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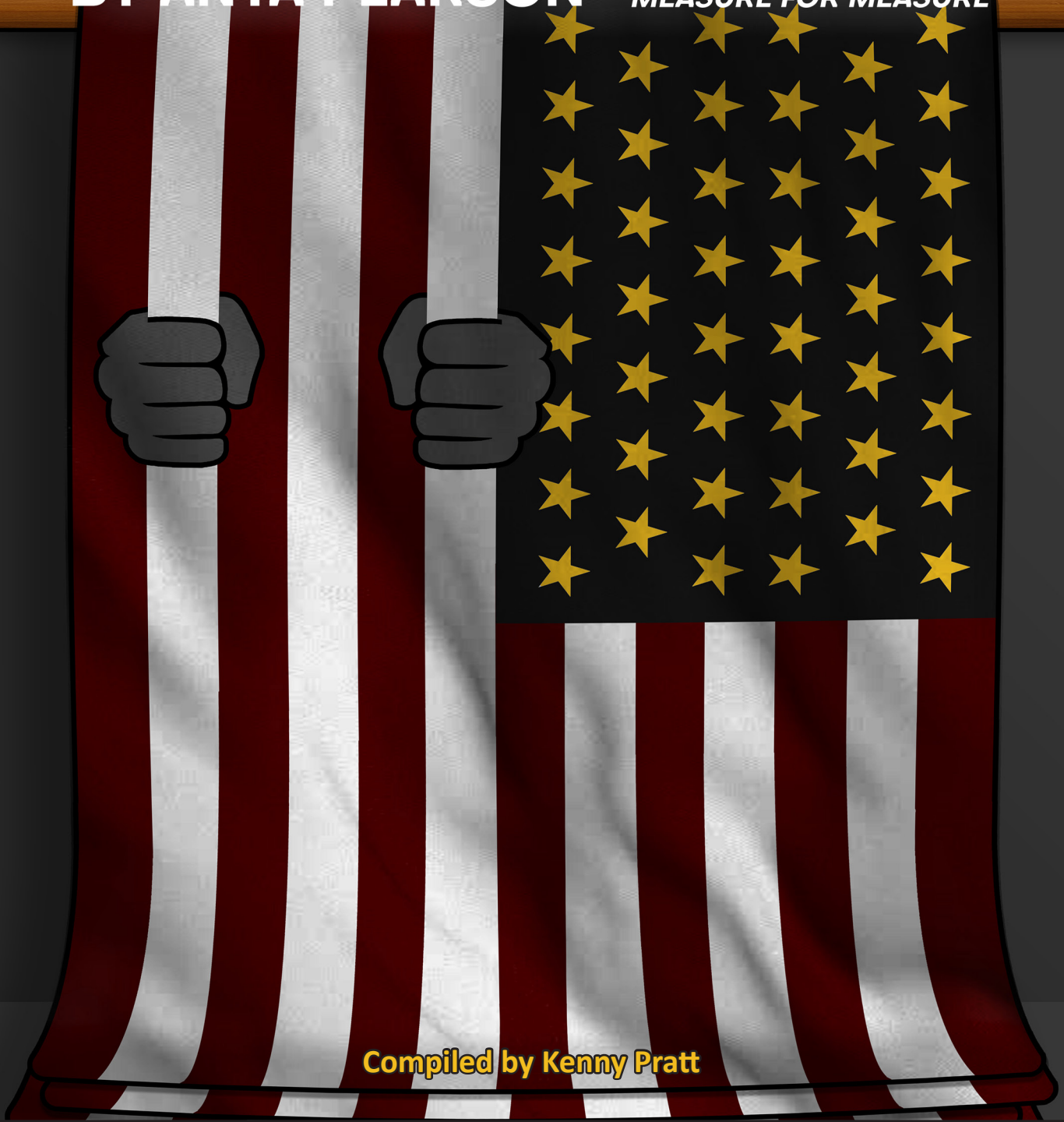
G·U·I·D·E



# THE MEASURE OF INNOCENCE

BY ANYA PEARSON

• ADAPTED FROM WILLIAM SHAKESPEARE'S  
MEASURE FOR MEASURE



Compiled by Kenny Pratt

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BAG&BAGGAGE STAFF

Cassie Greer  
Artistic Director

Beth Lewis  
Managing Director

Jim Ricks-White  
Technical Director & Facilities Manager

Arianne Jacques  
Patron Services Manager

TS McCormick  
Production & Event Manager

Alec Lugo  
Marketing Manager

Ephriam Harnsberger  
Company Stage Manager



a World Premiere commission of Bag&Baggage’s Problem Play Project  
funded by Meyer Memorial Trust

March 5 - 22, 2020  
The Vault Theater

CAST

Claudio ..... Donovan Mahannah  
Juliet ..... Janelle Rae  
Isabel ..... Kayla Dixon  
Lucky ..... Curtis Maxey Jr.  
Barnadine ..... Eric Island  
Playwright ..... Anya Pearson\*  
Late Night Talk Show Host ..... Murren Kennedy  
Shakespeare ..... Phillip J. Bernst†  
Officer Elbow/District Attorney/President ..... James Luster  
Various Police Officers/Public Defender ..... Kymberli Colbourne‡  
Various Police Officers/Judge ..... Mandana Khoshnevisant

CREW/PRODUCTION TEAM

Director ..... Wednesday Sue Derrico  
Movement & Intimacy Director ..... Adin Walker  
Fight Choreographer ..... Signe Larsent†  
Technical Director ..... Jim Ricks-White  
Scenic & Lighting Designer ..... Blanca Forzan  
Costume Designer ..... Melissa Heller  
Composers ..... Ron Artis II, Tylor Neist  
Sound Designer ..... Trevor Harter^  
Props Master ..... Elliot Lorence^  
Stage Manager ..... Ephriam Harnsberger  
Production Manager ..... TS McCormick  
Assistant Stage Manager ..... Jesse Groat^

‡Bag&Baggage Resident Artist, generously sponsored  
by Linda Morrisson and Andrew Hoffmann

†Bag&Baggage Associate Artist

\* = Member of Actor’s Equity Association, the Union of  
Professional Actors and Stage Managers in the United States,  
appearing under a Special Appearance Contract

^Bag&Baggage Emerging Artist, generously sponsored  
by Brad & Linda Needham

# THE MEASURE OF INNOCENCE

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## INTRODUCTION

“Some rise by sin, some by virtue fall.”

Drawing on Shakespeare’s inherent genius for seamlessly blending the comic and the tragic, Portland-based playwright Anya Pearson adds her own unique command of language, humor, and social insight to this story, in a world-premiere commission through Bag&Baggage’s Problem Play Project. The Playwright, Shakespeare, and an officially unnamed “Late Night Talk Show Host” guide us through a contemporary reimaging of William Shakespeare’s *Measure for Measure*, diving into issues of race, police brutality, and corruption. In the Playwright’s take on this “problem play,” we follow Claudio, a young African-American man, and his friends, as they navigate the ineffective and corrupt criminal justice system in the United States after Claudio is wrongly accused of a crime he did not commit. Interspersed throughout the story are two other worlds: a heightened reality where language and spoken word are used to highlight the deep roots of racism in the United States and speak difficult inner truths; and the world of the talk show, in which the Playwright, Shakespeare, and Talk Show Host guide us through the story as it unfolds, helping us to digest its unsavory truths.



Donovan Mahannah plays Claudio in *The Measure of Innocence* at Bag&Baggae. Photo by Casey Campbell.



# THE MEASURE OF INNOCENCE

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## BACKGROUND: THE PROBLEM PLAY PROJECT

The Problem Play Project is an expansion of Bag&Baggage's vision with the goal of creating multicultural, diverse plays that connect to our diversifying Hillsboro community. The first Problem Play Project production was 2019's *The Island in Winter or, La Isla en Invierno* by Carlos-Zenen Trujillo, a bilingual (English/Spanish) adaptation of Shakespeare's *The Winter's Tale* incorporating the work of Cuban poet Jose Marti. *The Measure of Innocence* by Anya Pearson is a new reimagining of *Measure for Measure*, centering the voices and experiences of Black Americans. Funded through the instrumental support of the Meyer Memorial Trust, the Problem Play Project provides a \$10,000 commission to an Oregon-based playwright of color to adapt one of Shakespeare's "problem plays" with a diversity/inclusion lens.

As a theatre company Bag&Baggage believes great world literature from the past has something to say to modern audiences: we learn about our present and our future from explorations of our past, and our work with the classics of world literature is always meant to illuminate or explore the issues, themes, and meanings relevant to our audiences today. We are committed to exploring new interpretations, new meanings, and unusual approaches to classical work; we want to challenge our audiences to see these plays in new ways, to reinvigorate them, and to connect the great works of world literature to the very real and tangible lives of our audiences.



Bag&Baggage's 2019 production of *The Island in Winter or, La Isla en Invierno*. Photo by Casey Campbell.

Scholars have long agreed on a small collection of Shakespeare's works that cannot easily be placed within more traditional constructs of comedy, tragedy, or history. These plays often have plots that are a confusing mixture of fantasy and reality, and feature characters that are difficult to understand or categorize. These "problem plays" take social or moral problems as their subject matter, and while a variety of themes and issues are explored over the course of the plays, clear answers are rarely reached by the time the plots are resolved. Rife with inherent challenges, these plays have plagued theatre directors, audiences, and actors alike for more than 400 years.

In the Problem Play Project, Bag&Baggage is turning to Shakespeare with the goal of bringing his non-genre conforming works to life in a compelling way for a contemporary audience and, in doing so, address our commitment to developing a more diverse artist and audience base. The entire project aims to create new, blended work that is text-based, and that reaches out to the members of our community who rarely (if ever) see themselves and their stories on stage.



THE  
PROBLEM PLAY  
PROJECT

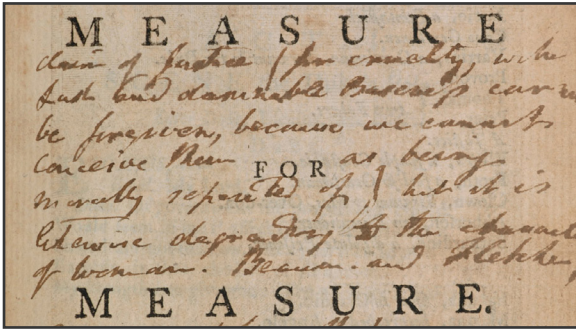
The problem plays are typically identified as *Troilus and Cressida*, *All's Well That Ends Well*, *Measure For Measure*, *The Winter's Tale*, *Timon of Athens*, and *The Merchant of Venice*.

# THE MEASURE OF INNOCENCE

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## BACKGROUND: MEASURE FOR MEASURE



*Measure for Measure* was originally written by William Shakespeare around 1604. As a “problem play” it does not fit into the standard classification of tragedy or comedy: it is dark in tone and dives into difficult discussion of justice, mercy, corruption, and morality. Yet in spite of the dark nature of most of the show, it does not end tragically, instead ending with a display of compassion and mercy that pushes the value of putting moral justice before legal justice.

The play was written following Queen Elizabeth’s death in 1603. Queen Elizabeth had been supportive of the theatre, which gave Shakespeare and other dramatists the opportunity to flourish. Elizabeth was succeeded by James I. Although James’ rule is considered a time of peace and prosperity in England overall, his ascension to the throne brought initial unrest, as he tried to force England and Scotland (which he was also ruled) to become one nation - a unification which would bestow the title “King of Britain” on James. This was met with resistance from parliament and created unrest amongst the people, who saw this as nothing more than an attempt for James to claim more power. This is likely an influence on *Measure for Measure*’s themes of corruption and civil justice vs. moral justice.



1588 portrait of Queen Elizabeth I by George Gower



James I portrait by Daniel Mytnes



# THE MEASURE OF INNOCENCE

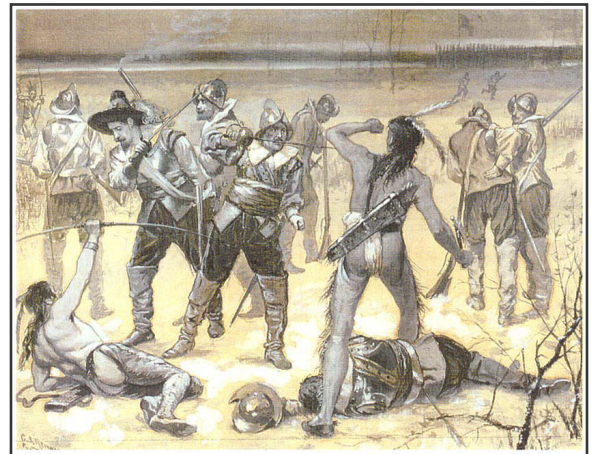
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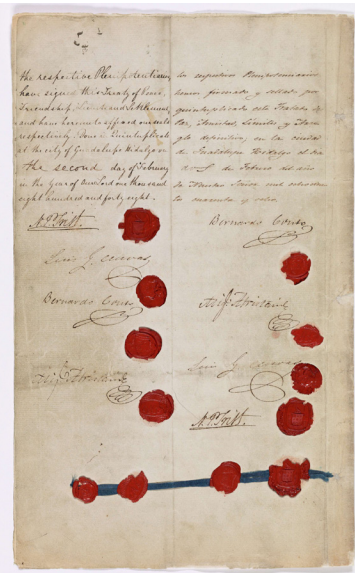
## POLITICS PAST & PRESENT: A (VERY PARTIAL) HISTORY OF OPPRESSION IN THE UNITED STATES

If you are a citizen of the United States, part of the legacy you have inherited is the historical, systematic, and pervasive way in which oppression has been constructed here in this country. *The Measure of Innocence* tells one single story of oppression playing out in 2020, but we cannot ignore the legacy and context out of which this story is born. In better understanding the history of oppression, our goal is to become more fully-informed citizens who are better equipped to raise awareness and help dismantle these systems of oppression in our country. Here is a very small sampling of U.S. laws, court decisions, and other acts which lay some of the groundwork:

- **1637** New England colonists massacre 500 Native Americans in The Pequot War, the first massacre of indigenous people by English colonists.
- **1662** Virginia enacts a law stating that if an “Englishman” begets a child of a “Negro woman” the child will take on the woman’s status — i.e. that of a slave. This law makes slavery hereditary.
- **1787** In the U.S. Constitution, for the purposes of taxation and representation, “Negro slaves” were counted as 3/5 of a person, “...adding to the whole number of free persons, including those bound to service for a term of years, and excluding Indians not taxed, three fifths of all other persons.”



1890 watercolor by Charles Reinhart depicting Lieutenant Lion Gardiner and his forces clashing with Pequot warriors at Saybrook Fort at the mouth of the Connecticut River.



The Treaty of Guadalupe Hidalgo

- **1830** “Act prohibiting the teaching of slaves to read” is passed in North Carolina and other states, stating “whereas the teaching of slaves to read and write has a tendency to excite dissatisfaction in their minds and to produce insurrection and rebellion, to the manifest injury of the citizens of this state...,” such teaching was illegal and severely punished.
- **1848** Treaty of Guadalupe Hidalgo is signed between the U.S. and Mexico, promising to protect the lands, language, and culture of the Mexicans living in ceded territory. Congress substitutes a “Protocol” which requires Mexicans to prove in U.S. courts that they have “legitimate” title to their own lands; the “Protocol” becomes the legal basis for the massive U.S. land theft from Mexicans in conquered territories.
- **1854** The People v. Hall ruling in California states “No black, or mulatto person, or Indian shall be allowed to give evidence for or against a white person.”

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- **1882** The Chinese Exclusion Act is passed by Congress to keep Chinese immigrant workers from coming to the U.S. — the first time a nationality had been barred expressly by name.
- **1896** The Supreme Court declares in Plessy v. Ferguson that separate but “equal” facilities are constitutional.
- **1944** The Supreme Court upholds Roosevelt’s Executive Order authorizing relocation and detention of all people of Japanese ancestry, including U.S. citizens, in “war relocation centers” regardless of “loyalty” to U.S. (during World War II).
- **1947** The Taft Hartley Act seriously restricts the right to organize and requires a loyalty oath aimed at the Congress of Industrial Organizations, which had organized large numbers of workers of color.

• **1969-72** Raids on Black Panther Party offices, assassinations of leading Panthers, and imprisonment of hundreds of others, resulting in the destruction of the Black Panther Party.

• **1973** Federal and state police and FBI agents launch a military assault on American Indian Movement activists and traditional Indians of the Lakota Nation at Wounded Knee. Leonard Peltier is convicted on false charges of murdering an FBI agent and sentenced to 2 consecutive life sentences.

• **1992** The Rodney King case is tried in the Los Angeles suburb of Simi Valley, and LAPD officers are found not guilty of police brutality. Rage over the verdict sparks the four days of the Los Angeles Riots. The following year, two of the four LAPD officers involved are retried and convicted in a federal court for violating King’s civil rights.

• Khalil Gibran Muhammad, the Director of the Harlem-based Schomburg Center for Research in Black Culture, has identified more than 100 instances of mass racial violence in the United States since 1935 and has noted that almost every instance was precipitated by a police incident.



*An image from the 1973 standoff at Wounded Knee*

*Courtesy of Dismantling Racism Works, Sharon Martinas, and the Challenging White Supremacy Workshop*



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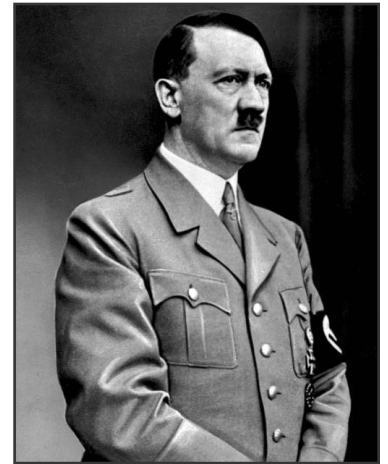
## POLITICS PAST & PRESENT: "ATROCIOUS QUOTES"

*The Measure of Innocence* includes an array of quotations from a number of significant historical figures, including an entire scene in Act II comprised of what the playwright calls "atrocious quotes". Here is some background on each of the figures in that scene:

### Adolf Hitler

Hitler was principally responsible for beginning World War II. He is also guilty of implementing the Holocaust - that is, shifting German policy to the extermination of Jews, eventually including all Jews of Europe. Hitler's speeches, writings, and reports of his discussions with other statesmen (domestic and foreign alike) make his racism clear. The most violent of these statements were recorded during his "table talks". One prominent example is this quote from 1939:

*Today I will once more be a prophet: If the international Jewish financiers in and outside Europe should succeed in plunging the nations once more in a world war, then the result will not be the Bolshevization of the Earth and thus the victory of Jewry, but the annihilation of the Jewish race in Europe.*



### Richard Nixon

The 37th president of the United States, Nixon was a member of the Republican Party who ran on a platform that vaguely declared that he would seek honorable peace in Vietnam, do away with the draft, and crack down on illegal drugs in the U.S. Shortly after being re-elected to a second term, Nixon was disgraced into resigning the presidency in one of the worst political scandals in US history.



Nixon and his aides arranged the burglary and wiretapping of the national headquarters of the Democratic Party at the Watergate office complex in Washington D.C.. When the five burglars, hired by the Republican Party's committee to re-elect the president, were caught, Nixon ordered the White House council to create a cover-up to hide the administration's involvement. Nixon obstructed the FBI's investigation into the case and authorized cash payments to the burglars to keep them from implicating the administration.

A special Senate committee established to look into the Watergate affair discovered that Nixon had installed a system that had recorded all of the president's conversations in the oval office. Nixon initially refused to hand over the tapes of the recordings when they were subpoenaed by the committee on the grounds of "executive privilege", but ultimately did provide some of the tapes that had been requested. One of these tapes contained a suspicious 18 minute gap. By the time they had these tapes in hand, the House Judiciary Committee had already voted to recommend three articles of impeachment; when the Supreme Court unanimously ruled that Nixon's claims of "executive privilege" were invalid, he submitted transcripts of a conversation which included him discussing plans to use the CIA to block the FBI investigation.



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Faced with the near-certain prospect of impeachment by the House and conviction in the Senate, Nixon announced his resignation on the evening of August 8, 1974, effective at noon the next day.

## Ronald Reagan

Reagan, the 40th president of the United States, was originally a Hollywood actor, noted for his conservative Republicanism and folksy charm. Reagan ran for president on a platform promising steep tax cuts, increased defense spending, a balanced budget, and a constitutional amendment to ban abortion.



The results of Reagan's policies were mixed: A severe recession in 1982 pushed the nation's unemployment rate to the highest it had been since the Great Depression. The huge increases in military spending, combined with insufficient cuts in other programs, produced massive budget deficits, the largest in the country's history. By the end of Reagan's second term, the deficits would contribute to a tripling of the national debt. Reagan backed away from his economic program to attempt to resolve the issues he had created, which worked to an extent, but critics continued to point out that his policies benefited the rich more than the poor and that the wealth gap between rich and poor in the United States had increased from his policies.

## Rudy Giuliani

After many years serving as mayor of New York, public speaker, and attorney, Giuliani now serves as Donald Trump's personal lawyer. He was delegated the task of managing U.S. foreign policy with Ukraine by Trump, making him a key figure in Trump's impeachment trials. Giuliani began his support of Donald Trump in the 2016 presidential election and has defended him against allegations of racism, sexual assault, and not paying taxes.



## Robert Mercer

Mercer is a computer scientist who worked in early artificial intelligence development. He was a major contributor to Donald Trump's presidential campaign and to the Republican party as a whole; from this position of influence, he has stated that the Civil Rights Act of 1964 was a mistake, and that the only racists remaining today are black racists.

## Sally Kern

Kern is a former state legislator and schoolteacher from Oklahoma City. She is most known for her stance against the rights of the LGBTQ+ community. Drawing, she claims, on her experience as a schoolteacher, she has also made statements marginalizing African Americans and women.



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## POLITICS PAST & PRESENT: CONTEMPORARY MOVEMENTS



Black Lives Matter co-founders Patrisse Khan-Cullors, Alicia Garza, and Opal Tometi.

Myriad racial justice groups have sprung up in the past decade, as racially-motivated violence has begun to climb instead of dwindle - none more omnipresent than Black Lives Matter (BLM). Referenced a few times in *The Measure of Innocence*, the BLM movement that began with the use of the hashtag #BlackLivesMatter which sprang up following the acquittal of George Zimmerman in the shooting of African-American teen Trayvon Martin in February 2012. Co-founded by Patrisse Khan-Cullors, Alicia Garza, and Opal Tometi - three self-described radical Black organizers - the project is now a member-led global network of more than 40 chapters.

As the hashtag #BlackLivesMatter developed throughout 2013 and 2014, the founders utilized it as a platform and organizing tool; other groups, organizations, and individuals used it to amplify anti-Black racism across the country, in all the ways it showed up, specifically drawing attention to the stories of Tamir Rice, Tanisha Anderson, Mya Hall, Walter Scott, and Sandra Bland — only a handful of the Black Americans who have been on the receiving end of police violence in the years since 2012. The space that #BlackLivesMatter held and continues to hold helped propel the conversation around the state-sanctioned violence these individuals experienced. BLM has particularly highlighted the egregious ways in which Black women, specifically Black trans women, are violated. #BlackLivesMatter was developed in support of all Black lives.

In the words of the founders:

*The Black Lives Matter Global Network is a chapter-based, member-led organization whose mission is to build local power and to intervene in violence inflicted on Black communities by the state and vigilantes.*



***We are expansive.*** We are a collective of liberators who believe in an inclusive and spacious movement. We also believe that in order to win and bring as many people with us along the way, we must move beyond the narrow nationalism that is all too prevalent in Black communities. We must ensure we are building a movement that brings all of us to the front.

***We affirm the lives*** of Black queer and trans folks, disabled folks, undocumented folks, folks with records, women, and all Black lives along the gender spectrum. Our network centers those who have been marginalized within Black liberation movements.

***We are working*** for a world where Black lives are no longer systematically targeted for demise.

***We affirm our humanity***, our contributions to this society, and our resilience in the face of deadly oppression. The call for Black lives to matter is a rallying cry for ALL Black lives striving for liberation.

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“All Lives Matter” (also referenced in *The Measure of Innocence*) is a slogan that came about as a critique of Black Lives Matter, implying that Black Lives Matter was in itself marginalizing white people. The All Lives Matter slogan, while likely intended to bring people together and be inclusive, has created a rift, where there are now two groups often fighting for the same goals but struggle against each other rather than work together. “Blue Lives Matter” is another slogan that arose in response to Black Lives Matter after the shooting of two police officers. The slogan has become a pro-police officer movement that has grown after killings of US police officers.



## OUR PRODUCTION: ANYA PEARSON, THE PLAYWRIGHT



Anya Pearson is an award-winning actress, playwright, poet, essayist, screenwriter, producer, and activist, living in Portland, Oregon. She runs a production company called Urban Haiku whose mission is to produce groundbreaking work that transcends the traditional boundaries of theatre while also serving as the catalyst for art and community action to combine for real social change. Anya was honored to receive the 2019 Problem Play Commission from B&B to create *The Measure of Innocence*; she also shares the stage as an actor in this production, playing “The Playwright”. Anya was also the inaugural winner of the \$10,000 Voice is a Muscle Grant from the Corporeal Voices Foundation run by best-selling author Lidia Yuknavitch. Her play, *Made to Dance in Burning Buildings*, was called “not only a powerful lament, but a brave, epic and steadfast tale of rebirth,” by Willamette Week. “Pearson’s creation exists in a completely different galaxy than most theatrical works.”



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Anya is currently working on a series of projects (in addition to *Made to Dance*) aimed at empowering other survivors of sexual violence (especially survivors of color), raising awareness around the lasting effects of PTSD and trauma, and fighting back against rape culture. She received the 2018 commission from Orphic to adapt *Agamemnon* with an African American lens. Anya was also a finalist for the National Black Theatre's 2019 "I Am Soul" Playwriting Residency, and is a proud member of the Portland-area playwriting collective LineStorm Playwrights. As an actor, she has appeared in numerous regional theatre productions, commercials, and independent films, and is a member of Actors' Equity Association. She is a graduate of the two-year acting program at the William Esper Studio in New York City and a graduate of the writing program at Marylhurst University.

About this production, Anya writes:

*I feel truly blessed to be a storyteller: It is what anchors me when I am lost, what grounds me when I am scared, what soothes me when I am sad, and what helps me grapple with how to be better, do better, and better understand myself and my fellow humans. It is a sacred art form that I honor because it has given my life purpose and it has given me the tremendous gift of being able to touch the lives of others.*

*Stories are the engine that drives our humanity. But they are also a function of the historical mechanism that has been used to center whiteness and devalue, dehumanize, and dishonor the stories of non-white people. The standards and ideals of what will sell, who is important, who is attractive, and who is in power and should remain there, have always been reinforced by media representations of white people and non-white ancillary characters, (usually sketched without empathy and purposefully drawn as a means of reinforcing harmful stereotypes). Though progress is being made, the majority of stories that are privileged in Hollywood, in publishing, and in the American Theatre still center around these same notions of the white ideal as the most comfortable, profitable, and desirable narrative.*

*Representation matters. It matters that people of color see themselves reflected back in an authentic way. It is equally important that white audiences see people of color centered in the main narrative so that they become accustomed to, have to grapple with, and start to unpack what it feels like to have to identify with lead characters cross-culturally. I want to keep pushing people to challenge their preconceived ideas about black people, black culture, and black identity.*

*If we are serious about actually decolonizing theater and de-centering whiteness then we have to look seriously at the multi-faceted ways that white privilege and systemic racism pervade the current producing model of American theatre. Representation matters.*

*I am tired of the world being broken. So I am going to fix it. This is how I fight. Join me.*



Anya Pearson as Playwright, pictured with Donovan Mahannah as Claudio and Phillip J. Berns as Shakespeare in *The Measure of Innocence*. Photo by Casey Campbell.

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## DISCUSSION QUESTIONS & WRITING ACTIVITIES

### Before you see the show:

1. Ponder your personal experiences with and exposure to racism, corruption, and police brutality. What role do these experiences play in your day to day life? Do you think you have personal biases regarding these issues?
2. Consider a time in your own life when you were treated unjustly. Were any biases involved in this unjust treatment – either on your part or on the part of the other party? How did your biases influence the way you attempted to address the situation?
3. Black Lives Matter, discussed in this Guide, is only one of the many social justice organizations that exist in the United States. Research another social justice organization, and share the who, when, where, and why it was founded, as well as the major activities of the group. Explain why you do or do not think this organization and its work is important for our society.

### After you see the show:

4. The Playwright, Talk Show Host, and Shakespeare are the “Guides” of the show. What was it like to have these characters involved in the story? How did they shape the way you perceived the action?
5. Claudio’s jail cell is constantly visible above the rest of the set. How did this visual shape your experience of the play? Describe the feelings and imagery this design choice evoked.
6. Which character(s) did you most relate to in the show? Which character(s) did you relate to the least? Where do you think your affinities to these characters (or lack of affinities) come from?
7. Anya’s script constantly weaves together different worlds throughout the play.
  - a. Why do you think she decided to structure the play this way? How did these different worlds work together or support each other?
  - b. Imagine you are telling a story about an issue that’s important to you. What are two or three different types of storytelling that you might use?
8. In addition to being a playwright and an actor, Anya is also a poet. Choose one character from *The Measure of Innocence* and write a poem about them and their role in the story.
9. Did you discover any additional personal biases while watching the play? Discuss if and how these came to light for you.
10. *The Measure of Innocence* presents an honest representation of the Black experience in the United States in 2020, though many white people may be entirely unaware how true-to-life this story is. This play strives to illuminate this experience and inspire people in positions of authority to take action against injustice. How do personally respond to this play and this challenge?



## SOURCES AND FURTHER READING

### Measure for Measure

**“Measure for Measure: The Duke as King James” from notes on the *Interpretations of Shakespeare, or, What You Will* exhibits at Claremont Colleges:**

<https://shakespeareatclaremont.omeka.net/exhibits/show/interpretations-of-shakespeare/measure-for-measure>

**“The Context of *Measure for Measure*” on crossref-it:**

<https://crossref-it.info/textguide/measure-for-measure/3/95>

**“Poetics & Political Authority in Shakespeare’s *Measure for Measure*” by Vim, Ph.D. on Medium:**

[https://medium.com/@exhaust\\_fumes/poetics-political-authority-in-shakespeare-s-measure-for-measure-99dcf22d52fa](https://medium.com/@exhaust_fumes/poetics-political-authority-in-shakespeare-s-measure-for-measure-99dcf22d52fa)

### Oppression in the United States & Political History

**“A History of Race and Racism in America, in 24 Chapters” by Ibram X. Kendi from *The New York Times*:**

<https://www.nytimes.com/2017/02/22/books/review/a-history-of-race-and-racism-in-america-in-24-chapters.html>

**Dismantling Racism 2016 Workbook from dRworks:**

<https://resourcegeneration.org/wp-content/uploads/2018/01/2016-dRworks-workbook.pdf>

**“Hitler’s Place in History: Abnegation of Humanity” by Dr. Ian Kershaw on brewminate:**

<https://brewminate.com/hitlers-place-in-history-abnegation-of-humanity/>

**“Richard Nixon” on biography.com:**

<https://www.biography.com/us-president/richard-nixon>

**“Ronald Reagan” on history.com:**

<https://www.history.com/topics/us-presidents/ronald-reagan>

**“Friends With Benefits: Donald and Rudy’s Long, Strange Partnership” by Michael Kruse from *Politico Magazine*:**

<https://www.politico.com/magazine/story/2019/10/18/trump-giuliani-ukraine-lawyer-new-york-history-friendship-229857>

**“The Reclusive Hedge-Fund Tycoon Behind the Trump Presidency” by Jane Mayer from *The New Yorker*:**

<https://www.newyorker.com/magazine/2017/03/27/the-reclusive-hedge-fund-tycoon-behind-the-trump-presidency>

**“Oklahoma GOP Lawmaker Sally Kern: ‘Blacks’ Don’t Work As Hard As White People” by Alex Seitz-Wald on thinkprogress.org:**

<https://thinkprogress.org/oklahoma-gop-lawmaker-sally-kern-blacks-don-t-work-as-hard-as-white-people-updated-c3c780cb8b36/>

### Social Movements & Racial Justice

**“Black Lives Matter: The Growth of a New Social Justice Movement” by Herbert G. Ruffin II on blackpast.org:**

<https://www.blackpast.org/african-american-history/black-lives-matter-growth-new-social-justice-movement/>

**“Black Lives Matter: The Growth of a New Social Justice Movement” by Daniel Victor from *The New York Times*:**

<https://www.nytimes.com/2016/07/16/us/all-lives-matter-black-lives-matter.html>