The purpose and goal of Mosaic’s education department is simple. Our program aims to further and cultivate students’ knowledge and passion for theatre and theatre education. We strive for complete and exciting arts engagement for educators, artists, our community, and all learners in the classroom. Mosaic’s education program yearns to be a conduit for open discussion and connection to help students understand how theatre can make a profound impact in their lives, in society, and in their communities.

Mosaic Theater Company of DC is thrilled to have your interest and support!

Catherine Chmura
Arts Education Apprentice—Mosaic Theater Company of DC

Written by Catherine Chmura & Isaiah M. Wooden
PRESENTS

LES DEUX NOIRS
NOTES ON NOTES OF A NATIVE SON

By Psalmayene 24
Directed by Richard O. Caldwell

Choreographer: Tiffany Quinn
Set Designer: Ethan Sinnott
Lighting Designer: William Kendall D'Eudenio
Costume Designer: Amy MacDonald
Sound Designer: Nick Hernandez
Projections Designer: Dylan Uremovich
Properties Designer: Willow Watson
Production Stage Manager: April E. Carter
Dramaturg: Isaiah M. Wooden & Khalid Yaya Long

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Curriculum Connections: DC Public School

Taken from the DCPS Scope and Sequence Matrix for the 2018-2019 School Year

Grade 9 - Unit 1: Honorable Actions and Honorable Words
Students begin the year by thinking about what makes stories interesting, effective, and memorable. They will also begin exploring the high school theme, I am a Leader, by considering the role of honor, or “high esteem; respect”, in making a character admirable within a narrative.

Unit 2: Tension in Literature
In this unit, students will examine the ways in which mystery, tension, and surprise engage and intrigue readers, identify and describe ways authors ‘hook and hold’ readers through specific literary choices, and analyze the role of stories-within-the-story to create tension and advance the plot.

Grade 10 - Unit 4: Virtue and Morality
Students conclude the year by thinking about the language of Shakespeare – and further exploring the concept of leadership – through a study of the anchor text, Hamlet. In particular, they will connect the values of virtue and morality with leadership, thinking about the tough choices that Prince Hamlet must make throughout the play.

Grade 11 - Unit 2: American Dream Revisited; An Examination of Race, Modernism, and Mayhem
In unit 2, students examine nineteenth and twentieth century American literature, including Frederick Douglass’ narrative, the Harlem Renaissance, and “The Lost Generation.” They are also prompted to consider the notion of leadership through the lenses of race and personal responsibility. Through an exploration of the unit texts, students will contemplate questions like, “How do authors use rhetoric to address inequalities and injustices in early America?” and “Is the American Dream real?” They will also analyze the rhetoric of Douglass, Langston Hughes, James Baldwin, and other course readings to reflect on matters of race, agency, and the attainability of the American Dream.

DCPL Reading List

Notes on A Native Son by James Baldwin
12 Million Black Voices by Richard Wright
If He Hollers Let Him Go by Chester Himes
The Unfinished Quest of Richard Wright by Michel Fabre
Black Boy: A Record of Childhood and Youth by Richard Wright
Invisible Man by Ralph Ellison
Native Son by Richard Wright
The Street by Ann Petry
Synopsis

Set in the legendary Parisian café Les Deux Magots in 1953, Les Deux Noirs: Notes on Notes of A Native Son reimagines the meeting between Native Son author Richard Wright and essayist/activist James Baldwin. It explores the tension between Baldwin's searing critiques of Native Son and Wright's unbridled indignation in response—a confrontation between two mighty African-American artists, with echoes of a present-day rap battle.
About the Artists

Psalmayene 24 (Playwright) Psalmayene 24 is an award-winning director, playwright, and actor. His directing credits include Word Becomes Flesh (Helen Hayes Award, Outstanding Direction, Play), The Shipment, Not Enuf Lifetimes, and Read: White and Blue. Psalm, as his colleagues call him, has received commissions from The African Continuum Theater Company, Arena Stage, Imagination Stage, Theater Alliance, The Kennedy Center, and Solas Nua. His play, The Frederick Douglass Project, co-written with Deirdre Kinahan, is nominated for six 2019 Helen Hayes Awards, including the Charles MacArthur Award for Outstanding Original New Play or Musical. Psalm is the recipient of an Individual Artist Award in Playwriting from the Maryland State Arts Council and has received grants from the DC Commission on the Arts & Humanities and the Boomerang Fund for Artists Inc. He received the 2014 Imagination Award from Imagination Stage (past recipients include Dr. Jane Goodall, Christopher Reeve, and Dennis Haysbert). As an actor, he has appeared on HBO’s critically acclaimed series The Wire, been nominated for a Helen Hayes award, and is a member of Actors’ Equity Association. Psalm is currently the Master Teaching Artist at Arena Stage and is the Artist-in-Residence at Bowie State University. Infinite love to Diana ...

Raymond O. Caldwell (Director) Raymond O. Caldwell (Director) has served as Producing Artistic Director of Theater Alliance since January 2019, and served as the Associate Artistic Director at Theater Alliance from 2017-18. He is a resident-director and lecturer in the Department of Theatre Arts at Howard University. Raymond develops applied theatre curriculum for BroadFutures, a non-profit that advances the inherent potential of young adults with learning disabilities through workforce training. He recently joined the board of the Children’s Chorus of Washington DC. He holds an MFA in acting with a focus in community outreach and developing new work from The Ohio State University and a BFA in acting from the University of Florida. In 2009 he was the recipient of the Arena Stage Allen Lee Hughes Fellowship, after which he joined Arena’s staff for six consecutive seasons. In March Raymond traveled to India to work with artists and local NGO’s from Kolkata, Bangladesh, and Nepal to develop new-work that challenged sex trafficking and gender-based violence through digital performance. A DC-based director, he most recently directed Blood at the Root at Theater Alliance and The Frederick Douglass Project with Solas Nua. Raymond has toured nationally and internationally as a performer and directed/developed work throughout the United States, India, Ukraine, Greece, Germany, and the UK.
Characters

**JEREMY HUNTER* as**

**James Baldwin** The writer. Disarmingly intelligent. Caustic wit. Gay. Enormously ambitious. Speaks with the certainty of a preacher at a pulpit. He will not allow his prodigious inner beauty to be denied. He has a keen lust for life. Hungry in all ways. 29 years old.

**JAMES J JOHNSON* as**

**Richard Wright** The writer. Rebellious and stubborn. Fearless with a probing intellect. He behaves with the confidence of a man who has made impossible dreams reality. Though he is sophisticated, there is a trace of his humble Mississippi roots in his manner. 45 years old.

**MUSA GURNIS as**

**Ludivine** French white woman. Part-time waitress. Comfortable in her own skin. A fantastic dancer. Fun-loving and exuberant. Well-intentioned and guileless, but with an edge. 30 years old.

**RJ PAVEL as**

LES DEUX NOIRS:
Notes on Notes of a Native Son
THE ESSENTIALS PLAYLIST
SIDE A

01. Get Money - Performed by Junior M.A.F.I.A
   The Notorious B.I.G.

02. Ni**as In Paris
   JAY Z, Kanye West

03. Luchini Aka This Is It
   Camp Lo

04. Mess Around
   Ray Charles

05. Mannish Boy
   Muddy Waters

06. C'est Si Bon
   Eartha Kitt

07. Who Shot Ya
   The Notorious B.I.G.

08. Notorious Thugs (feat. Bone Thugs-N-Harmony)
   The Notorious B.I.G., Bone Thugs-N-Harmony

09. Juicy
   The Notorious B.I.G.

10. Children's Story
    Slick Rick

11. Made You Look
    Nas

12. Don't Sweat The Technique
    Eric B. &amp; Rakim

13. Ill Street Blues
    Kool G Rap, DJ Polo

14. Insane in the Brain
    Cypress Hill
LES DEUX NOIRS: 
Notes on Notes of a Native Son
THE ESSENTIALS PLAYLIST
SIDE B

15. Damn It Feels Good to Be a Gangsta
   Geto Boys

16. Mind Playing Tricks on Me
   Geto Boys

17. It Was a Good Day
   Ice Cube

18. Two Dope Boyz (In a Cadillac)
   OutKast

19. Get Em High
   Kanye West, Talib Kweli, Common

20. Ambitionz Az A Ridah
   2Pac

21. Keep Ya Head Up
   2Pac

22. I Get Around
   2Pac, Digital Underground

23. Shook Ones, Pt. II
   Mobb Deep

24. Survival of the Fittest
   Mobb Deep

25. You Got Me
   The Roots, Erykah Badu, ?uestlove, Tariq Trotter

26. Sucka Nigga
   A Tribe Called Quest

27. Can I Kick It?
   A Tribe Called Quest
The details of what happened when three of the twentieth centuries most significant writers--Richard Wright, James Baldwin, and Chester Himes--gathered at a Parisian café on a spring night in 1953 are not fully known. The differing accounts that the men, all prominent members of Paris’s Black expatriate and literary scenes at one time or another, provided in the aftermath of the event have raised questions about the evening’s proceedings.

In a speech delivered at the American Church in Paris a few weeks before his death in November 1960, Wright, for example, described a serendipitous confrontation in which Baldwin purportedly declared to his one-time mentor, “I’m going to destroy you! I’m going to destroy your reputation! You’ll see!” Baldwin recalled a much more congenial encounter between “[t]hree absolutely tense, unrelentingly egotistical, and driven people, free in Paris but far from home, with so much to be said and so little time in which to say it!” in his 1961 essay, “Alas, Poor Richard. “Himes offered yet another perspective in his 1972 autobiography, The Quality of Hurt: The Early Years, recounting a spirited exchanged that lasted for several hours and that peaked with Baldwin saying to Wright, “The sons must slay their fathers.” Each of these accounts is, no doubt, incomplete. Nevertheless, taken together, they provide a compelling portrait of what was surely one of the most riveting rows that Les Deux Magots had ever seen.

When Baldwin arrived at the cafe, a favored spot of Paris’s literati, he was a year shy of thirty and mere weeks away from the release of his first novel, Go Tell It on the Mountain (1953). Wright and Himes, on the other hand, were in their mid-forties and already the authors of several notable works. It was Baldwin’s damning critiques of two of those works, Wright’s Native Son (1940) and Himes’s Lonely Crusade (1947), that generated much of the evening’s heat. Baldwin famously dismissed Wright’s best seller in his essay, “Everybody’s Protest Novel,” drawing parallels between it and Harriet Beecher Stowe’s Uncle Tom’s Cabin (1852). “Bigger is Uncle Tom’s descendant, flesh of his flesh, so exactly opposite a portrait that, when the books are placed together, it seems that the contemporary Negro novelist and the dead New England woman are locked together in a deadly, timeless battle; the one uttering merciless exhortations, the other shouting
DRAMATURGICAL ESSAY continued
curses,” he wrote. He would excoriate the book further in his essay, “Many Thousands Gone.” Lonely Crusade received similar treatment in a 1947 review, with Baldwin avowing, “Mr. Himes seems capable of some of the worst writing on this side of the Atlantic.” Despite his sometimes-scathing commentary, Baldwin insisted that it was never his intent to betray his elder colleagues. Reflecting on his relationship with Wright in a 1984 New York Times interview, he stressed, “I knew Richard and I loved him...I was not attacking him; I was trying to clarify something for myself.”

Of course, even as the trio maintained doubts about the sincerity of their peers, they were unwavering in their characterizations of the U.S. as a place fundamentally inhospitable to Black flourishing. All three men were subject to FBI harassment over the course of their careers; under the direction of J. Edgar Hoover, the agency regularly monitored the output of the Black literary community. Wright and Baldwin’s FBI files are among the most extensive. Thus, when, in Les Deux Noirs, Wright suspects that Jean-Claude might be a government agent, he--much like the entire play--is recalling an all-too-real history.

Activities After the Play

SCENE STUDY

In this scene, we see James continuing to criticize not only Richard Wright’s novel, Native Son, but also the choices he makes in his personal life.

(RICHARD pours the remainder of James’ drink into his own glass and drinks it)

RICHARD: I’ll drink to that.

JAMES: That’s my drink.

RICHARD: I paid for it, so technically it’s my drink.

JAMES: You didn’t pay for this. These drinks were on the house. This is my drink.

RICHARD: Don’t be petty. Let it go.

(JAMES gulps down the rest of the drink)

JAMES: I’m not being petty. It just that you had your drink. You can’t have everything, Richard.

RICHARD: Why not? Why can’t I have everything. The white man does.

JAMES: And look at the consequences. He’s nabbed everyone’s drink the world over and left the rest of us dying of thirst.

RICHARD: I don’t want everyone’s drink, James. I simply wanted some of yours. And I want everything I’m entitled to.
JAMES: Including white women.

RICHARD: Back to that again.

JAMES: We never completed that chapter of our conversation. Previously, we were speaking of Negro women. The subject now is white women. More specifically, Mary Dalton from Native Son.

RICHARD: What about her?

JAMES: You gave Mary such a sweet and muted death compared to Bessie. Suffocation by pillow, fueled by a potent mix of fear, frenzy, and lust. But you couldn’t help gratifying the terror that exists in every crevice of the mind of those who call themselves white by savagely chopping her head off with a hatchet. And yet, ironically enough, the author of such a hideous act purports to champion the interests of Negroes. And marries white women to boot.

RICHARD: The choices I make in my private life are not tethered to my commitment to the Negro cause.

JAMES: Oh no?

RICHARD: No.

JAMES: You’re wrong.

RICHARD: You, a Negro homosexual with a fetish for white men, are the biggest of hypocrites.

JAMES: I’m no hypocrite. I know who I am and I like what I like. I’m comfortable with the paradox of my private and public lives.

RICHARD: Paradox? Don’t you mean contradiction?

JAMES: No, I mean paradox. You see, Richard, unlike you I don’t advertise my sexual preferences. Discretion is the nurse of the Negro cause.

RICHARD: And unabashed truth is its doctor.

JAMES: Are you telling me that your marriage to a white woman is in the best interest of Negroes?

RICHARD: Yes. And if I were married to a Negro woman, then that would be. My freedom of choice is a microcosm that represents the freedom of choice of all Negroes.

JAMES: It’s not that I don’t see your point, but I don’t believe we’re quite there yet.

RICHARD: Part of the artist’s role is to push society and culture forward. We might not be ready yet, but I am. And where I go, we can follow.

Questions:

1. Describe the relationship between Richard and James. How did you and your scene partner express that relationship through vocal tone, body language, etc.?

2. What does Richard want in this scene and what are they feeling?

3. What does James want in this scene and what are they feeling?

4. What is the flow of the scene? Where does the scene pick up and slow down? Why?
5. Discuss the difference of the length of the lines for each character. Why do you think one character speaks more than the other?

6. What can you and your scene partner change or add to make the scene more believable and dynamic?

**MONOLOGUE STUDY**

This particular “monologue” is a bit different as it’s presented as a modern day rap. Here, we see James Baldwin rapping about his struggles dealing with how society has tried to diminish his dignity and humanity as a black man in America.

**JAMES**

In December 1949 I was in a Paris prison
Even though I was locked down, that was almost better livin'
Than in America cuz for the Negro it’s a given
That ya humanity they try to cuff
And like the big bad wolf they huff and puff
And try to blow ya house down
Blow ya life down
Try to put thorns on ya head instead of a crown
Crucifixion
Is not a fiction
It’s an infliction
That they try to impose
On all so-called categorized ignoble Negroes
But we’re so splendid
Yes, we gotta remember that we are splendid
And our shining light, they cannot bend it
However hard they might try, they cannot bend it
So comprehend it
And when you do
You can vanquish every overture that’s malevolent
That’s not heaven sent
That’s a detriment
To ya beauty, ya power and to ya humanity
And defeat those foes with corrupted morality
Race-based philosophical writing is my strategy
And some call me a prophet
I say come on just stop it
I just spit truth that elevates like a rocket
Right now ya head is bobbin’ cuz I am in the pocket
I’m like money in the bank, I’m like a wind fall profit
But don’t try to sell me, I traffic in ideas
For the benefit of my ancestors and my peers
When will we come together to supersede our fear?
No more hate against Black, no more hate against queer
I don’t know man but I believe in the possibility
Of the moral victory
I don't know man but I believe in the probability
Of the historic victory
I don't even know man but I see the inevitability
Of the ultimate victory

Questions:
1. Describe how James is feeling during this monologue. How did you express those emotions through vocal tone, body language, etc.?
2. What does he want in this monologue? What is his intention for saying/expressing this?
3. Does he get what he wants at the end of this particular piece?
4. What can you change or add to your performance to make this monologue more believable and dynamic?

CREATIVE WRITING

In Les Deux Noirs: Notes on Notes of A Native Son, we see a convergence of a classical time period with modern language. The conflict between Richard Wright and James Baldwin is presented partially as a modern day rap battle with nods and roots in hip hop theater. These raps speak to their inner struggles with society, themselves, and each other.

Think of something you struggle with or are passionate about. Instead of writing a paragraph, transform your thoughts into a rap in the style of the show.

IN DISCUSSION

Hip Hop music and Hip Hop Theater plays such a pivotal role amongst today’s youth culture. It has been credited as one of the most far-reaching cultural and art movements within the past three decades.

Discuss with your class how hip hop culture has shaped you and your generation. Whether through music, movies, theatre, dance, art, etc., talk about how this cultural movement has inspired you.
The term “Hip Hop Theater” was first used in the early 1990’s by London-based dancer and poet Emcee Jonzi D to describe a blended performance style. Emcee Jonzi D trained in both modern dance and hip-hop and chose to combine these styles instead of separating them, which was expected by the traditional dance and theatre worlds. The definition of Hip Hop Theater is a branch of theatre that expresses contemporary stories through one or more of the following artistic elements - b-boying, graffiti writing, MCing (rapping), and DJing. Some versions of hip-hop theatre also include other cultural markers of hip-hop culture such as spoken word, beatboxing, and hip-hop dance. The most important element to hip-hop theatre is its unique language of the piece itself and the stories relevance to the modern world.

Hip Hop Theater has managed to pave its way in mainstream media forms such as film, television, fashion, music, and dance but has had a slow build up within the theatrical community. The first hip-hop style stage shows were the 1990’s off-Broadway musical So! What Happens Now? and 1995’s Jam on the Groove which were both co-authored, co-directed, and co-choreographed by Jorge “Popmaster Fabel” Pabon and Steffan “Mr. Wiggles” Clemente.

Today, Hip Hop Theater is pushing towards becoming more and more evident in today’s culture with the emergence of several Hip Hop Theater festivals across the country, including a local festival here in Washington DC at The Kennedy Center which has been produced there since 2000.

“Hip Hop brings to U.S. theater the voice of today. While clearly building on the past, Hip Hop Theater represents the creative energy as well as the political and social concerns of young people.”

Brigitte Bardot: Brigitte Bardot is a French animal rights activist and former actress, singer, dancer and model. Famous for portraying sexually emancipated personae with hedonistic lifestyles, she was one of the best known sex symbols of the 1950s and 1960s decades. Although having withdrawn from the entertainment industry since 1973, she remains a major popular culture icon.

Les Deux Magots: A famous café in the Saint-Germain-des-Prés area of Paris, France. It once had a reputation as the rendezvous of the literary and intellectual élite of the city. It is now a popular tourist destination. Its historical reputation is derived from the patronage of Surrealist artists, intellectuals such as Simone de Beauvoir and Jean-Paul Sartre, and young writers, such as Ernest Hemingway. Other patrons included Albert Camus, Pablo Picasso, James Joyce, Bertolt Brecht, Julia Child, and the American writers James Baldwin, Alison Machin, Chester Himes, Charles Sutherland, and Richard Wright.

Harlem: Harlem is a neighborhood in the northern section of the New York City borough of Manhattan. It is bounded roughly by Frederick Douglass Boulevard, St. Nicholas Avenue, and Morningside Park on the west; the Harlem River and 155th Street on the north; Fifth Avenue on the east; and Central Park North on the south. It is part of greater Harlem, an area that encompasses several other neighborhoods and extends west to the Hudson River, north to 155th Street, east to the East River, and south to 96th Street. Originally a Dutch village, formally organized in 1658, it is named after the city of Haarlem in the Netherlands. Harlem's history has been defined by a series of economic boom-and-bust cycles, with significant population shifts accompanying each cycle. Harlem was predominantly occupied by Jewish and Italian Americans in the 19th century, but African-American residents began to arrive in large numbers during the Great Migration in the 20th century. In the 1920s and 1930s, Central and West Harlem were the focus of the “Harlem Renaissance”, an outpouring of artistic work without precedent in the American-black community. However, with job losses during the Great Depression of 1929-1933 and the deindustrialization of New York City after World War II, rates of crime and poverty increased significantly, and from the second half of the 20th century to the early 2000s, most of greater Harlem's residents were black. Since New York City's revival in the late 20th century, Harlem has been experiencing the effects of gentrification and new wealth.

Charles Dickens: Charles Dickens was an English writer and social critic. He created some of the world's best-known fictional characters and is regarded by many as the greatest novelist of the Victorian era. His works enjoyed unprecedented popularity during his lifetime, and by the 20th century critics and scholars had recognised him as a literary genius. His novels and short stories are still widely read today.

Duke Ellington: Ellington was an American composer, pianist, and leader of a jazz orchestra, which he led from 1923 until his death over a career spanning more than fifty years.

Born in Washington, D.C., Ellington was based in New York City from the mid-1920s onward and gained a national profile through his orchestra's appearances at the Cotton Club in Harlem. In the 1930s, his orchestra toured in Europe. Although widely considered to have been a pivotal figure in the history of jazz, Ellington embraced the phrase “beyond category” as a liberating principle and referred to his music as part of the more general category of American Music rather than to a musical genre such as jazz.

Louis Armstrong: Louis Armstrong, nicknamed Satchmo, Satch, and Pops, was an American trumpeter, composer, vocalist and occasional actor who was one of the most influential figures in jazz. His career spanned five decades, from the 1920s to the 1960s, and different eras in the history of jazz. In 2017, he was inducted into the Rhythm & Blues Hall of Fame.

Armstrong was born and raised in New Orleans. Coming to prominence in the 1920s as an “inventive” trumpet and cornet player, Armstrong was a foundational influence in jazz, shifting the focus of the music from collective improvisation to solo performance. Around 1922, he followed his mentor, Joe “King” Oliver, to Chicago to play in the Creole Jazz Band. In the Windy City, he networked with other popular jazz musicians,
reconnecting with his friend, Bix Beiderbecke, and made new contacts, which included Hoagy Carmichael and Lil Hardin. He earned a reputation at "cutting contests", and relocated to New York in order to join Fletcher Henderson's band.

With his instantly recognizable rich, gravelly voice, Armstrong was also an influential singer, demonstrating great dexterity as an improviser, bending the lyrics and melody of a song for expressive purposes. He was also very skilled at scat singing. Armstrong is renowned for his charismatic stage presence and voice almost as much as for his trumpet playing. Armstrong’s influence extends well beyond jazz, and by the end of his career in the 1960s, he was widely regarded as a profound influence on popular music in general. Armstrong was one of the first truly popular African-American entertainers to "cross over", that is, whose skin color became secondary to his music in an America that was extremely racially divided at the time. He rarely publicly politicized his race, often to the dismay of fellow African Americans, but took a well-publicized stand for desegregation in the Little Rock crisis. His artistry and personality allowed him access to the upper echelons of American society, then highly restricted for black men.

Josephine Baker: Josephine Baker was an American-born French entertainer, activist and French Resistance agent. Her career was centered primarily in Europe, mostly in her adopted France. During her early career she was renowned as a dancer, and was among the most celebrated performers to headline the revues of the Folies Bergère in Paris. Her performance in the revue Un vent de folie in 1927 caused a sensation in Paris. Her costume, consisting of only a girdle of artificial bananas, became her most iconic image and a symbol of the Jazz Age and the 1920s.

Baker was celebrated by artists and intellectuals of the era, who variously dubbed her the “Black Venus”, the "Black Pearl", the "Bronze Venus", and the "Creole Goddess". Born in St. Louis, Missouri, she renounced her U.S. citizenship and became a French national after her marriage to French industrialist Jean Lion in 1937. She raised her children in France. “I have two loves, my country and Paris.” the artist once said, and sang: “J’ai deux amours, mon pays et Paris.” Baker was the first African-American to star in a major motion picture, the 1927 silent film Siren of the Tropics, directed by Mario Nalpas and Henri Étiévant.

Baker refused to perform for segregated audiences in the United States and is noted for her contributions to the Civil Rights Movement. In 1968 she was offered unofficial leadership in the movement in the United States by Coretta Scott King, following Martin Luther King Jr.’s assassination. After thinking it over, Baker declined the offer out of concern for the welfare of her children. She was also known for aiding the French Resistance during World War II. After the war, she was awarded the Croix de guerre by the French military, and was named a Chevalier of the Légion d’honneur by General Charles de Gaulle.

The F.B.I.: The Federal Bureau of Investigation (FBI) is the domestic intelligence and security service of the United States, and its principal federal law enforcement agency. Operating under the jurisdiction of the United States Department of Justice, the FBI is also a member of the U.S. Intelligence Community and reports to both the Attorney General and the Director of National Intelligence. A leading U.S. counter-terrorism, counterintelligence, and criminal investigative organization, the FBI has jurisdiction over violations of more than 200 categories of federal crimes. The FBI was established in 1908 as the Bureau of Investigation, the BOI or BI for short. Its name was changed to the Federal Bureau of Investigation (FBI) in 1935. The FBI headquarters is the J. Edgar Hoover Building, located in Washington, D.C.

Communism/The Communist Party: In political and social sciences, communism (from Latin communis, "common, universal") is the philosophical, social, political, and economic ideology and movement whose ultimate goal is the establishment of the communist society, which is a socioeconomic order structured upon the common ownership of the means of production and the absence of social classes, money, and the state.

Communism includes a variety of schools of thought, which broadly include Marxism and anarchism (anarcho-communism), as well as the political ideologies grouped around both. All of these share the analysis that the current order of society stems from its economic system, capitalism; that in this system there are two major social classes; that conflict between these two classes is the root of all problems in society; and that this situation will ultimately be resolved through a social revolution. The two classes are the working class—who must work to survive and who make up the majority within society—and the capitalist class—a minority who derives profit from employing the working class through private ownership of the means of production. The revolution will put the working class
in power and in turn establish social ownership of the means of production, which according to this analysis is the primary element in the transformation of society towards communism. Critics of communism can be roughly divided into those concerning themselves with the practical aspects of 20th century communist states and those concerning themselves with communist principles and theory.

Marxism-Leninism and social democracy were the two dominant forms of socialism in the 20th century; social democracy advocates economic reform through gradual democratic legislative action rather than through revolution.

12 Million Black Voices by Richard Wright: 12 Million Black Voices, first published in 1941, combines Wright’s prose with startling photographs selected by Edwin Rosskam from the Security Farm Administration files compiled during the Great Depression. The photographs include works by such giants as Walker Evans, Dorothea Lange, and Arthur Rothstein. From crowded, rundown farm shacks to Harlem storefront churches, the photos depict the lives of black people in 1930s America—their misery and weariness under rural poverty, their spiritual strength, and their lives in northern ghettos. Wright’s accompanying text eloquently narrates the story of these 90 pictures and delivers a powerful commentary on the origins and history of black oppression in this country.

Ernest Hemingway: Ernest Hemingway was an American journalist, novelist, short-story writer, and noted sportsman. His economical and understated style—which he termed the iceberg theory—had a strong influence on 20th-century fiction, while his adventurous lifestyle and his public image brought him admiration from later generations. Hemingway produced most of his work between the mid-1920s and the mid-1950s, and he won the Nobel Prize in Literature in 1954. He published seven novels, six short-story collections, and two non-fiction works. Three of his novels, four short-story collections, and three non-fiction works were published posthumously. Many of his works are considered classics of American literature.

Joyeux Anniversaire: Joyeux Anniversaire is the French language version of the traditional Happy Birthday song. It is traditionally sung to celebrate the birthday a living person. This song, originally written in English is, according to the Guinness Book of Records, the song best identified in this language. Lyrics for this song have been translated into at least 18 different languages.

Bastille: It was a fortress in Paris, known formally as the Bastille Saint-Antoine. It played an important role in the internal conflicts of France and for most of its history was used as a state prison by the kings of France. It was stormed by a crowd on 14 July 1789, in the French Revolution, becoming an important symbol for the French Republican movement, and was later demolished and replaced by the Place de la Bastille.

Chester Himes: Chester Himes was a black American writer who wrote about his personal encounters with racism. His works include If He Hollers Let Him Go, which examines the fear and humiliation of a black employee of a racist defense plant during World War II. Himes moved to Paris, France in the mid-1950’s where he wrote murder mysteries set in New York City’s Harlem. This series included The Crazy Kill, (1959), Cotton Comes to Harlem (1965), which later became a film in 1970, and Blind Man with a Pistol (1969; was later retitled Hot Day, Hot Night). In 1958, Himes won France’s Grand Prix de Littérature Policier.