

# THE ROOM

A READING SERIES

via  
ZOOM



## SANCTUARY CITY

created by IAN PAUL CUSTER

written by SHANNON PRITCHARD



## BACKSTAGE GUIDE

A publication of **COMMUNITY SERVICE** at  
**AMERICAN BLUES THEATER**

## BACKSTAGE CALLBOARD

### SANCTUARY CITY

created by Ian Paul Custer\*  
written by Shannon Pritchard

#### STARRING



Yuchi Chiu



Ian Paul Custer\*



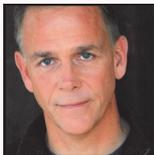
Brandon Dahlquist



Marika Englehardt



Molly Hernández



Philip Earl Johnson\*



Cisco Lopez\*



Camille Robinson\*

It's the last city in the country where you can become an American. Sanctuary City opens its gates to hopeful immigrants from around the world, who work and live in the city in order to gain citizenship. Anyone can get in, it's just hard to get out. This is the pilot episode of a neo-noir podcast in development.

*\*Ensemble Member or Artistic Affiliate of American Blues Theater*

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## DIGITAL LAND ACKNOWLEDGMENT

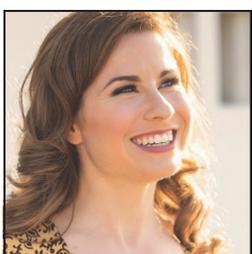
To create art in a new digital format, we use equipment and high-speed internet not available in many Indigenous communities. This technology, which has now become central to our daily lives, leaves a significant footprint and contributes to changing climates that disproportionately affect Indigenous people. As we make use of this digital format, it is imperative that we recognize the Indigenous Land, regardless of our geographical location. It is land once occupied and inhabited by hundreds of Native tribes and stolen from these Indigenous people by European settlers. The genocide and forced removal of Indigenous people from these lands is a history that must be acknowledged, and the current struggles of Indigenous people must be brought to the forefront, so that their plight is never forgotten.

*This digital land acknowledgement is inspired by the work of producer & artist Adrienne Wong. Learn more [here](#).*

# ABOUT THE ARTISTS



**IAN PAUL CUSTER** he/him (*creator / director / Rick*) is a proud Ensemble Member of American Blues Theater. American Blues credits: *The Spitfire Grill*, *Buddy – The Buddy Holly Story* (Jeff Award – Best Ensemble, Best Musical), *Little Shop of Horrors*, *It's a Wonderful Life: Live in Chicago!*, and *Yankee Tavern*. Chicago credits: *Bad Jews* (Theater Wit, North Shore Center, Royal George Theatre); *33 Variations* (Jeff Award – Best Production), *To Master The Art* (TimeLine Theatre/Broadway Playhouse); *Annie Bosh is Missing* (Steppenwolf Theatre); *High Holidays* (Goodman Theatre); *The Watson's Go To Birmingham: 1963* (Chicago Children's Theatre); *Princess and the Pea* (Marriott Theatre); and *Fiddler on the Roof* (Paramount Theatre). Regional credits: *Hero* (Asolo Rep), *Cymbeline* (Notre Dame Shakespeare), and *Peter Pan* (360 Entertainment – London, England). Television credits: *APB*, *Empire*, *Chicago Fire*, and *Chicago PD*. Ian is a graduate of The Theatre School at DePaul University. Love to Shannon.



**SHANNON PRITCHARD** she/her (*writer*) is a Los Angeles born, New York trained, Chicago based writer. Her plays have been produced and developed by Jackalope Theatre, TimeLine, Chicago Dramatists and Something Marvelous Theatre. Her short plays have been performed at The Second City, A Red Orchid Theater, Chicago Dramatists, and American Blues. She is a two-time Eugene O'Neil Playwrighting Conference semi-finalist, a Humanitas nominee, and has received commissions from Next Theatre and the DePaul Theatre School. She is a staff writer on the sci-fi audio comedy *Dear Earth, I'm Really Sorry* (currently in development). Shannon is a graduate of NYU's Tisch School of the Arts and Northwestern University's MFA in Writing for the Screen + Stage.



**YUCHI CHIU** he/him (*Link / Voice / Stage Directions*) is a Chicago-based actor, teacher, singer/songwriter, and musician. Born and raised in Los Angeles, he moved to Chicago to study at Northwestern University and subsequently taught high school special education for five years. Yuchi then transitioned into acting by enrolling in classes at Acting Studio Chicago as well as completing the ACADEMY program at Black Box Studio. He has had the opportunity to take part in various short films and theatre productions throughout the city and was most recently seen at the 2021 Sundance Film Festival as Amos in *BJ's Mobile Gift Shop*. Outside of acting, he can be found reading/writing, teaching virtual bartending classes, and trying to get his new dog to actually return balls while playing fetch. Yuchi is proudly represented by DDO Artists Agency and is grateful and excited to be a part of the American Blues Theater's reading of *Sanctuary City!*



**BRANDON DAHLQUIST** he/him (*Hunt*) Broadway: *Bronx Bombers*. Regional: *As You Like It* (Guthrie Theater); *The Glass Menagerie* (Milwaukee Repertory); *A Little Night Music, 1776* (American Conservatory Theatre); *Shakespeare in Love, Rhinoceros, 1776* (Asolo Repertory); *12 Angry Men* (Maltz Jupiter Theater); *Dogfight, City of Angels* (San Francisco Playhouse); *Sunday...George, Murder on the Nile, Lombardi* (Peninsula Players). Chicago: *Secret of My Success* (Paramount Theatre), *Miracle the Musical* (Royal George Theater), *A Little Night Music, Arcadia, Oh Coward!* (Writers Theatre); *Cabaret, Meet Me in St. Louis, Sugar* (Drury Lane Oakbrook); *It's a Wonderful Life* (American Blues Theater); *Assassins, Sunday...George, Best Musical!* (Porchlight Music Theater). On Camera: *The Chi* (Showtime), *Difficult People* (Hulu), *Chicago P.D* (NBC). A popular photographer, Dahlquist is on social IG: @thats\_on\_brandon & @BrandonDahlquistPhotography. For Mutti & Mom

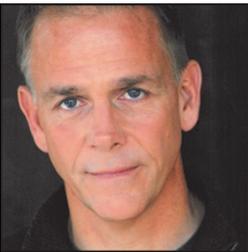


**MARIKA ENGLEHARDT** she/her (*Gloria / Trixie*) Marika's theatrical credits include The Goodman Theatre, Steep Theatre, A Red Orchid, Chicago Dramatists, and the Comedie Francaise in Paris. Television credits: *Empire*, *Chicago Fire*, *The Chi*, *Easy* on Netflix, Amazon's *Patriot*, and HBO's *Somebody, Somewhere*. Recent films include *Come as You Are* which premiered at SXSW, and a starring role in the feature film *Knives and Skin*, which premiered last year at the Berlin and Tribeca film festivals. Her performance was singled out as one of the "Top Ten Performances of Tribeca 2019" by *Entertainment Tonight*. She is a graduate of the DePaul Theatre School where she is also an adjunct professor.

# ABOUT THE ARTISTS



**MOLLY HERNÁNDEZ** she/her (*Paloma*) is a recent graduate of the Actors Gymnasium Professional Circus Training Program and is represented by Gray Talent Group. Recent credits include *American Mariachi* (Goodman Theatre, Dallas Theatre Center) *Alice Through the Lookingglass* (Lookingglass Theatre), *Into the Woods* (Writer's Theatre - Jeff Nomination), *Into the Breeches* (Northlight Theatre), *Masterclass* (TimeLine Theatre), *The Buddy Holly Story* (American Blues Theater - Jeff Award), *The Most Happy Fella* (Theo Ubique - Jeff Nomination), and *Carousel* (Timber Lake Playhouse). She can also be seen on *Chicago Med*, *Chicago PD*, *Power Book IV: Force* and *APB*. Proud member of AEA and SAG.



**PHILIP EARL JOHNSON** he/him (*Jarvis*) is a proud Ensemble Member of American Blues Theater. Other Chicago theater credits include work at Goodman Theater, Paramount Theatre, Writers Theatre, Court Theatre, Chicago Shakespeare Theater, TimeLine Theater, Steppenwolf Theatre Company, Oak Park Festival Theatre, Bailiwick Chicago and American Theater Company (Jeff Award – *The Big Meal*). National tour work includes *Angels in America: Parts 1 & 2*. Recent television credits include *Proven Innocent*, *Empire*, *Chicago Med*, *Chicago Fire* and *Mind Games*. One man comedy show: *MooniE: Juggler, Ropewalker, Foolish Mortal!*



**CISCO LOPEZ** he/him (*Ozzie*) is a proud Artistic Affiliate of American Blues and returns after appearing in *Valentines* and *Buddy - The Buddy Holly Story*. Other Chicago credits include *Merrily We Roll Along*, *Woman of the Year*, *New Faces Sing Broadway 2001*, *In the Heights* (Porchlight Music Theatre); *Bonnie & Clyde* (Kokandy); *In To America*, *Letters Home* (Griffin Theatre); *Planted* (Rogue Elephant Productions); *Dead Man Walking* (Piven Theatre); *Mutt* (Stage Left & Red Tape Theatre); *Macbeth* (Midsommer Flight); *Take Me Out* (Eclectic Theatre); *Fiddler on the Roof* and *Damn Yankees* (Music Theatre Works). Film credits: *Boystown*, *Closet Memories*. He holds a BFA in Theatre Performance from Baylor University and is represented by Shirley Hamilton.



**CAMILLE ROBINSON** she/her (*Regan*) is a proud Ensemble Member of American Blues Theater. She has been with the company since 2016, after making her debut in the critically-acclaimed production of *Little Shop of Horrors*. She has also appeared in 4 productions of Blues' smash holiday tradition, *It's a Wonderful Life: Live in Chicago!* In the 8 years that Camille has been a professional actor, she has been on many stages in the greater Chicagoland area. Some of her favorites include: Firebrand Theatre, Paramount Theatre, Victory Gardens Theater, Goodman Theatre, Drury Lane Theatre and American Blues Theater, of course! Camille can also be seen as Nurse Tanya on NBC's *Chicago Med*. She is a member of SAG-AFTRA and Actors' Equity Association and represented by Gray Talent Group.

[camille-robinson.com](http://camille-robinson.com)



**CARA PARRISH** she/her (*stage manager*) is a proud Ensemble Member of American Blues Theater where she is also the Human Resources Coordinator. Chicago credits: *Gem of the Ocean*, *Electra*, *Hard Problem*, *Photograph 51*, *Five Guys Named Moe*, *Guess Who's Coming to Dinner*, & *Lady From the Sea* (Court Theatre); *WITCH*, *Port Authority*, *Yellow Moon*, *The Letters*, *The Caretaker*, *Death of a Streetcar Named Virginia Woolf*, & *The Blond*, *The Brunette*, and *the Vengeful Redhead* (Writers Theatre); *Too Heavy for Your Pocket* & *The Vibrator Play* (TimeLine Theatre Company); *James and the Giant Peach* (Drury Lane Theatre Oakbrook); *Jabari Dreams of Freedom* (Chicago Children's Theatre); *Romeo and Juliet*, & *Emma* (Chicago Shakespeare Theatre); *Beauty's Daughter* & *Buddy: The Buddy Holly Story* (American Blues Theater). Cara is a proud member of Actors' Equity Association.

# INTERVIEW WITH IAN PAUL CUSTER & SHANNON PRITCHARD

We talked to creator and director Ian Paul Custer and writer Shannon Pritchard about creating *Sanctuary City*.

## WHAT INSPIRED YOU TO CREATE *SANCTUARY CITY*?

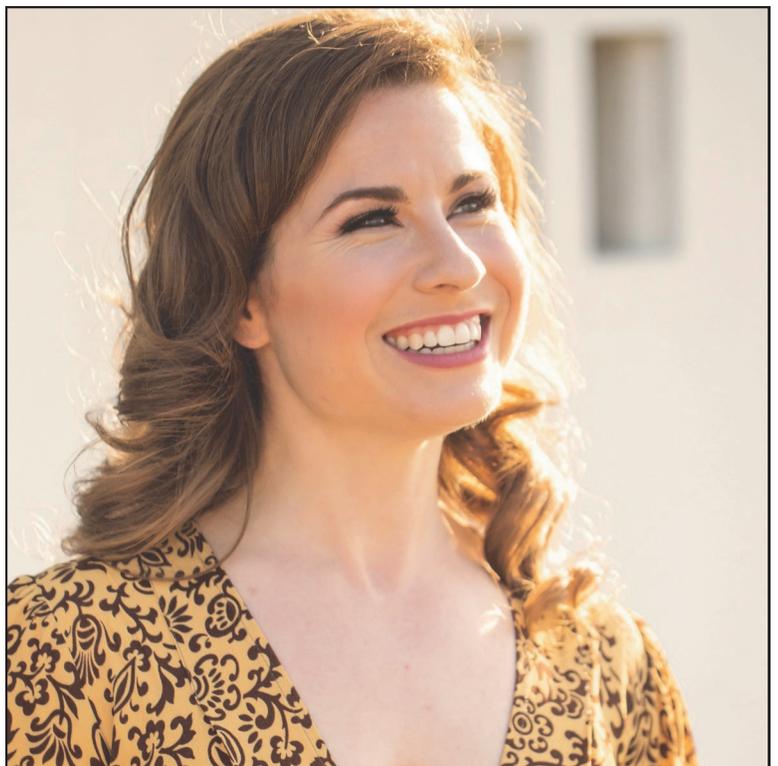
**Shannon:** We both love film noir, the crime and detective stories from the 1930s – 1950s. The genre emerged in the wake of some really hard times: the great Depression, the rise of fascism in Europe and America, people were being forced to reckon with the harsh reality of the world they lived in: the inequality, the violence, the lack of a support system. One of my favorite elements of noir is that the characters who populate it are ordinary working people. People realizing the system was not going to help or protect them, so they had to look out for themselves. I feel we're in a similar moment in history. I think there's a lot of cynicism but there's also hope for change.

**Ian:** With the rise of American nationalism over the past 5 years, it seemed appropriate to dissect what's been going on through our favorite artistic genre. It inspired me to imagine what life could be like in the next 10-15 years.

## WHAT CAN WE EXPECT FROM THE PODCAST SERIES?

**Shannon:** It's a work in progress so I'm not sure what to say? Hopefully some interesting and relatable characters, some thrills and suspense – a story that makes you feel things.

**Ian:** Most definitely. Creating more episodes and having more Chicago talent attached with the project. I'm looking forward to



# INTERVIEW WITH IAN PAUL CUSTER & SHANNON PRITCHARD

incorporating a sound designer and engineer to heighten the world. And then finally to get that magic producer to make the dream come true.

## IN WHAT WAYS IS WRITING FOR A PODCAST DIFFERENT THAN WRITING FOR THE STAGE?

**Shannon:** It's something I'm still navigating with this draft. Telling a story aurally instead of visually is so exciting to me because it is a more intimate and collaborative type of storytelling. The audience meets you half-way, they bring what they see in their mind's eye. So everyone's Sanctuary City will look a little different, and be personal to them.

That being said, I still have a lot to learn in terms of the specificity of audio storytelling. I'm looking forward to honing that as we continue to workshop.

**Ian:** It forces you to dream more. It's tough because we're used to breaking things down visually. I think the noir genre, in particular, is specifically suited for a visual medium. The picture can say a thousand words. The close up in a film noir can say so much without words. Which is why noir on stage can often times seem a little forced. It can be hard to catch the character's secrets and inner life in such a big venue. But for a podcast, thinking of "sound" as its own character can help boost the audience's imagination and feel like they're actually in the room with the characters they love.

## WHAT WAS IT LIKE WORKING WITH EACH OTHER?

**Shannon:** This is the second time I've collaborated with Ian – the first was a modern adaptation of *As You Like It* I wrote for the DePaul Theater School acting students, which he directed. *Sanctuary City* has been exciting because it's so personal for both of us. Ian challenges me and I challenge him, so we've had a lot of fun arguments about the specifics of the story, but we both have a similar vision for the story as a whole. I really love the details of building a world: the slang, the technology, the rules of the City. And I love writing dialogue and banter – my first drafts have characters going back and forth for pages saying clever things to each other. Ian is really wonderful at asking the important questions: what do these characters want? Why are they making these choices? – and digging for the emotional core, the honesty of the story.

At the end of the day we love making people feel things and see the world a little differently, so our goals align that way, even when our taste differs.

**Ian:** A huge joy and some tension. Some days we can read each other's minds and it's easy. Other days, we have different dreams, inspirations, and aspirations for the piece. It's like marriage in a way. A bit of give and take. Which ultimately will cause arguments on what type of story we want to tell. But then we have dinner and a glass of wine and laugh about it. Just like in the movies :)

# CHICAGO'S HISTORY AS A SANCTUARY CITY

Chicago's path to being a sanctuary city began more than 30 years ago. Below is a look back at the events that have shaped Chicago's involvement with the sanctuary movement. This timeline originally appeared in the *Chicago Tribune*, and it has been edited here for length. You can read the full, original article [here](#).

**JULY 18, 1982**

## CHURCH CONGREGATION BEGINS TAKING IN REFUGEES

The Wellington Avenue Church congregation votes to join the sanctuary movement — becoming just the second church in the U.S. to harbor refugees who entered the country illegally. The movement was aimed at providing a safe haven for Central Americans running from political repression and violence in their home countries. They were refused asylum here because of U.S. support for the governments of El Salvador and Guatemala. About 20 Chicago-area churches became sanctuaries in the 1980s.

**MARCH 29, 2006**

## CITY'S SANCTUARY POLICY BECOMES LAW

The City Council votes— 44-0 — to pass an ordinance providing all residents equal access "to the services, opportunities, and protection it provides or administers."

**MARCH 7, 1985**

## MAYOR ENCOURAGES EQUAL ACCESS BY ALL PERSONS TO CITY SERVICES

Mayor Harold Washington signs an executive order ending the city's practice of asking job and license applicants about their U.S. citizenship and halting cooperation by city agencies with federal immigration authorities.

**APRIL 25, 1989**

## DALEY ADOPTS WASHINGTON'S SANCTUARY STANCE

Shortly after taking office, Daley signs 13 executive orders including one that reaffirms "fair and equal access" to employment, benefits and licenses to all — regardless of nationality or citizenship.

**NOVEMBER 1982**

## GROUP BECOMES LEADER IN SANCTUARY MOVEMENT

Recognized for its work in organizing and transporting refugees from El Salvador to a network of welcoming churches around the U.S., the Chicago Religious Task Force on Central America becomes the national clearinghouse for the sanctuary movement.

**AUGUST 15, 2006**

## WOMAN SEEKS CHURCH REFUGE TO AVOID DEPORTATION, REVIVING SANCTUARY MOVEMENT

Ordered to be deported, Elvira Arellano and her U.S.-born son take refuge inside Adalberto United Methodist Church in Chicago's Humboldt Park neighborhood. She had been arrested in a post-Sept. 11, 2001, sweep of O'Hare International Airport, where she was working as a cleaner. Arellano would spend a year living in the church with her story receiving national attention.

**APRIL 30, 1987**

## FEDS OFFER IMMIGRANTS WAYS TO GAIN LEGAL STATUS

Less than 1.5 years after overseeing raids on taxi drivers in the U.S. illegally, Moyer details plans to open four centers to help immigrants with paperwork to become legal U.S. residents. The effort is part of the Immigration Reform and Control Act, a law passed by Congress and signed by President Ronald Reagan.

**SEPTEMBER 7, 2011**

## COOK COUNTY WON'T FULFILL ICE DETAINER REQUESTS

In a vote of 10-5, the Cook County Board passes an ordinance to free immigrants suspected of living in the U.S. illegally who are jailed in both felony and misdemeanor cases despite federal immigration authorities' requests to detain them.

# CHICAGO'S HISTORY AS A SANCTUARY CITY

**SEPTEMBER 12, 2012**

**'WELCOMING CITY' ORDINANCE PASSES**

Building on an existing ordinance that prohibits agencies from inquiring about the immigration status of people seeking city services, this ordinance also prevents local police from detaining people solely on the belief that they are in the U.S. illegally, and cooperating with federal agents when they suspect status is the only reason the warrant has been issued. With its introduction in July 2012, Mayor Emanuel said the ordinance would "make Chicago the most immigrant-friendly city in the country."

**OCTOBER 12, 2016**

**MUNICIPAL ID PROGRAM LAUNCHES**

Suggested in 2015 by a City Council ordinance, Mayor Emanuel launches a program to give all Chicagoans—including immigrants in the U.S. illegally, the homeless, the formerly incarcerated, young adults and the elderly—official identification that will not convey information about national origin or legal status.

**OCTOBER 5, 2016**

**CITY WORKERS, POLICE CAN'T USE IMMIGRATION STATUS FOR INTIMIDATION**

Following Jianqing Klyzek's case, aldermen amend 2012's Welcoming City ordinance to require that reports of "physical abuse, threats or intimidation" against immigrants, in the U.S. legally or illegally, be sent to oversight agencies that cover the Chicago Police Department and other city agencies.

**NOVEMBER 13, 2016**

**FOLLOWING DONALD TRUMP'S ELECTION, MAYOR EMANUEL DEFENDS CITY'S STANCE**

"I want to assure all of our families that Chicago is and will remain a Sanctuary City," Mayor Emanuel said in a Nov. 13, 2016, news release. "Chicago has been a city of immigrants since it was founded. We have always welcomed people of all faiths and backgrounds, and while the administration will change, our values and our commitment to inclusion will not."

**FEBRUARY 15, 2020**

**BORDER PATROL TO DEPLOY TO CHICAGO**

The Trump administration deployed law enforcement tactical units as part of a supercharged arrest operation in sanctuary cities across the country, including Chicago, an escalation in the president's battle against localities that refuse to participate in immigration enforcement.

**MARCH 27, 2017**

**U.S. ATTORNEY GENERAL JEFF SESSIONS SAYS SANCTUARY CITIES COULD LOSE FEDERAL FUNDING**

Attorney General Jeff Sessions says the Justice Department will require compliance with immigration laws in order for the cities to receive grants through the Office of Justice Programs.

**SEPTEMBER 15, 2017**

**JUDGE RULES IN CITY'S FAVOR ON SANCTUARY CITIES, GRANTS NATIONWIDE INJUNCTION**

A federal judge in Chicago blocked the Trump administration's rules requiring so-called sanctuary cities to cooperate with immigration agents in order to get a public safety grant.

**APRIL 30, 2020**

**JUDGES RULE IN FAVOR OF CHICAGO IN SANCTUARY CITY FIGHT WITH TRUMP JUSTICE DEPARTMENT**

President Donald Trump's Justice Department can't withhold federal grants from sanctuary cities such as Chicago that extend protections to undocumented immigrants, a federal appeals court ruled.

# THE HISTORY OF SANCTUARY CITIES IN THE U.S.

## ABOUT SANCTUARY CITIES

Sanctuary city refers to municipal jurisdictions that limit their cooperation with the national government's effort to enforce immigration law. Leaders of sanctuary cities say they want to reduce fear of deportation and possible family break-up among people who are in the country illegally, so that such people will be more willing to report crimes, use health and social services, and enroll their children in school.

In the United States, municipal policies include prohibiting police or city employees from questioning people about their immigration status and refusing requests by national immigration authorities to detain people beyond their release date, if they were jailed for breaking local law. Such policies can be set expressly in law (*de jure*) or observed in practice (*de facto*), but the designation "sanctuary city" does not have a precise legal definition.

## TRADITION BEHIND SANCTUARY CITIES

The concept of a sanctuary city goes back thousands of years. It has been associated with Christianity, Islam, Judaism, Buddhism, Bahá'í, Sikhism, and Hinduism. In Western Civilization, sanctuary cities can be traced back to the Old Testament. The Book of Numbers commands the selection of six cities of refuge in which the perpetrators of accidental manslaughter could claim the right of asylum. Outside of these cities, blood vengeance against such perpetrators was allowed by law. In AD 392, Christian Roman emperor Theodosius I set up sanctuaries under church control. In AD 600 in medieval England, churches were given a general right of sanctuary, and some cities were set up as sanctuaries by Royal charter. The general right of sanctuary for churches in England was abolished in 1621.

## SANCTUARY CITY MOVEMENT IN THE U.S.

The movement that established sanctuary cities in the United States began in the early 1980s. The movement traces its roots to religious philosophy, as well as the histories of resistance movements to perceived state injustices. The sanctuary city movement took place in the 1980s to challenge the U.S. government's refusal to grant asylum to certain Central American refugees. These asylum seekers were arriving from countries in Central America like El Salvador and Guatemala that were politically unstable. More than 75,000 Salvadorians and 200,000 Guatemalans were killed in civil wars in these countries.

Faith based groups in the U.S. Southwest initially drove the movement of the 1980s, with eight churches publicly declaring to be sanctuaries in March 1982. John Fife, a minister and movement leader, famously wrote in a letter to Attorney General William Smith: "the South-side United Presbyterian Church will publicly violate the Immigration and Nationality Act by allowing sanctuary in its church for those from Central America."

A milestone in the U.S. sanctuary city movement occurred in 1985 in San Francisco, which passed the largely symbolic "City of Refuge" resolution. The resolution was followed the same year by an ordinance which prohibited the use of city funds and resources to assist federal immigration enforcement — the defining characteristic of a sanctuary city in the U.S.

## SANCTUARY CITIES TODAY

Studies on the relationship between sanctuary status and crime have found that sanctuary policies either have no effect on crime or that sanctuary cities have lower crime rates and stronger economies than comparable non-sanctuary cities. Sanctuary city policies substantially reduce deportations of undocumented immigrants who do not have criminal records, but have no impact on those who have violent criminal records.



# ABOUT **PULLMAN, ILLINOIS**

*Sanctuary City* was inspired, in part, by the town of Pullman, Illinois. Learn more about the history of Pullman below.

The model industrial town of Pullman, Illinois had its beginning on May 26, 1880, in the open prairie. This town was the physical expression of an idea born and nurtured in the mind of George M. Pullman, President of Pullman's Palace Car Company.

He decided to develop a model community, a total environment, superior to that available to the working class elsewhere. By so doing, he hoped to avoid strikes, attract the most skilled workers and attain greater productivity as a result of the better health, environment, and spirit of his employees.

Pullman realized the necessity of building his town so it would have accessibility to the big city markets and railroad connections throughout the entire country. The 4,000-acre tract selected for the site lay along the western shore of Lake Calumet, approximately 13 miles directly south of Chicago. It was essentially open prairie and marsh land linked to Chicago and the southern states by the Illinois Central Railroad, and linked to the world by Lake Calumet's connection to Lake Michigan and the St. Lawrence River.

George Pullman hired Solon S. Beman, landscape architect Nathan F. Barrett, and civil engineer Benzette Williams to translate his plans into three-dimensional reality.

Construction of the town was executed by Pullman employees. Structures were made of brick, fashioned from clay found in Lake Calumet, at a brickyard built south of the town for this purpose. Pullman shops produced component parts used throughout the building of the town. This project was one of the first applications of industrial technology



# ABOUT PULLMAN, ILLINOIS

and mass production in the construction of a large-scale housing development. The town of over 1,000 homes and public buildings was completed by 1884, less than four years later.

Each dwelling was provided with gas and water, access to complete sanitary facilities, and abundant quantities of sunlight and fresh air. Front and back yards provided personal green space, while expansive parks and open lands provided larger, shared ones. Maintenance of the residences was included in the rental prices, as was daily garbage pickup.

These factors brought Pullman to be voted the world's most perfect town at the Prague International Hygienic and Pharmaceutical Exposition of 1896.



However, during the depression that followed the Panic of 1893, demand for Pullman cars slackened. The Pullman company laid off hundreds of workers and switched many more to pay-per-piece work. This work, while paying more per hour, reduced total worker income. Despite these cutbacks, the Company did not reduce rents for workers who lived in the town of Pullman.

Workers initiated the Pullman Strike in 1894, and it lasted for 2 months, eventually leading to intervention by the U.S. government and military. The Strike Commission, set up in 1894, ruled that the aesthetic features admired by visitors had little monetary value for employees.

After George Pullman died in 1897, the Illinois Supreme Court required the company to sell the town because operating it was outside the company's charter. The town and other major portions of the South Side were annexed by the city of Chicago. Within ten years, the city sold the houses to their occupants. After the strike, Pullman gradually was absorbed as a regular Chicago neighborhood, defined by distinguishing Victorian architecture. But the fortunes of the neighborhood continued to rise and fall with the Pullman Company for many years.

With industrial and railroad restructuring beginning in the 1950s, many jobs were lost in the city. The neighborhood gradually declined along with work opportunities and income. People began to move to newer housing in the suburbs. In 1960 the original town of Pullman, approximately between 103rd and 115th Streets, was threatened with total demolition for an industrial park. Forming the Pullman Civic Organization, the residents lobbied the city and saved their community.

By 1972 the Pullman Historic District had obtained National, State, and City landmark status to protect the original 900 rowhouses and public buildings built by George Pullman. It was designated a National Historic Landmark District in 1969 and listed on the National Register of Historic Places. In 1970 it was designated as a State landmark by the Illinois Historic Preservation Agency; and in 1972, South Pullman was declared a City of Chicago Landmark. To protect the character of the historic districts, the city has established guidelines for new building and renovation, administered by the City of Chicago. These are explained in the Beman Committee's Homeowner's Guide (the committee is named after Pullman's original architect, Solon Spencer Beman).

The district was designated the Pullman National Monument under President Obama in February 2015.

# HOW TO BE AN ALLY TO IMMIGRANTS

The below article by Savonne Anderson originally appeared on Mashable.com on May 15, 2016. It has been edited here for length. You can read the full article [here](#).

Undocumented immigrants face many obstacles — and to overcome them, they need strong allies.

As of 2014, an estimated total of 42.4 million immigrants live in the United States, 11.4 million of whom are undocumented. Language barriers, access to health care, education, finding employment and securing housing are only a few of the many issues most immigrants face, all in addition to widespread xenophobia.

"You don't need to be an immigrant to be an ally with us," journalist and filmmaker Jose Antonio Vargas tells Mashable.

Vargas is the founder of Define American, a media and culture organization shifting the conversation around immigrants, identity and citizenship in the U.S. He believes building a network of allies is key to humanizing the fight for immigration rights.

But being an ally can't just be a symbolic stand in solidarity with immigrants. Allyship is about taking action that makes the fight for equality a little bit easier.

There's a clear space for allies in the movement for immigrant rights. Here are six things you can do to help make the U.S. a better place for undocumented immigrants:

## COME OUT AS AN ALLY

To be a good ally, you have to be active — allyship is futile if no one knows about it. Being vocal in your role is what helps bring change.

Vargas says human rights movements depend on allies. In order for immigrants to get their rights, other citizens need to come out as their supporters, friends, teachers and employers. When you voice that support, you create a safe space for immigrants in your community.

But being an ally doesn't give you authority within the movement. Standing in solidarity with those who are oppressed means providing support and meeting needs, but never taking over the narrative.

"We don't need allies to save us or speak for us, but to work with us," says Jonathan Jayes-Green, cofounder

of UndocuBlack, a network of people who help the Black undocumented community access resources.

Jayes-Green and cofounder Deborah Alemu both stress the importance of allies using their privilege and resources to create spaces for undocumented immigrants.

## BE OF SERVICE, NOT SELF-SERVING

"Allies are not concerned with being at the forefront of a movement."

Good intentions don't always result in solidarity or useful allyship — sometimes giving money or time to a cause becomes more about making yourself feel good, rather than actually helping those affected.

"An ally, or someone who shows solidarity with another community, is rising up to meet a need of a community," Alemu tells Mashable. "They are not concerned with being at the forefront of a movement or getting recognition."

When offering to be an ally to immigrants, ask, "What do you need?" or "How can I help?" instead of "I'm going to give you X, Y or Z."

## LEARN THE CORRECT TERMS FOR IMMIGRANTS

If you really want to be an ally to immigrants, you have to know the appropriate ways to address them. Using the terms "illegal" or "alien" to describe immigrants dehumanizes them, and is a tool of xenophobia and oppression.

"The words that we use strike to the heart of how we understand the issue," Vargas says.

Using a term like "illegal" creates a distance from meaningful conversations about immigration, and allows people to oversimplify a very human problem.

More appropriate vocabulary to use when describing immigrants is "undocumented" or "unauthorized." When in doubt, simply ask how an individual would like to be described.

## GET INFORMED

What are the current laws on immigration? How can you

# HOW TO BE AN ALLY TO IMMIGRANTS

keep your immigrant friends safe? What makes an immigrant undocumented? As an ally, you need to know the answers to these questions.

"Immigration is complicated," Vargas says. "It's not black and white."

To complicate things further, rhetoric around immigration in media and politics can sometimes be oversimplified, so your own research is key to being a well-informed ally.

Asking those in immigrant communities for help is also a great way to learn more — but they aren't responsible for teaching you. Do the legwork to build a foundation of understanding first.

## BE MINDFUL OF INTERSECTIONALITY

"People tend to be very introspective and focus on their own communities when organizing," Alemu says. "But it's important to have many identities represented."

"Immigrant" is just one part of a person's identity. Many immigrants also identify as LGBTQ, people of color, women, Muslim, and more. As a result, their experiences can vary greatly, even though conversations around immigration in the U.S. often focus on Mexican immigrants and the Latino experience.

"Narratives direct policies, so leaving Black experiences out of the immigration conversation has historically left us out of policy decisions," Jayes-Green says.

A good ally needs to be conscious of these tendencies, and consider the impact of intersectional identities in the fight for equality.

## USE—AND RISK—YOUR PRIVILEGE

As an ally, you have a lot of privilege that both documented and undocumented immigrants do not have. It's important to use this privilege to provide spaces for them, helping to amplify their voices.

There are many ways to risk your privilege. When undocumented immigrants protest and lobby politicians, for example, they risk their lives and homes. As someone born in the U.S., or even a documented immigrant, you can do the same and risk much less.



Pictured: a mural in the Pilsen neighborhood of Chicago.

# ADDITIONAL RESOURCES

## **ACLU**

The ACLU works to defend and preserve the individual rights and liberties of everyone in this country.

## **CHICAGO HISTORY MUSEUM**

Chicago History Museum shares Chicago's stories, serving as a hub of scholarship and learning, inspiration, and civic engagement.

## **CITY OF CHICAGO — COMMUNITY RESOURCES FOR IMMIGRANTS**

A list of Chicago organizations that provide support to immigrants from all over the world, compiled by the city of Chicago.

## **CITY OF CHICAGO — WELCOMING CITY SUPPORTIVE RESOURCES**

Information about Chicago's status as a Welcoming City and a collection of related resources.

## **HISTORIC PULLMAN FOUNDATION**

A non-profit organization that facilitates the preservation and restoration of original structures within the Town of Pullman and promotes public awareness of the significance of Pullman as one of the nation's first planned industrial communities, now a designated City of Chicago, State of Illinois, and National landmark district.

## **ILLINOIS COALITION FOR IMMIGRANT REFUGEE & RIGHTS**

In partnership with member organizations, the Coalition educates and organizes immigrant and refugee communities to assert their rights; promotes citizenship and civic participation; monitors, analyzes, and advocates on immigrant-related issues; and, informs the general public about the contributions of immigrants and refugees.

## **ILLINOIS DIGITAL ARCHIVES**

A large online collection of photos and records from Illinois history, compiled by the Illinois State Library and the Office of the Illinois Secretary of State.

## RESOURCES FOR **TEACHERS AND PARENTS**

### **LEARNING FOR JUSTICE**

Formerly called Teaching Tolerance, Learning for Justice is a website and magazine run by the [Southern Poverty Law Center](#) that provides free resources to educators, including dozens of lesson plans on immigration.

### **UNDOCUMENTED STUDENT PROGRAM**

Developed by UC Berkeley and now active at over 260 institutions across the U.S., the Undocumented Student Program works to support the equity, advancement, and empowerment of undocumented students so they can thrive and succeed.

# ABOUT AMERICAN BLUES THEATER

Winner of American Theatre Wing's prestigious National Theatre Company Award, American Blues Theater is a premier arts organization with an intimate environment that patrons, artists, and all Chicagoans call home. American Blues Theater explores the American identity through the plays it produces and communities it serves.

We believe in cooperative collaborations both on and off-stage. We provide community service for many not-for-profits, such as the Chicago Public Schools, The Night Ministry, Chicago House, Suits for Success, Misericordia, and the USO. Since 2009, we've held food, book, & clothing drives, distributed promotional tickets, and raised awareness for children's surgeries and health needs. We donate proceeds from "Pediatric Previews" to St. Jude Children's Research Hospital.

We are Chicago's second-oldest AEA Ensemble theater. As of 2020, our theater and artists have 221 Joseph Jefferson Awards and nominations that celebrate excellence in Chicago theater and 40 Black Theater Alliance Awards. Our artists are honored with Pulitzer Prize nominations, Academy Awards, Golden Globe Awards, Emmy Awards, and numerous other accolades.

American Blues Theater is committed to developing the classic plays and musicals of tomorrow. More than half of our mainstage productions are world and Chicago premieres. Our new play development consists of a variety of programs – including world and Chicago premieres, the nationally-recognized *Blue Ink Playwriting Award*, *Blueprint* play development, and annual *Ripped: the Living Newspaper Festival* of new short-plays.

## UPCOMING EVENTS AT AMERICAN BLUES THEATER

### THE ROOM

A READING SERIES

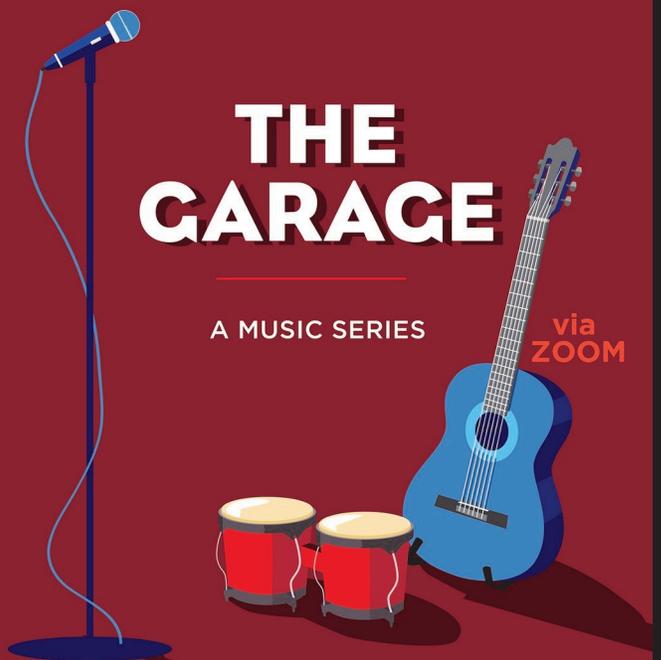
via  
ZOOM



### THE GARAGE

A MUSIC SERIES

via  
ZOOM



Visit [AmericanBluesTheater.com](https://AmericanBluesTheater.com) to learn more.