

PALESTINE NEW MEXICO

BY RICHARD MONTOYA FOR CULTURE CLASH
DIRECTED BY LISA PETERSON



Welcome to Center Theatre Group and *Palestine, New Mexico* by Richard Montoya for Culture Clash.

Modern military and ancient mysticism collide in the world premiere of *Palestine, New Mexico*.

U.S. Army Captain Catherine Siler journeys to the New Mexico reservation home of Private First Class Raymond Birdsong on a search for answers. The questionable circumstances surrounding Ray's death in Afghanistan create a crisis of conscience for the captain giving her no choice but to re-examine her own life along the way. *Palestine, New Mexico* weaves comedy and pathos into a poetic tale of loss and discovery that spans centuries and explores the meaning of right, wrong, fact, fiction, religion, family, tribes and homeland. *Palestine, New Mexico* marks many firsts for Culture Clash: it is their first play with a female lead, a Native American perspective and the dramatization of an ongoing war.

Before we tell you more, take a moment and think about the desert, about life on a Native American reservation, about American soldiers in Afghanistan. Do these images go together in your mind or do they seem like three different places and three separate stories? What happens when disparate people, places and beliefs come together? Do they clash? Do they blend? Do they create something brand-new?

Turn the page to explore *Palestine, New Mexico* — the setting, the subject matter and the artists involved. Learn about Culture Clash and their 25-year history of creating theatre together. Read the interview with playwright and actor, Richard Montoya, and discover why he wanted to tell this story. Study the set design by Rachel Hauck and learn about the process of creating a desert onstage. Reflect on the subject matter of the play: tribes and belonging, war and peace. Ask yourself, can theatre further a discussion about a present-day war? Can theatre possibly help promote peace?

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 *Palestine, New Mexico*. We look forward to seeing you at the theatre!

World Premiere
December 3, 2009 - January 24, 2010
Mark Taper Forum

About this Production

Synopsis

Set in the fictitious American Indian reservation town of Palestine, New Mexico the play begins with U.S. Army Captain Catherine Siler returning from the war in Afghanistan to inform the Chief of a New Mexico Native American tribe that his only son, Raymond Birdsong, died under her command. The mysterious circumstances surrounding Raymond's death, coupled with Captain Siler's unwelcome arrival on the reservation, set off a chain of mysterious events including painful flashbacks, unearthed secrets and battles over the true identity of a tribe.

Past and present collide as a soldier's tenacity and a tribe's desire to mourn in peace create a dangerous conflict rich in myth, mystery and at certain points mayhem.

Setting

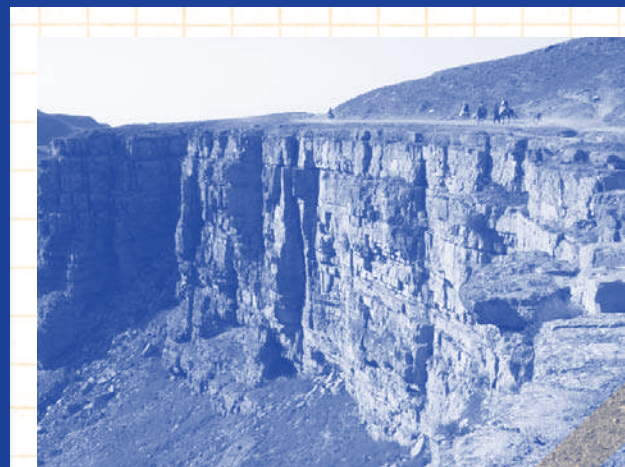
The title of *Palestine, New Mexico* is the setting, the place where the story happens. It is a tale of two deserts... a fictional American Indian reservation in New Mexico and battlefields in war-torn Afghanistan.

The desert can be viewed as a hostile place. It is an arid, rugged, physical environment, lacking in water. Currently, much of our desert imagery has to do with war. Others view the desert as a place of mysticism, and majesty; a source of artistic inspiration, spiritual renewal, and beauty that cannot be tamed by human civilization.

- Why do you think Richard Montoya chose to set this story in the desert?
- Do you view the desert as a mystical place, or a hostile environment, a place where struggle occurs? Why?
- In Southern California, we live in a desert. Water is brought in from hundreds of miles away to ensure the survival of our cities and towns. How are we still connected to desert life? How are we disconnected?



New Mexico



Afghanistan

New Mexico is located in the southwestern region of the United States. Inhabited by Native American populations for many centuries, it has also been part of the Imperial Spanish viceroyalty of New Spain, part of Mexico, and a U.S. territory. The demographics and culture of the state combine strong Hispanic, Mexican, and Native American cultural influences.

- The states New Mexico, Colorado, Arizona, and Utah come together at the Four Corners in the northwestern corner of New Mexico.
- Congress admitted New Mexico as the 47th state in the Union on January 6, 1912. New Mexico is the sixth most sparsely inhabited U.S. state.

New Mexico is an anglicized version of "Nuevo Mexico," the Spanish name for the upper Rio Grande. Mexico, an Aztec spelling, means "place of Mexitli" one of the Aztec gods. New Mexico has many nicknames including: The Land of Enchantment (Official), The Cactus State and The Spanish State.

Afghanistan is bordered by Iran in the west, Pakistan in the south and east, Turkmenistan, Uzbekistan and Tajikistan in the north, and China in the far northeast. Afghanistan's geographical location has made it a crossroad for armies, empires and trade routes from ancient times to the present.

- Afghanistan is about the size of California and Oregon combined.
- All of Afghanistan has less people than the state of California.

Afghanistan means land of the Afghans. The last part of the name, -stān is an ancient Indo-Iranian suffix for "place". The name Afghānistān may come from the Sanskrit word Upaganasthan meaning 'land of the allied tribes'



"Wisdom sits in places," said one Apache man, Dudley Patterson, interviewed by linguistic ethnographer Keith Basso. "It's like water that never dries up. You need to drink water to stay alive, don't you? Well, you also need to drink from places. You must remember everything about them. You must learn their names. You must remember what happened at them long ago. You must think about it and keep on thinking about it."

Keith H. Basso. *Wisdom Sits in Places: Landscape and Language among the Western Apache*. Albuquerque: University of New Mexico Press: 1996.

Set Design—the artistic process of bringing place to life.

Set Designer Rachel Hauck's job was to create a physical world that reflected the colliding of the American Southwest with Afghanistan. She was struck by the visual similarities between these two deserts – the red rocks of the American Southwest and the red ridges of Afghanistan, and that in both of these ancient lands, you can see the history through the strata and the erosion of the rocks.

Compare the photograph of New Mexico with the set design model, as well as the photographs taken while building the set. The process of bringing the desert to the stage of the Mark Taper Forum involved carving rocks out of foam and then hard-coating the foam mountain ridge. Hard-coating is the process of spraying the carved foam with a liquid mixture that when it dries forms a ¼" thick hard plastic shell. The hard-coat provides a strong, solid surface over the foam that allows actors to walk on it.



Set Design by Rachel Hauck



New Mexico's a good place for secrets.

— *Palestine, New Mexico*

Discovery Guide

Writer
Guillermo Aviles-Rodriguez

Associate Director
of Education
Debra Piver

Teaching Artists in
Residence
Lynn Clark
Leslie Ishii
Marcos Najera
Omar Ricks

Proofreader
Caitie Hannon

Graphic Designer
Nishita Doshi

“Our mission is to gleefully mix art and politics and remind ourselves of the power of this ancient form: Teatro.”

— Culture Clash

Culture Clash

25 Years of Creating Theatre

1984



The visionary artist René Yañez brings together Richard Montoya, Herbert Siguenza, José Antonio Burciaga, Marga Gómez, Ric Salinas and Monica Palacios. The group of actors and dancers are brought into the San Francisco's Mission District to headline a culturally irreverent show of stand-up comedy, sketches, impersonations, break-dancing, rap and humorous poetry. The group was called Comedy Fiesta.



1985

After a year of sold-out shows in galleries, cafes, cultural centers and colleges, René renames the group Culture Clash.

1988

Culture Clash writes, performs and self-directs their first full-length play, *The Mission*.

1989

Ric Salinas is shot outside his Mission District apartment. After his recovery, the group's writing becomes more reflective, deeper, and satirical. They collectively write the classic *Bowl of Beings*.

1990

The Los Angeles premiere of *The Mission* at the Los Angeles Theatre Center (LATC).

1991

A re-written *Bowl of Beings*, directed by Jose Luis Valenzuela, becomes a sensational hit at LATC.

1992

Bowl of Beings is filmed for the PBS Great Performances series.

Unplugged premieres at the Fountainhead Theatre in Hollywood.

Culture Clash writes and performs *S.O.S.—Comedy For These Urgent Times* as a response to the events following the Rodney King verdict. The show plays at the Japan America Theatre in Los Angeles and the Magic Theatre in San Francisco.



1993

Carpa Clash is performed at the Mark Taper Forum. The play is a tribute to the late United Farm Workers Union leader César Chávez.

Culture Clash produces the first ever Chicano-Latino sketch show featuring Chicano and Latino writers, musicians and stand-up comics for FOX Television.

1994



After two seasons and thirty episodes, FOX executives cancel *Culture Clash the TV Show*.

Radio Mambo: Culture Clash Invades Miami premieres in Miami Beach, FL and marks a significant shift in the group's work. They begin to incorporate ethnographic methods to create site-specific theatre by using oral histories, active research and video interviews.

1996

The Los Angeles premiere of *Radio Mambo: Culture Clash Invades Miami*.

1998



Culture Clash and writer/dramaturg John Glore create a musical adaptation of Aristophanes' Greek comedy *The Birds*.

Culture Clash premieres *Bordertown* at the San Diego Repertory Theatre, directed by the Artistic Director Sam Woodhouse. The play is later produced by Center Theatre Group and plays at the Actors' Gang in Los Angeles.

1999



Nuyorican Stories, directed by Max Ferrá for INTAR, is about the political and poetic solidarity that West Coast Chicanos and East Coast Puerto Ricans enjoyed in the early 1970s.

2000

Culture Clash performs *Anthology: 15th Anniversary Celebration*.

2001

Mission Magic Mystery Tour, directed by Ferrá premieres in San Francisco for BRAVA, Women in the Arts. The play emphasizes the gentrification of the Mission District.

2002

Culture Clash in AmeriCCa premieres at the Berkeley Repertory Theatre directed by Tony Taccone.

2003

Culture Clash finishes and adapts the unfinished 1960s musical *Señor Discretion Himself* by the late legendary composer Frank Loesser.

Chavez Ravine premieres at the Mark Taper Forum and uncovers the events that transformed a tight-knit neighborhood, razed to make way for a failed housing project, into a stadium that reignited a community.

2004

As a part of the group's 20th anniversary, CSUN inaugurates *Culture Clash Collection* on the 5th of May, a catalog of scripts, letters, photos and designs.



When Richard Montoya, Ric Salinas and Herbert Siguenza were brought together by their friend René Yañez, with three other artists to perform for a Cinco de Mayo celebration in 1984 in the San Francisco Mission District's Galeria de la Raza, they had no idea they would still be doing theatre together 25 years later. What was meant to be a single performance of a theatre group originally named Comedy Fiesta, became Culture Clash, now one of the most influential theatre troupes in all of Chicano/Latino Theatre. From the beginning, Culture Clash's work was heavily influenced by artists and directors such as Charlie Chaplin, Bertolt Brecht, Cantinflas, the Marx Brothers and Luis Valdez's El Teatro Campesino. The Teatro Campesino's brand of guerilla-style theatre featuring music, drama and dance gave Culture Clash a template from which to create. After moving to Los Angeles, these three comedians, playwrights and performers made it their mission to make people laugh by telling the stories of America through a Latino perspective. Through their work, Culture Clash gives a dramatic voice to people whose stories are rarely heard in mainstream theatre. The nation's leading theatres have produced their work. Culture Clash is the recipient of numerous awards, commissions and grants, including a Latino Spirit Award, the Los Angeles Hispanic Media Award and the Nosotros Golden Eagle Award for Outstanding Theatre Group.

Culture Clash uses elements of clowning and satire to create theatre that many people study today. Their early work made use of the episodic scene/sketch format, and then shifted to interview-based theatre. Today, Culture Clash has incorporated more script-based theatre into their repertoire, building stories based on an idea or incident that intrigues them.

They have published three books of compilations: *Culture Clash: Life, Death and Revolutionary Comedy*, *Culture Clash in AmeriCCa*, and *Oh Wild West: The California Plays*. Audio versions of three of their plays are available through L.A. Theatre Works: *Radio Mambo*, *Bordertown* and *Chavez Ravine*.

They have written plays about Latinos from all over the United States and had their own Chicano sketch TV show: *Culture Clash*, which aired from 1993-1996 on several Fox syndication markets. They also produced interactive video installations for Cheech Marin's *Chicano Now - American Expressions*, which toured the nation for more than five years.

Some of their best-known plays include *Chavez Ravine*, *Water & Power*, *Zorro in Hell* and *A Bowl of Beings*. Other theatrical work by Culture Clash includes *Anthems: Culture Clash in the District*, *Anthology*, *The Birds*, *Bordertown*, *Carpa Clash*, *Culture Clash in AmeriCCa*, *The Mission*, *Mission Magic Mystery Tour*, *Nuyorican Stories*, *Radio Mambo: Culture Clash Invades Miami*, *Señor Discretion Himself*, *S.O.S.—Comedy for These Urgent Times* and *Unplugged*.

Showing no sign of slowing down, this year Culture Clash performed in two world premieres as well as celebrated their 25th anniversary with a special performance as part of UCLA Live at Royce Hall. Culture Clash will also contribute an original play to *American Revolutions: The United States History Cycle*, premiering in 2010 at the Oregon Shakespeare Festival.

What does Culture Clash's name suggest about their art? Why do you think they chose to juxtapose those two words?



Richard Montoya



Herbert Siguenza



Ric Salinas

CREDITS: David Garcia, timeline adapted with Culture Clash permission.

PHOTO CREDITS: 1984: 1. *Comedy Fiesta*, photo by Lou Dematias, 2. *The Mission*, photo by Debra Netsky. 1992: *Carpa Clash*, photo is by Jay Thompson. 1994: *Carpa Clash*, photo is by Jay Thompson. 1998: *People En Español*, WTC New York City. 1999: *Chavez Ravine*, photo is by Carol Miller. 2004: Photo by Debra Netsky. 2006: *Water & Power*, photo by Craig Schwartz.

“Comedy is a great weapon that can breakdown barriers. Our agenda is to change the world, not just be funny.”

— Herbert Siguenza, Culture Clash

Interview with Richard Montoya



Richard:
So, what's happening brother?

Marcos:
Alright man, so...

Menso?!?! Oh! You said, "Man, so." I thought you said, "Mensol!"

Mensol Ha, "¡Que mensol!" [Mensol is slang for a goofball or a dumb guy in Spanish.] Thank you Richard for taking the time to join us, especially since I know this is in the middle of your work day. What's your day been like so far?

Because I am a writer and also one of the actors in *Palestine, New Mexico*, my responsibility starts as a writer.

I'm not a morning person. But I am at the writing table at my home between 8:00 and 8:30 in the morning, so that the pages can be in the rehearsal hall by 10:00 that morning. So I have about a two and half hour window in the morning, to come at the script fresh. And I've worked on it the night before, but I like to come at it fresh in the morning and do all the re-writes and the clean-ups for that day. I feel a great responsibility being the writer. So it starts that way.

And then I'm in the rehearsal hall as an actor at 10:30 in the morning. There are even more changes once we are on our feet, working on a scene. And constantly, throughout the day, checking in with the director. We just cut together two new pages that we'll be rehearsing today.

You were talking earlier with Lisa Peterson, your director. Can you tell us about that conversation?

She'll track me down and say, "Hey, you know, could we bring these two lines back?" She's a great dramaturg, in addition to John Gloré, and the Culture Clash boys who also are dramaturgs.

[A dramaturg is a person who helps the writer edit a script. The dramaturg offers ideas and opinions to the writer to make the story easier for the audience to understand. The dramaturg might also work with the writer to find answers to questions during the writing process. The dramaturgs for *Palestine, New Mexico* were Mike Sablone and John Gloré.]

We are just trying ensure that the piece makes sense and that there's a logic to it. Or an illogic. But just making sure that it is consistent with what we've set out to do.

A writer can lose his way if he isn't careful or strong or have the proper support. You don't want to lose your way or your voice or get sidetracked in your storytelling.

Center Theatre Group has definitely been an incubator, of sorts, for your work and your partners' work. How is this project different from the other ones you've done here at the Taper?

Well, we've been very fortunate. It's our fifth production with Center Theatre Group. You know, it's a world class stage. And although we might get criticized by some for being in such a fancy place, we just see it as a place to tell our stories.

The stories and the storytelling have evolved to a place where we are comfortable telling this particular story (*Palestine, New Mexico*) without jokes,

although there will be lots of humor. The humor comes out of the characters. So it's character-based. Not just "Ba-dump-bump, ba-dump-bump, joke! Ba-dump-boomp, ba-dump-boomp, joke!"

Not that there is anything wrong with a "ba-dump-bump, ba-dump-bump, joke!"

Ain't nothing wrong with it, but we have already explored that. So this particular story requires a different set of tools from another kind of toolbox.

Can you talk about the genesis of this piece? Where did it start?

You know, my dad is from New Mexico. And we traveled there a lot, as a family, when we were kids. I've always been taken by the landscape and the life and the stories of New Mexico. It's the ancient country. It's the place where the Montoyas are from so hopefully I'm honoring that in this piece. And paying attention to something I always felt as a child, that it's a very special place.

Once the war in Afghanistan really got cooking, I noticed that there were a lot of casualties from the Southwest. The very first woman to die in combat I believe, was a Navajo, or a Hopi woman from the Southwest.

Lori Piestewa. She's from Arizona. My home. I believe her dad is Hopi and her mom is Mexican. There was actually a big squabble in Phoenix because they wanted to rename this mountain in the center of town called "Squaw Peak" after her. Of course, the Native American community had a big problem with it being called "Squaw" anything to begin with. But eventually they renamed it "Piestewa Peak." So people who wanted to honor Lori Piestewa were thrilled with it. People who were a little bit racist in town, they were not so thrilled. So it brought out some ugly in folks.

And so does war. Researching her death and many, many, too many other deaths, I found that patriotism ran high on certain Native American reservations. And in the barrio, in the poor Chicano neighborhoods of the Southwest, patriotism has a long tradition going back to World War II and the Korean war.

Palestine, New Mexico is set against the backdrop of the war in Afghanistan. Hopefully at the play's core, it questions: "What the hell are we doing there?"

Richard, we are going to share this interview with the students of Los Angeles. What do you think they should do in preparation to see this play?

I would ask them to think of an 18 or 19 year-old that is on the battlefield. Not that I'm asking them to join. I'm a pacifist at heart, I don't believe in war. But I would just ask them to consider young people that are in harm's way. And even L.A. is a bit of a battleground—the places I've taught, performed and the streets that I've traveled in L.A. can very much be a city full of soldiers.

Although L.A. can feel like a war zone, it's still not like the constant threat of an ongoing war. At the core of *Palestine, New Mexico* are some really young people that are caught up in the tragedy of war. And so I hope that students come to the play and they can watch and witness it and maybe even see themselves. Like, where would they fit in that? And if they don't fit in that, they can still observe the effects of war and the effects of keeping secrets. And how

unnecessary it is that we keep secrets. It hurts entire families to keep secrets. I really want them to come along for the ride.

Can I ask you who represents the Siler character in the Latino or larger Los Angeles communities and who represents the Birdsong character?

I think Birdsong is more like us. Birdsong is a brown kid who grew up watching his dad achieve on the rez [reservation]. And went to Afghanistan and saw the U.S. military doing things in the wrong way. He thought maybe he could help. He just didn't want people warring so he thought he could help out in his way.

I think Raza, we are a lot like Birdsong. And I feel like the Silers are kind of the teachers that we've had, the principals, and kind of the authority figures. But when Siler comes into Birdsong's world, she then has to understand his world and go 'Native.'

I'm constantly asking people to put themselves in the shoes of the immigrant or the student or the skateboarder or the punk-rocker or the skate-a-billy kid. I think we so often look at someone and go, "I know who that person is." But that's a stereotype or an archetype and we are trying to challenge that in the show and in Culture Clash.

What you see, things aren't always as they appear.

Obviously, you are still thinking about the play. What do you want students to think about while they are watching it?

When the chief at the end of the play says, "To all our relations. To all our relations." I hope that they consider for a moment that we are all related somehow. We are related through the town we live in. We are related through the school we go to. We are related through blood. We are related through family. And that what the chief is really saying is "Lay down your arms. Lay down your rifles."

Even though there will have been a death in the play, what do we learn from that death? What we learn is that we are interconnected somehow to the environment, to each other and that life is precious.

Native Americans have been saying that for over 500 years. "To all our relations, I'm going to respect that mountain, I'm going to respect that river, I'm going to respect that ocean, that animal, that four-legged creature, that bird, that human being."

I hope. I hope that's what they get.

Right on man, thank you. I appreciate it.

Okay, thanks, catch you later buddy.

"We are all related somehow. We are related through the town we live in. We are related through the school we go to. We are related through blood. We are related through family."

—Richard Montoya

Unseen pictures, untold stories...



Could not feel. Did not feel. Would not feel. I was nothing in the void of flag draped coffins.
—Palestine, New Mexico

Fallen Soldiers

In 1991, during the first Gulf War, the Pentagon banned news organizations from recording images of war dead coming into Dover, Delaware, where the military has its largest mortuary. During the current war in Iraq, a stricter ban was put into place by President George W. Bush. This move was criticized as a way to shield the country from the human cost of the Iraq War. The administration argued it was to protect the privacy of the victims' families.

In February of 2009, President Barack Obama and Secretary of Defense, Robert Gates, reviewed the ban and made a decision to relax the restrictions. Currently, the choice to record images of the returning war dead is not made by the Pentagon. It is now made by the families of the war victims.

Do you think it is important to record the return of fallen U.S. soldiers? Should the public see these images? Why or why not?



"At the core of Palestine, New Mexico are some really young people caught up in the tragedy of war."

—Richard Montoya



Women in the Military

In the United States, women's involvement in the military has slowly evolved. During the early history of the country, women were not officially permitted to be members of the military. So they would find covert ways to participate. In 1943 during World War II, the Women's Army Auxiliary Corp, the Women's Naval Reserve, and the Marine Corp Women's Reserve were created, recognizing a woman's right to participate in military service. In 1948, the passage of the Women's Armed Services Act fully integrated women into military units to serve during peacetime.

In spite of becoming an official part of the military, female troops in the U.S. are prohibited by Congress from being assigned combat duty. The current wars in Iraq and Afghanistan may change that. In these conflicts, female soldiers have patrolled streets with machine guns, served as gunners on vehicles, and driven trucks down roads riddled with bombs. They have conducted raids and led troops into battle. They have won combat action badges and medals for valor.

The performance of women during the conflicts in Iraq and Afghanistan is changing perspectives about a woman's ability to function under the stress of combat. As women continue to prove their competency in this arena, it is only a matter of time before Congress will reexamine its policy.

Do you know any women serving in Afghanistan or Iraq?

If you were a member of Congress, would you vote to allow women to be assigned combat duty? Why or why not?

Native Americans in the Military

"In many Native American languages, the translation for soldier, warrior, protector and helper are all the same word."

Native American people have a long history of bravery and service in all branches of the U.S. military, going as far back as the 1800s. Native Americans first served almost exclusively in all-Indian units and later in integrated ones. Between 1917 and 1918, over 10,000 Native American people enlisted to serve in World War I. Although this was the greatest number of enlisted peoples from any one ethnic culture, citizenship (with the right to vote) for Native Americans was not granted until 1924.

During World War II an elite unit of 29 Navajo Code Talkers was formed. Many of these enlistees were boys who had never been away from home before. After the war it was discovered that recruits as young as 15 and as old as 35 had enlisted. Other tribes who contributed soldiers to the Code Talker program included the Cherokee, Choctaw and Comanche. Today, more than 65 years after the birth of the Code Talker, their code is known as the only unbreakable code in military history.

Today more than 12,000 American Indians, Alaska Natives and Canadian Aboriginals serve in the U.S. military.

1 Department of Housing and Urban development

We were one tribe. Split in two.

— *Palestine, New Mexico*



To all our relations.

— *Palestine, New Mexico*

Playwright Richard Montoya weaves the theme of tribes throughout *Palestine, New Mexico*. The story is set on an imagined Native American reservation and features indigenous tribal people in the United States, Pashtun tribes in Afghanistan, ancient Jewish tribes fleeing persecution, as well as tribes of choice, like the military. Each of these tribes has rankings (such as chiefs and captains), codes of honor, behavior and beliefs. Many characters identify as part of one specific tribe and consider themselves separate, or even the enemy of, the others. This juxtaposition of people and places provides the audience with an opportunity to explore our own beliefs about tribes.

Take a moment to reflect upon the “tribes” in your own life. What different groups are you a part of and how do those groups shape your identity? Are there tribes you were born into and/or tribes that you chose? What do you gain from being part of those tribes? What beliefs do you have about people in tribes different than your own? Are there assumptions that are made about your own tribe? How do these assumptions impact our actions in the world?

- What drives humans to form tribes? Do we need smaller groups to help us know who we are?
- How does your tribe shape who you are?
- What about you isn't shaped by your tribe, but is uniquely you?

Do you think that human beings are more alike than different, or more different than alike? Do you think that, at the core, we are one tribe? Or are we distinct groups of people who inhabit different parts of the same planet?

Richard Montoya explores the notion of tribes against a backdrop of war, religion and land. What is the connection between tribes and war? Would we go to war if we believed that all humans were one tribe?

Do you think that there will ever be world peace? Can you imagine if there was peace in literally every corner of the globe? What would it take to make that possible?

About Us

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 Engagement

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 engagement 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

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

Performing for Los Angeles Youth (P.L.A.Y.)

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Funder Credits

Performing for Los Angeles Youth (P.L.A.Y.) receives generous support from the Center Theatre Group Affiliates, a volunteer organization dedicated to bringing innovative theatre and creative education to the young people of Los Angeles.

Major support is also provided by the Annenberg Foundation and The William Randolph Hearst Foundation.

Additional support for P.L.A.Y. is provided by The Sheri and Les Biller Family Foundation, the Employees Community Fund of Boeing California, The Sascha Brastoff Foundation, the Brotman Foundation of California, the James A. Doolittle Foundation, the Ella Fitzgerald Charitable Foundation, the Lawrence P. Frank Foundation, The Rosalinde and Arthur Gilbert Foundation, the William Randolph Hearst Education Endowment, the Walter Lantz Foundation, the City of Los Angeles Department of Cultural Affairs, the MetLife Foundation, the Music Center Fund for the Performing Arts, the Kenneth T. & Eileen L. Norris Foundation, Laura & James Rosenwald & Orinocco Trust, The Simon Strauss Foundation, the Dwight Stuart Youth Foundation, the Weingart Foundation, and the Tiger Woods Foundation.



Center Theatre
Group Affiliates



Sources

Choices for the 21st Century Education Program. Teaching with the news online www.choices.edu, U.S. Department of Housing and Urban Development, Native Americans in the Military, BBC: Afghanistan www.bbc.co.uk, <http://www.nytimes.com/2009/08/17/us/17women.html>, <http://www.democracynow.org/> return_of_the_dead_photos, <http://www.huffingtonpost.com/2009/02/10/obama-reviewing-ban-on-photos>, www.newmexico.gov.