

Dave Steakley, Producing Artistic Director | Elisabeth Challener, Managing Director
presents

TRIBES

By NINA RAINE

Directed by DAVE STEAKLEY

Set Design Michelle Ney
Assistant to Scenic Designer Nicolas E. Castenon
Costume Design Carl J. Booker
Lighting Design..... Sarah Maines**
Lighting and Stage Ops Supervisor..... Melissa Baglio
Sound Design Craig Brock
Properties Design..... Scott Groh
Stage Manager Catherine Anne Tucker*
Assistant Stage Managers Megan Barrett* and Megan Smith
Assistant to Director Natalie Novacek
Dialect Coach Melissa Grogan
ASL Consultant Dr. Bobbie Beth Scoggins
ASL Interpreter Coordinator Sharon Ploeger

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

** Member of IATSE 829.

January 27 - February 28, 2016 • Topfer Theatre

There will be a 20-minute Intermission. Drinks are welcome in the theatre.



**National
Endowment
for the Arts**
arts.gov

Kathleen and Harvey Guion

Presenting Sponsor

Executive Producers

This project is supported in part by an award from The National Endowment for the Arts.

Acknowledgements

TRIBES was commissioned and first presented by English Stage Company at the Royal Court Theatre on 14 October 2010.
TRIBES was presented by Barrow Street Theatre, New York, NY in 2012.

tribe

Pronunciation: /trɪb/

A social division in a traditional society consisting of families or communities linked by social, economic, religious, or blood ties, with a common culture and dialect...

Source: oxforddictionaries.com

Define your ...



T R I B E

your family

your friends

your community

your connection

your patriotism

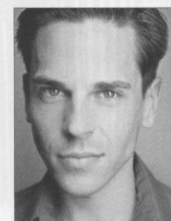
your voice

your religion

your love

your connection

Tribes Cast



Stephen Drabicki *



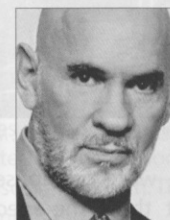
Aaron Johnson



Babs George *



Iris McQuillan-Grace *



Mitch Pileggi



Ava L'Amoreaux

Stephen Drabicki* Billy
 Aaron Johnson Daniel
 Babs George* Beth
 Iris McQuillan-Grace* Sylvia
 Mitch Pileggi Christopher
 Ava L'Amoreaux Ruth

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



*Actors' Equity Association, founded in 1913, represents more than 49,000 Actors and Stage Managers in the U.S. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. Equity seeks to foster the art of live theatre as an essential component of our society. actorsequity.org



The videotaping or other video or audio recording of this production and the taking of photographs, with or without flash, or by camera phone, is strictly prohibited. Please turn off all electronic devices – such as cell phones, pagers, etc. – and refrain from texting and/or tweeting during the performance.



Tribes Model Set Design - Set Designer, Michelle Ney

When I saw *Tribes* Off-Broadway, I was unable to get up from my chair at the conclusion, because I was so profoundly moved by this remarkable and emotionally complex family drama. Amidst the realism, playwright Nina Raine underscores her play with a heightened theatricality comprised of transformative musical selections, poetic passages, the creative implementation of visual projections, and the use of sign language throughout.

Consequently, I couldn't imagine ZACH's production of *Tribes* happening in a realistic home set. Instead I encouraged our scenic designer Michelle Ney to dream for us a nonliteral space that we could tell this story in. In our initial meeting I said that I would like to place the play inside the ear if I could, because I think the play is about the ways that we selectively choose to listen and to whom. Each character experiences deafness in their own way.

Michelle was already exploring spiral shapes in nature and architecture, and in her artistic process began to think about soundwaves and other sonic forms. The result is the set design you see onstage. ZACH's expert technical staff and craftspeople embraced the challenge of this living "art installation",

comprised of many small pieces, due to the special angles, undulating curves, and custom cuts required by the unique design.

I want to invite you to join us on stage for an up-close tour of this design collaboration at the conclusion of this performance. If you'd like to explore the set and hear more about how it was created, please move to the front of the stage at the end of the play and our stage crew will be happy to escort you onstage for a brief tour.

On a personal note, I am delighted to welcome actor Mitch Pileggi back home to ZACH Theatre. When I interviewed to work at ZACH, it was Mitch's performance in *Frankie and Johnny in the Clair de Lune* by Terrence McNally that was the linchpin in my decision to take this job. Now 25 years later, Mitch is back, and a dream comes true, as we work together for the first time in my silver anniversary.

DREAM BIG. SHARE THE DREAM!

Dave Steakley

– Dave Steakley
ZACH Theatre Producing Artistic Director

A Note from the Playwright Nina Raine

Originally published online by Royal Court Theatre in September 2010

I first had the idea of writing *Tribes* when I watched a documentary about a deaf couple. The woman was pregnant. They wanted their baby to be deaf.

I was struck by the thought that this was actually what many people feel, deaf or otherwise. Parents take great pleasure in witnessing the qualities they have managed to pass on to their children. Not only a set of genes. A set of values, beliefs. Even a particular language.

The family is a tribe: an infighting tribe but intensely loyal.

Once I started looking around, tribes were everywhere. I went to New York and was fascinated by the orthodox Jews in Williamsburg, who all wear a sort of uniform. They were like an enormous extended family.

And just like some religions can seem completely mad to non-believers, so the rituals and hierarchies of a family can seem nonsensical to an outsider.

I learnt some sign language. I found it immensely tiring. Sign demands that you heighten your facial expressions – 'like' – you stroke your neck downwards and smile beatifically, 'don't like' you stroke your neck upwards and make a face almost as if you are throwing up. I felt like I was being made to assume a personality that didn't fit me. I realised how much we express our personality through the way we speak. I didn't like having to change my personality. And sign has a different grammar. I felt stupid, slow, uncomprehending. Was this what it might be like to be a deaf person trying to follow a rapid spoken conversation? But I was also envious. I loved the way sign looked when used by those fluent in it. It could be beautiful. Wouldn't it be great to be a 'virtuoso' in sign? They must exist, like poets or politicians in the hearing world...

Finally, I thought about my own family. Full of its own eccentricities, rules, in-jokes and punishments. What if someone in my (hearing, garrulous) family had been born deaf?

All these things went into the play, which took a very long time to write. All I knew was that at the beginning we would be plunged into a family dinner. The first scene was easy to write. I wrote it with no idea of the characters' names, or of how many siblings there were. But oddly, it is one of the scenes that has hardly changed during the writing of the play. It sat there for a very long time. And then, slowly, I wrote the rest. The crazy family was born fully formed. I just had to work out what happened to them.

– Nina Raine
22 September 2010




Nina Raine - Playwright, Tribes


STEPHEN DRABICKI (Billy) is thrilled to join ZACH for this production of Nina Raine's award winning *Tribes*. He received critical acclaim as Billy in the Canadian premiere at Canadian Stage in Toronto, and has since performed the role with Theatre Aquarius (Hamilton, ON), Capital Stage (Sacramento, CA), Artist's Repertory Theater (Portland, OR), and Salt Lake Acting Company (Salt Lake City, UT). Off-Broadway: *According to Goldman* (Theater Breaking Through Barriers), *The Merchant of Venice* (TBTB), the premiere of A.R. Gurney's *The Interview* (Theatre Row, The Kennedy Center), and The Public Theater's reading of *Sound is Vibration* opposite Emmy Award winner Uzo Aduba. Other New York City credits include The Lincoln Center Songbook Series, New York Deaf Theater, Blessed Unrest, The Drilling Company, Nicu's Spoon, and The Association of Musicians with Hearing Loss. Regional: Signstage on Tour, Flat Rock Playhouse, Goodtimes Theater. A native of Asheville, NC, he holds a double B.A. in Theatre and Studio Art from Berea College (KY) and is an alumnus of the ABC/Disney Television Diversity Casting Showcase. He is a proud member of Actor's Equity Association and is represented by Abrams Artists Agency and KPA. Stephen sends his love to his family, friends, and Casey, y'all! www.stephendrabicki.com


AARON JOHNSON (Daniel) ZACH: Debut. REGIONAL: *Skylight* (Edward) at Hyde Park Theatre/Street Corner Arts, *The Real Thing* (Billy), and *The Explorer's Club* (Lucius) upcoming at Austin Playhouse. OTHER CREDITS: *Red* (Ken) with Light in a Jar Productions, and *Troilus and Cressida* (Aeneas) at the Great River Shakespeare Festival. Aaron has spent several years working with The New Harmony Project in Indiana, dedicated to serving writers and new play development. ADDITIONAL CREDITS: B.F.A. Theatre Performance from the University of Evansville. AaronRichardJohnson.com

BABS GEORGE (Beth) ZACH: *Mad Beat Hip and Gone, Becky's New Car*, and *Sister's Rosensweig*. REGIONAL THEATRE: *Gun Shy* at Portland Center Stage; *Night of the Iguana* and *Charley's Aunt* at Pioneer Theatre. FILM: *Sin City*, and *Blue Sky*. TELEVISION: *War of the Worlds*, PBS, *The Lying Game*, *Friday Night Lights* and *My Generation*. OTHER THEATRE: *Other Desert Cities* at Austin Playhouse (just one of dozens of plays as a company member); *Much Ado About Nothing* at Austin Shakespeare; *Who's Afraid of Virginia Woolf* at St. Edward's; *Ghosts* at Penfold Theatre; *The Cherry Orchard* at Breaking String Theatre; *All My Sons* at Palindrome; *The Glass Menagerie* at TexArts. ADDITIONAL CREDITS: M.F.A. in Classical Acting from The Shakespeare Theatre and The George Washington University. Creator and director of The State Theatre School of Acting, now The Actor's School. Has instructed in Theatre Departments at Texas State, Southwestern, St. Edward's University, and The University of Texas at Austin.

IRIS MCQUILLAN-GRACE (Sylvia) is an actress and teaching artist. She has a degree in theater from Emerson College and an M.F.A. in acting from the New School for Drama. She lives in New York and has performed with EST/Youngblood, NYTW, HERE Arts Center, Naked Angels, New Georges, Ivoryton Playhouse, Long Wharf theater, Elm Shakespeare, Shakespeare on the Sound, and with Pipeline Theaters production of *Clown Bar* (*NY Times critic pick). As a teaching artist she has worked with Yale University, and The Great Books Summer Program (Stanford University and Amherst College). She also served for two years as the Drama Director for the North American Family Institute, a maximum security group home facility for young women. She is thrilled to be doing this play, and wants to thank her family for their endless support, Dave for the tremendous opportunity, and to Jacob F+A. www.irismcg.com

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 Tweet your experience: [@zachtheatre](https://twitter.com/zachtheatre)

 Post to instagram: [#zachtheatre](https://www.instagram.com/zachtheatre)

MITCH PILEGGI (Christopher) "I had the very good fortune of beginning my acting career in the early 1980's performing in *The Lark* on the ZACH Scott Theatre Center Kleberg stage. After that they were unable to get me to leave the building (and at that time it was only one building). I took on every job they would give me from doing a horrible job on the bookkeeping to doing an exceptional job (I think) keeping the theatre clean as the janitor. In the afternoons I would help build sets and in the evenings I participated in performances of such plays as *The Price*, *110 Degrees in the Shade*, *Rashoman*, *Buried Child*, *Chicago*, *Lone Star* and returned to ZSTC in 1991 to do *Frankie and Johnny in the Clair de Lune*. I also performed in *Bent* at Center Stage and *Jesus Christ Superstar* at Zilker Park. Television credits include *The X-Files*, *Sons of Anarchy*, *Dallas*, *Supernatural* and some other stuff."

AVA L'AMOREAUX (Ruth) has been acting since the ripe old age of seven. She made her stage debut with the skit *Who's on First?* where she played Lou Costello opposite her dad's Bud Abbott, and they brought the house down. A recent graduate from Texas State's BFA Acting Program, Ava has studied under Lauren Lane (*The Nanny*) and Michael Costello (*Temple Grandin*), and has done character work with Theresa Rebeck on her play *Seminar* where Ava played Izzy. Other roles Ava has been seen in are Daphna in *Bad Jews*, Fabiana Aziza Cunningham in *The Last Days of Judas Iscariot*, Dr. Eve Bolinger in *Sordid Lives*, and her favorite, Dotty in *Noises Off!* The role of Ruth is Ava's debut on the Topfer stage. Ava resides here in Austin and is currently represented by Collier Talent. She would like to thank and send SO MUCH LOVE to her Dad, her ever-present supporter and mentor.

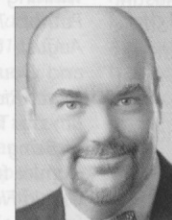


Z-LOUNGE

Live, pre-show entertainment | Drink specials | Snacks

The lobby bar offers a range of beverages, sweets, and gourmet hors d'oeuvres. The bar is open 90 minutes before, and one hour after showtime.

ENJOY!



Dave Steakley



Michelle Ney



Carl J. Booker



Sarah Maines**



Eliot Haynes



Craig Brock



Scott Groh



Catherine Anne Tucker*



Megan Barrett*



Megan Smith



Melissa Grogan



Dr. Bobbie Beth Scoggins



The Director/Choreographer is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



UNITED SCENIC ARTISTS LOCAL 829
A national theatrical labor union and professional association of Designers, Artists and Craftspeople.

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

** Member of IATSE 829.

About the Artistic Staff

MICHELLE NEY (Scenic Designer) is a scenic and costume designer based in Austin. ZACH: *Mothers and Sons*; *A Christmas Story*; and *Harvey*. REGIONAL THEATRE: *Gulls* at The Theatre at Boston Court; *The Glass Menagerie*; at The Colony Theatre: *Measure for Measure*, *Two Gentlemen of Verona*, *Comedy of Errors*, and *The Merry Wives of Windsor* at Illinois Shakespeare Festival; *La Pietra del Paragone* and *La Boheme* at Austin Lyric Opera; *Two Booths & A Lincoln*, *A Midsummer Night's Dream*, and *Tartuffe* at Idaho Repertory Theatre; *Macbeth* and *An Ideal Husband* at Austin Shakespeare; *Cymbeline*, *Henry IV Part I*, and *Shenandoah* at Texas Shakespeare Festival. Film: *Heathens*. Michelle is a Professor of Theatrical Design at Texas State University. To see more of her work, visit: www.michelleneydesigns.com.

CARL J. BOOKER (Costume Designer) is excited to join ZACH Theatre for this production. He currently works at Texas State University as the Cutter/Draper after working in the industry as a freelance costume technician and designer. Other theatrical experiences include designing for Zilker Theatre and working with The Pioneer Theatre, The Santa Fe Opera, The Utah Shakespeare Festival, The Alley Theatre, and Sky Candy Aerial Studio. Carl holds a BFA in Theatrical Design and Technology from Baylor University and a MFA in Costume Technology from The University of Texas at Austin. He'd like to thank his parents and Scott for their continuous support.

SARAH MAINES (Lighting Design) - ZACH: *A Christmas Story*, *God of Carnage*. BROADWAY: Associate/Assistant Lighting Designer for *Jersey Boys* (nine productions including Broadway, Las Vegas, Toronto, and the Netherlands); Sarah Jones's *Bridge And Tunnel*; *Gypsy* with Patti Lupone (also at NYCC). FIRST NATIONAL TOUR: *In the Heights*; *Jersey Boys*. OTHER THEATRE: Illinois Shakespeare Festival: *Much Ado About Nothing*, *Antony and Cleopatra*, *Elizabeth Rex*, *Macbeth*, *The Comedy of Errors*, *Failure: A Love Story*; Texas State University: *Anything Goes*, *Richard III*, *The Cherry Orchard*, *As You Like It*, *All Shook Up*; Florida State Opera: *The Mikado*, *A Midsummer Night's Dream*. OTHER: M.F.A. from The University of California, San Diego; Professor at Texas State University. Member of USA 829-Lighting.

K. ELIOT HAYNES (Video Design) is an award-winning designer from Austin. ZACH: *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins*, *RENT*, *August: Osage County*, *The Santaland Diaries*, and *Doubt*. Other design credits include *The Head*, *Riddley Walker*, and *The Crapstall Street Boys* for Trouble Puppet Theater; *The Importance of Being Earnest*, *Blood Wedding*, *Tartuffe*, and *Hamlet* for Mary Moody Northern Theatre; *The Orchid Flotilla* and *Once There Were Six Seasons* for Glass Half Full Theater; *Switch Shift Go*, *Flush*, and *Everything Between* for Ariel Dance Theater. Part of the ZACH family for years, Eliot is the Assistant Technical Director of The Mary Moody Northern Theatre at St. Edward's University and a technical consultant for Fusebox Festival.

CRAIG BROCK (Sound Design) is ZACH's Resident Sound Designer, and has worked as a recording engineer and music producer since 1989. ZACH: *Sophisticated Ladies*; *Mothers and Sons*; *All the Way*; *Peter and the Starcatcher*; *A Christmas Carol*; *The King and I*; *The Who's Tommy*; *Vanya and Sonia and Masha and Spike*; *The Gospel at Colonus*; *A Christmas Story*; *Les Misérables*; *Sandra Bernhard in Concert*; *33 Variations*; *One Night with Janis Joplin*; *Megan Hilty in Concert*; *Harvey*; *Tru*; *Ragtime*; *Mad Beat Hip & Gone*; *White Christmas*; *Xanadu*; *The Laramie Project*; *The Laramie Project: Ten Years Later*; *Next to Normal*; *RENT*; *Metamorphoses*; *The Drowsy Chaperone*; *Becky's New Car*; *Our Town*; *The 25th Annual Putnam County Spelling Bee*; *Love, Janis*; *The Grapes of Wrath*; *Let Me Down Easy*; *Shooting Star*; *Caroline, or Change*; *The Clean House*, and *Porgy and Bess*.

SCOTT GROH (Properties Design) is ZACH Theatre's resident Properties Designer and has designed props for numerous shows including *Mothers and Sons*, *All the Way*; *Peter and the Starcatcher*; *A Christmas Carol*, *A Year with Frog and Toad*; *This Wonderful Life*; *The Who's Tommy*; *Pinocchio*; *The Gospel at Colonus*; *In the Next Room, or the vibrator play*; *A Christmas Story*; *Les Misérables*; and *One Night with Janis Joplin*. REGIONAL THEATRE: Tuacahn Amphitheater, The Lost Colony, Colorado Shakespeare Festival, SeaSide Music Theatre, La MaMa Experimental Theatre Club, Williamstown Theatre Festival, and Porthouse Theatre. NATIONAL TOURS: *Blast!*, *All Shook Up*, *Fiddler on the Roof*, and *Arthur Live!*

About the Artistic Staff

CATHERINE ANNE TUCKER (Stage Manager) ZACH: Stage Management for *Evita*, *Sophisticated Ladies*, *All the Way*, *Peter and the Starcatcher*, *A Christmas Carol* (2015, 2014), *The Gospel at Colonus*, *Les Misérables*, *One Night with Janis Joplin*, *Mad Beat Hip & Gone*, *White Christmas*, *Next to Normal*, and *Red Hot Patriot: The Kick-Ass Wit of Molly Ivins* as well as many special events. OFF BROADWAY: *Lapsburgh Layover* and *Be a Good Little Widow* with Ars Nova; *I Never Sang For My Father* with Keen Co.; and *Sparkling Object* with Canal Park Playhouse. REGIONAL THEATRE: *Much Ado About Nothing* at Austin Shakespeare Festival and *Cyrano de Bergerac* at Oregon Shakespeare Festival. OTHER CREDITS: Production Assistant for *The Daily Show* with John Stewart, Special Events Manager for NAAP, Dusty Film Festival and Ars Nova Benefit.

MEGAN BARRETT (Assistant Stage Manager) ZACH: *A Christmas Carol*; *Evita*; *In the Next Room, or the Vibrator Play*; *The Who's Tommy*; *A Year with Frog and Toad*; *The Three Little Pigs*; *All the Way*; *Gospel at Colonus*; *Vanya and Sonia and Masha and Spike*. OTHER THEATRE: *The Invention of Love* at Austin Shakespeare; *Blood Brothers*, *The Merry Wives of Windsor* at Texas Shakespeare Festival; *Into the Woods*, *The Fantasticks* at Western Playhouse; *Joseph and the Amazing Technicolor Dreamcoat*, *Annie*, *Cinderella*, at Jenny Wiley Theatre; *Much Ado About Nothing* at AMDA, LA. OTHER: Megan holds an M.F.A. in Stage Management from CalArts, a B.S. in Theatre from Lamar University, and is a proud member of Actors' Equity Association.

MEGAN SMITH (Assistant Stage Manager) ZACH: Stage Management for *Winnie the Pooh*, *Cenicienta*, *A Christmas Carol*, *Vanya and Sonia and Masha and Spike*, *The Cat in the Hat*, *Sciencetricks*, *A Christmas Story*, *Holiday Heroes*, and *HCA's The Little Mermaid*. REGIONAL THEATRE: *Guys and Dolls* at TexARTS, *The Taming of the Shrew* and *The Invention of Love* at Austin Shakespeare, *Plaza Suite* and *To Kill a Mockingbird* at Judson Theatre Company in Pinehurst, NC, and numerous productions at The Theater Barn in New Lebanon, NY, and Seven Angels Theatre in Waterbury, CT. Hailing from Lenexa, KS, Megan holds a Bachelor's Degree in Theatre from the University of Kansas.

MELISSA GROGAN (Dialect Coach) received her M.F.A. in Acting from the University of North Carolina at Greensboro, is certified as an Associate Teacher of Fitzmaurice Voicework, is trained in Knight Speechwork, and pursuing her certification as a Somatic Movement Educator in Body Mind Centering. She works as an Associate Professor of Voice and Speech at Texas State University and runs her own business, Austin Vocal Empowerment. In the Fall of 2012 she worked with Kyle Chandler, of *Friday Night Lights* and the movie *Super 8*, for his role in *The Wolf of Wallstreet*. In the Spring of 2014 she was hired by Rooster Teeth to help on their soon to be released film, *LazerTeam* with Gavin Free. And in the Summer of 2014 she worked with Justin Street on several roles, including his portrayal of James Street in *My All American* and for his role in the upcoming Linklater film *Everybody Wants Some*. She's worked as Vocal/Text Assistant at the Tony Award Winning Utah Shakespearean Festival, for their productions of *King Lear*, *Coriolanus*, and *Twelfth Night*. And is delighted to be coaching for ZACH once again. Past shows she's Dialect Coached at ZACH include *Ragtime*, *In the Next Room*, and *Doubt*.

DR. BOBBIE BETH SCOGGINS (ASL Consultant) was born into a deaf family in Texas. She played the lead in the Dallas Theatre Center production of *Children of a Lesser God* and the Broadway production as an understudy with 13 regional productions as Sarah. She participated in the 1973 World Games for the Deaf now known as Deaflympics. She received her B.A. degree in psychology & her M.A. degree in administration and supervision from California State University, Northridge and Ed.D. from Pepperdine University. From 1997-2005, she was the first female president of the USA Deaf Sports Federation (USADSF) bringing US Deaflympics Teams to Deaflympics. As the executive director of the Kentucky Commission on the Deaf and Hard of Hearing; she was instrumental in the licensing of interpreters; and development of a program to provide telecommunication devices statewide. She has served as President of the National Association of the Deaf from 2006 - 2012. Presently, Bobbie Beth lives in Austin, TX, currently as the Director of Educational Resource Center on Deafness at the Texas School for the Deaf.

American Sign Language



Aa



Bb



Cc



Dd



Ee



Ff



Gg



Hh



Ii



Jj



Kk



Ll

American Sign Language (ASL) is a complete, complex language that uses signs made by moving the hands combined with facial expressions and poses of the body. It is the primary language of many North Americans who are Deaf; it is one of several communications options used by people who have hearing loss. No one form of sign language is universal. Different sign languages are used in different countries or regions. For example, British Sign Language (BSL) is different from ASL; Americans who know ASL may not understand BSL.

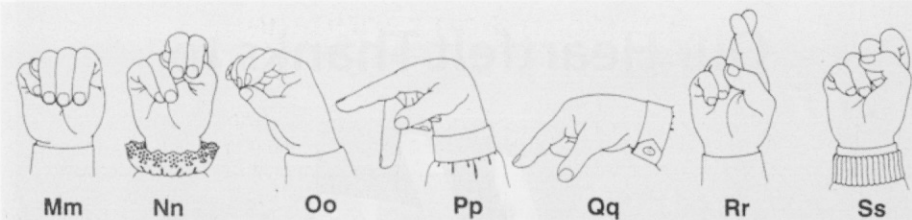
The exact beginnings of ASL are not clear, but some suggest that it arose more than 200 years ago from the intermingling of a local sign language and French Sign Language (LSF), or Langue des Signes Francaise. Today ASL includes some elements of LSF that over the years have melded and changed into a rich, complex and mature language. The French believe Abbe Charles Michel de L'Apée invented sign language while the Americans credit the Deaf community on Martha's Vineyard.

In spoken language, words are produced by using the mouth and voice to make sounds. For Deaf people, the sounds of speech are unheard, and only a fraction of speech sounds can be seen on the lips. Sign languages are based on the premise that vision is the most useful tool a Deaf person has to communicate and receive information. ASL is completely separate and distinct from English; it has its own rules for pronunciation, word order, and complex grammar. For example, "adjectives follow nouns as in Romance languages. In sign, one says 'house blue', establishing a picture

of what is being described and then embellishing on that. (—)The movement of the shoulders, the speed of the hands, the facial expression, the number of repetitions of a sign combine with actual signs to give meaning to the language."¹ Just as with other languages, specific ways of expressing oneself in ASL vary as much as ASL users do. In addition to individual differences in expression, ASL has regional accents and dialects.

Parents are often the source of a child's early acquisition of language, but for children who are Deaf, additional people may be models for language development. A Deaf child born to parents who are Deaf and already using ASL will begin to acquire signing as naturally as a hearing child picks up spoken language from hearing parents. However, for a Deaf child with hearing parents who have no prior experience with ASL, language may be acquired differently. In fact, nine out of ten children who are born Deaf are born to parents who hear. Some hearing parents choose to introduce sign language to their Deaf children. Hearing parents who choose to learn sign language often learn it along with their child. Surprisingly, children who are Deaf can learn to sign quite quickly from their parents, even when their parents might not be perfectly fluent themselves.

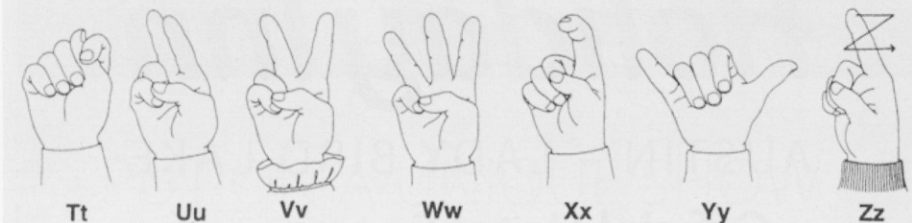
Parents should introduce a child who is Deaf or hard of hearing to language as soon as possible. The earlier any child is exposed to and begins to acquire language, the better that child's communication skills will become. Research suggests that the first few years of life are critical for establishing successful communication.



The National Institute on Deafness and Other Communication Disorders (NIDCD) is studying Al-Sayid Bedouin Sign Language, a sign language used over the past 75 years by both hearing and non-hearing people in an isolated Bedouin

village in Israel. Because it was developed among a small group of people with little to no outside influence and no direct linguistic input, ABSL offers researchers the opportunity to document a new language as it develops and evolves.

Sources: Denver Center for the Performing Arts; Walker, Lou Ann. *A Loss for Words: the Story of Deafness in a Family*. New York, NY: Harper Perennials, 1987; www.start-american-sign-language.com/who-invented-sign-language.html; <http://www.nidcd.nih.gov/health/hearing/pages/asl.aspx>; Artists Repertory Theatre, Vertigo Theatre, Encyclopedia Britannica, Wikipedia.



American Deaf Culture

"The Deaf Community comprises those Deaf and hard of hearing individuals who share a common language, common experiences and values and a common way of interacting with each other and with hearing people."¹

American Deaf culture centers on the use of American Sign Language and identification and unity with other people who are Deaf. The Deaf community has specific values, behaviors and traditions which include:

- Promoting an environment that supports vision as the primary sense used for communication at school, in the home and in the community.
- Valuing Deaf children as the future of Deaf people and Deaf culture. Deaf Culture therefore encourages the use of ASL, in addition to any other communication modalities.
- Support for bilingual ASL-English education of Deaf children so that they are competent in both languages.

- Perpetuation of Deaf culture through a variety of traditions, including films, folklore, literature, athletics, poetry.
- Inclusion of unique strategies for gaining a person's attention such as touch, waving, or flicking a light switch.²

Deaf individuals can be found at every level of state, public and private enterprise within our communities.

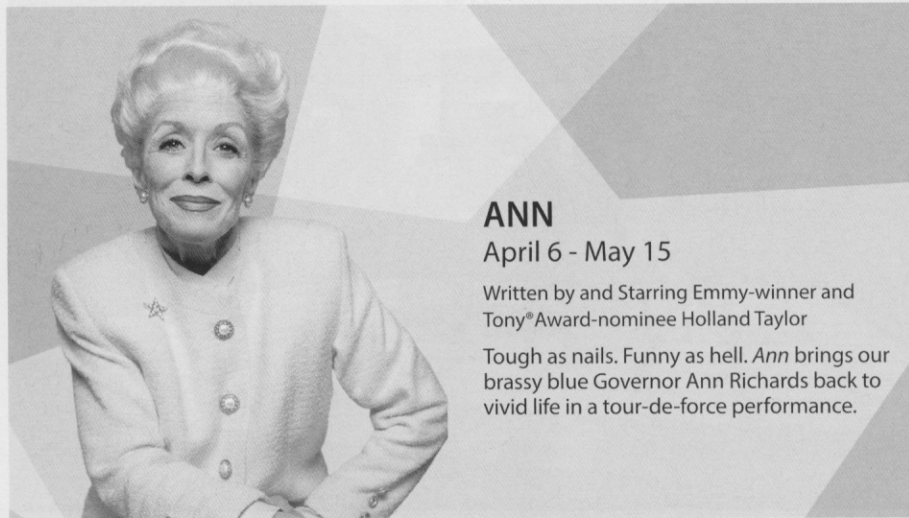
Sources: Denver Center for the Performing Arts

1. Ladd, p.41.

2. www.gallaudet.edu.

Ladd, Paddy. *Understanding Deaf Culture: In Search of Deafhood*. Toronto: Multilingual Matters Ltd., 2003.

<http://www.gallaudet.edu/clerc-center/information-and-resources/info/including-Deaf-culture/about-american-Deaf-culture.htm>.



ANN

April 6 - May 15

Written by and Starring Emmy-winner and Tony® Award-nominee Holland Taylor

Tough as nails. Funny as hell. *Ann* brings our brassy blue Governor Ann Richards back to vivid life in a tour-de-force performance.

ONE MAN, TWO GUVNORS

June 1 - 26

Written by Richard Bean
Songs by Grant Olding
Directed by Abe Reybold
Starring Martin Burke

It's the Swingin' Sixties and the easily-confused Francis Henshall attempts to keep his two employers from meeting and learning of his dual-employment. This Tony Award®-winning comedy is a laugh-out-loud satirical romp.

BUYER AND CELLAR

June 8 - August 14

Written by Jonathan Tollins
Directed by Nat Miller
Starring J. Robert Moore (Black Stash)
Peter and the Starcatcher

Alex, a struggling Hollywood actor, takes an outrageous job working in Streisand's Malibu Barbra dream house in an underground mall housing her showbiz collections. This giddily hilarious one-man play will have you doubled-over laughing, proclaiming "it's like butta!"

Disney and Cameron Mackintosh's

MARY POPPINS

July 20 - September 4

A musical based on the stories of P.L. Travers and the Walt Disney Film
Original music and lyrics by

Richard M. Sherman and Robert B. Sherman

Book by Julian Fellowes

New songs and additional music and lyrics

by George Stiles and Anthony Drewe

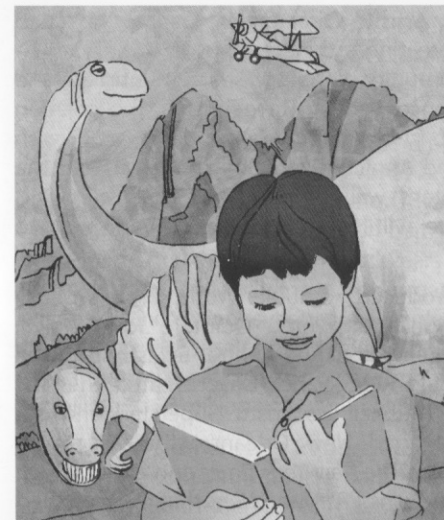
Directed by Dave Steakley

Musical Direction by Allen Robertson

Choreography by Robin Lewis

Starring Jill Blackwood and Matthew Redden

The practically perfect nanny, Mary Poppins, soars into the Topfer Theatre. Dave Steakley and the creative team who brought you *A Christmas Carol* reinvent this beloved musical into a new production packed with unforgettable theatrical magic!



TOMÁS AND THE LIBRARY LADY

January 15 - February 14

Written by José Cruz González
Based on the book by Pat Mora

A chance encounter brings Tomás, the son of migrant farm workers, to a local library where he meets a librarian who recognizes his thirst for knowledge and encourages him to read.

JAMES AND THE GIANT PEACH

February 19 - April 10

Book by Timothy Allen McDonald
Music and Lyrics by Benj Pasek and Justin Paul
Based on the book *James and the Giant Peach*
by Roald Dahl
Directed and Choreographed by Abe Reybold

Based on Roald Dahl's beloved book, *James and the Giant Peach* is a charming, family musical ripe for the picking.

ALICE IN WONDERLAND

March 4 - May 15

Written and Directed by
Gabrielle Reisman and Katie Bender

Go down the rabbit hole and travel to Wonderland! In ZACH's unique adaption, the audience starts in the theatre and then follows Alice around ZACH's campus on an adventure, meeting familiar characters, and helping to defeat the Red Queen.



THEATRE IS FUN

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This project is funded and supported in part by a grant from the Texas Commission on the Arts and by the Cultural Arts Division of the City of Austin Economic Development Department.

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Tribes Scenic Design & Technical Execution

by Designer Michelle Ney & Technical Director Robert Richoux



Photo by Kirktuck.com

When our Scenic Designer, Michelle Ney, read *Tribes* she was struck by the rhythmic quality of the text. She felt the play involved people moving in circles, having difficulty connecting and communicating directly to one another. There are also very specific music selections written into the play's scene transitions – music that also seemed to have a very circular movement to it.

So Michelle wanted to create movement patterns in the scenic design that reinforced this. Her research included sound wave imagery, mazes, and wavy art installations. In an early design meeting, Director Dave Steakley had said he would love the play to look like we had fallen into an eardrum.

Other demands of the text were to have surfaces that surtitles could be projected upon and multiple locations. As the design was developing, Michelle explored materials that would allow projections, which ultimately led to the corrugated PVC and metal that you see now.

Once the scenic design was drafted and drawn on paper, the plans for it then went to our Technical Director, Robert Richoux, who then made the plans for the set's construction.

When remarking on the technical execution of Michelle's set, Robert said that this was one of the most difficult sets he's ever had to build. Unlike conventional scenic designs you've seen on our stage, there is not one straight line on the entire set, and was a bit like building an art installation in a museum. This pushed our crew of 10 technicians to the ends of what they are capable of doing. Everything is hand-built here at Zach, and since we don't have fancy machines to bend steel, everything you see is hand-cut and hand-bent. This includes the spiral staircase and custom bent handrails

We have some of the best Artist and Artisans here at Zach. We are able to pull off some of the most incredible ideas with limited resources. There is a saying among Technicians of theatre: "Without technical theatre artists, theatre would just be actors standing around silent, naked and in the dark."

After the performance, please join us on stage for an up-close tour of the set and hear more about how it was created.

Tribes Synopsis (spoiler alert!)

Christopher and Beth are competitive, academic, British parents who have always pushed their children— Daniel, Ruth, and Billy— to be the best. Although adults, the three siblings still live at home, pursuing their creative outlets. Daniel is writing a thesis about the impossibility of true communication, Ruth is a struggling opera singer, and Billy has just graduated from university. Billy, the one spot of quiet in this loud and combative family, was born deaf. He is an expert lip-reader, because his family has refused to treat him differently. Christopher refused to let his son develop a “minority mindset.” He holds a radical belief that “tribes,” be they religious, patriotic, or familial, are the singles stupidest societal construction. Christopher refused to let Billy join the “Deaf” tribe and “glorify his disability.”

After he moves home from college, Billy meets Sylvia, a young woman raised by deaf parents. Sylvia is losing her hearing, and will soon be completely deaf. They fall in love, despite the fact Billy can't sign and Sylvia has trouble reading lips. Soon, Sylvia gets Billy work lip-reading videos for court proceedings, and they plan on moving in together. Sylvia teaches Billy how to sign, and explains to him the intricacies or the Deaf Community. She finds it restrictive and hierarchical, but Billy loves it.

Billy brings Sylvia around to meet the family, but they are less than receptive. Ruth is perpetually single, and the idea that her little brother has a girlfriend before she has a boyfriend is insulting. Daniel feels deserted, as Billy has always been his entire support system. Dan's childhood stammer, as well as his depression and the voices in his head, begin to reappear. Christopher, never one to compromise his radical theories in order to be nice, interrogates Sylvia about the Deaf Community and the intricacies of sign language. Eventually, his generalizations and insensitivity drive her to tears, and Sylvia admits that the one thing that makes her wish she was not losing her hearing is music. She plays the piano, and the family finally falls silent listening to her. Afterwards, Sylvia is fully accepted by the family.

Billy's work earns him national acclaim, and The Times ask to do a feature on him. Ruth is furious at the news, as it coincides with the epiphany that she is actually a horrible singer and her entire career is a lie. This crisis is mostly ignored by her mother, however, who is more worried about how Dan will take the news. His stammer and depression have grown even worse since Billy has started spending most of his time with Sylvia. He is terrified Sylvia will take Billy away from him. One night, Dan kisses her, hoping to break them up. A few days later, Billy announces that he will no longer speak to anyone in his family until they learn sign language. The family is shocked and indignant. They have done everything they can to make sure Billy doesn't feel “Deaf,” they don't realize that they have also denied his identity. Billy is unrepentant. He has spent his whole life trying to understand them, and now it's time they tried to understand him. After Billy and Sylvia move in together, Sylvia misses the family that finally accepted her. She feels utterly alone, in between being hearing and being deaf, and she is sick of the drama in the Deaf Community. Billy cannot understand her distress, having never been able to hear at all. They argue, and Billy tries to convince Sylvia that the hearing world doesn't matter. There has to be a choice. You can spend your whole life trying to understand other people, or, like Billy, you can make up your own understanding. He reveals that that is what he does when lip-reading the court videos; he makes up his own stories. Sylvia tells Billy he has to come clean and go back to his family. Billy refuses, and they break up.

When the audio file for a video Billy was translating appears, Billy is indicted. At a loss, he reaches out to Sylvia, and they talk about getting back together. He returns to his family, and sees that Daniel's stammer and his voices are now so bad that Dan can barely hear or speak. Daniel asks Billy what the sign is for “love.” Billy signs it— arms crossed over the chest like a straitjacket. The family and Sylvia gather in the kitchen again, their own tribe.