

DISCOVERY GUIDE

The Primary Stages  
and Perry Street Theatre  
production of

# IN THE CONTINUUM



In the Continuum

WRITTEN BY

Danai Gurira AND Nikkole Salter

DIRECTED BY Robert O'Hara

SET DESIGN Peter R. Feuchtwanger

COSTUME DESIGN Sarah Hillard

LIGHT DESIGN Colin D. Young

SOUND DESIGN Lindsay Jones

WITH

Danai Gurira AND Nikkole Salter

Nov 12–Dec 10, 2006  
Kirk Douglas Theatre

 Center  
Theatre  
Group  
L.A.'s Theatre Company

P.L.A.Y.

PERFORMING FOR LOS ANGELES YOUTH

# How to Use this Discovery Guide

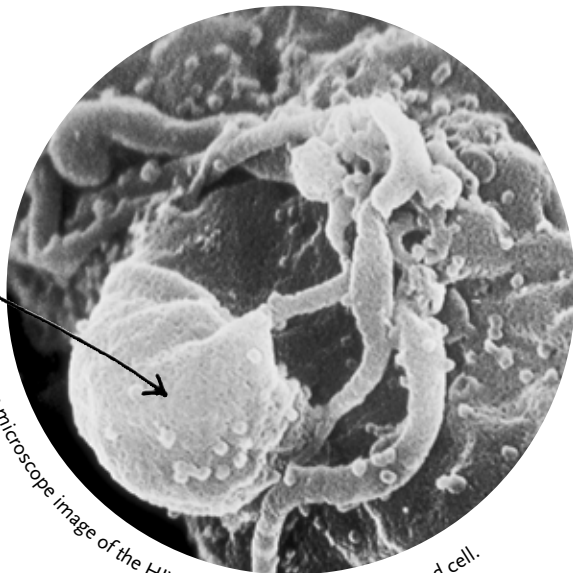
## DISCOVERY GUIDE

*In the Continuum*

**SEPARATED BY CONTINENTS**, cultures and class, two black women struggle with the same discovery: they are HIV-positive. This is the story of *In the Continuum*, written and performed by Danai Gurira and Nikkole Salter and directed by Robert O'Hara, which makes its West Coast premiere at the Kirk Douglas Theatre.

This Discovery Guide has been created to complement and extend your experience of *In the Continuum*. You will find here a summary of the play and its characters, a discussion with performers/writers Danai Gurira and Nikkole Salter about creating their own show, and a brief consideration of the play's subject—black women's experience of HIV/AIDS. Each section includes questions and exercises to help you to engage with and respond to the play and the production.

Vocabulary words are in **bold type**. You will find definitions of these words within each section.



Electron microscope image of the HIV virus budding off a white blood cell.

### OBJECTIVES OF THIS DISCOVERY GUIDE

Provide an overview of the play's dramatic events and themes

Offer insights into the play, playwrights and production

Examine the issues of HIV/AIDS for African and African-American women

Direct you to resources that will help you further explore the themes of *In the Continuum* and the work of Danai Gurira and Nikkole Salter

# SYNOPSIS

*In the Continuum*

**IN HARARE, ZIMBABWE**, Abigail, an educated and ambitious professional woman, hopes that her pregnancy will both **placate** her old-fashioned in-laws, who disapprove of her “modern” ways, and discourage her husband from cheating by showing him that she’s “a good and fertile wife.” But Abigail learns that she is **HIV-positive** and that her husband will have to be informed, even though he may, as many Zimbabwean husbands do, beat her when he learns the bad news.

In Los Angeles, 19-year-old Nia, breaking the curfew at her youth home, goes to a nightclub hoping to see Darnell, an NBA-bound high-school basketball star who Nia considers her boyfriend. A shooting at the club sends Nia to the emergency room, where she learns that she is pregnant. Her fantasies of a happy and affluent life as Darnell’s wife are shattered when she is told that she is HIV-positive. Expelled from the youth home because she broke curfew, Nia is suddenly homeless.

Afraid to reveal their condition or face the men who have given them the virus, Nia and Abigail desperately search for advice and aid.

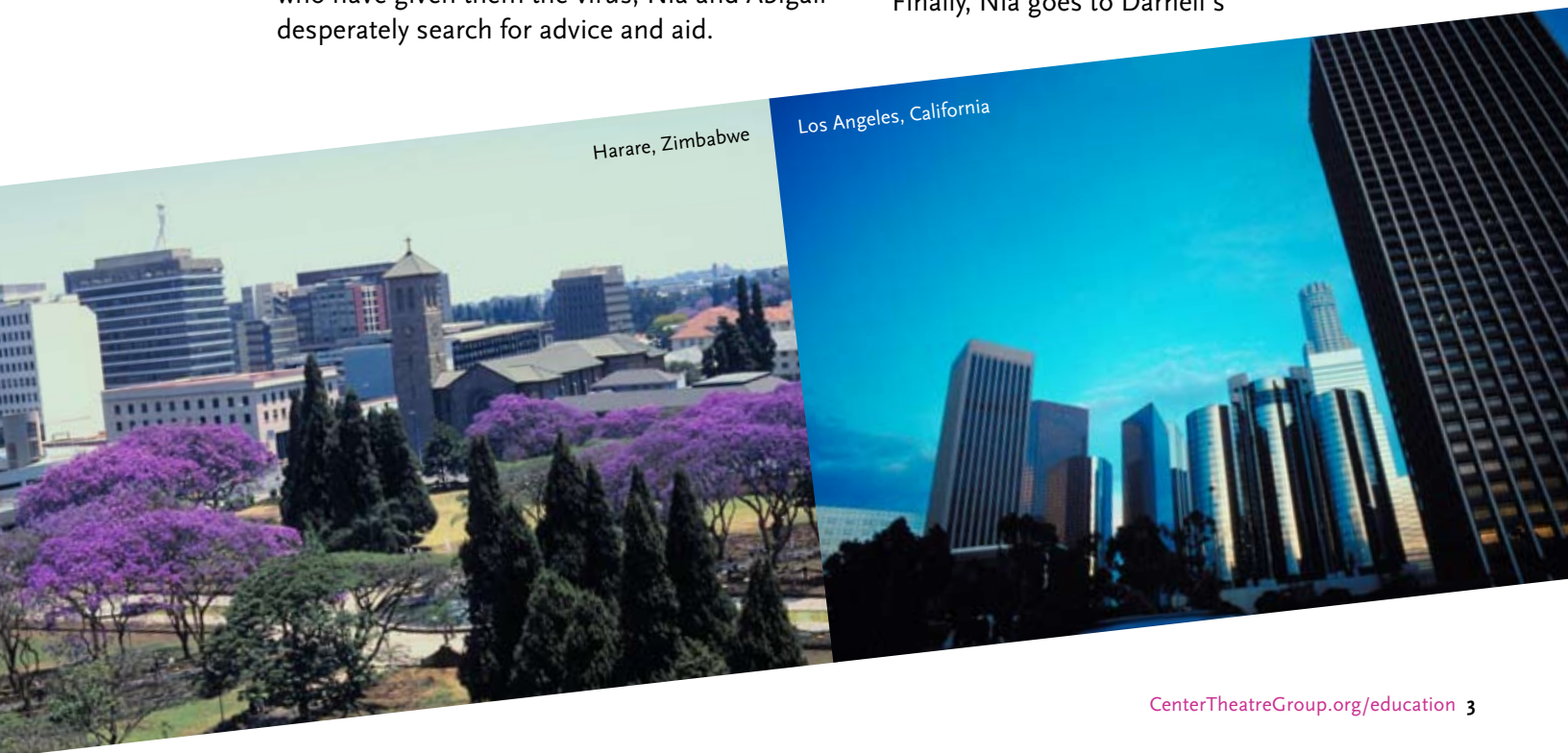


Nikkole Salter and Danai Gurira, *In the Continuum*.  
Photo by James Leynse.

Nia asks her mother for \$400, but the mother of five, hardened by ghetto life, refuses. “You only got me ‘til you’re eighteen,” she declares. Nia’s cousin Keysha tells her the baby is her ticket out of the ghetto, but only if she can get the Big Time-bound Darnell away from his many other women. Finally, Nia goes to Darnell’s

Harare, Zimbabwe

Los Angeles, California



# SYNOPSIS

*In the Continuum*

mother, Gail. Annoyed as she is by her son’s promiscuity (he has already settled two paternity suits), Gail nonetheless considers him a “baby” who cannot be expected to resist the girls who come after him. However, Darnell’s career could be ruined if it were known that he is HIV-positive, so Gail gives Nia \$5,000 to stay silent.

Abigail, meanwhile, visits a Witchdoctor, who can tell that she has “the Sickness” but can offer her no cure, only potions that will keep her husband from beating her and abort her pregnancy. A high-school friend, now a prostitute, warns Abigail that Abigail’s marriage is over: her husband and family will **ostracize** her when they

**“LOVE BETWEEN A MAN AND A WOMAN SEEMS TO END IN DEATH AROUND HERE.”**

—*In the Continuum*

learn she has HIV. She says that Abigail’s only alternative to dying a horrible, lonely death is to leave her husband and become the mistress

# VOCABULARY

**Endemic:** To be native or constantly present or occurring in a particular place

**Harried:** Worried, harassed; from the verb “to harry”: to repeatedly attack

**HIV-positive:** To have tested positive for Human Immunodeficiency Virus (HIV), the retrovirus responsible for Auto Immune Deficiency Syndrome (AIDS); to be infected with HIV

**Nascent:** Just born, emerging or developing

**Ostracize:** To banish or exclude by general consent from a group or society

**Placate:** To stop from being angry, to pacify or mollify

of a rich sugar daddy who will pay Abigail enough for her to buy the HIV medicines she needs. Returning home, Abigail speaks with her maid, Mary, an ambitious young woman who is determined to stay alone because, Mary says,

## In Harare, Zimbabwe



**Abigail:** A young, upwardly-mobile African television newscaster

**Nurse Mugobo:** A **harried** nurse in an under-funded and poorly supplied clinic

**Petronella:** Abigail’s affluent

friend who lives mostly in London and is a “consultant” on African issues

**Witchdoctor:** A traditional healer

**Sex Worker:** Another friend of Abigail

**Mary Chigwada:** Abigail’s maid

**ALL CHARACTERS PLAYED BY DANAI GURIRA**

## In Los Angeles



**Nia:** A 19-year-old African-American woman and **nascent** poet from the ghetto of South Central L.A.

**Patti:** Nia’s social worker

**Nia’s mother:** A single mother of five children

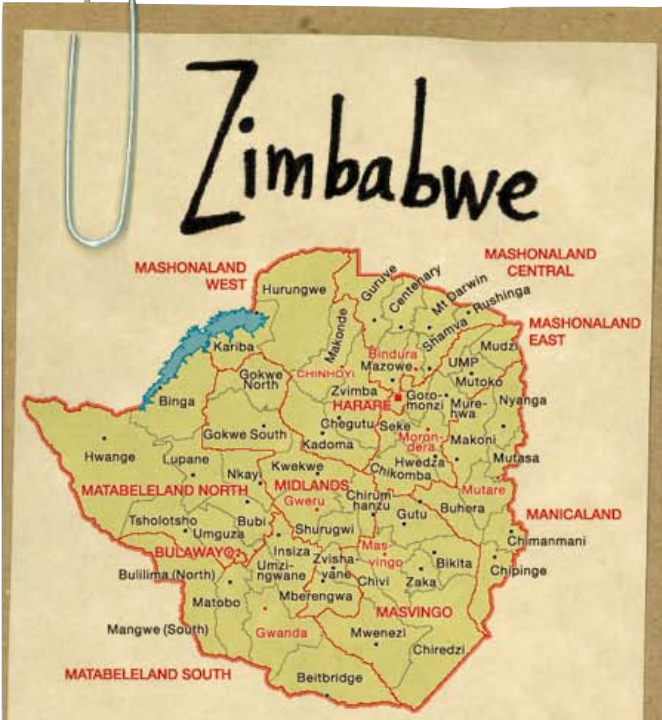
**Keysha:** Nia’s cousin

**Gail:** The mother of Nia’s boyfriend, Darnell

**ALL CHARACTERS PLAYED BY NIKKOLE SALTER**

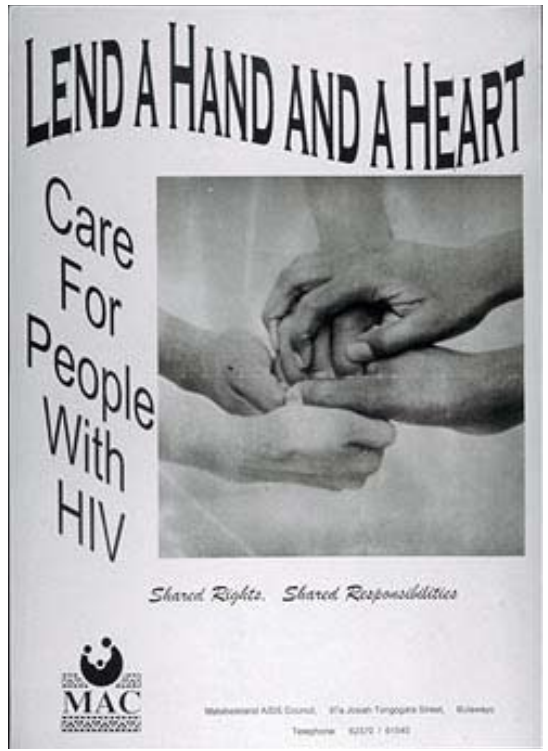
# SYNOPSIS

*In the Continuum*



**Zimbabwe**

**A NATION IN SOUTHERN AFRICA,** Zimbabwe was established in 1978–1980 after the Republic of Rhodesia, which had been controlled by the white minority, yielded power to the majority black population. Blessed with the most productive agricultural land in the region, rich mineral deposits and the highest literacy rate (over 90 percent) in Africa, Zimbabwe should be thriving. Instead, its economy is collapsing; corruption, unemployment, energy and food shortages are **endemic**; and, largely because of the AIDS epidemic, the average life expectancy has fallen to roughly 34 years — amongst the lowest in the world. Most observers attribute the country’s decline to poor economic policies, including a controversial land reform program. Increasing restrictions on the press and free expression have also provoked widespread criticism, both within the country and internationally.



Zimbabwe AIDS Poster, 1998.



HIV education in Africa.

“Love between a man and a woman seems to end in death around here.”

Having found no easy way out of their situations, Nia and Abigail contemplate confronting their men, imagining how they will stand up for themselves – and hoping that their men will stand by them. But will the women be able to do it?

# Questions & Exercises

## ACTIVITY

### *In the Continuum*

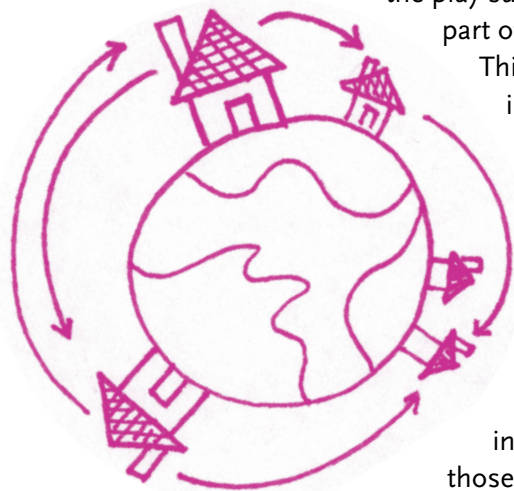
A play's title often provides insights into the work's meaning and this is certainly true of *In the Continuum*. A continuum is a continuous whole whose parts cannot be separated, and *In the Continuum* reveals how things that we or the characters believe to be distinct and unrelated are, in fact, connected. Some of these connections are obvious; others are more subtle. We are shown how two black women, while they are separated by continents, culture and class, nevertheless are connected not only by their similar situations, but also by the common characteristics of their different communities. The play suggests that there is a continuum of experience and circumstances for black women.

HIV/AIDS is another continuum, one to which Nia and Abigail, and many of the other characters, believe that they are not connected. The play seems to imply that, in fact, we are all part of the continuum of HIV/AIDS. Indeed, at its broadest the play suggests that we are all part of a single continuum.

This message is especially important now, as the world is becoming a "global village" in which people, things and ideas travel everywhere and political, economic, cultural or environmental events in one country affect

those in another country halfway around the world. It is increasingly difficult for people in one part of the world – or the people of a particular class or

religion or ethnicity – to believe they are separate from everyone else.



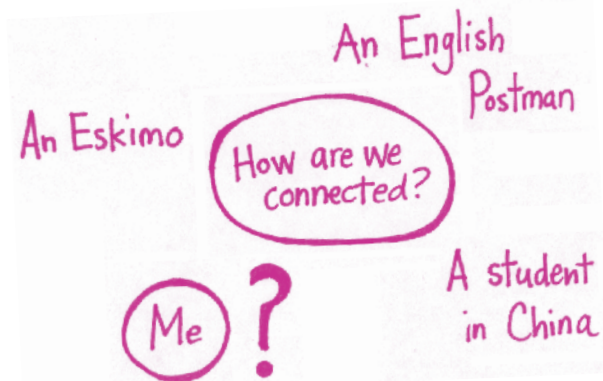
the world is becoming a "global village"

1. List three connections made by *In the Continuum* between things that you thought were separate or unrelated.

2. Think of three people or types of people you believe are unconnected to or unlike you. They could be people you know, a public figure or celebrity, or imaginary persons who belong to a different community, culture or religion.



Do some research into these people, or into the community, culture or religion of the imagined person. If they are people you know, try interviewing them or others who know them. For public figures or an "imaginary" person, you can start by looking up the person or their country or religion in an encyclopedia. You can also use the Internet (the Canadian government has two fine sites that are meant to help Canadians understand people from other countries; both are listed in the Resources section of this Guide). Or research well-known writers who come from a particular country or culture and read a story or book by them (you can find information about writers from around the world at [www.classiclit.about.com/od/bycountry](http://www.classiclit.about.com/od/bycountry)).



See if you can find ways in which each real or imagined person is connected to you and your life. Write a short paragraph about each person describing how you and that person are connected, and how you are part of a continuum.

A CONVERSATION WITH

# Danai Gurira and Nikkole Salter, authors and performers of *In the Continuum*

**WHILE STUDENTS** in the graduate program in acting at New York University, Danai Gurira and Nikkole Salter separately began working on one-woman shows **depicting** black women dealing with HIV. *In the Continuum* was born when a professor suggested that they combine their two projects. P.L.A.Y. talked with the writers/performers about how they created their first play.

**P.L.A.Y.: What inspired two people training for careers in acting to turn to writing?**

**Danai Gurira:** I wanted to perform dramatic works that reflected the experience of African women and I found that there were no such works. There was no dramatic representation of these women and their stories — which I think are important — so I realized that I had to write them myself.

**Nikkole Salter:** I always knew I wanted to do a one-person show, but the specific inspiration was an MTV news story about celebrities with HIV/AIDS which **cited** the statistic that AIDS is the leading cause of death for African-American women ages 25-34. That really stunned me. Here is this horrifying epidemic but we hear nothing about it. Where were the stories of these women? I wanted to get at the lives behind the statistic.

**P.L.A.Y.: What was the process of writing for you?**

**Salter:** I have what I think of as a box of tools I've acquired as a performer. One of them is improvisation. With Nia's story, I began by doing improvisations based on people and situations I'd observed. It was only after I'd developed the characters through improvisation that I did research to test whether my observation and intuition had guided me correctly. In a way, it is like science: I began with a **hypothesis** and then went out and tested my hypothesis against the facts. It was a relief, and very affirming, to discover that my portrayal of Nia and her world were accurate.



Danai Gurira. Photo by James Leynse.



Nikkole Salter. Photo by James Leynse.

**Gurira:** I do a lot of research. My undergraduate degree is in Social Psychology and that **discipline** taught me both the techniques and value of good research. What I learned from my research into African women and HIV combined and **synthesized** in my mind with my own personal experience of Zimbabwe. The story emerged from this synthesis and the main challenge for me was insuring that the arc of the story worked. Once I knew what the story should be, I too used improvisation and performance to shape and enrich the characters. Another important issue for me was orchestrating the multi-cultural, multi-lingual nature of Abigail’s story. I wanted to use a certain amount of Shona [language spoken by the Bantu people in Zimbabwe] but to do it in a way that would allow the English-speaking audience to understand. I very consciously coordinated the Shona-language passages with actions and behavior that clarify what’s being said.



Danai Gurira. Photo by James Leynse.

# VOCABULARY

**Cite:** To quote, refer to, or mention a statistic, writer or book

**Depict:** To portray, to “paint,” in pictures or words

**Discipline:** A specific area of knowledge or expertise

**Hypothesis:** An unproven theory or explanation that is tentatively accepted as the basis of further discussion or experimentation

**Synthesize:** To put together different parts or elements to create a new whole thing

**P.L.A.Y.:** What are you working on now? Are you doing anything different?

**Salter:** It’s another African story, but this time we’re getting away from ourselves, our personal experience. It’s a piece about the women rebel fighters who fought with Charles Taylor’s rebel movement in Liberia. Because I’m not working from personal observation, it’s a less organic situation for me, so I’m concentrating on filling myself up with knowledge about that world.

**Gurira:** I’m very interested in trying a different form – perhaps something more like a traditional play, with several characters on stage at once and using more actors than just Nikkole and myself. We are still so busy with *In the Continuum* that we’ve just begun to work on the new piece. I’m sure it will surprise us as well as the audience.



Actress/Playwright  
DANAI GURIRA



Danai Gurira. Photo by James Leynse.

**THE DAUGHTER OF** Western-educated African parents, Danai Gurira was born in America but was raised from age five in Zimbabwe. She returned to the U.S. to attend Macalister College in Minnesota, where she earned a B.A. in Social Psychology. A semester spent in South Africa inspired her to devote her talents to exploring and revealing the African experience to the greater world. She earned a Master of Fine Arts in acting from New York University, during which she co-created *In the Continuum*.

Actress/Playwright  
NIKKOLE SALTER



Nikkole Salter. Photo by James Leynse.

**ACTRESS/PLAYWRIGHT** Nikkole Salter was born and raised in Los Angeles. A self-described “observer” from an early age, she began acting at age eight. Despite having done some notable television work, she did not take performing seriously as a career until she got to Howard University. After receiving her B.F.A. from Howard and studying theatre at Oxford, Nikkole entered the professional acting program at New York University, where she earned her M.F.A. Although *In the Continuum* has dominated her post-NYU professional life, she has found time to appear in two films, *All Fall Down* and the upcoming *Pride & Glory*.

# Questions & Exercises

## ACTIVITY

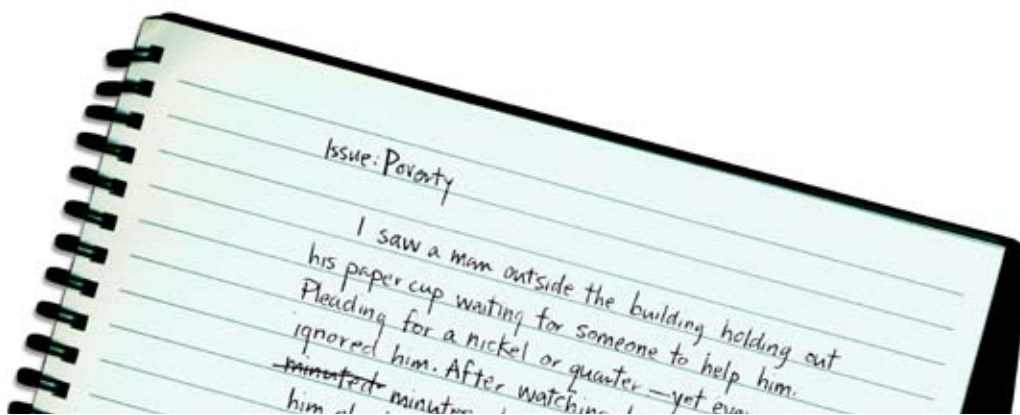
*In the Continuum*

**IN THE CONTINUUM** has been called the first play about black women's struggle with HIV/AIDS. Both Danai Gurira and Nikkole Salter have said that they began writing because they knew of fascinating communities and urgent issues that were not being explored in plays, movies or television. As Nikkole Salter puts it, "There are so many important stories and lives we never hear about, because producers assume that audiences won't be interested. Danai and I want to tell the stories that are not getting told."

1. Do you know of interesting issues, lives or communities that are not widely known about, but which you think could be the basis of a good play or movie? List three.
2. Choose one of the ideas you listed above and do some research into it. This could be talking to people who know about the subject, checking the library catalogue for books or articles, or doing an Internet search for newspaper and magazine articles.

Using your research and your imagination, write a 500-word story that explores and depicts that idea.

3. Go back to the paragraphs you wrote for Question Two in the Synopsis section. Can you imagine one of those people having a story that complements and resonates with the story you just wrote in the way the two stories of *In the Continuum* do? Write a paragraph describing the intersection.

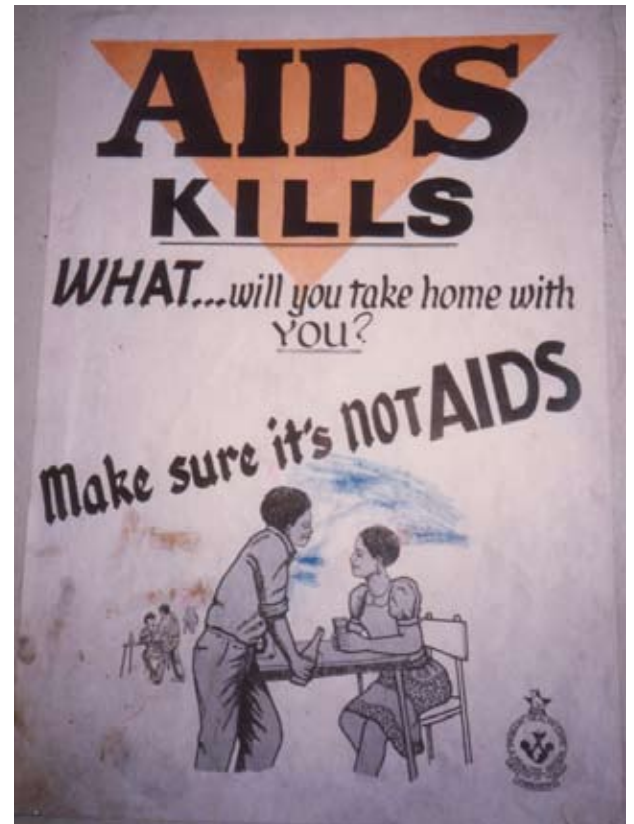


# Black Women in the Continuum of HIV/AIDS

**WHEN THE AIDS CRISIS** first emerged in the early 1980s, the disease was associated almost exclusively with gay (primarily white) males and **intravenous** drug users. Indeed, because of the myths that surrounded HIV/AIDS, it was some time before the general public accepted that HIV could be transmitted through heterosexual sex. Even today, young heterosexuals, such as Nia in *In the Continuum*, give little thought to the possibility of contracting HIV.

In America, HIV/AIDS is no longer a “gay” disease, but an epidemic whose victims are increasingly heterosexuals and people of color. African-Americans are only 13 percent of the U.S. population, but today almost 40 percent of the approximately one million Americans with HIV/AIDS are African-American, as are 50 percent of all new HIV diagnoses. And while women still account for a minority (some 25 percent) of those with HIV/AIDS in the U.S., the rate of infection among American women has been increasing for years and is increasing even more rapidly among African-American women, who constitute over two-thirds of the women diagnosed with HIV/AIDS in the U.S. since the beginning of 2000. The consequences are stark: while AIDS is the sixth leading cause of death among all American women, it is the number one cause of death for African-American women aged 25-34.

HIV/AIDS is a catastrophic problem in second and third world countries, so much so that it is being called the most devastating **pandemic** in history. Nowhere are the statistics so grim or the devastation so great as in Sub-Saharan Africa. Home to only 10 percent of the world’s population, the region contains more people (some 24 million) with HIV/AIDS than the rest of the world combined. Here again, women are increasingly the victims. While women constitute about 48 percent of the world’s HIV-positive

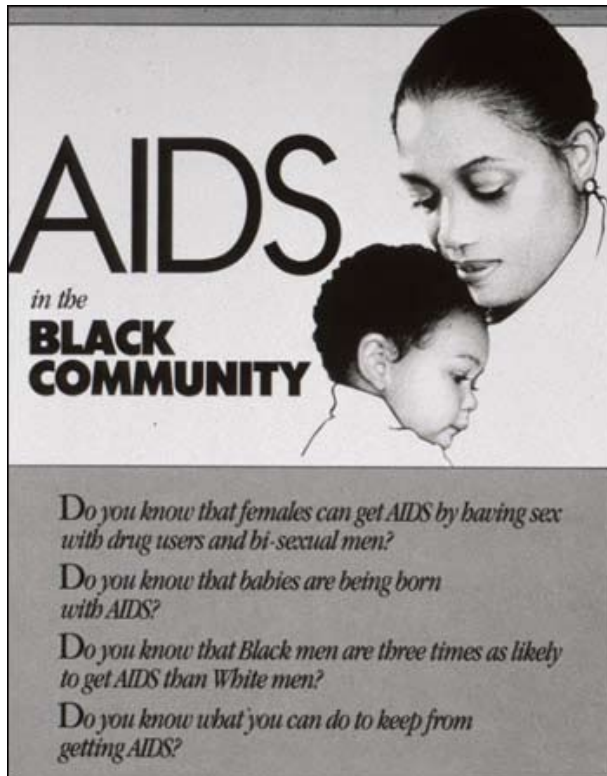


HIV/AIDS awareness poster from Zimbabwe, 1989.

population, in Sub-Saharan Africa the HIV rate among women is 59 percent.

Ignorance and poverty are key factors in the spread of HIV/AIDS. Without access to information about how the disease is spread and a functioning health care **infrastructure** — clinics, doctors, nurses, available drugs and condoms — people will not know how to avoid HIV or have access to treatment if they are infected. Twenty-five percent of African-Americans live in poverty and Sub-Saharan Africa is perhaps the poorest region on Earth.

Many choose to be ignorant of HIV/AIDS, largely because the disease challenges some traditional values and **taboos**. HIV is transmitted primarily



US HIV/AIDS awareness poster from the 1980s.

by sexual intercourse, and shame about sexual matters has **aggravated** the AIDS crisis from its inception. As a result of the **stigma** and shame attached to sex (and also drug use), HIV positive people are often mistreated and ostracized rather than helped. Communities, even entire nations, sometimes suppress discussion of HIV/AIDS rather than admit and confront the behavior that spreads the disease (and, of course, the expense of doing so). Even those who know they are infected will often keep it secret for fear of being persecuted. Many governments (including the U.S. government) refuse to fund programs known to reduce the spread of HIV, such as providing condoms or clean needles for drug users, because they believe to do so would encourage “immoral” behavior.

## VOCABULARY

**Aggravate:** To make worse

**Infrastructure:** The underlying foundation of something; for a community, the infrastructure is the basic systems and facilities upon which well-being and growth depend, such as roads, bridges, schools, water lines, electricity power plants, transportation and communication systems.

**Intravenous:** In or into the veins, as with a drug injected into the vein

**Pandemic:** Existing or prevalent over a whole area; everywhere. Used in reference to disease, the word epidemic refers to a disease spreading rapidly, while pandemic refers to disease that is spreading rapidly but has also spread widely.

**Stigma:** The shame or disgrace imposed on an individual as a result of that person’s dishonorable or forbidden behavior; the mark or sign of that disgrace

**Subservient:** Submissive; to be in a serving or inferior role

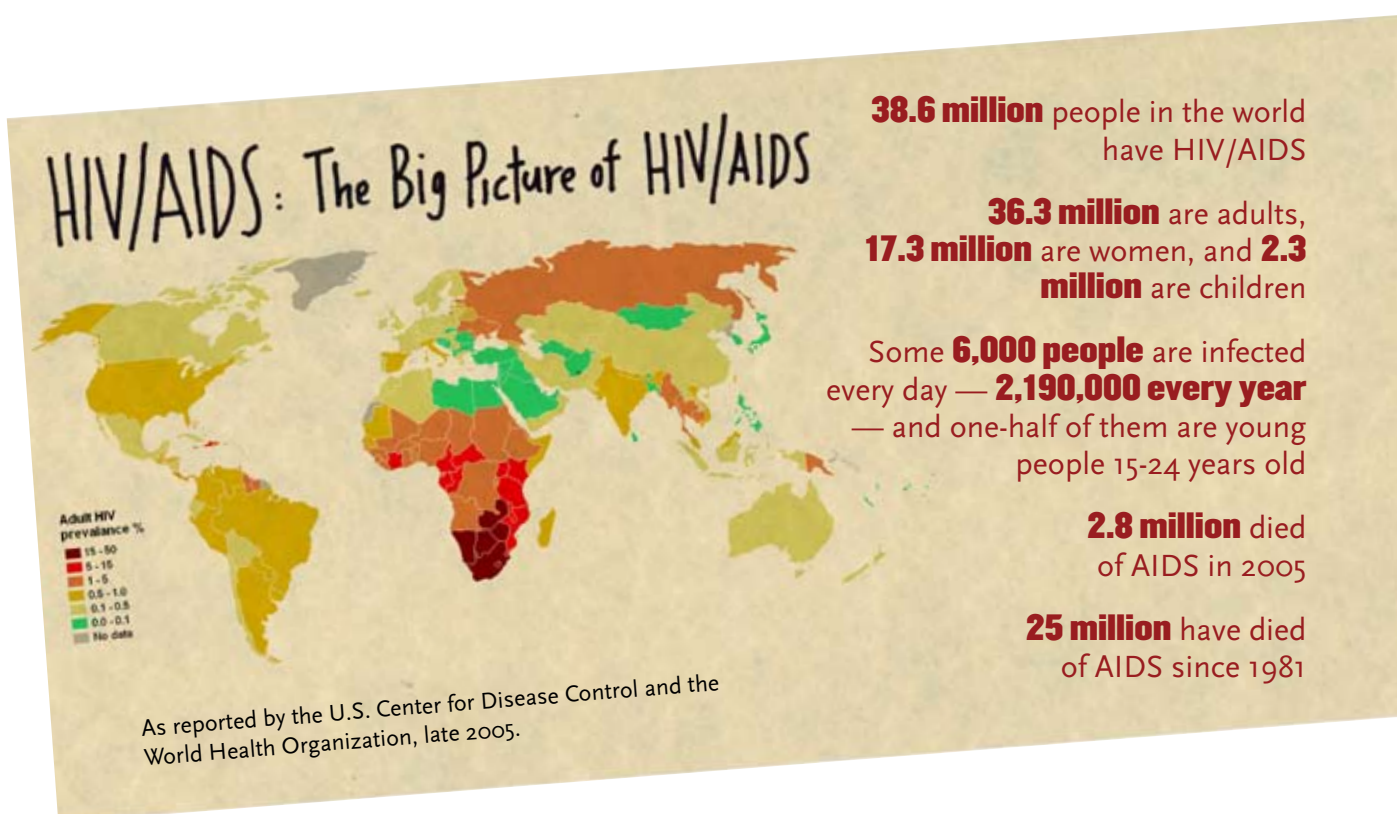
**Taboo:** A prohibition or ban based on social custom; also the thing forbidden. Can be used as an adjective, as in “AIDS is a taboo subject”

As *In the Continuum* portrays, gender attitudes can make women especially vulnerable to HIV/AIDS. Many cultures and communities treat women as less important than men, denying women education, financial independence, access to healthcare and, further, expecting them to

be **subservient** to men. Even though men are clearly the principle transmitters of HIV, many communities ignore or excuse the male behavior — particularly the promiscuous, high-risk and unprotected sex with prostitutes — that spreads the disease and, instead, blame women. In such communities, women rarely have the power to insist that their husbands or partners use condoms (in some cultures men consider using condoms insulting and “unmanly”). In parts of India and Africa, it is considered acceptable for a man to abandon a wife who is HIV-positive, even though in most cases she was infected by her husband, as happens to Abigail in *In the Continuum*. (In Sub-Saharan Africa, 80 percent of the married women with HIV get the virus from their husbands.) Such attitudes encourage men to be ignorant about the reality of HIV/AIDS and to continue the behavior that spreads the disease — a disease they spread more and more to their wives and, in turn, their children.



US HIV/AIDS awareness poster, 1980s.



# Questions & Exercises

## ACTIVITY

*In the Continuum*

1. In the play *In the Continuum*, an outraged and surprised Nia, on being told that she is HIV positive, shouts at the nurse, “Do I look like I’m a junkie? Do I look like I’m gay? Do I look like I’m African?” Nia’s assumption about the kinds of people who get AIDS is that they are not young women like herself.

Do I look like I'm  
a junkie? GAY?  
African?

Make a list of five assumptions you had about HIV/AIDS before you saw *In the Continuum*. Do some research and see how accurate your assumptions were. The Web sites for the Center of Disease Control and the World Health Organization, both of which are listed in the Resources section on the next page, are a good place to start.

2. Both Abigail and Nia live in communities in which men are treated differently from women. The mother of Nia’s sometime-boyfriend, Darnell, describes her grown son as still a “baby” and does not hold him responsible for his sexual behavior or for fathering two children. On the other hand, both Nia’s mother and her social-worker expect her to take care of herself. Abigail fears that even though her husband infected her with HIV, he and his family will blame and abandon her. Both Abigail and Nia are at least somewhat aware of their companions’ sexual behavior and yet they tolerate it.

Do you see similar gender biases in your world, either in your daily life or in the way men and women are portrayed in the media, movies, TV, pop songs or magazines?

Make a list of five examples of men and women being treated differently or of double standards being applied to men and women. Then ask someone of the opposite gender to make a list of five examples of gender double standards they have noticed. Compare and discuss your two lists. How are they alike? How are they different? Do the two of you see the issue differently? If so, why do you think that is?

3. When Nikkole Salter researched HIV/AIDS, she realized that many, perhaps most, of the African-American women dying of AIDS had been infected as teenagers. “I began to realize how stupid I had been in some of the choices I had made,” Salter recalls. And she wondered, “How could you make people — especially teenagers — more aware they could die from some of those choices?” *In the Continuum* is, in part, her effort to do just that.

Considering the reality of HIV/AIDS, what do you think should be done to guide young people to making better choices so that they will avoid getting HIV? Write an essay describing what governments, communities, individuals or you personally can do.

ASSERTIVE  
RESERVED  
GIRLS  
BOYS  
OVERACTIVE  
TIMID  
GIRLS  
RESERVED  
ASSERTIVE  
GENDER  
BIASES

## Interested in knowing more about the people and events of *In the Continuum*? Here are some websites, books and films to check out.

**THE ISSUE OF HIV/AIDS** among black women has not received wide attention. The following books, Web sites and films offer some general information about HIV/AIDS and address how the epidemic has affected Africans and African-Americans.

### WEB SITES:

[www.intercultures.ca/cil-cai/country\\_insights-en.asp?lvl=8](http://www.intercultures.ca/cil-cai/country_insights-en.asp?lvl=8) and [www.cp-pc.ca/english](http://www.cp-pc.ca/english)

Canadian government sites meant to help Canadians understand people from other countries

[www.npr.org/templates/story/story.php?storyId=5202209](http://www.npr.org/templates/story/story.php?storyId=5202209)

Listen to a National Public Radio story on Danai Gurira, Nikkole Salter and *In the Continuum*.

[www.cdc.gov/hiv](http://www.cdc.gov/hiv)

The United States Government's Center for Disease Control web page for HIV/AIDS information and statistics

<http://www.who.int/hiv/en>

The World Health Organization's Web page for HIV/AIDS information and statistics

### BOOKS:

***The Secret Epidemic: The Story of AIDS and Black America*** by Jacob Levenson (Pantheon 2004)

***African American Women and HIV/AIDS: Critical Responses*** edited by Dorie J. Gilbert and Ednita M. Wright (Praeger Publishers, 2003)

A scholarly work that examines the history and current state of the HIV/AIDS epidemic among African-American women

***Black Death: AIDS in Africa*** by Susan Hunter (Palgrave Macmillan, 2003)

A longtime AIDS specialist presents a passionate and personal account of the scientific, social, political, economic and historical dimensions of Africa's AIDS crisis.

***The Boundaries of Blackness: AIDS and the Breakdown of Black Politics*** by Cathy J. Cohen (University of Chicago Press, 1999)

Among the works used by Nikkole Salter in her research, this academic study investigates how and why the African-American community has failed to confront HIV/AIDS.

***Purple Violet of Oshaantu*** by Neshani Andreas (Heinemann 2001)

A novel about African women in rural Namibia facing the challenges of life in a rapidly changing society, challenges which include HIV/AIDS

### FILM AND VIDEO:

***Out of Control: AIDS in Black America***

First broadcast on August 24, 2006, this special edition of ABC's *Primetime* is the first national network television news documentary on the AIDS epidemic among African Americans. It can be seen online at <http://abcnews.go.com/Primetime/story?id=2346857&page=1>

***A Closer Walk*** directed by Robert Bilheimer (Worldwide Documentaries, 2006)

A critically acclaimed documentary on the global HIV/AIDS epidemic, first broadcast nationally on PBS August 31, 2006; more information can be found at <http://www.acloserwalk.org/>

***Yesterday*** directed by Darrell James Roodt (Videovision Entertainment, 2004)

A poor South African Zulu wife and mother learns that she has contracted HIV from her husband. Nominated for a 2005 Academy Award, *Yesterday* is the first Zulu-language feature film and perhaps the first fictional feature film about an African woman's struggles with HIV/AIDS.

***AIDS: The Woman's Story*** directed by Walther Grotenhuis (IdTV-DITS, 2004)

A documentary about women affected by HIV/AIDS, focusing specifically on women in Kenya, Brazil and Thailand

# ABOUT P.L.A.Y.

**NOW IN ITS 36TH YEAR,** Performing for Los Angeles Youth (P.L.A.Y.) is Center Theatre Group's award-winning youth theatre and theatre education program. P.L.A.Y. serves more than 35,000 young people, teachers and families annually through a variety of performances, residencies, discount ticket programs and innovative educational experiences. P.L.A.Y. offers programs that allow young people, teachers and families to attend productions at the Mark Taper Forum, Ahmanson and Kirk Douglas Theatres for low or no cost. P.L.A.Y. is dedicated to artistic excellence and innovation in its theatrical productions and to the development of young people's skills and creativity through the exploration of theatre, its literature, art and imagination.

## PERFORMING FOR LOS ANGELES YOUTH

**Corey Madden**, Producing Director  
**Celeste Thompson**, Department Manager  
**Kimiko Broder**, Educational Programs Manager  
**Rachel Fain**, Editorial Manager  
**Dan Harper**, Educational Programs Associate and Annenberg Manager  
**Emily Weisberg**, Educational Programs Associate  
**Jennifer Hartmann**, Education Services Agent  
**Kate Coltun**, Production Supervisor



Artist rendering of the H1N1 virus.

## SPECIAL THANKS TO

**Danai Gurira and Nikkole Salter**

## DISCOVERY GUIDE CREDITS

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