



HAIR SALONS including this one in Atwater, Calif., are reopening as Gov. Gavin Newsom eases restrictions.

Haircuts return, but not in L.A.

Local restrictions supersede state rules for salons, barbershops

BY TARYN LUNA AND STEPHANIE LAI

SACRAMENTO — Gov. Gavin Newsom announced Tuesday that counties can begin to reopen hair salons and barbershops, marking a transition to the third stage of a plan to ease his stay-at-home order as California nears 100,000 confirmed cases of COVID-19.

With cases on track to nearly double in the month of May, the governor has pointed to steady hospitalizations and other metrics as proof that the state is bending the curve. The shears will not be snipping immediately in Los Angeles County, however. The county, which accounts for the bulk of the state's COVID-19 cases and more than half of its reported

deaths, is one of 11 the state has not yet allowed to push further in reopening. Both L.A. County and city restrictions are more severe than the statewide ones. Newsom's move to resume salon services, under a county-by-county approach, adds to a growing list of activities, including in-person shopping and eating at restaurants, that the gover-

nor has permitted at a regional or statewide level over the last month. But even as the governor walked back his original March 19 stay-at-home order after some counties openly defied his rules, he warned that the coronavirus will remain a threat in California for months to come. "The reality is, this has just begun," Newsom said. [See Newsom, A14]

School reopening plan will erase the usual routine

County guidelines suggest vast changes, including masks, one-way hallways and lunch at desks.

BY HOWARD BLUME AND SONALI KOHLI

Sixteen students to a class. One-way hallways. Students lunch at their desks. Children could get one ball to play with — alone. Masks are required. A staggered school day brings on new schedules to juggle. These campus scenarios could play out based on new Los Angeles County school reopening guidelines released Wednesday. This planning document will affect 2 million students and their families as educators undertake a challenge forced on them by the coronavirus crisis: fundamentally redesigning the traditional school day.

The safe reopening of schools in California and throughout the nation compels the reimagining — or abandoning — of long-held traditions and goals of the American school day, where play time, socialization and hands-on support have long been essential to the learning equation in everything from science labs and team sports to recess and group work.



STUDENT ITEMS are left as they were at Cerritos Elementary.

The Los Angeles County Office of Education guidelines offer an early top-to-bottom glimpse at the massive and costly changes that will be required to reboot campuses serving students from preschool through 12th grade, critical to reopening California. The 45-page framework was developed through the work of county [See Schools, A8]

ELECTION 2020

SAVVY VOICES IN WAR ON FALSE CONTENT

As Democrats plot a tactical shift to stifle disinformation, some see a role for social media influencers.

BY EVAN HALPER

WASHINGTON — As conservative conspiracy theories and "deep fake" videos race through the internet, defying the fact-checkers and bruising political candidates, Curtis Houglan is trying to fight back by borrowing from the playbook of his adversaries.

Houglan, a technologist and online extremism expert, is hiring small armies of social media mercenaries to do battle for Democrats.

These are not troops pre-disposed to political warfare. They are typically not aligned with the progressive candidate or cause that Houglan's firm, Main Street One, is representing. But they hold a weapon that's lacking among internet activists in the echo chambers of the left: large and devoted followings of persuadable voters.

"We are making a bet that human networks can out-compete the bots and trolls and sock puppets," said Houglan, whose experience includes helping the Pentagon track and fight Islamic State online.

It's a fraught bet, one of many Democrats are making as they confront the growing threat that disinformation presents to their hopes of retaking the White House. Since the pandemic took hold, the false narratives ricocheting through social media have surged. VineSight, one of a crop of start-ups on the left focused on detecting and fighting the spread of toxic postings online, reports that they are up 50% since the height of the Democratic nominating contests in February.

Conspiracy theories and false claims springing from the pandemic are fast blurring into political attacks, typically pointed at Democrats and sometimes pro-

COLUMN ONE

Newspaper as a city's conscience

A black publication keeps the memory of a massacre alive, some 100 years on

BY KURTIS LEE REPORTING FROM TULSA, OKLA.

Jim Goodwin ran his thumb over the screen of his iPhone, reading a rough draft of a newspaper editorial. In 300 words, the author recounted one of the worst acts of racial violence in American history and offered a stark suggestion to Tulsa officials as the 100th anniversary of the massacre approaches: *Don't get so caught up in meeting the centenary deadline that you botch plans for a museum that at long last will properly address the atrocity.*

Goodwin — the publisher of the Oklahoma Eagle, the city's black-owned weekly newspaper — nodded as he read the draft.

"I wish we had used 'Shame on Tulsa' somewhere in the piece," said Goodwin, 80. "But this is good."

Every Thursday for decades — through editorials, news stories and photos — the Eagle has forced the city to confront its violent past.

Here in Tulsa, the echoes of Jim Crow continue to haunt, and in some ways shape, the city. For Goodwin and many other African Americans who grew up here, the reminders are everywhere. Walk through the Greenwood neighborhood, Goodwin says, and you can't miss the metal plaques on sidewalks commemorating the hundreds of black-owned businesses set ablaze during the 1921 Tulsa Race Massacre.

For 18 hours beginning the night of May 31, white mobs raced through Greenwood — known as "Black Wall Street" for its thriving African American-owned businesses — tossing Molotov cocktails, torching churches and hospitals, leaving nearly 300 black people dead and forcing thousands to flee.

As so often back then, the violence was sparked by a rumor that a black man had tried to sexually assault a white woman. It was false. And as so often, there were few white casualties and no prosecutions, let alone arrests.

Some black families whose [See Tulsa, A9]



IAN MAULE For The Times

PUBLISHER Jim Goodwin reads an archival issue of the Oklahoma Eagle, which was founded after the Tulsa massacre and bought by his father in 1936.



Tulsa Historical Society

THE TULSA RACE MASSACRE saw white mobs torch an African American neighborhood, killing nearly 300. Above, black Tulsa residents are detained.

The threat of 'silent spreaders' still looms

As California reopens, experts worry about asymptomatic cases.

BY RONG-GONG LIN II AND COLLEEN SHALBY

At Eaton Canyon, a popular Pasadena hiking area, so many people crowded the trail Saturday morning — many without masks and jammed close to-

gether — that rangers shut it down for the rest of the month.

On the Venice boardwalk, social distancing was in short supply as thousands converged on the beachside mecca for Memorial Day weekend. Photos of the crowds made national headlines and brought concern from officials who had urged beachgoers to wear masks and keep at least six feet apart.

Both scenes offered a

window into the challenges ahead as officials try to slowly ease stay-at-home regulations and reopen the economy while also maintaining safety rules aimed at preventing new COVID-19 outbreaks.

Since the coronavirus crisis began, officials have been concerned about "silent spreaders," people who have the virus but do not show symptoms. They could be strolling along Ocean Front Walk or marching up a hik-

ing trial and look perfectly healthy — but still pass along the virus that causes COVID-19 to others.

Officials have been reopening public spaces, businesses and other institutions at a rapid clip over the last couple of days. Los Angeles County officials announced Tuesday that retail stores and religious institutions could reopen, with safety restrictions on how many people could be inside [See Silent, A14]

Trump targets California over mail-in voting

The president falsely accuses the state of distributing ballots to "people who aren't citizens, illegals" and "anybody who is walking or breathing."

Weather Sunny and very warm. L.A. Basin: 85/62. B8



CALENDAR

WEDNESDAY, MAY 27, 2020 :: LATIMES.COM/CALENDAR

Charity auction fed by fame

Mark Seliger's starry photo portraits will be sold to benefit COVID-19 relief.

By DEBORAH VANKIN

Celebrity photographer Mark Seliger has, since 1992, made portraits of more than 200 famous actors and musicians for the covers of *Vanity Fair*, *Rolling Stone* and other publications. It's brought him riches in creative satisfaction.

Now Seliger is dipping into his extensive archives to pay it forward. He has teamed up with the L.A.-based advocacy group RAD, short for Red Carpet Advocacy, and Christie's auction house to raise money for COVID-19 relief.

Seliger donated 25 limited-edition prints to be auctioned off online by Christie's in a campaign called RADArt4Aid. Bidding will take place May 28-June 12, and 100% of the proceeds will go toward coronavirus-relief charities. Each celebrity chose an organization to receive the funds from the sale of the work in which he or she is pictured.

Brad Pitt chose Meals on Wheels; Bruce Springsteen, Community FoodBank of New Jersey. Jennifer Lopez selected America's Food Fund. President Barack Obama and Willie Nelson had the same idea: World Central Kitchen.

"It definitely felt collaborative," Seliger said of organizing the fundraiser with so many of his subjects. "As a photographer, what you have is your archive, that's your keepsake. Having an inventory of work, this felt like something I could do im- [See Portraits, E3]

That '70s hair

Wigs that re-create key figures' looks give the 'Mrs. America' performers a lift.

By MEREDITH BLAKE

"Mrs. America," a limited series about the fight over the Equal Rights Amendment, has won acclaim for fantastic performances from some of the finest actresses in the business — including Cate Blanchett, Margo Martindale, Rose Byrne, Tracey Ullman and Uzo Aduba.

But no one should overlook the show's most valuable supporting players: the wigs.

Not since "The Americans" concluded its run has a drama series made such spectacular use of hairpieces. The "Mrs. America" hair team had to re-create dozens of diverse looks of the 1970s, from Betty Friedan's silver-streaked shag to Phyllis Schlafly's stiff meringue-like updo to Gloria Steinem's [See Wigs, E6]

Legal woes for Disney and CBS

A sexual harassment lawsuit is filed against producers behind "Criminal Minds." E2

Comics E4-5
What's on TV E6



Photographs by GINA FERAZZI Los Angeles Times

A WALL THAT UNITES

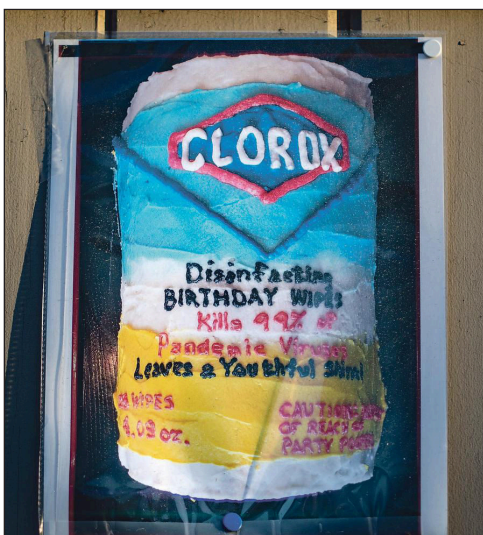
Artist Ann Morrow Johnson turned her street-facing fence into the Museum of Quarantine, where contributions are welcome

By JESSICA GELT

It is a simple yellow Post-it Note with a message written in childish scrawl: "Happy Birthday Daddy." A second Post-it Note features a rudimentary drawing of what appears to be a princess. Both are pressed up against the curb — held there by a piece of wood.

The piece, signed, "Peter," is among more than 75 contributions to the Museum of Quarantine on Quebec, an outdoor community gallery, and home to all manner of telling ephemera related to life in the coronavirus era, in the winding hills of the Hollywood Dell neighborhood of Los Angeles. Creative director, architect and artist Ann Morrow Johnson started it on the gray fence bordering her property.

"We're trying to find ways to interact digitally, but having something that feels like it's a physical presence in the real world has made a huge difference in the way I connect to people," said Johnson, who in quarantine experienced a deep sense of despair and isolation that she be-



AN ARTWORK of Clorox wipes is part of the museum, an outdoor gallery on a wall started by Ann Morrow Johnson, top.

gan trying to alleviate by making art.

Her paintings are featured, along with all kinds of community contributions that together provide a touching, humorous and at times downright silly folk-art narrative of this surreal moment in history. (To reduce the chance of crowds and maintain social distancing at the museum, The Times has been asked not to divulge the exact location.)

Johnson catalogs each contribution to the museum on Instagram in a feed she created after launching the project in mid-April with a sign stating the museum's name and purpose: Add art, crafts or cool found stuff to this wall, please. She included a watercolor of her own, two old relief studies and a "pup self-examination station," which really was just a mutt-height mirror with doodles on it (and which has been the only piece to be stolen).

She also writes the equivalent of wall text for the museum's exhibits. The caption accompanying the Instagram photo of Peter's message reads, "Sharpie on Post-it Note. Potentially the next generation's Banksy, the artist draws on banal materials and un- [See Museum, E6]

She's dancing into her next century



LUIS SINCO Los Angeles Times

JOAN BAYLEY waves from her Mar Vista home Saturday to a drive-by celebration for her 100th birthday.

Joan Bayley worked in golden age Hollywood musicals, then taught ballet. She's still at it.

By MAKEDA EASTER

The two lines of cars — about 50 in all, decorated with posters, streamers and balloons — were parked in L.A.'s Mar Vista neighborhood as family and neighbors in masks congregated outdoors for a birthday celebration, the kind that's come to be a national ritual during the coronavirus outbreak.

At 2 p.m. the parade began, with drivers honking and shouting birthday wishes to the woman of the hour: Joan Bayley, a former ballet instructor who worked in Hollywood musicals alongside Judy Garland, Bing Crosby and Marilyn Monroe.

[See Ballet, E2]

‘Oh, that was a Juliette Lewis role’

The actress brings a particular style to her work — and still finds time for music.

LORRAINE ALI
TELEVISION CRITIC

Juliette Lewis first turned heads when she garnered Golden Globe and Oscar nominations, at age 18, for her role as a naive teen in Martin Scorsese's 1991 film “Cape Fear.” Since then, the 46-year-old actress has portrayed a multitude of memorable characters in film and TV, from the stone-cold psychopath of Oliver Stone's 1994 film “Natural Born Killers” to an eccentric reiki healer in HBO's 2018 series “Camping.”

Now she's playing troubled grad student Nedra Frank in HBO's limited drama “I Know This Much Is True.” The miniseries, which follows the parallel lives of identical twins Dominick and Thomas Birdsey (both played by Mark Ruffalo), is a heartbreaking story of fierce brotherly love and crippling family secrets. The unstable Frank rattles Dominick when she's hired to translate his Italian grandfather's story, changing his life and that of his brother, a diagnosed paranoid schizophrenic. Lewis, of course, embraces her supporting role as eccentric disrupter. Expect to see her next as a “Fox News-like” anchor in the film “Breaking News in Yuba County.”

Lewis discussed acting, acting out and when to shift one's focus away from all the drama as well as what's up with her band, Juliette and the Licks. The following interview has been edited for clarity and condensed.

Juliette Lewis: I speak in long, rambling sentences that I hope you will make work.

I will do my best. Thank God for digital recorders.
Lewis: I remember being younger and reading interviews people had done with me and being like, “I don't speak that way!” But don't worry. I was married to the way I said things back then. Not now.

You've been in dozens of films and TV shows dating back to the 1980s, yet you always manage to choose



ATSUSHI NISHIJIMA/HBO

JULIETTE LEWIS stars with Mark Ruffalo (who plays twins) in HBO's “I Know This Much Is True.”



GEORGE PIMENTEL/WireImage

“MY HOPE is that I'm never playing the same person,” Lewis says.

unique roles.
Lewis: My hope is that I'm never playing the same person, but you're always left with the same feeling like, “Oh, that was a Juliette Lewis role. Only she could play that!” Not so [laughs], but I'm glad if you read it that way. It's about making daring choices or art. When you choose something that's potentially disastrous or humiliating, that's when you're striving for greatness. It's the potential to succeed or fail on a huge scale.

Nedra is certainly a memorable character. She's a game-changer and an unholy mess.
Lewis: It's a smaller part, but it serves as a bigger piece [in] the story. Dominick is trying to uncover his family history and mythology, then has a bizarre occurrence with Nedra. She comes into the story at a really stressful

‘I Know This Much Is True’

Where: HBO
When: 9 p.m. Sunday
Rating: TV-MA (may be unsuitable for children under the age of 17)

point. I wanted to give it that energy of meeting someone at the worst time; like during the most disastrous week you've had in the last five years. Here it is! She's an academic who tries to be highbrow but also has a chip on her shoulder. They meet under professional circumstances, but then we watch her slowly explode all her neurosis onto him.

It's phenomenal when Nedra shows up at his home, unannounced, high, ends up dancing in his living room, tries to seduce him, then accuses him of coming on to her. She's so convincingly out of control.
Lewis: Well, that's the best art, right? You want to make it seem like they just made all that stuff up on the fly. Like it just happened. We had happy moments of discovery and happy accidents like that on set. Like Nedra goes into the bathroom, but the door locked by accident. And so that became a thing, like “You locked the door!” That wasn't written [in the script]. The dancing,

though, you lean on your director. It's like, “How buzzed do you want me to be?” Derek [Cianfrance] said, “Give it to me, then we'll decide.”

The series, which is based on a Wally Lamb novel, is beautifully written and directed by Cianfrance. It rolls out like a film.
Lewis: It's really rare today to come on to a set and work with people that are into the process of discovery, because everything is now a machine. Time is money and all of that. Derek was into discovering things that you couldn't premeditate. It was reinvigorating. It reminded me of jobs when I was coming up, when there's so much joy in the [risk] of, “Oh, yeah! Let's just try that!”

Which productions are you referring to? Because you've been in so many — “What's Eating Gilbert Grape,” “August: Osage County.”
Lewis: It reminded me of a Scorsese set or Oliver Stone or Lasse Hallström. Kathryn Bigelow, who was very structured, but in a different way. Mira Nair, where you're just you're going to roll with the emotionality of the scene and let the cameras follow. Derek said, “Just know, we are making a six-hour movie.” Which means it has all the flavor and feeling of cinema. Normally you don't have one director for all the episodes. But with Derek, it was just radical. One of his

directions was, “OK, now let's [mess] it up.” He's rock and roll. He's punk. And he's intelligent. If most people did that, it'd be a disaster.

Tackling mental illness on screen is difficult, but the series manages it with respect and empathy.
Lewis: It's so great the way Dominick, who's the more “functioning” brother, understands his brother's plight, his mental illness. He gives his brother such compassion and understands what's upsetting him. Even the gift of understanding in and of itself can quiet someone in a [volatile] moment, rather than judging them, like, “What are you talking about? No, that's not real.” Offering someone the idea that what they're feeling, seeing and hearing is valid is everything. And Mark playing twins? It's just so ambitious.

What is it like trying to work right now while sheltering at home?
Lewis: At first we were all shell-shocked. Hunker down! And then you realize what can be managed from home. I'm doing a lot of things through technology, which is, well... I always took breaks from my phone, from news, from all this stuff before this happened. Health-wise, I don't like to be married to a device. I'm married now, but I still try to take breaks ... There's a lot of animated series work and podcast

series work, dramatic stories. I just booked something that'll be a dramatic podcast story. She's a real character, Southern. And it's a true Hollywood murder story.

It sounds like you're coping with lockdown fairly well. But do you worry about what comes next?
Lewis: I learned this phrase the other day: “Don't future surf.” So I try not to go down a rabbit hole like, “In a year we're going to be social distancing and it's all over for us, and me, and movie theaters. This is the nail in the coffin!” I try not to get too doom and gloom because I think we will readjust and figure it out.

In general though, are you picky about the roles you choose?
Lewis: There are lots of things I say no to because it's an imitation of something I've already done. I don't want to do that again. And as you get older, you're really looking for an experience rather than an outcome, like “If I do this, it'll give me that.” Now it's about trying to enjoy the process.

Juliette and the Licks obviously can't perform right now. What are you doing for music?
Lewis: Argh. I'm trying. I got to play with my friend. We just did a cover and it was like “Ah, this feeling! I remember this feeling.” We did a cover of “House of the Rising Sun.” I'm so out of practice so I didn't post it. I want it to be better. But it felt good to do. Before all this happened I was just trying to write some songs. Someday I will get back on stage to do live music.

What else do you have on the horizon?
Lewis: I did a film with Tate Taylor called “Breaking News in Yuba County.” It has a cast of incredible women: Allison Janney, Mila Kunis, Awkwafina. I play a Southern Fox News-ish anchor. Brace yourself for this visual: a blond bob, brightly colored, form-fitting dresses. Allison plays a low-self-esteem, meek woman who aspires to be a news anchor. So that that'll come out ... soon. Yay for streaming services.

I can't wait to see you as a Megyn Kelly type.
Lewis: The hair alone is worth it.

A life in step with dance

[Ballet, from E1]
Among the well-wishers were her former students, who sent their regards to Bayley as she waved and blew kisses from her porch. A barrier of pink balloons marked proper social distancing.

Bayley said she was “feeling great” about the milestone celebration: On this day, she turned 100.

Over the course of a century, Bayley took part in Hollywood's golden age, taught generations of ballet dancers and, along the way, witnessed the dramatic rise of her city's arts scene.

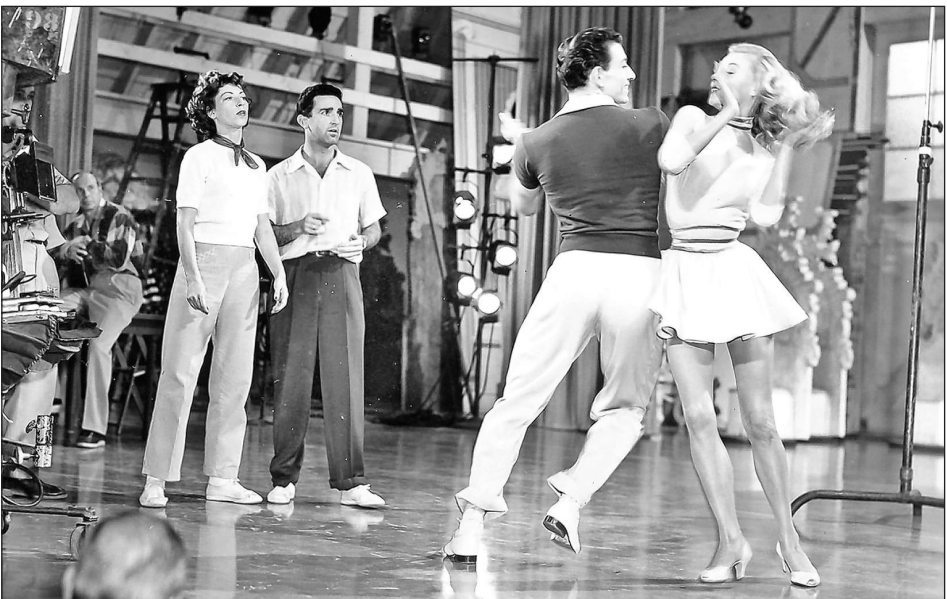
“For so long, we were just out in the sticks; we had no culture when I was growing up here,” Bayley said before her celebration.

“But all of a sudden, we're starting to get culture. We've got an opera company, several ballet companies, and we've matured artistically, and that's wonderful.”

Born in Canada, Bayley moved to Los Angeles at age 6 and began dancing at a neighborhood school when she was 7 or 8.

Her first experience on stage was performing in a 1934 production of “A Midsummer Night's Dream” at the Hollywood Bowl. As a teenager, she trained and performed with noted choreographer Carmelita Maracci, who blended ballet with Spanish dance.

Bayley moved to New York to continue dancing with Maracci and later worked in nightclubs, per-



Paramount Pictures

JOAN BAYLEY, left, is seen coaching dancers John Brascia and Vera-Ellen on the set of the 1954 Danny Kaye-Bing Crosby musical “White Christmas.”

forming flamenco solos for dinner guests. She returned to L.A. to pursue film work during World War II because “there was no touring, so companies disappeared.”

In her early years as a studio dancer, Bayley performed in ballet scenes and worked with modern choreographer Lester Horton on films including 1943's “Phantom of the Opera” and 1945's “Salome, Where She Danced.”

While working on the 1939 film adaptation of “On Your Toes,” choreographed by George Balanchine, Bayley met the man who would become her husband, Ray Weamer.

In the 1950s, Bayley began working with commercial choreographer Robert Alton — known for his discovery of Gene Kelly and his collaborations with Fred Astaire — and later became his assistant. She then worked as a choreographer herself, creating dances for television series.

Teaching dance, which she started doing full time in the 1970s, happened by chance. She spent a month filling in for a teacher who was sick.

“I enjoyed it,” Bayley said. “I thought, this is rather nice. By now, my daughter had

grown up.” Bayley first taught children but transitioned to teaching adults because “we didn't have any adult classes anywhere in the city at that time.”

She said she wanted her birthday festivities to raise awareness for the Westside School of Ballet in Santa Monica, where she taught for more than 30 years — until last year.

Founded by New York City Ballet principal dancer Yvonne Mounsey and Royal Ballet soloist Rosemary Valaire in 1967, Westside is one of Southern California's most prominent ballet schools. Bayley started the school's adult ballet program, and “it became so popular that now we have an adult class every day of the week, morning and night,” she said.

Bayley is “that legacy of what makes Westside so special,” said Allegra Clegg, Mounsey's daughter, who took over the studio after Mounsey died in 2012. “She has such a huge following, and they're so loyal to her, but it's because she's such a good teacher.”

The school is fighting for survival in the pandemic and

has launched a community fundraiser to stay afloat.

“We've had economic downturns. We've had loss of business due to massive construction around us, but we've never had anything like this,” Clegg said, holding back tears.

Now in self-isolation, Bayley says she hasn't left the house in two months except to visit her daughter, who lives across the street, and her daughter's family, who lives two doors down.

She's also tutoring her 13-year-old great-granddaughter Ezra Galambos, who trains at Westside. Bayley typically sits in an office chair while Galambos works on her technique at a makeshift ballet barre in her parents' office space.

“It's good to have someone who's correcting me and holding me accountable for all the mistakes that I'm doing while dancing and helping me improve while in quarantine,” Ezra said.

Teaching Ezra is a joy, Bayley said.

“I'm so grateful that somebody in the family is following in our footsteps. My husband was a dancer too, and she has a passion for it, which is thrilling to see.”

Suit claims sex harassment on set of CBS show

In filing, state agency alleges ‘hostile work environment’ at ‘Criminal Minds.’

By Stacy Perman

The California Department of Fair Employment and Housing filed a sexual harassment lawsuit in Los Angeles County on Tuesday against the producers and studios behind the CBS show “Criminal Minds,” one of the longest running network dramas.

The lawsuit claims that over 14 years, Gregory St. Johns, director of photography for the series, “used his position of power to create an unchecked hostile work environment in which he subjected production crew members to frequent sexual harassment, including touching and caressing numerous employees.”

According to the suit, St. Johns “doted on certain men and treated them more favorably, provided they acquiesced to his attention. To those who resisted, he retaliated in common patterns, including the silent treatment, social ostracism, unfair criticism, public shaming and ultimately termination.”

The lawsuit also claims that the executive production team had knowledge of and condoned St. Johns' alleged conduct, “firing over a dozen men who resisted St. Johns' harassment,” according to a statement from the state agency.

The suit names the Walt Disney Co., ABC Signature Studios Inc., CBS Studios Inc., St. Johns and members of the executive production team of the television series as defendants.

Disney and CBS did not immediately respond to requests for comment. St. Johns also could not be reached.

According to a statement from the state agency, the department began a “systematic investigation” last March, after two former employees filed administrative complaints.

“All people in California have the right to make a living free from sexual harassment,” department Director Kevin Kish said in a statement.

“Companies and leaders who protect harassers and retaliate against those who complain violate the law.”

Allegations against St. Johns surfaced in 2018 when Variety reported that St. Johns continued to work on “Criminal Minds” despite an open investigation by the state and a human resources inquiry into a claim that he “sexually harassed and retaliated against a former crew member.”

According to the report, several crew members claimed that they had reported St. Johns' alleged abuse to senior management but that nothing had been done to check or address his alleged behavior.

The state agency is seeking damages for all production employees who were subjected to alleged harassment.