest's August Wilson Playwriting Award, a Guggenheim Grant, Lucille Lortel Fellowship and Visiting Research

Fellowship at Princeton University. She is a graduate of Brown University and the Yale School of Drama. She is also a Professor of Theatre Arts in the Theatre Department at Columbia School of the Arts.

Nottage is a Doris Duke Artist, a board member for BRIC Arts Media Bklyn, Donor Direct Action, Dramatist Play Service, Second Stage and the Dramatists Guild. She recently completed a three-year term as an Artist Trustee on the Board of the Sundance Institute. She is member of the The Dramatists Guild, WGAE, and the American Academy of Arts and Letters and the American Academy of Arts and Sciences. She is currently an artist-in-residence at the Park Avenue Armory.

MEET THE DIRECTOR

CHIP MILLER



Chip Miller (Director) is a director and producer, currently in the role of Associate Artistic Director at Portland Center Stage at the Armory. They were previously the Artistic Associate / Resident Director at Kansas City Repertory Theatre. Directing: *Choir Boy*, *It's a Wonderful Life*, *Rent*, August Wilson's *Gem of the Ocean*, *Hedwig & The Angry Inch*, the world premiere of *Redwood* (Portland Center Stage at the Armory), Larry Owens' *Sondheimia* (Carnegie Hall), *Journeys to Justice* (Portland Opera), the world premiere of *American Fast* (Artists Repertory Theater), *School Girls; or, The African Mean Girls Play*, *Welcome to Fear City*, *Sex with Strangers*, *A Raisin in the Sun* (KCRep); the world premiere of *Becoming Martin* by Kevin Willmott (The Coterie); *dwb (driving while black)* (Lawrence Arts Center, Des Moines Metro Opera, Greensboro Opera); *4:48 Psychosis* (The Buffalo Room). Chip has developed work with playwrights including Kevin Willmott, Kara Lee Corthron, Brittany K. Allen, Catherine Trieschmann, Darren Canady, Andrew

Rosendorf, Susan Kander & Robert Gumbel, Michelle T. Johnson, and Michael Finke. They have developed work at The William Inge Theatre Festival, NYU's New Plays for Young Audiences, La Jolla Playhouse's DNA Series, Portland Center Stage's JAW Festival, The Midwest Dramatists Center, KCRep's OriginKC New Works Festival, The Living Room Theatre, and Musical Theatre Heritage.

MEET SCENIC DESIGNER

BRITTON MAUK



Britton Mauk (Scenic Designer) has scenic designed for regional theatres Portland Center Stage (*Hedwig and the Angry Inch* and *Rent*), Long Wharf Theatre (*I am My Own Wife*); Resident Ensemble Players (*In the Heat of the Night*) Newark, DE; Gulfshore Playhouse (*Steel Magnolias* and *26 Miles*) in Naples, Florida; Resident Ensemble Players (*In the Heat of the Night*) in Newark, DE; Constellation Stage (*Matilda* and *Fun Home*) in Bloomington, IN; and Mixed Blood (*Mermaid Hour Remixed*) in Minneapolis, MN. Closer to home in Pittsburgh, Britton has designed three world premieres: *Untitled* and *The Burdens* at City Theatre and *Old Man and the Sea* at Pittsburgh Playhouse. His other designs from these venues include *American Fast* and *The Absolute*

Brightness of Leonard Pelkey at City Theatre; *Good Grief*, *Uncle Vanya*, *Urinetown*, and *Wig Out!* at Pittsburgh Playhouse. He has also designed for Pittsburgh Public Theatre (*The Chief*), Front Porch Theatricals, CLO Cabaret, Prime Stage, Pittsburgh Musical Theatre, and Quantum Theatre. He is a member of the USITT IDEAS Committee, co-coordinator for the USITT Gateway Program, and assistant teaching professor at the University of Pittsburgh.

MEET COSTUME DESIGNER **DOMINIQUE FAWN HILL**



Dominique Fawn Hill (Costume Designer) is a Tony Award-nominated and Obie Award-winning costume designer for Broadway and film. Dominique's designs include world premieres of plays and musicals produced at major venues such as The Public Theatre, Playwright's Horizons, Ford's Theatre in Washington DC, The Geffen Playhouse, and the Chautauqua Theatre Company. Her theatre credits include the Broadway production of *Fat Ham* (Tony Award and Lucille Lortel nominations) and Off-Broadway productions of *Tambo & Bones* (Lucille Lortel nomination), *Fat Ham* (Obie Award), *Where the Mountain Meets the Sea* (Manhattan Theatre Club), *The Dark Girl Chronicles* (The Shed), and *125th & FREEdom* (National Black Theatre). Her regional theatre credits range from *Hedwig and the Angry Inch*, *Choir Boy*, and *Rent* for Portland Center Stage; *School Girls* for Kansas City Repertory; and *Little Foxes* for South Coast Repertory Theatre. Her design for Suzan-Lori Park's play, *Venus*, was awarded Best Costume Design at the international Prague Quadrennial

Exhibit in 2019. Dominique is currently designing across the nation while teaching at The University of California, Berkeley. Dominique earned her MFA from the University of California, San Diego. You can find her work at DominiqueFHill.com

MEET LIGHTING DESIGNER **MARIKA KENT**

Marika Kent (Lighting Designer) (she/her) is a Brooklyn based lighting designer. Recent/upcoming: *Fences* (Trinity Rep), *POTUS* (Arena Stage), *Ulysses; Seagull* (Elevator Repair Service), *Amani* (National Black Theater), *Bernarda's Daughters* (The New Group / NBT), *Catch as Catch Can* (Playwrights Horizons), *Choir Boy; Gem of the Ocean; School Girls; or, The African Mean Girls Play* (Portland Center Stage), *Measure for Measure* (Shakespeare & Company), *Get Your Ass in the Water and Swim Like Me* (The Wooster Group), *Generation Rise; Generation NYZ* (Ping Chong + Co). Marika teaches design at NYU's Playwrights Horizons Theater School and is a proud member of USA Local 829. www.marikakent.com

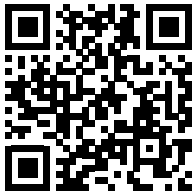
PRE SHOW ACTIVITIES

POST SHOW REVIEW

What is your favorite sandwich?

What do you know about the prison system in the United States?

Watch this video: [The barriers to reentering society after prison-PBS News Hour](#)



Follow the [accompanying lesson plan](#). (Designed for 9th-12th grade students, but it can be adapted for 6th-8th grade students)



What is the moment you will most remember from the play?

Did you believe the actors? Which ones were the most successful in their roles? What made them successful?

Could you find a theme in the production? What was it? How did the production show you that theme?

What did you think of the set? How did it add to the storytelling?

What did you think of the costumes? How did they add to the storytelling?

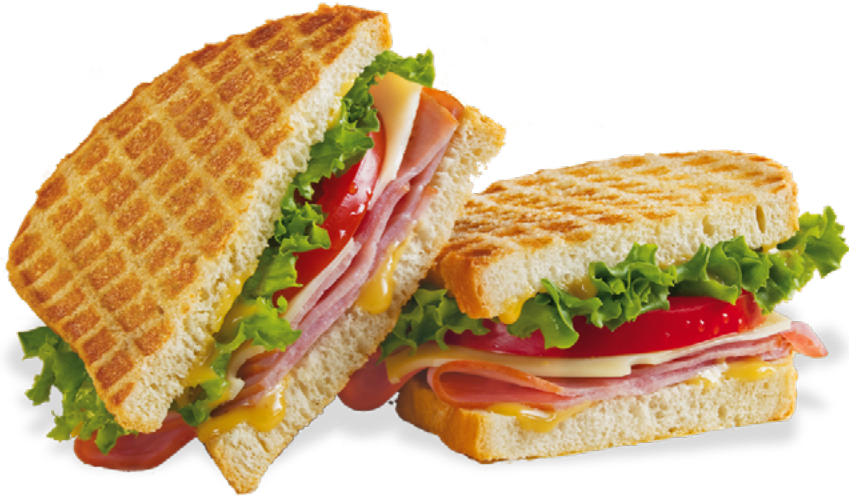
How did the lighting affect the mood of the storytelling?

Did this play have any observations about people, society, relationships, or anything else?

Would you recommend someone else to see this play? Why or why not?

Think, Pair, Share: Students will answer questions present in the post show review. Afterwards, students will be grouped into pairs to discuss their answers to the questions in the post show review. The instructor will then lead a full group discussion on the questions in the post show review, and the many different experiences students had during the production.

THE HISTORY OF THE SANDWICH



Are you hungry? What did you have for lunch today? Maybe you haven't had it yet. Maybe it's a peanut butter and jelly sandwich made with love. Maybe a tuna melt on rye bread. Picture your favorite sandwich. Is your mouth watering yet? Have you ever wondered who made the very first sandwich? How about how sandwiches became so popular in our lunch boxes today?

Sandwiches as we know them are named after John Montagu, the 4th Earl of Sandwich. Sandwich is a town in south-east England. The legend goes way back to the 1700s. John was at the gambling table late one night and refused to stop to eat a proper Earl's dinner. He instead asked for a piece of beef to be put in between two slices of bread for him. Now, the Earl of Sandwich probably didn't come up with this idea all by himself. He had traveled to the Mediterranean and probably saw people eating pitas, with a filling of meats and vegetables in between. Even before that, Jewish people had been eating korech, created by a rabbi named Hillel, for the Passover seder, made from two pieces of matzah with bitter herbs and a sweet filling in between.

No matter where his inspiration came from, though, the sandwich – a filling in between two pieces of sliced bread – is named after the Earl of Sandwich. In 1773, the first recipe using the word “sandwich” was published. Throughout the 1800s, the sandwich took on significant cultural meaning. Wealthier people treated sandwiches as a dainty snack, often serving them on lace doilies with the crusts cut off. Working-class people found sandwiches to be convenient for a completely different reason! They could bring hefty sandwiches to work, the shape fitting well in their lunch boxes, and have a filling mid-day meal while on the job. In the late 1800s to early 1900s, the popularity of sandwiches only grew with the Second Industrial revolution. Workers on skyscrapers brought sandwiches up as they worked in the sky. Immigration brought new recipes and flavors to the United States, like shawarma, liverwurst, herring, and more. As the popularity of sandwiches grew and grew, a fast-food restaurant began popping up that would let you create custom sandwiches in record time. Subway™ was a massive success. By 2010, Subway™ had opened 33,000 restaurants worldwide.

There are many different kinds of sandwiches around the world. In Hong Kong, some people have Boh Loh Yau with a strong tea before work in the morning. Boh Loh Yau is a sandwich made with a soft, puffy bun with a pat of butter on the inside that melts inside the warm bread. Vegemite sandwiches are popular in Australia. Vegemite is a bitter and salty spread made from yeast extract, and when spread between two slices of bread makes a popular lunch down under! Finally, with a funny name, the Chip Butty sandwich is a hit in the United Kingdom. There's nothing healthy about the Chip Butty – it's a french fry sandwich between two very buttery pieces of white bread.

With the growing widespread commercial use of the refrigerator, pre-packaged sandwiches became popular with working people. Today, grocery stores offer a variety of sandwiches. Some of the most common ones you'll see on shelves include chicken salad, BLTs, tuna, and egg salad. Lunchables™, first introduced in 1988, put a new spin on sandwiches by letting you build them yourself! Now, sandwiches are found in the majority of lunchboxes in the USA. What's on your sandwich? -Alethea Shirilan-Howlett

SANDWICH RECIPES FOR YOU TO TRY



Vegetable Sandwich with Dill Sauce

“Stacked high with slices of tomato, onion, cucumber, avocado, and provolone cheese, this is a vegetable sandwich that even confirmed carnivores will love. You can add or substitute other fresh vegetables; radishes, spinach, or grated carrot go particularly well here. When you can’t get good tomatoes, don’t buy lousy, cottony ones; use twice the amount of lettuce instead.”-*Foodandwine.com*



BLT Fried Egg-and-Cheese Sandwich

“Thomas Keller’s scrumptious BLT Fried Egg-and-Cheese Sandwich is over-the-top in the best way: It adds a runny fried egg to a BLT and grilled cheese hybrid.”-*Foodandwine.com*



Crunchy Fried PB and J

A fun, new twist on the classic peanut butter and jelly sandwich created by Jeff Mauro, winner of the seventh season of Food Network star and a host on the Sandwich King and The Kitchen.



Avocado Sandwich - Love and Lemons

“Bursting with bright pickled onions, lots of greens, and a creamy, lemony edamame spread, this avocado sandwich is a must-try lunch recipe!” -*Love & Lemons*

FACTS ABOUT INCARCERATION AND REENTRY IN THE UNITED STATES

1.9 million people are incarcerated in the United States.

803,000 people are on parole

2.9 million people are on probation

The United States is only about **4%** of the world's population but has **one of the highest incarceration rates in the world**, even when compared to countries with similar rates of crime.

Each year about **600,000 people** are released from state and federal prison. **9 million people** are released from local jails.



The most important factor in recidivism or returning to the criminal justice system is securing employment after prison. If formerly incarcerated people are not able to find employment after **8 months**, there is a **33%** chance people will return to prison. It increases to **50%** after **one year** and **70%** after **three years**.

12%

Only **12%** of companies openly hire people with a felony convictions.

14,000 laws across the country restrict people from getting occupational licenses if they are convicted of a crime or even just arrested. **1 in 4 jobs** require an occupational license.

“Formerly incarcerated people are **10 times** more likely to be homeless than the general public.” - *Prison Policy Initiative*

Rates of homelessness among formerly incarcerated people are highest among people of color, women, and those who have been incarcerated multiple times.

Reentry programs that provide job training, access to housing, and mentoring, among other services, have been found to reduce recidivism.

- Hope for Prisoners, a local reentry program in Las Vegas, Nevada, provides an 18 month reentry program that produces job training, job placement, and mentoring. **64%** of people who graduate from the program found stable employment, and only **6%** were re-incarcerated within 18 months. The national estimate for recidivism in 18 months is **44%**.
- The Prison Entrepreneurship Program, based in Texas, provides a mini-MBA program while participants are incarcerated to teach business curriculum, leaderships skills, and build character. When participants are released, they are provided with housing assistance, employment assistance, counseling, and other services. The program has had over **3,000 graduates**, and **100%** of the graduates are employed within 90 days of release. The rate of recidivism among participants is **9%**.
- The “Justice: Release, Reentry, and Reintegration” initiative in North Carolina provides formerly incarcerated people with intellectual or developmental disabilities with an individualized reentry plan. **86%** of participants in the program have not returned to prison and have not reoffended.

RESOURCES TO LEARN MORE



Mass Incarceration in the US

A video created by Hank Green that explores and explains the incarceration system in the United States. A cartoon butt is depicted (briefly) in this video.

Criminal Justice Fact Sheet-NAACP



“A compilation of facts and figures surrounding policing, the criminal justice system, incarceration, and more.”

End Mass Incarceration



“The Brennan Center for Justice “creates innovative solutions, driven by data, to end mass incarceration.”

Justice in America (Podcast)



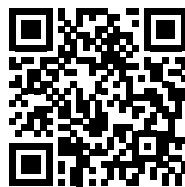
“Each episode explains a new criminal justice issue and features conversations with experts and advocates.” From The Appeal, independent journalism focused on criminal justice issues, particularly mass incarceration.”

Prison Policy Initiative



“The non-profit, non-partisan Prison Policy Initiative produces cutting edge research to expose the broader harm of mass criminalization, and then sparks advocacy campaigns to create a more just society.”

The Sentencing Project



“The Sentencing Project advocates for effective, humane responses to crime and punishment by promoting racial, economic, and gender justice.”

READING LIST

Race to Incarcerate: A Graphic Retelling

Sabrina Jones, Marc Mauer, Michelle Alexander

More than 2 million people are now imprisoned in the United States, producing the highest rate of incarceration in the world. How did this happen? As the director of The Sentencing Project, Marc Mauer has long been one of the country's foremost experts on sentencing policy, race, and the criminal justice system. His book *Race to Incarcerate* has become the essential text for understanding the exponential growth of the U.S. prison system; Michelle Alexander, author of the bestselling *The New Jim Crow*, calls it "utterly indispensable." Now, Sabrina Jones, a member of the World War 3 Illustrated collective and an acclaimed author of politically engaged comics, has collaborated with Mauer to adapt and update the original book into a vivid and compelling comics narrative. Jones's dramatic artwork adds passion and compassion to the complex story of the penal system's shift from rehabilitation to punishment and the ensuing four decades of prison expansion, its interplay with the devastating "War on Drugs," and its corrosive effect on generations of Americans.

With a preface by Mauer and a foreword by Alexander, *Race to Incarcerate: A Graphic Retelling* presents a compelling argument about mass incarceration's tragic impact on communities of color—if current trends continue, one of every three black males and one of every six Latino males born today can expect to do time in prison. The race to incarcerate is not only a failed social policy, but also one that prevents a just, diverse society from flourishing. -[Goodreads](#)

Punching the Air

Ibi Zoboi, Yusef Salaam

From award-winning, bestselling author Ibi Zoboi and prison reform activist Yusef Salaam of the *Exonerated Five* comes a powerful YA novel in verse about a boy who is wrongfully incarcerated. Perfect for fans of Jason Reynolds, Walter Dean Myers, and Elizabeth Acevedo.

The story that I thought

was my life

didn't start on the day

I was born

Amal Shahid has always been an artist and a poet. But even in a diverse art school, he's seen as disruptive and unmotivated by a biased system. Then one fateful night, an altercation in a gentrifying neighborhood escalates into tragedy. "Boys just being boys" turns out to be true only when those boys are white.

The story that I think

will be my life

starts today

Suddenly, at just sixteen years old, Amal's bright future is upended: he is convicted of a crime he didn't commit and sent to prison. Despair and rage almost sink him until he turns to the refuge of his words, his art. This never should have been his story. But can he change it?

With spellbinding lyricism, award-winning author Ibi Zoboi and prison reform activist Yusef Salaam tell a moving and deeply profound story about how one boy is able to maintain his humanity and fight for the truth, in a system designed to strip him of both. -[Goodreads](#)

An Uninterrupted View of the Sky

Melanie Crowder

Modern history unearthed as a boy becomes an innocent victim of corruption in the underbelly of Bolivia's crime world, where the power of family is both a prison and the only means of survival.

It's 1999 in Bolivia and Francisco's life consists of school, soccer, and trying to find space for himself in his family's cramped yet boisterous home. But when his father is arrested on false charges and sent to prison by a corrupt system that targets the uneducated, the poor, and the indigenous majority, Francisco's mother abandons hope and her family. Francisco and his sister are left with no choice: They must move into the prison with their father. There, they find a world unlike anything they've ever known, where everything—a door, a mattress, protection from other inmates—has its price.

Prison life is dirty, dire, and dehumanizing. With their lives upended, Francisco faces an impossible decision: Break up the family and take his sister to their grandparents in the Andean highlands, fleeing the city and the future that was just within his grasp, or remain together in the increasingly dangerous prison. Pulled between two equally undesirable options, Francisco must confront everything he once believed about the world around him and his place within it.

In this heart-wrenching novel inspired by real events, Melanie Crowder sheds light on a little-known era of modern South American history—where injustice still darkens the minds and hearts of people alike—and proves that hope can be found, even in the most desperate places. -[Goodreads](#)

They Called Me 299-359: Poetry by the Incarcerated Youth of Free Minds
Free Mind Writers, Reginald Dwayne Betts

They Called Me 299-359 is an anthology of poetry and essays written, edited, and compiled by incarcerated youth who are Free Minds Book Club members, held both at the DC Jail and in adult federal facilities across the country. Through moving personal testimony, these young writers explore the challenges and pain of incarceration as well as family, forgiveness, redemption, and dreams. Their book is used as a tool for violence prevention and healing in the Free Minds initiative "On the Same Page," and is also taught as part of college curricula at several universities. This 10th anniversary edition includes updated forewords from Free Minds poet ambassadors as well as from award-winning formerly

incarcerated poet Reginald Dwayne Betts. -[Goodreads](#)

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Syracuse Stage is committed to providing students with rich theatre experiences that explore and examine what it is to be human. Research shows that children who participate in or are exposed to the arts show higher academic achievement, stronger self esteem, and improved ability to plan and work toward a future goal. Many students in our community have their first taste of live theatre through Syracuse Stage's outreach programs. Last season more than 21,000 students from across New York attended or participated in the Bank of America Children's Tour, artsEmerging, the Young Playwrights Festival, Backstory, Young Adult Council, and/or our Student Matinee Program. We gratefully acknowledge the corporations and foundations who support our commitment to in-depth arts education for our community.

The logo for Wegmans, featuring the word "Wegmans" in a stylized, cursive script font.