

# TRIBES

A NEW PLAY BY NINA RAINE DIRECTED BY DAVID CROMER

**“The thing I’m  
finding, it’s all  
about empathy.”**

—*Tribes*

**WELCOME TO CENTER THEATRE GROUP** and *Tribes* by Nina Raine: a play about family and belonging, love and language. Set in present day England, the play starts around a family dinner table — we meet a family who loves words, who live to argue, who struggle and often fail to communicate with one another. We meet their youngest son, Billy, born deaf in a hearing family.

Charlie Swinbourne, a Deaf journalist and writer said, “The great achievement of the play is to dramatize something that is very hard to understand unless you have personal experience of it. What it’s like to be left out, as a child, then as an adult. Day in, day out. Just because you cannot hear. *Tribes* gives Deaf people a voice.”

What does it mean to have a voice and what happens when your voice is silenced? Is language the best way to share your voice or does it sometimes get in the way? Who or what has helped you find your own voice?

One of the basic human needs is to belong. We want to be part of a group and to feel loved and accepted by others. We need a tribe. Playwright Nina Raine says, “Every family is a tribe with its own codes and rules.” In her play we witness this family trying to remain a tribe even as the rules and the languages change.

While the circumstances of this family may be different than our own, the experience of trying to communicate with people we love is universal. Take a moment to imagine a dinner table you’ve been at. Who is there? What is the conversation? Is it easy or hard to talk to each other? What if someone new sat down at that table? Would they be welcomed to the group or seen as an outsider?

Turn the page to learn about Deaf culture and discover the beauty of sign language, read an interview with actor Russell Harvard and think about what it means to really listen.

Theatre raises questions and challenges audience members to discover their own answers. See what questions this information raises for you and what questions and answers the performance provides. Thank you so much for joining us for *Tribes*. We look forward to seeing you at the theatre!

**February 27–April 14, 2013 Mark Taper Forum**

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# “JOIN IN! Have an argument!”

—*Tribes*

**ENGLAND, PRESENT DAY.** *Tribes*, by Nina Raine, begins at the dinner table. It's a typical evening in the household, filled with raised voices and arguments. This is a family that loves the energy of words. We meet the father Christopher, mother Beth, oldest son Daniel, youngest son Billy, and sister Ruth. It's clear that each of them is determined to be heard, whether or not they make the effort to hear each other — except Billy. The cacophony of dinner swirls around him like a hurricane. He was born deaf in a hearing family and none of them know sign language. Billy tries to keep up by reading lips and watching faces; the conversation, though, is impossibly fast. As a result, Billy has grown accustomed to being present for family discussions that do not completely include him.

Then Billy meets Sylvia, a young woman who is losing her hearing. Her parents and siblings are Deaf and use sign language to communicate. She envies Billy's ability to read lips and longs for the kind of loud, whirlwind conversations that are the norm in Billy's household.

Sylvia begins to teach Billy sign language and his world changes. Having previously avoided other Deaf people, he begins to realize that the Deaf community is united by much more than their lack of hearing. For the first time, he feels understood — finally a member of a group instead of just an observer. The isolation and sadness he's felt all his life begins to lift. Being part of the Deaf community gives him the confidence to strike out on his own. Billy is not the only one on a journey to find his voice. Beth, Daniel, and Ruth know they have something to say in the world, and like Billy, struggle to find the right way to express themselves. They want to be accepted for who they are, particularly in their family — the “tribe” they were born into.



PHOTO BY JACK LADENBURG

## NINA RAINE

“Parents take great pleasure in witnessing the qualities they have managed to pass on to their children... A set of values, beliefs. Even a particular language.” —Nina Raine

**PLAYWRIGHT NINA RAINE'S FAMILY** is a lot like Billy's family. Both of her parents are literary — her father is a poet and her mother is a writer and university professor. A documentary about a Deaf couple sparked Raine's curiosity: What if one of her siblings had been deaf? What would it have been like for them in such a vocal, demonstrative family? Would they feel like a member of the tribe or an outsider? Wanting to know more, she began researching the Deaf world and sign language. What she discovered inspired her to write *Tribes*.

# MEET THE “CONVENTIONALLY UNCONVENTIONAL” FAMILY

## Ruth

“I was practicing the other day, I taped myself, I listened to it and I sound awful.”

In her mid-twenties, single and living at home, Ruth wants to be an opera singer. She is desperate for her father’s approval, longs to find her voice — and a boyfriend.

## Beth

“You know your trouble, mum — you’ve got too much empathy.”  
—RUTH

Beth taught her youngest son Billy how to function in the hearing world without sign language and encouraged his ability to read lips. The peacemaker in her argumentative family, she is writing her first novel.

## Christopher

“What’s wrong with laughing at people? I think you should be able to laugh at everyone.”

You know Christopher likes you when he shouts at you. Or makes fun of you. He believes that giving anyone special treatment, even his children, does them a disservice.

## Sylvia

“I just keep thinking, Am I different? Am I different? Am I different? Am I turning into somebody different?”

Because Sylvia speaks two languages, she is part of two worlds — the hearing and the Deaf. She is very active in the Deaf community, but as she loses her hearing she feels profound grief, loss, and anger.

## Billy

“You’re all laughing about something and I have to say ‘what,’ ‘what,’ ‘what.’ ‘I’m tired of saying ‘what,’ ‘what,’ ‘what’ all the time.”

Born deaf, Billy is the youngest son in a hearing family. He does not know sign language, but has mastered lipreading to such a degree that people often assume he can hear.

## Daniel

“I thought it was my auditory hallucinations.”

The oldest sibling in the family, Daniel is a college graduate living back at home. Daniel is gradually overwhelmed by voices in his head and a reemerging stutter — an emotional breakdown perhaps triggered by Billy’s newfound independence.

# TRIBES

“It’s a scary universe out there. IF YOU’RE PART OF A GROUP, IT’S EASIER.” —Tribes

Human beings are not solitary animals; we form communities. This play presents us with various groups, or “tribes” — among them a family, the Deaf community, different religions and birthplaces. Anthropologists include shared language on the list of requirements for a culture, or tribe.

🌀 Why do humans feel the need to be part of a tribe? What tribes do you consider yourself to be a part of? What can you count on your tribe for?

“I’m your mascot. That’s not part.”  
—Billy

**OUR FAMILY** could be considered our first tribe — one we’re born into. The family we meet in this play is a very insular tribe, with its own rules, rituals, and beliefs. They are intellectual and creative; words are highly valued; arguing is a display of affection; and no one gets special treatment.

But one of them was also born into another tribe. Billy identifies with his family and shares their unique qualities, but his inability to take part in one of their fundamental rituals — loud, dramatic conversations — has isolated him and made him feel like an outsider.

🌀 Do you consider your family a tribe? Is it a tribe you feel a part of? Is there a tribe you belong to that your family does not?

## Identity

🌀 How does your tribe shape who you are? What about you isn’t shaped by your tribe, but is uniquely you?

# Deaf deaf

“Deaf” with a capital “D” refers to a cultural group defined by a shared language and history, as well as unique arts, folklore, and storytelling traditions.

“deaf” with a lowercase “d” refers to the condition in which a person is unable to hear.

## DEAF CULTURE

“You ask [hearing people] what do you think it would be like to be a deaf person? ...They would start listing all things they can't do...Deaf people don't think like that. We think about what we can do.” —I. King Jordan, *Through Deaf Eyes*, PBS

**THERE IS NO** one way of “being” Deaf. Anyone, from any tribe — religious, ethnic, geographic, etc. — can be Deaf. Some people prefer to communicate using sign language; some lipread; some speak; others do all three. Some view deafness as a physical disability; others see it as a treasured part of their cultural identity.

“When ‘Deaf’ is capitalized in Deaf culture, it refers to those who use sign language, have a Deaf identity and are culturally Deaf vs. ‘deaf’ people who have a hearing loss but do not identify with the Deaf community.”

—See *What I'm Saying: The Deaf Entertainers Documentary*

There is a difference between deaf with a lower case “d” and Deaf with a capital “D.” Lowercase “d” refers to the condition in which a person is unable to hear. Deaf with a capital “D” refers to a cultural group defined by a shared language and history, as well as unique arts, folklore, and storytelling traditions.

Like other American minority groups, the Deaf community has organized politically to protect their rights; founded schools and churches; established magazines and newspapers that focus on their interests; and formed local, state, and national organizations.

“Deaf culture is composed of a community of people who consider deafness to be a **difference** in human experience rather than a **disability**.”

—See *What I'm Saying: The Deaf Entertainers Documentary*

However, many also recognize that much of the hearing world considers deafness a disability. For that reason, as legislators began drafting the Americans with Disabilities Act (ADA) in 1990, Deaf people joined forces with the disability rights movement to support the law that would dramatically impact access to telecommunications, public events and interpreting services.

## TECHNOLOGY

Recent developments in technology have changed the way people communicate and provided new bridges between the Deaf and the hearing worlds. Because of texting, email, Skype, Facebook, and other social networking media, communication in both social and work environments no longer relies exclusively on the spoken word. Before smart phones, for a Deaf person, ordering a latte might require pointing and guesswork by the server, and could be time-consuming and stressful. Now, day-to-day interactions with the hearing world are easier — you can type out what you need.

## Deaf President NOW!

“We rode on the waves of the civil rights movement... We had the right to education, we had the right to interpreters, we had the right to captioning.”

—CJ Jones, *Through Deaf Eyes*, PBS

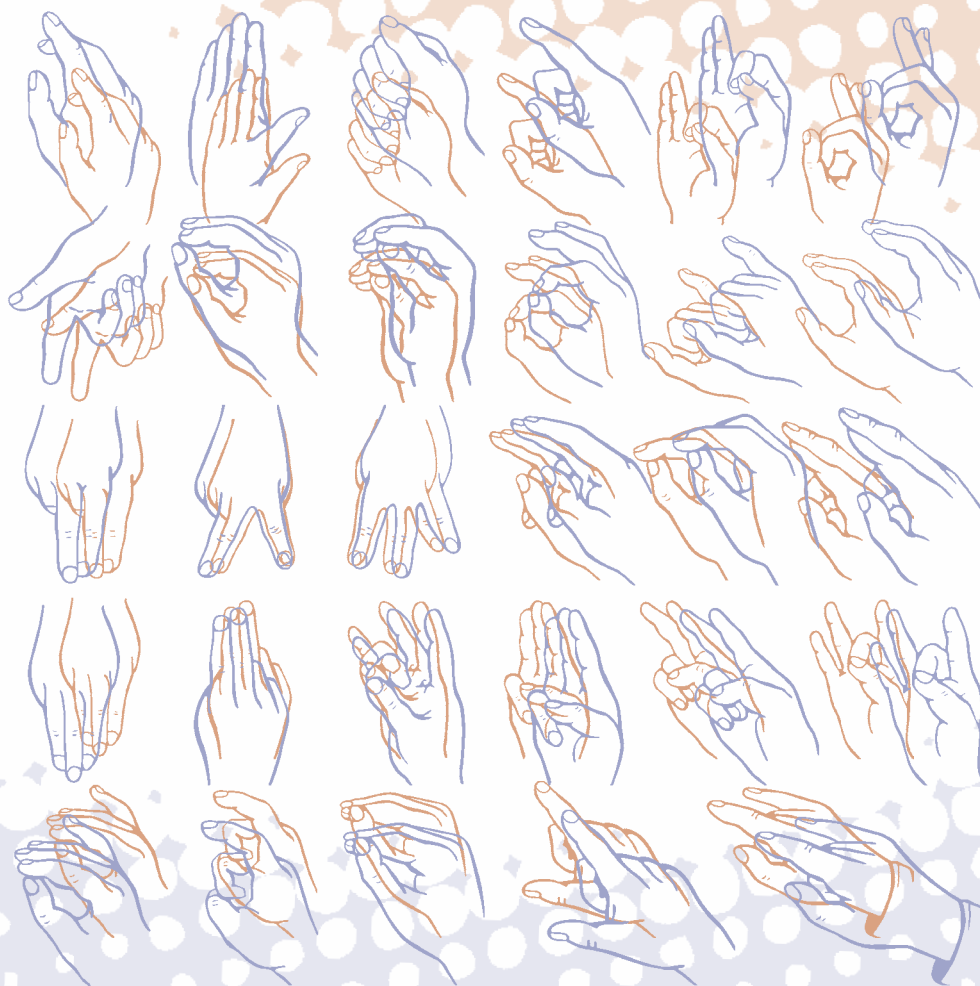
**LIKE SO MANY** underrepresented populations, the Deaf community has had to fight for their civil rights. The National Association of the Deaf found itself in conflict with the United States government in 1906 when legislation forbade the hiring of deaf people for government jobs. The Deaf community's protests were relentless — President Theodore Roosevelt had no choice but to repeal the guidelines.

Gallaudet University in Washington, D.C. was the first Deaf college in the United States. It became the center of a major civil rights battle in 1988, when Gallaudet students objected to the appointment of yet another hearing person as university president and took over the campus. Massive, highly organized protests — including sit-ins, barricades, and national news interviews — forced the Board of Trustees to relent and appoint the first Deaf president of Gallaudet, I. King Jordan. Since the protest, Gallaudet University has had only Deaf presidents.

## SIGN LANGUAGE

SYLVIA: “Well...you don't have to pin the emotion down to a word.”

RUTH: “So it's like music. Non-verbal but it gives you feelings.” —Tribes



**AMERICAN SIGN LANGUAGE (ASL)** is not a series of simple gestures; and it can't be translated into English word-for-word. Sign is every bit as complicated and sophisticated as spoken languages. It relies on hand movement, facial expression, the space around the signer's body and head, and movement of the head and shoulders to fully convey meaning. For example, in spoken English, a specific inflection is used when a question is being asked — the speaker's voice goes up at the end of the sentence. In ASL, eyebrows and head position indicate that same questioning inflection. For a “yes/no” question, you raise your eyebrows and tilt your head forward slightly. If it is a “wh-” question (who, what, when, where, which, why), eyebrows should be furrowed, with the head tilted back while the body tilts forward slightly.

## ASL and BSL

**HUNDREDS** of distinct sign languages are used all over the world today. *Tribes* was written about a British family, originally performed by a British cast and used British Sign Language (BSL). While the play remains set in England, American productions have chosen to use American Sign Language (ASL) instead. Unlike spoken British English and American English — which are very similar — BSL and ASL are completely different. Interestingly, American Sign Language is more closely related to French Sign Language than it is to British Sign Language.

“IF YOU USED SIGN DURING CLASS YOU WOULD BE PUNISHED. They would make you put on white mitts and they would have strings attached to them so you wouldn't be able to use your hands.” —Patrick Graybill, *Through Deaf Eyes*, PBS

Approximately 90% of all deaf people have hearing parents. Like Christopher and Beth, those parents are faced with a question — whether to raise their child orally or with sign. Supporters of the oral method believe deaf children should learn to communicate by mimicking the sounds of speech and reading lips. They also believe that sign language keeps deaf children isolated from the rest of the world. Proponents of sign language feel that sign is a natural language, and that depriving deaf people of it makes them more isolated. In addition they point out that learning speech doesn't improve a Deaf person's hearing; it just makes them fit into the hearing world better.

🌀 **Have you or anyone you know ever been forbidden to communicate in a certain way?**

## “MET DEAF WOW”

**THE DEAF COMMUNITY** has a passionate connection to their language. They don't take it for granted. It is the heart of their community. Before sign language was formalized and taught, deaf people were doubly cut off from the world, unable to communicate with hearing people or each other.

“At some point in our lives, when we're twelve, when we're eighteen, when we're twenty-five... we realize that there's a whole group of people like us who use sign language. It's just like ‘Wow.’ And so I call that, ‘Met Deaf Wow.’ ...You grow up. You think you're the only one. And then you find out you're not. You're not alone. And you're like thrilled to meet other people who have your common experience. And you just want to be with them. Become friends. Learn the language. Hang out. You're home.”

—Gina Oliva, *Through Deaf Eyes*, PBS



—George Veditz, President of the National Association of the Deaf, 1910

## DEFYING EXPECTATIONS. BREAKING BOUNDARIES.

“DEAF PEOPLE CAN DO ANYTHING, EXCEPT HEAR.” —I. King Jordan, former president, Gallaudet University

**THE NATIONAL THEATRE OF THE DEAF AND DEAF WEST THEATRE** create critically acclaimed new works and interpretations of the classics that combine spoken and sung words, the strength and beauty of sign language, and the talent of Deaf artists whose opportunities in traditional theatre are often limited. CJ Jones has been a trailblazing stand-up comedian and storyteller for 25 years, adored by Deaf audiences. Beethoven's Nightmare, the world's only Deaf rock band, has been playing together for 30 years, since they were college students at Gallaudet. Their music is written to be felt, seen, and heard; the concerts are bass-heavy, and their back-up singers incorporate dance and sign in the performance. DJ Robbie Wilde was recently featured in an international computer campaign, demonstrating his skills with rhythm and beats. He can't hear lyrics, but he can feel the base and kick, and with new technology that charts sound on a grid, he can mix them together visually.

### Did you know?

**THE FOOTBALL HUDDLE** was invented at Gallaudet University in 1894. Team members had always used sign language to communicate plays, but when the quarterback realized some members of the opposing team could read sign language, the huddle was devised as a way to hide the hand movements from view.



Without language our thought will die.  
 Ultimately, language is worthless.  
 Language doesn't determine meaning.  
 We have words but they are taken.  
 They are a pale photocopy of life.  
 You're going to argue, slow down.  
 I just stopped listening.  
 That's the whole point of art.  
 Putting feelings into words so  
 that we know how to feel them.  
 I were even starting to talk  
 you translated any language  
 it would sound like broken English.  
 How can you feel a feeling?  
 Unless you have the word for it.  
 This is the first time you've ever  
 to me properly and it's because  
 I'm not speaking.  
 You said that no one listened to any  
 se. You said that they didn't seem to  
 realize conversation is about taking  
 turns, not just talking all the time.  
 Look at me. Look at me!

# LANGUAGE AND COMMUNICATION

## Language

**WE ARE SOCIAL ANIMALS**, communicating with each other almost constantly from the moment we are born. Our ability to communicate is at the very heart of human connection. We can't feel like a full member of our tribe if we don't have reliable tools for understanding each other. When we meet Billy, he doesn't fully share the language of his tribe. As a result, he cannot always connect with them.

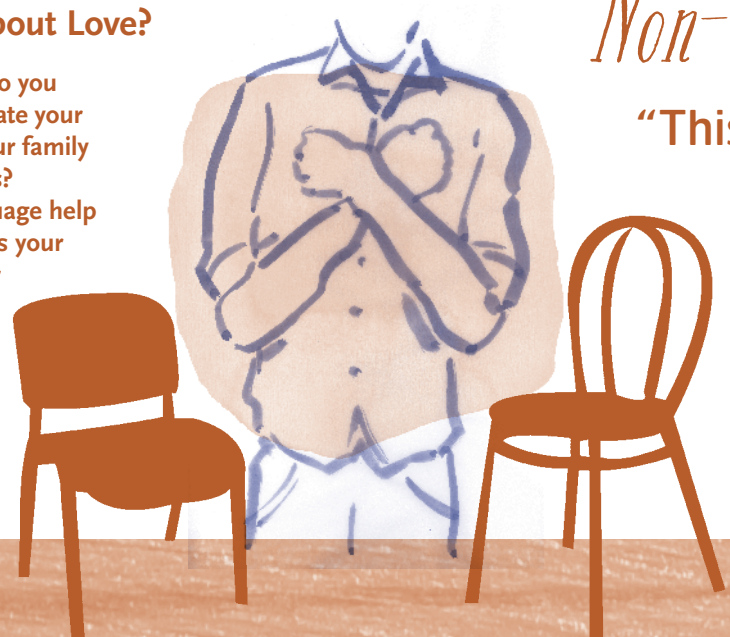
*Can You Hear Me Now?*  
**"The difference between the sense of hearing and the skill of listening is attention."**  
 —Seth Horowitz, *New York Times* journalist

**WE SOMETIMES** use the words "hearing" and "listening" interchangeably, but they are not the same thing. Hearing is passive and refers to the ear's perception of sound. The act of listening, however, requires concentration and focus. Hearing just happens; listening is a choice. By listening, we fulfill each other's fundamental need to have our feelings acknowledged — it's how we show we care, and makes us feel cared about.

🎯 Why is it important to be heard, both literally and metaphorically? How do you know you've been heard? Does it always require language?

## What About Love?

🎯 How do you communicate your love for your family and friends? Does language help you express your feelings, or does it get in the way?



## Non-verbal Communication

**"This is the first time you've listened to me... and it's because I'm not speaking."** —Billy

**WORDS CAN SERVE US WELL**, but they are not always enough, especially when conveying deep emotions. There are things we know even without words by reading each other's faces and body language. Early in the play, Billy points out to the family that Daniel's emotional state is fragile. They hadn't noticed and demanded to know what Daniel had told him. "Nothing," Billy explains, "I just saw it on his face."

🎯 How do you best express yourself? With words or actions? Through writing, music or movement? What do you know without anyone saying a word?

## Translation

**"He just wanted me to translate...this isn't me."**  
 —Sylvia

**THE JOB OF TRANSLATION** comes with great responsibilities. One must non-judgmentally convey ideas and feelings you may not agree with, to and from people you may not feel a connection to. You are the only reason the two parties can communicate, and yet you must keep yourself out of it. Helping your parents talk to their landlord about needed repairs or negotiating between countries at the United Nations — translators, young and old, find themselves at the center of a dialogue, responsible for its effectiveness while remaining neutral.

Sylvia has been bilingual all her life. Fluent in both spoken English and sign language, she is a member of both tribes. As a result, she regularly finds herself translating between the Deaf and hearing worlds — for her parents and for Billy when he decides to fully embrace sign language.

🎯 What are the benefits of knowing more than one language? What are the challenges? Have you ever been in the role of translator? Did you feel responsible for the conversation's outcome?

# A CONVERSATION WITH *Russell Harvard* and Center Theatre Group Teaching Artist Marcos Najera

**MARCOS NAJERA:** We are very excited to talk with you Russell. How did you become an artist?

**RUSSELL HARVARD:** When I first saw my cousin in *The Wizard of Oz* at the Deaf school. She was in high school. I was in first or second grade. When I saw her I was amazed by her transformation. From my cousin Mindy, to playing the Wicked Witch! Because knowing that my cousin is a real sweetheart, and seeing her being able to play somebody bad, I was amazed by it. I knew right there that I wanted to be an actor.

**Russell, many of the students who come to see you in *Tribes* will be like you were as a kid, they will want to become artists, but don't know how. How did you train to become an artist?**

I think it's important for students to participate in theatre productions. Performing in school is a good start. You get the experience of it, and then I would recommend acting classes. But I think it's just important to get involved! Feel a passion for acting. Participate in a theatre production.

**I got the wonderful opportunity to work on puppetry with some students at the Marlton School for the Deaf here in L.A. What can I do as a teaching artist to help more Deaf students participate in theatre?**

Puppetry is fun. Silhouettes are great. Using light and shadows [to tell stories]. You could do gestures. There was a show at Gallaudet University about the Deaf painter, Goya. They decided not to use ASL sign language at all. They used gestures all the way from beginning to the end. I was amazed. So beautiful! The gestures were like another language, but you could really understand what was going on.

**American Sign Language (ASL) always looks like beautiful gestures to me already. As a young boy, did you learn how to sign (communicate) with ASL?**

I was born to a Deaf parent. So my first language is American Sign Language. My second language is English.

**So you were already bilingual as a kid.**  
Right!

**Should we, as hearing people, think more about learning ASL?**

Why not? Spanish is a popular language that people learn. Why not [ASL]? I think it would be great if we could get that kind of recognition for American Sign Language. In my hometown, Austin, it's becoming the second most popular language. You can tell when you go into stores, that a bunch of people can help you in sign language. Really cool.

**Russell, speaking of language, what did you think when you first read the *Tribes* script?**

I actually read only one or two sides ["sides" are short scenes from a script used at auditions]. I didn't get the full script, yet. And they asked, "Do you want to audition?" And yes, I did. I auditioned electronically, at first. I sent [a video] to them. They watched it and then "We are going to pay you to come to audition in New York." So finally, I read the script. Before that I did not know the story revolved around [my character] Billy. I thought maybe he'd have two or three scenes. But then I read the full script and I was like "Ohhhh! This is a story about Billy." I was nervous about auditioning in New York, but here I am!

**How has it been for you to perform in *Tribes*?**

I never saw, I didn't know, that it would get me this far. And I didn't know how much recognition it would bring to the community. I'm grateful. I always say how grateful I am to be a part of this. So grateful for the writer to write a Deaf character in the show. Because this show is based on her family in a way. And she just added [my character] Billy in the show. Very grateful for that.

**Did she get the story right?**

Yes. There was one scene I didn't think would happen. I didn't think that real Deaf people might actually take off their hearing aid and say "I'm not using it at all. Or talk to you at all." But there are people that told me they've done things like that. My friend told me she relates so much to the play. Everybody would be talking and talking and she'd be the first person to finish eating. The first person to start eating dessert. Not knowing what was going on at all.

**I never thought about the fact that if you aren't part of a conversation and nobody realizes they aren't including you — then you are an outsider. Absolutely!**

My mom [who is Deaf] told me her best friends were books. The only thing she could understand. My mom comes from a hearing family. She was born deaf. She remembers growing up and playing on the swings. Her grandfather would come up and start to talk to her and hold her in his arms and start to rock her. She told me she remembers him saying something like "I'm sorry that you are deaf." So she would just read lots of books, because it's the only thing she could understand.

**What would you say is the biggest connection you have to your character Billy? And what would you say is the most different thing about you and Billy?**

My biggest connection is that me and Billy have the same objective in wanting our family to learn sign. I have that same desire to be heard. To want to know exactly what's going on. I think Billy is very inquisitive and he wants to get that information across. But he's not getting it. And I feel the same way sometimes when I'm in the green room [a green room is a lounge backstage where the actors hang out.] I hear people talking, and I'm like, I'm curious. What are they saying? And what are the other cast members doing — eavesdropping? Are they getting information that they would benefit from, that I might benefit from as well? I think we (Billy and I) feel that way a lot. I want to know what's going on, I'm so curious. Are they talking about songs? Are they talking about politics, you know? Anything! My farthest [distance from Billy] is why did he wait that long to know that something is missing? I wouldn't wait that long.

**Why is this play called *Tribes*, in your opinion?**

Because to be a tribe, you have to have a language of its own. So my family would be a tribe. Because we have ASL. From an artistic perspective, we share poetry too. We would use poetry with the first letters of the alphabet. The ABC's. We make it into a story. So that [language and culture] makes us a tribe.

**Have you become a tribe with the cast?**

Yes. We are like a family. We stick together. We get together every Sunday night after the show.

**Any family fights? (Laughing)**

(Laughing) A lot of playing around. It's become more fun for me. It was a little miserable for me at first, just getting used to it. But finally, I told the cast one day, "I feel like Billy every day when I'm with you guys." And they were like "Oh! We didn't know."

**What was that moment when you realized you had to say something?**

I was scared. I actually blew up to a friend of mine. Because it's easier to blow up at your friend. Because they would understand. I finally decided "I'm going to tell my tribe-members what's going on. They need to know." And so I did. Everyone said "We are so sorry."

**Were they surprised that you spoke up?**

Yes. Yes. They didn't think I would do that I guess. But time was up. I had to. And they became more aware and they made sure I was part of the tribe!

**Wow. What do you think we, as hearing people, are missing by not knowing ASL as a language?**

The possibilities of being creative. Being able to play with words and hands. Being able to make a picture with your hands. I think many people don't realize that all of the signs are similar to what the words, the English words are.

**It's like theatre in a way. (Uses ASL fingerspelling to sign the word for theatre)**

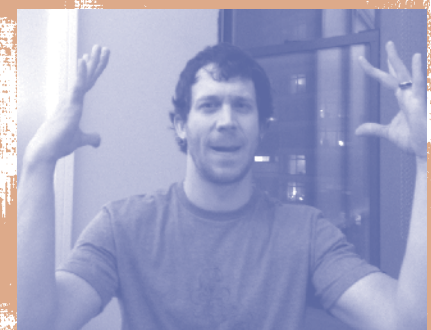
Yes! It is. And I think you are good at signing. Your perception is really good!

**Thank you! In that spirit, what perceptions do you hope young people take with them after seeing *Tribes*?**

I hope they always try to keep open minds and open hearts. I've said that before. And I'm going to repeat that. I want them to know that growing up I always thought that if some [Deaf] person did not have great grammar, they were stupid. And I was wrong. Very wrong. Because their first language is American Sign Language. So if they don't have perfect grammar, it's not because they are stupid, it's because it's not their first language. I think a lot of people misunderstand that. It actually means they are very intelligent because they can sign.

**What's your favorite sign?**

It's a cool, new one! I like this: [demonstrating the ASL word]. It means "I'm a pro!"



Russell Harvard. PHOTO BY MARCOS NAJERA

*I was born to a Deaf parent. So my first language is American Sign Language. My second language is English.*

“There was an empty  
place at the table  
and she came and  
sat down in it.  
I was alone  
and now  
I’m not.”

—Tribes

## Center Theatre Group Education and Community Partnerships

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**Victor Vazquez**, Educational Services Coordinator

**Shannon Winston**, Assistant to the Director of Education and Community Partnerships

Center Theatre Group’s mission is to serve the diverse audiences of Los Angeles by producing and presenting theatre of the highest caliber, by nurturing new artists, by attracting new audiences, and by developing youth outreach and education programs. This mission is based on the belief that the art of theatre is a cultural force with the capacity to transform the lives of individuals and society at large.

### Education and Community Partnerships

Theatre is an enduring and powerful tool for communicating ideas, stories, emotions and beliefs that fuel the intellect, imagination and creative spirit. Center Theatre Group believes that stimulating awareness, creativity, dialogue and an inquisitive mind is integral to the growth and well-being of the individual and the community; and that nurturing a life-long appreciation of the arts leads inextricably to an engaged and enlightened society.

Center Theatre Group’s education and community partnership programs advance the organization’s mission in three key ways:

**Audiences:** Inspiring current and future audiences to discover theatre and its connection to their lives;

**Artists:** Investing in the training, support and development of emerging young artists and young arts professionals who are the future of our field; and

**Arts Education Leadership:** Contributing to the community-wide efforts to improve the quality and scope of arts education in Los Angeles.



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