



presents

The Midwest Premiere
of
Golden Child
By David Henry Hwang

Directed by Stuart Carden

Featuring:

Vic Chao*, Cheryl Hamada*, Melissa Canciller, Kevin Kenneally,
Melissa Kong, Ruibo Qian, Kimberlee Soo, and Tiffany Villarin

<i>Producers</i>	Malik Gillani and Jamil Khoury
<i>Production Manager</i>	Alexandra Herryman
<i>Scenic & Lighting Designer</i>	Lee Keenan
<i>Sound Designer & Original Music</i>	Robert Steel
<i>Costume Designer</i>	Carol J. Blanchard
<i>Props Designer</i>	Daniel Pellant
<i>Assistant Director</i>	Jamie Abelson
<i>Casting</i>	Adam Silver, Silver Casting
<i>Production Dramaturg</i>	Lavina Jadhvani
<i>Stage Manager</i>	Sloane A. L. Spencer
<i>Assistant Stage Manager</i>	Amber Mack
<i>Technical Director</i>	D. Christopher Krause

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CAST - in order of appearance

Andrew/Tieng-Bin	Vic Chao*
Elizabeth/Eling	Tiffany Villarin
Ahn	Melissa Kong
Luan	Kimberlee Soo
Siu-Yong	Cheryl Hamada*
Servant One	Melissa Canciller
Servant Two	Ruibo Qian
Baines	Kevin Kenneally

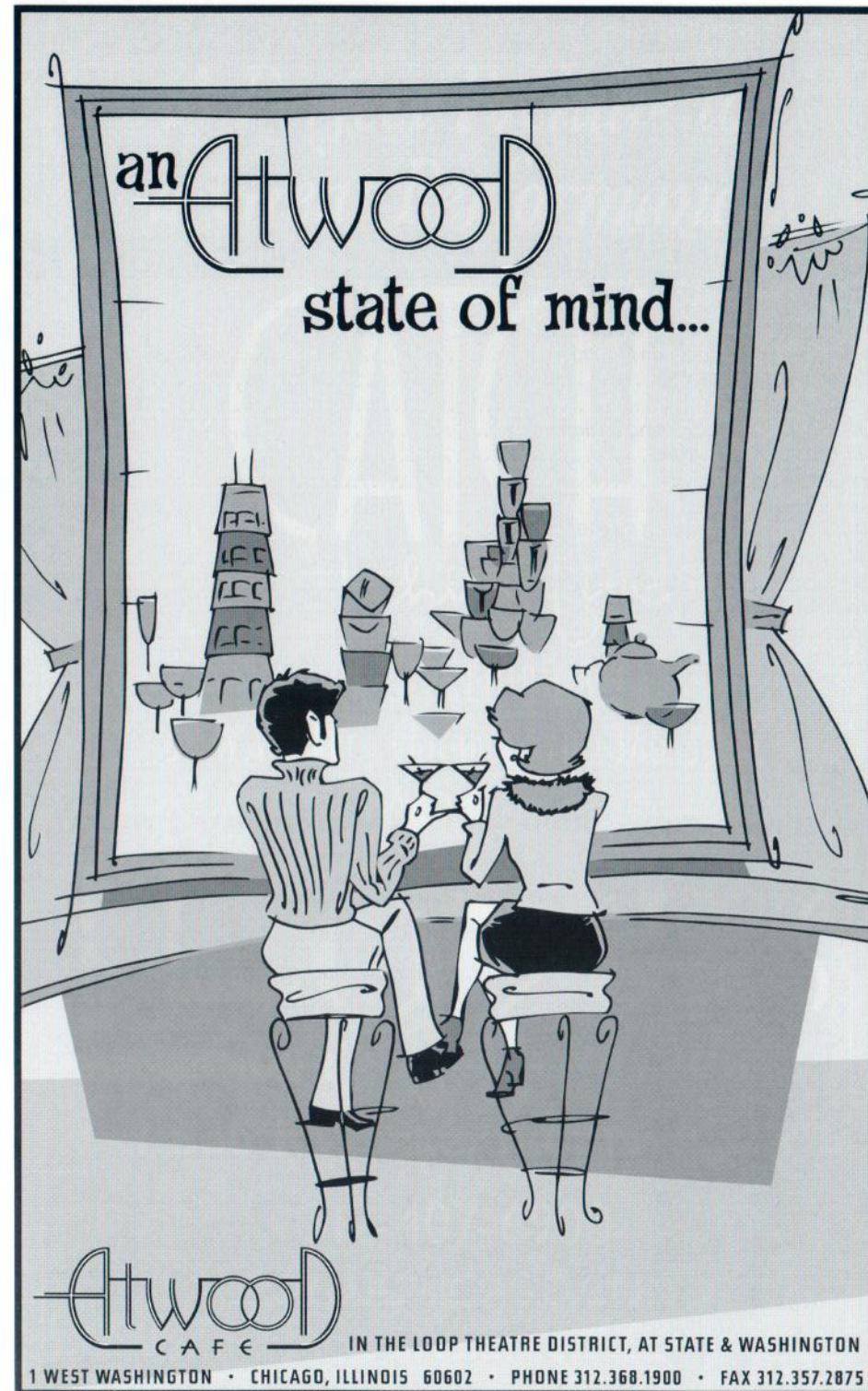
UNDERSTUDIES - in alphabetical order

Tieng-Bin	Gordon Chow
Baines	Alan Vuchichevich

* Denotes member of Actor's Equity Association, the Union of Professional Actors and Stage Managers

PRODUCTION STAFF

Director	Stuart Carden
Producers	Malik Gillani and Jamil Khoury
Production Manager	Alexandra Herryman
Scenic & Lighting Designer	Lee Keenan
Sound Designer & Original Music	Robert Steel
Costume Designer	Carol J. Blanchard
Props Designer	Daniel Pellant
Assistant Director	Jamie Abelson
Assistant Production Manager	Isaac Sernoffsky
Casting	Adam Silver, Silver Casting
Production Dramaturg	Lavina Jadhvani
Stage Manager	Sloane A. L. Spencer
Assistant Stage Manager	Amber Mack
Wardrobe Assistant	Tiffini Sarver
Co-Lighting Designer	Rebecca A. Barrett
Assistant to Costume Designer	Bekah Carey
Fight Choreographer	David Chrzanowski
Poster Art Illustrator	Andrew Skwish
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Production News Writer	Anil Hurkadli
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DEDICATION

This production of *Golden Child* is dedicated to the Zhou Brothers (www.zhoub.com), ShanZuo Zhou and DaHuang Zhou, for painting and donating *The Silk Road* (the 6' x 20' mural gracing the north wall of Pierce Hall) as a gift to Silk Road Theatre Project. We are honored to display the talents and generosity of the Zhou Brothers in our theatre, and to welcome them as part of the Silk Road family.

SPECIAL THANKS

To our friends and supporters at the First United Methodist Church at The Chicago Temple, who exhibit hospitality and generosity towards us on a daily basis, and provide us a space in which we can flourish and grow.

To Lyle Allen, Melissa Vickery-Bareford, Salima Bhimani, Nate Brandt, Kenneth Williams-Buck, Julie Burros, Yuchia Chang, Lanny Chao, Professor Peter Carol, Garry Clarke, Suzanne Connor, Joyce Fong, Amanda Friedberg, Oskar Friedl, Al Gillani, Dale Golden, Joan Gunzberg, Kara Hook, Jill Hurwitz, Matt Irvine, Joyce Jang, Alan Keen, Jean Kellog, Al and Sameena Khalfan, Beverly Kirks, Ryan LaHurd, Denise Lam, Tina Leeson, Daniel Li, Fred and Susan Mardel, Kathy McClanathan, Soo Lon Moy, Joyce Nakamura, Sheryl Novak, Dipti Patel, Aly Kassam-Remtulla, Mark Rodriguez, Mitch Schneider, Alexander Gail Sherman, Andrew Skwish, Lesley Slavitt, Janet Carl Smith, Claire Geall-Sutton, Jennifer Tani, Ben Thiem, Nancy Tom, James and Josie Tomes, ZJ Tong, Nancy Weber, Ben Wilson, Professor Thomas Witholt, Bernie Wong, Esther Wong, Lorraine M. Woos, and Linda Yang, for their generous in-kind contributions of time, talent, goods, services, and passion for our mission.

To Doug Van Tress and The Golden Triangle (www.goldentriangle.biz) for lending us some of the beautiful set pieces.



"Today, we all live
along the Silk Road"

— Playwright David Henry Hwang

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Silk Road Theatre Project at The Historic Chicago Temple Building
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ABOUT SILK ROAD THEATRE PROJECT

The Silk Road Stretched from China to Italy. So Does Our Theatre.

MISSION

Silk Road Theatre Project showcases playwrights of Asian, Middle Eastern, and Mediterranean backgrounds, whose works address themes relevant to the peoples of the Silk Road and their Diaspora communities. Through the creation and presentation of outstanding theatre, we aim to promote discourse and dialogue among multi-cultural audiences in Chicago.

THE "SPARK"

Silk Road Theatre Project is a creative response to the terrorist attacks of September 11, 2001. The consequences of that catastrophic day are sure to reverberate for years to come, posing unique and urgent challenges for artists of all backgrounds, and inspiring us to educate, promote dialogue, and heal rifts through the transformative power of theatre.

Company co-founders and life partners, Malik Gillani and Jamil Khoury, felt galvanized to respond to the anti-Arab and anti-Muslim sentiments that swept the US in the aftermath of the attacks. Their hope was to counter negative representation of Middle Eastern and Muslim peoples with representation that was authentic, multi-faceted, and grounded in human experience. That theatre would be the medium in which they'd "create change" was a given; a decision dictated by their mutual love of theatre, and Khoury's vocation as a playwright.

Their idea quickly expanded beyond the Middle East to encompass that vast geographical area known historically as the Silk Road, a territory stretching from China to Italy. The legacy of the Silk Road has long been associated with rich traditions of oral narrative, epic poetry, and story telling, and is thus both a cross-cultural metaphor and a geographic guide for the stories and voices the company presents.

SUPPORT SILK ROAD THEATRE PROJECT

Make a donation - The financial challenges of running an affordable, high quality, socially conscientious, multi-cultural theatre company are daunting! In order to continue producing such important works as *Golden Child*, we rely on the support and generosity of people like you. Support Silk Road Theatre Project! Send a donation today to: Silk Road Theatre Project, 77 W. Washington St., Pierce Hall, Chicago, IL 60602.

We are also looking for in-kind donations of the following items: A wet/dry vacuum • Various hand tools • Saw horses • Soldering iron • Sanders - hand, belt

Join our Board of Directors - We are actively recruiting highly motivated individuals who believe in the mission and scope of Silk Road Theatre Project and can dedicate time and resources to raising money for the company. If you wish to discuss the possibility of joining our Board of Directors, please contact Malik Gillani at malik@srtp.org

Volunteer - Your time and energy are extremely important to the success of our productions and operations. Volunteers are always needed. Contact us today at info@srtp.org to find out how you can help.

Sign up for our e-newsletters - Want to be kept abreast of Silk Road's activities, productions and events? Sign up to receive our monthly e-newsletter. To sign up, send us an email at info@srtp.org. No spam, no selling of lists, we promise!

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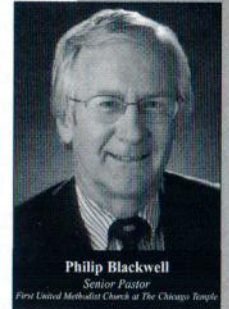
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- **DIVERSE.** Our staff is diverse – white and black, female and male, Asian and Caucasian. Our congregation is diverse, like the city itself. Our official Statement of Welcome and Inclusion makes it clear that "we welcome and encourage all persons, including persons of all sexual orientations and gender identities, in every aspect of our Christian life together."
- **TRADITIONAL and CONTEMPORARY.** Our roots are in the Methodism of John and Charles Wesley, but our traditional services are enriched by music from classical, modern, Gospel and jazz sources.
- **ENGAGED.** We have a ministry to the homeless, but we are also engaged in public efforts to eliminate homelessness, create affordable housing and upgrade the city's schools.
- **INTERFAITH and ECUMENICAL.** Each year the Temple hosts an interfaith Thanksgiving service bringing together the city's broad spectrum of faith communities.
- **GLOBAL.** "The world is my parish," said John Wesley. In that spirit our laypeople and clergy have been involved personally in mission projects in such countries as China, Ghana, Haiti and the Philippines.
- **COSMOPOLITAN.** Our church hosts the award winning Silk Road Theatre Project, the Chicago Humanities Festival, guest lecturers from National Public Radio, concerts, and pre-election debates.

We invite you to come and see us at the Temple. You are more than welcome.





VIC CHAO* (Tieng-Bin)
After graduating from Stanford University, Vic developed medical devices but quit because engineering sucks. Vic is a gymnast and an avid (yet curiously bad) player of

Dance Dance Revolution. He has also been a cheerleader, the Chicago Bulls Mascot, and a slam-dunking entertainer for the LA Clippers. Vic's credits include *24*, *Boston Legal*, *Gilmore Girls*, *Monk*, *The Practice*, *Frasier*, *The Metrosexual*, *Miss Congeniality 2*, *Pearl Harbor*, and *A Doll's House*, but he is most proud of his work as the title character in *Waiting for Godot*.



CHERYL HAMADA*
(Siu-Yong) Cheryl is delighted to be making her Silk Road Theatre Project debut. Other stage credits include roles in Looking Glass Theatre's acclaimed production of Studs Turkel's

Race; *A Christmas Carol* (Goodman Theatre); *M. Butterfly* (Apple Tree); *Wild Indian* (Victory Gardens); *E/R Emergency Room* (Organic Theatre); *Blood Wedding* (Pegasus Players); and *Innocent Thoughts, Harmless Intentions* (Next Theatre) for which she received a Jeff Citation. TV audiences may recognize Cheryl from her work on the WTTW pledge drives. She also hosted the Home and Garden Cable TV series *Extreme Homes* and the WTTW program *Your Chicago Kitchen*. Other TV work includes roles on *Early Edition*, *Chicago Hope*, *Unsolved Mysteries*, and *Chicago Story*. Film work includes roles in *About Schmidt*, *Chain Reaction*, *Losing Isaiah*, and *Above the Law*.



MELISSA CANCELLER
(Servant One, Eling and Ahn understudy) Making a bold move, Melissa has given up the stability of a 9-5 livelihood and has traded it in for the uncertainty that is

pursuing an acting career. And she wouldn't have it any other way. Melissa has performed in *Miss Saigon* (Jedlicka Performing Arts Center), and has also been seen in *Alamat* (Pintig). Melissa is also proud to be an ensemble member of *Stir-Friday Night!* an

Asian American sketch comedy troupe and a founding member of another comedy troupe, *Fool for Thought*. Melissa wishes to thank all those who believe in her and continue to support her. Most of all Dad.



GORDON CHOW
(Tieng-Bin Understudy) Previously, Gordon has worked with Silk Road Theatre Project on staged readings of *A Language of Their Own* and *The Gempei Wars*, but *Golden Child*

marks his first production with the company. Some past Chicago credits include *Struggling Truths* (Prop Thtr), *Around the World in 80 Days* (Lifeline Theatre), *Dope* (Defiant Theatre) and *The Empress of China* (Tinfish Theatre). You can see Gordon later this summer in Silk Road's participation of Suzan-Lori Parks' *365 Days/365 Plays*.



KEVIN KENNEALLY
(Baines) Kevin has been performing on the Chicago stage for over 20 years, and is pleased to be making his first appearance with Silk Road Theatre Project. Most

recently, he was seen in the anti-war satire *Embedded* (Prop Thtr). In the past few years, he has been seen in *Judgement at Nuremberg* and *Meet John Doe* (Shattered Globe); *The Crucible* (TimeLine Theatre); *Another Part of the Forest* (Eclipse Theatre); *The Lady from Dubuque* (Organic Theatre); and *Cat on a Hot Tin Roof* (Buffalo Theatre Ensemble). He has also appeared in productions with Raven, Famous Door, Bailiwick, Remains, Strawdog and many other groups too numerous to mention. His film credits include *Ferris Bueller's Day Off* and *About Last Night*. Multiple thanks to Jeanie for her love, support and infinite patience.



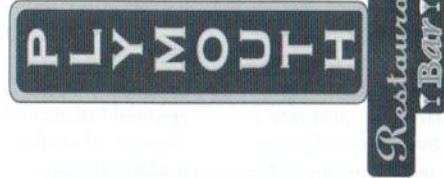
MELISSA KONG (Ahn)
Melissa is currently attending UIC for her B.A. in Theatre. She has worked with Gallery 37 along with the American Theatre Company, where she co-wrote and performed an

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original piece at the Storefront Theatre. She has trained at The Second City and performed on the E.T.C. Stage. Her other credits include *The Wizard of Oz* and *Camino Real*, but her most memorable moment on stage was being picked as a guest speller in *The 25th Annual Putnam County Spelling Bee* at the Drury Lane Theater at Water Tower Place. Thanks to Mom, Dad, Michelle and Oliver.



RUIBO QIAN (Servant Two, Siu-Yong and Luan understudy) Ruibo is a fairly recent Chicago transplant, originally hailing from the sunny outskirts of Houston, Texas. She has studied at the

London Academy of Music and Dramatic Arts and is a graduate of the Boston University School of Theater. Past roles include Brooke in *Noises Off!*, Valentine in *The Two Gentlemen of Verona*, Lisa in *The Glory of Living*, and Richard III in *Richard III*. She is a part time superhero and an undercover rock star, and she is thrilled to be involved in her first full production with Silk Road Theatre Project.



KIMBERLEE SOO (Luan) Kimberlee's favorites include *The 4th Graders Present an Unnamed Love Suicide* and *Camille/La Traviata* (The Hypocrites); *Being 11* (Serendipity); *Words on Fire*

(Steppenwolf); *In the Heart of America* (About Face, After Dark Award Best Ensemble); Rebecca Gilman's *The Crime of the Century* (Circle Theatre, Jeff Citation Best Production); *A Christmas Carol* (Goodman); original production of *Eleven Rooms of Proust*, adapted/directed by Mary Zimmerman (About Face/Lookingglass); *How I Learned to Drive* (Chicago Theatres on the Air/Northlight with Bruce Davison); *Wit* understudy (Goodman); west coast premiere of *Pacific Overtures* (MTO, starring Mako). Kimberlee travels throughout the U.S. with Wavelength's comedy show for educators, is part of the Story Development Team for Serendipity's hybrid performance festival 2ndStory, and had her first short story published by the online magazine, *inthe fray*.



TIFFANY VILLARIN (Eling) Tiffany is delighted to be a part of Silk Road Theatre Project's Midwest premiere of *Golden Child*. Most recently, Tiffany appeared as Penelope in *The Search for Odysseus* (Vittum Theater).

She received her B.F.A. in Acting from The Theatre School of DePaul University where a few of her credits include Tunu in *Pentecost*, Bianca/Clown in *Othello*, and Lori/Ronnie the Rabbit in *There's a Boy in the Girls' Bathroom*. It is an honor to finally debut on this stage!

ALAN VUCHICHEVICH (Baines Understudy) Alan is pleased to be joining Silk Road Theatre Project for the first time. Having been away from the Chicago stage for a few years, Alan is pleased to return in a show that does not require nude bodysuits. Alan would like to thank Stuart for the opportunity to join in the experience of bringing *Golden Child* to life. Thank you to Malik and Jamil for creating this exceptional venue. He would also like to thank Rachel for, against all good sense, saying "Yes" and bringing him such joy.

DAVID HENRY HWANG (Playwright) was awarded the 1988 Tony ©, Drama Desk, Outer Critics, and John Gassner Awards for his Broadway debut, *M. Butterfly*, which has been produced in over four dozen countries. For his play *Golden Child*, he received a 1998 Tony © nomination and a 1997 OBIE Award. His new book for Rodgers & Hammerstein's *Flower Drum Song* earned him his third Tony © nomination in 2003. He is currently represented on Broadway as the bookwriter of Disney's *Tarzan*, with songs by Phil Collins. Hwang also co-wrote Disney's international musical hit *Aida*, with music and lyrics by Elton John and Tim Rice, winner of four 2000 Tony © Awards. Other plays include *FOB* (1981 OBIE Award), *The Dance and the Railroad* (1982 Drama Desk Nomination; Pulitzer Finalist), *Family Devotions* (1982 Drama Desk Nomination), *The Sound of a Voice*, all produced Off-Broadway at the New York Shakespeare Festival Public Theater, and *Bondage* (Actors Theatre of Louisville). His opera libretti include three works for composer Philip Glass, *1000 Airplanes on the Roof* (International Tour), *The Voyage* (New York's

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Metropolitan Opera), and *The Sound of a Voice* (Boston's American Repertory Theatre) as well as *The Silver River* (New York's Lincoln Center Festival) with music by Bright Sheng and *Ainadamar* (Santa Fe Opera, Lincoln Center) with composer Osvaldo Golijov. Hwang penned the feature films *M. Butterfly* (dir. David Cronenberg), *Golden Gate* (dir. John Madden), and *Possession* (co-writer, dir. Neil LaBute), and co-wrote the song "Solo," released on the album *Come* by composer/performer Prince. His new play, *Yellow Face*, will premiere in 2007 at Los Angeles' Mark Taper Forum and New York's Public Theatre. Mr. Hwang serves on the Council of the Dramatists Guild and was appointed by President Clinton to the President's Committee for the Arts and the Humanities.

STUART CARDEN (Director) Stuart is pleased to join Silk Road Theatre Project for the Midwest Premiere of David Henry Hwang's beautiful *Golden Child*. Recently named SRTP's Associate Artistic Director, Stuart serves as resident director, literary manager and producer of the Al Kasida Staged Reading Series for the company. Recent credits at SRTP include the After Dark Award winning productions of Resident Playwright Yussef El Guindi's *Back of the Throat* and *Ten Acrobats in an Amazing Leap of Faith*. Other recent work: *The Pillowman*, *A Picasso*, *The False Servant*, *The Moonlight Room*, *Stones in his Pockets*, *The Game of Love and Chance*, *Life is a Dream*, *Ring Round the Moon*, *Private Eyes*, *Spring Awakening* and Charles Mee's *Big Love*. Upcoming projects: Martin McDonagh's *Lieutenant of Inishmore* and the World Premiere of Shishir Kurup's brilliant *Merchant on Venice* for SRTP. Stuart is an Associate Artist with PICT and an alumnus of Carnegie Mellon University School of Drama.

JAMIL KHOURY (Artistic Director) Jamil is Co-Founder and Artistic Director of Silk Road Theatre Project, a position to which he brings extensive experience as a producer, playwright, and cross-cultural consultant. He is honored to be promoting the cultural production of Silk Road peoples and to be fostering the exchange of ideas within Chicago's theatre community. Khoury's vocation as a playwright lends a valuable currency to fulfilling our mission as a playwright

driven theatre. His plays focus on Middle Eastern themes and questions of Diaspora. He is particularly interested in the intersections of culture, national identity, sexuality, and class. Khoury holds a M.A. degree in Religious Studies from The University of Chicago Divinity School and a B.S. degree in International Relations from Georgetown University's School of Foreign Service. He is an occasional instructor for The University of Chicago Graham School of General Studies, where he develops courses in Middle East Studies. Khoury's play *Precious Stones* won the 2003 After Dark Award for Outstanding New Work and has been performed in ten cities across the U.S. His play *Fitna* was performed at University Theatre of The University of Chicago and his play *Azizati* was performed at Café Voltaire.

MALIK GILLANI (Executive Director) Malik is Co-Founder and Executive Director of Silk Road Theatre Project, a position to which he brings extensive experience in producing, management, and business development. He is thrilled to be promoting both the rich cultural legacy of the Silk Road and greater visibility for Silk Road artists. Gillani nurtured Silk Road Theatre Project from its embryonic stage into a celebrated theatre company, integrating business acumen and fiscal responsibility within an artistic mission. He studied at The University of Chicago Graduate School of Business majoring in marketing and small business management and earned a Bachelor's in Liberal Arts from St. John's College in Annapolis, Maryland, with an emphasis on the Great Books. Gillani has ten years experience operating technology consulting firms where at various points in his career he was responsible for sales, marketing, negotiations, contract management, and human resources. Gillani is the recipient of the IBM Business and Technology Leadership Award. He was recently honored by Changing Worlds for Outstanding Contribution to the Arts.

ALEXANDRA HERRYMAN (Production Manager) Life can take unexpected turns, as Allie found out earlier this year when she was honored with the opportunity to become Silk Road Theatre Project's full-time Operations and Production Manager. A stage manager by trade, Allie worked with the Silk



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Road team on *Caravaggio*, *Back of the Throat*, and *Ten Acrobats in an Amazing Leap of Faith*. Locally she stage managed *The Strange Dreams of Nobody in Particular* (Tantalus Theatre Group) and two years of the Open Door Ensemble showcase (Northlight Theatre) and assistant stage managed *A New Brain*, *Falsettos* and *Closer than Ever* (Porchlight Music Theatre). She has a B.A. in English from St. Bonaventure University, and credits her theatre training to the Chautauqua Theatre Company, where she spent three summers as an ASM and wardrobe assistant.

LEE KEENAN (Scenic and Lighting Designer) Lee is an Instructor of Lighting Design at Loyola University Chicago. He holds an M.F.A. from Northwestern University, is the Resident Scenic and Lighting Designer for Silk Road Theatre Project, and is a founding member of Sandbox Theatre Project. Lighting designs: *Caravaggio* (Silk Road Theatre Project), *Hope Springs Infernal*, *Hatfield & McCoy* and *Ellen Under Glass* (House Theatre), *The Misanthrope* and *The God of Hell* (Next Theatre); *Time and the Conways* (The Griffin Theatre); *The Home Project* (About Face Youth Theatre); *Dorian* (Bailiwick); *A Polish Diva from Milwaukee* (Milwaukee Repertory); and *Short Shakespeare! Taming of the Shrew* (Chicago Shakespeare Theatre). Scenic designs: co-designed *Betty's Summer Vacation* (Infamous Commonwealth); *I Dream in Blues* and *Still Life With Iris* (Vittum Theatre); and *Caravaggio* and *Back of the Throat* (SRTP).

ROBERT STEEL (Sound Designer and Original Music) Rob is the Resident Sound Designer for Silk Road Theatre Project. Recent sound design and original music credits include *Chekov Stories* (Piven); *Jekyll and Hyde* (City Lit); *Caravaggio* (SRTP); *Lady Chaplin and Her Tramp* (Piven); *Holmes and Watson* (City Lit); *Back of the Throat* (SRTP); *A Festival of Jewish Stories* (Piven); *Ten Acrobats in an Amazing Leap of Faith* (SRTP); *Stones in His Pockets* (Apple Tree); *Seascape* (City Lit); *Great Expectations* (Piven); *Dead Man Walking* and *Arcadia* (Notre Dame); *Vincent in Brixton* (Apple Tree); and *Camp Nimrod for Girls* (Live Bait). He also composes for video and film and is on faculty at Depaul's Digital Cinema Department. He is a recipient of After Dark

awards and awards from ASCAP and the Illinois Arts Council. Special thanks to Todd Lauterbach.

DAN PELLANT (Props Designer) This is Dan's third show with Silk Road Theatre Project, and his first as Resident Props Designer for the company. He also works with several other Chicagoland theatre companies, designing for such shows as *Iron*, *Gin Game* (Apple Tree); *Lie of the Mind* (Strawdog); *Blues for an Alabama Sky* (Eclipse); and *The Sparrow* (House Theatre). He is the owner of Dragonfly Theatrics and founding member of "id." Dan is currently involved with the production of *Soul Theatre/id.'s 365 Day/Play* presentation in conjunction with Chicago Scriptworks. Dan holds a B.F.A. in theatre studies (with a focus in non-western performance forms and playwriting) and a minor in anthropology from UIUC.

CAROL J. BLANCHARD (Costume Designer) Carol J. Blanchard is delighted to be designing for Silk Road Theatre Project once again. Her designs were last seen on this stage in *Caravaggio*. She has designed for companies such as Milwaukee's First Stage Children's Theatre, Cleveland Symphony's Blossom Opera, Shakespeare in the Park, Karamu Theatre, Fredonia Dance Ensemble, Center Repertory, and the Champlain Shakespeare Festival. Her Chicago credits include *Hanging Fire* (Victory Gardens Theatre); *Barefoot in the Park*, *Of Thee I Sing* (Drury Lane Oakbrook); *RIGHT, Iphigenia in Kingman* (The International Theatre of Chicago); *Street Scene* (The Artistic Home); *First Lady Suite* (Bailiwick Theatre); *Einstein's Dreams* (Clock Productions/Moving Dock Theatre); and *Sweeney Todd*, *Assassins*, and *The Teapot Scandals* (Porchlight Music Theatre). Carol was honored with a Jeff Award for the costume design of Porchlight Music Theatre's *Amadeus*. Currently, she is a Professor of Design at the State University of New York.

JAMIE ABELSON (Assistant Director) Jamie is honored to be part of his first Silk Road Theatre Project production. Previous directing credits include assisting in *A Year with Frog and Toad* (Chicago Children's Theatre), *I Rise in Flame Cried the Phoenix* (Gallatin School, NYU), and *Fool for Love* (Francis W. Parker School). Recent acting credits include



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the title role in *Dorian* (Bailiwick directed by Tommy Rapley), Cates/understudy in *Inherit the Wind* (Northlight), King in *The Quiltmaker* (Moving Dock Theatre Co.), and Sleepy Kelpie in *Tooth of Crime* (Strawdog). Jamie holds a B.F.A. in Drama from the Tisch School at NYU.

ISAAC SERNOFFSKY (Assistant Production Manager) This is Isaac's second production with Silk Road Theatre Project. He last worked as a production intern for *Caravaggio*. He has also performed in several sketch/comedy and improv shows around Chicago including *Bad Review* (Chemically Imbalanced Comedy). He would like to thank Jamil and Malik for giving him this wonderful opportunity and Allie for being such a great person to work with and for! He would also like to thank Erin for all of her love and support; he would not be where he is if it wasn't for her.

SLOANE A. L. SPENCER (Stage Manager) Sloane is a recent graduate of both Michigan State University's Department of Theatre and the BoarsHead Theatre Internship Program. Her favorite productions include *Vagina Monologues*, *Fences*, and *House of Blue Leaves* (MSU), *Henry V* (Planet Ant in Detroit), as well as *Bad Dates* and *If the Shoe Fits* (BoarsHead). Sloane would like to thank her parents and siblings for their unwavering support of her crazy adventures.

AMBER MACK (Assistant Stage Manager) At present, Amber Mack is a theatre directing major - management minor at Columbia College Chicago. This is her second full-scale show at Silk Road Theatre Project. In recent past she was an intern for *Caravaggio* and stage managed the staged reading of Shishir Kurup's *Merchant on Venice*. Amber is grateful for her past and looks forward to leaping unbound into the future.

REBECCA A. BARRETT (Co-Lighting Designer) Rebecca is assistant lighting and sound supervisor at Northwestern University. Past lighting collaborations with Lee include *Dorian* (Bailiwick Rep) and *Time and the Conways* (Griffin Theatre).

BEKAH CAREY (Assistant to Costume Designer) Bekah is a SUNY Fredonia Costume Design graduate and has recently moved to Chicago. She is currently working on the wardrobe crew for the *25th Annual Putnam County Spelling Bee* (Broadway in Chicago).

Bekah is thrilled to be working with Carol and Silk Road Theatre Project again.

BYRON ABALOS (House Manager) Byron is an actor, playwright and producer from Toronto, Canada. He has used his theater administration and production skills with such Canadian companies as fu-GEN Asian Canadian Theatre Company, Native Earth Performing Arts and MyBuhay Productions, which he founded. He also currently works for the front of house at the Goodman Theater. In Chicago, he recently appeared in the critically successful *Jerker* (Bailiwick Repertory) and in Suzan Lori-Parks' *365 Plays/365 Days* (Urban Theater Company). His latest project is the development of his new play *Brown Balls* about Asian masculinity in North America.

LAVINA JADHWANI (Dramaturg) Lavina previously served as the production dramaturg for Silk Road Theatre Project's world premiere of Richard Vetere's *Caravaggio*. Other dramaturgical credits include *The Pillowman* (Pittsburgh Irish and Classical Theatre), *Miss Witherspoon* (Next Theatre), and *The Piano Tuner* (Lifeline Theatre). Lavina is a recipient of the 2007 LMDA (Literary Managers and Dramaturgs of the Americas) Residency Award for her work at SRTP and received two Kennedy Center/ACTF Dramaturgy Awards for her work on *Arcadia* and *Urinetown*, both at Carnegie Mellon. Directing credits include *Where the Red Fern Grows* (TYA @ Apple Tree Theatre), *The Play's the Thing* (Saint Sebastian Players), and *Swingin' with Petula* (Point of Contention). Lavina holds a BFA in Drama and a Master of Arts Management from Carnegie Mellon University.

JOHANNA MCKEE (Media and Public Relations Coordinator, Box Office Manager) Johanna, after accepting the position of Box Office Manager this past July, is a recent addition to the Silk Road Theatre Project family. She graduated in May 2006 from Columbia College Chicago's Arts Entertainment and Media Management program concentrating on Performing Arts Management. During her time at Columbia, Johanna took the opportunity to go abroad studying in London at City University and working at Trinity School of Music, respectively.

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LETTER FROM THE PLAYWRIGHT



When I was ten years old, my maternal grandmother fell ill, and my family feared she was going to die. She kept all of the family history, and I remember thinking that her passing would be doubly tragic: not only would we lose my grandmother, but also the wealth of her stories. My grandparents were living in the Philippines at the time. A California native, I asked my parents if I could spend the summer with her. They agreed, and I flew across the Pacific.

During my visit, I took what I would now call oral histories, recording her reminiscences on cassette tapes. On returning to the States, I wrote them up into a 90-page "non-fiction novel," which was duly Xeroxed and distributed to my relatives, who gave the work excellent reviews. Happily, my grandmother survived her illness, and I never gave the matter much further thought.

In retrospect, it's interesting for me that this was the only major piece of creative writing I ever attempted until I reached college and became interested in the theatre. I suppose, even as a child, writing helped me put my life as a Chinese American in some larger context, using my past to give meaning to my present.

More than twenty years later, while anticipating the birth of my first child, I remembered my early "novel." I decided to retell these stories, now from the perspective of middle-age. In a sense, I would be collaborating with my younger self, at a moment when I perhaps again needed to see my life in a larger context.

I am thrilled that Silk Road Theatre Project is presenting *Golden Child*, the product of my journeys through my past. In a remarkably short time, founders Jamil Khoury and Malik Gillani have realized a clear and beautiful vision: a theatre which addresses some of the central joys and challenges of 21st century America. Silk Road's mission is vital to our nation's growth, and understanding of our own larger context.

Incidentally, my wife hails from Illinois, which means my children's roots are Midwestern — as well as Chinese, Californian, German, Polish, and many others. At a time when people and cultures mix in greater numbers and with greater regularity than at any point in human history, I am deeply gratified to see *Golden Child* in Chicago: one of many, many places where East Meets Midwest today.

Thank you so much for coming, and hope you enjoy the show!

Sincerely,
David Henry Hwang
Playwright

LETTER FROM THE FOUNDERS

What an honor it is to be presenting the Midwest premiere of David Henry Hwang's *Golden Child*. Up till now, *Golden Child* has been produced on Broadway, at large regional theatres, and abroad. This is the first time Hwang's intimate story will receive the truly intimate rendering it deserves. We believe our jewel box of a theatre to be the perfect fit for this beautiful play, Hwang's most autobiographical drama to date.

For its Midwest premiere, Hwang generously gave Silk Road Theatre Project the rights, a testimony to his belief in our mission and support for our vision. As a small, relatively new theatre company, the prospect of working with the Tony Award winning, internationally renowned Hwang was daunting to say the least. Hwang is, after all, Asian-America's most celebrated playwright. We weren't even sure how to approach him, but when we did, we found an incredibly kind, accessible, and supportive artist who was eager to help and generous with his time. It is our hope that this is the beginning of a long and fruitful relationship between Hwang and Silk Road Theatre Project. Feel free to think of us as your Chicago home, David!

Golden Child also earmarks our first production as an Equity (union) theatre company. We are excited to be working with the Actor's Equity Association, yet another example of our commitment to nurturing and expanding Chicago's pool of Asian and Middle Eastern actors.

And last but not least, as you will see on these pages, we have finally announced a Company! What started out as a two man "pa and pa" operation, is now a full-fledged company of eighteen people. Watch for that number to grow.

As David Henry Hwang put it, "Today, we all live along the Silk Road." So let the journey continue!

Sincerely,



Jamil Khoury
Artistic Director



Malik Gillani
Executive Director

Prepared By Lavina Jadhvani, Production Dramaturg

What is 'beauty' and how can one achieve it? Over time and across cultures, we have seen men and women go to great lengths to be considered beautiful – from wearing corsets to getting piercings and tattoos. For many Chinese women, foot-binding was an essential part of the beautification process.

Many historians trace the tradition back to the Tang dynasty (618-907) and an imperial concubine, Yao Niang, who danced with her feet wrapped in silk. The other court concubines emulated the practice which quickly spread from the nobility to even the poorest of China's population.

While the practice was sparked by an erotic impulse, prevailing ideals of feminine submissiveness sustained the tradition. In a society with a cult of female chastity, one primary purpose was to limit mobility, radically modifying the means by which females were permitted to become a part of the world at large. The mother's place was in the home and the "woman's way" – defined, in part, by the custom of foot-binding — was to assume the roles of wife and mother. The foremost virtue of these roles was obedience, first to her father, then to her husband, and finally to her son.

By the early 20th century, civil disorder had descended upon China. A series of disastrous military defeats led to the collapse of the Qing dynasty in 1912 and ended more than 2,000 years of imperial rule. This political upheaval, a dire economic situation and humiliating losses to the Japanese and several Western nations led many Chinese to question the very foundations of their society. As a result many significant aspects of historic Chinese tradition – including that of foot-binding – were rejected in an attempt to integrate new, Western-influenced ideals.

Foot-binding in China is now a relic of the past and anthropologists often cite the practice as a historical example of how extreme deformity can be viewed as beauty. But the pursuit of an ideal beauty still holds a powerful fascination. Considering the images in modern media, we may question whether our contemporary standards and practices for achieving beauty are any less extreme.