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proudly presents

Yohen

By Philip Kan Gotanda

Directed by Steve Scott**

Featuring:

Cheryl Hamada* and Ernest Perry Jr.*

Producers Malik Gillani and Jamil Khoury
Production Manager Alexandra Herryman
Scenic Designer Lee Keenan
Lighting Designer Rebecca A. Barrett
Costume Designer Carol J. Blanchard U.S.A.
Composer and Sound Designer Robert Steel
Props Master Galen Pejeau
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Casting Coordinator Isaac Sernoffsky
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Originally Produced by East West Players, Los Angeles, California, Tim Dang,
Producing Artistic Director and Robey Theater, Los Angeles, California,
Ben Guillory, Artistic Director.

www.srtp.org

Time & Place: 1986. Gardena, Los Angeles. Fall into winter.
The play will be performed in four scenes without an intermission.

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CAST - in alphabetical order

SumiCheryl Hamada*
 James.....Ernest Perry Jr.*

Understudies in alphabetical order

JamesCharles Glenn
 SumiJennifer Liu

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

PRODUCTION STAFF

DirectorSteve Scott**
 ProducersMalik Gillani and Jamil Khoury
 Production ManagerAlexandra Herryman
 Scenic DesignerLee Keenan
 Lighting DesignerRebecca A. Barrett
 Costume DesignerCarol J. Blanchard
 Original Music and Sound Designer.....Robert Steel
 Props MasterGalen Pejeau
 Assistant Director & Dramaturg Lavina Jadhvani
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 The Saints CoordinatorRichard Goerne
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Yohen had its New York Premiere by the Pan Asian Repertory Theatre,
 Tisa Chang, Artistic Producing Director

Yohen had its West Coast Premiere at American Conservatory Theater,
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To our gracious hosts 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 the Goodman Theatre, and in particular, Robert Falls, Roche Schulfer, Steve Scott, Lori Kleinerman, Denice Schneider, Jay Corsi, and Kimberly Furganson.

To North Central College, and in particular, Brian Lynch, Samuel Dempsey, and Barbara Knuckles.

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Happy 9th birthday to Danielle Bellone!

ACKNOWLEDGEMENTS

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ABOUT SILK ROAD THEATRE PROJECT

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 Silk Road Stretched From Japan to Italy. So Does Our Theatre. – The term “Silk Road” refers to the great trade routes that originated in China and extended across Central and South Asia, the Middle East, and into Europe, from the 2nd century B.C. until about the 16th century A.D. The dominant land routes connected China to Syria, and adjoined to sea routes, creating an East-West corridor linking Japan to Italy. These transcontinental caravans resulted not only in trade, of which silk was an important commodity, but also in tremendous cross-cultural interaction among the peoples of the regions; interaction that fostered the exchange of ideas and the fusion of art and aesthetics.

The Silk Road is a legacy associated with rich traditions of oral narrative, epic poetry, and storytelling. Thus, the celebrated trade routes serve Silk Road Theatre Project both as a geographic guide as well as a metaphor for intercultural dialogue.

Follow the Silk Road to a 100% Flexible Subscription – Silk Road Theatre Project offers one of the most flexible theatre subscriptions in Chicago. **For just \$80**, you receive tickets to three premiere productions—selecting performance dates according to your schedule, not ours.

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Donate – Be a part of the exciting things happening at Chicagoland’s only theatre dedicated to showcasing playwrights of Asian, Middle Eastern, and Mediterranean backgrounds. Your tax-deductible contribution will support the production of our mainstage season, as well as staged readings, commissioning, outreach, educational programs, and more. Check your program for an insert, visit www.srtp.org/support/donate.html, or mail your donation to Silk Road Theatre Project, 680 S. Federal Street, Suite 301, Chicago, IL 60605. Thank you!

Volunteer – Want to be closer to the artists and artistry at Silk Road Theatre Project? A variety of volunteer opportunities afford patrons the chance to get involved at a grassroots level, from ushering through The Saints to offering pro bono professional services. Contact us today at info@srtp.org to find out how you can help.

Lead – Silk Road Theatre Project’s most active supporters are the Board of Directors, a group of people dedicated to sustaining the mission and goals of this acclaimed young company. Others show their leadership by joining a steering or honorary committee for our periodic annual fund campaigns and benefit events. If you wish to discuss leadership opportunities at SRTP, please contact Malik Gillani at malik@srtp.org

Receive – Get advance news about Silk Road’s activities, productions and events from our e-newsletter. Send us an email at info@srtp.org or just stop by the Box Office—no spam or selling of lists, we promise!

Contact Silk Road Theatre Project Administrative Offices:

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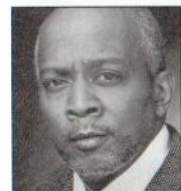
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Cheryl Hamada* (*Sumi*) is delighted to be back on the Silk Road Theatre Project stage in this production of *Yohen*. She most recently appeared in their

last season's production of David Henry Hwang's *Golden Child*. Other theater work includes roles in Lookingglass Theatre's production of Studs Turkel's *Race, M. Butterfly* for Appletree Theatre, several seasons in the Goodman Theatre's annual production of *A Christmas Carol, Santa Anita '42* at Illinois Theatre Center, *Wild Indian* at Victory Gardens, *Blood Wedding* for Pegasus Players, *E/R Emergency Room* for the Organic Theatre and *Talking With...* and *Innocent Thoughts, Harmless Intentions*, for which she received a Jeff Citation, at Next Theatre. One of her favorite roles continues to be "Ming," the knife wielding madam of a Hong Kong brothel in Claudia Allen's *The Gays of Our Lives* at the late great Zebra Crossing Theatre. TV audiences are familiar with Cheryl's work on the WTTW-Channel 11 pledge drives, but she also hosted four seasons of the quirky *Extreme Homes* on HGTV and one season of *Your Chicago Kitchen* on WTTW. Other TV work includes roles on *Unsolved Mysteries, Chicago Hope, Missing/Reward*, the TV-movie *The Dollmaker* with Jane Fonda, and *Early Edition*. Cheryl has also appeared in feature films including *Above the Law, Losing Isaiah, Chain Reaction, About Schmidt* with Jack Nicholson and two upcoming films: *The Root of All Evil* with Sean Bean and *Humboldt Park* with Alfred Molina and John Leguizamo.

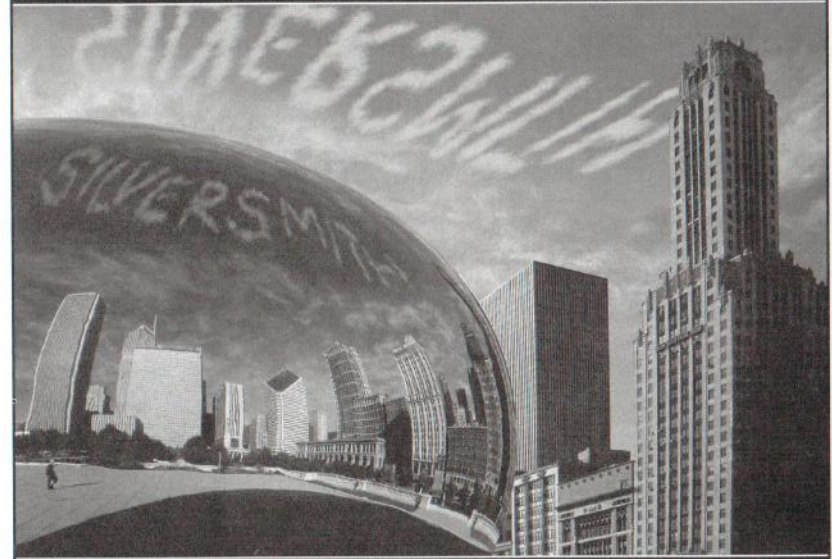


Ernest Perry Jr.* (*James*) makes his Silk Road Theatre Project debut with *Yohen*. His Goodman credits include: *Death and the King's Horseman, An Enemy*

of the People, Play Ma, The Road, Edmond, A Raisin in the Sun, Galileo, A Christmas Carol, Black Star Live, Puddin

N' Pete (Jeff Nominated), *The Ties that Bind, Let Me Live, Tis a Pity She's a Whore, Miss Evers Boys, Oo-Bla-Dee, Ma Rainey's Black Bottom, Drowning Crow, Romeo and Juliet, As You Like it, Cry, the Beloved Country, The Ice Man Cometh, The Merchant of Venice, Heart Break House, and Gas for Less*. Other Chicago credits include: *Alls Well that Ends Well, Playboy of the West Indies, Mary Stuart, and Pantomime* with Court Theatre; *Ceremonies in Dark Old Men, Daddy's Seashore Blues, Pecong, and Split Second* with Victory Gardens Theater; *Henry V, Measure for Measure, As You Like It, and Cymbeline* with Chicago Shakespeare Theater; *The Petrified Forest, King Lear, and The Merchant of Venice* with The Body Politic Theatre; *Suspenders!* (Jeff Nominated) with Chicago Theatre Company; *Driving Miss Daisy* with Briar Street Theatre; and *5 Rooms of Furniture* (Best Actor-BTA Award) with Organic Theatre. Broadway credits include *Death and the Kings Horseman* at Lincoln Center. National credits include: *The Tempest* at American Shakespeare; *Jitney, Driving Miss Daisy, and Gem of the Ocean* at Indiana Repertory Theatre; *Fences* (Barrymore Award Nomination) at Arden Theatre; *King Hedley II* at Alliance Theatre; *Of Mice and Men* at Virginia Stage Company; *The Tempest and Fences* at Actors Theatre of Louisville; *Gem of the Ocean* at Geva Theatre Center and Syracuse Stage; *Birdie Blue* at City Theatre; *Emancipation of the Valet de Chambre* at the Cleveland Playhouse; *Dutchman* at Hartford Stage; *oo-bla-dee* at LaJolla Playhouse; and *Elmina's Kitchen* at Center Stage. International credits include: *My Children! My Africa!* at Vienna's English Theatre; *The Ice Man Cometh* at Abbey Theatre in Dublin; and *The Merchant of Venice* at the Royal Shakespeare Company, Thalia Theatre, and Mc 93 Bobingy in London, Hamburg, and Paris. Television credits include: *E/R, Star Trek: Deep Space Nine, Lady Blue, The Howard Beach Story, Early Edition, The Watcher, T.J. Hooker, Unnatural Causes, and The Untouchables*. Film credits include: *Prince of Motor City, Quebec, Barbershop II, Roll Bounce, Rage in Harlem, Liar Liar!, The Color of Money,*

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Charles Glenn (*James understudy*) is a lifelong Chicago resident and performer who was last seen this past summer in the Wagon Wheel Theatre's productions of *Buddy: The Buddy Holly Story* and *To Kill a Mockingbird*. Charles' resume includes work with Blindfaith Theatre Company, Pegasus, Chicago Theater Company, Touchstone and the Company Players to name a few. Charles would like to thank Steve and Isaac for giving him the opportunity to create with the fantastic Silk Road Theatre Project family. Without the love, faith and strength of others there can be no art.



Jennifer Liu (*Sumi understudy*) has been an actor in Chicago for the past twelve years. She originated the role of Ecco Sagada in the Jeff Nominated

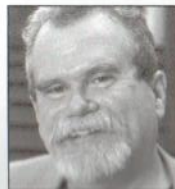
world premiere of *Symmetry* at Victory Gardens Theater and served as Artistic/Executive Director of Stir-Friday Night! Jen teaches improv for The Second City Training Center and performed in The Second City ETC show *Disposable Nation*. During the day, Jen can be seen entertaining kids with Kidworks Touring Theater Company or coaching executives with Second City BizCo and The Center for Executive Performance. TV and film work include *Oceans Twelve*, *The Trouble with Dee Dee*, and random commercial and radio spots. In her free time, Jen likes to play baseball as often as possible.



Philip Kan Gotanda (Playwright) has, over the last three decades, been a major influence in the broadening of our definition of theater in America.

Through his plays and advocacy, he has

been instrumental in bringing stories of Asians in the United States to mainstream American theater as well as to Europe and Asia. The creator of one of the largest bodies of Asian American-themed work, his plays are studied and performed at universities and schools across the country. Mr. Gotanda wrote the text and directed the production of Maestro Kent Nagano's *Manzanar: An American Story*, an original symphonic work with narration. His newest work, *After the War*, premiered at the American Conservatory Theatre. A Japanese translation of his play *Sisters Matsumoto* opened in Tokyo with the Mingei Geikidan Company. His play *Ballad of Yachiyo* was presented at the Gate Theater in London in a co-production with the National Theater. He is presently working to present *Yohen* as a bi-lingual trans-pacific simulcast using an American and Japanese actor, each speaking to each other in his or her own native language. Mr. Gotanda is a respected independent filmmaker; his works are seen in film festivals around the world. His most recent film, *Life Tastes Good*, was presented at the Sundance Film Festival and is available on DVD from Epoch Cinema. It can be seen on the Independent Film Channel. Mr. Gotanda holds a law degree from Hastings College of Law, studied pottery in Japan with the late Hiroshi Seto and resides in Berkeley, California with his actress-producer wife, Diane Takei. He is a recipient of a Guggenheim as well as other honors and awards. Mr. Gotanda was recently selected as a delegate of the Japanese American Leadership Delegation to Japan as part of a Japan Ministry of Foreign Affairs sponsored cultural exchange. His newest collection of plays, *No More Cherry Blossoms*, is published by the University of Washington Press. www.philipkangotanda.com, www.lifetastesgoodmovie.com.



Steve Scott** (Director) is the Associate Producer of the Goodman Theatre, where he has overseen over 150 productions

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since 1987; he is also a member of the Goodman's Artistic Collective. His Goodman directing credits include *Blind Date* for the recent Horton Foote Festival; *Rabbit Hole*, *Binky Rudich* and *the Two-Speed Clock* and *No One Will Be Immune* for the David Mamet Festival; *Dinner with Friends*; *Wit*; the world premiere of Tom Mula's *Jacob Marley's Christmas Carol*; *A Midsummer Night's Dream* (co-directed with Michael Maggio); and four seasons of *A Christmas Carol*. Other recent directing credits include *Frozen* for the Next Theatre Company; *A Midsummer Night's Dream* and *Much Ado About Nothing* for the St. Lawrence Shakespeare Festival in Ontario; *The Teapot Scandals of 1923* and *Falsettos* for Porchlight Theatre; *Communicating Doors* for Buffalo Theatre Ensemble; *Dealer's Choice* for Shattered Globe; *Match* and *Stones in His Pockets* at Apple Tree Theatre; *Josephine Tonight* for Theatre Building Chicago; *God's Country* and *Judgment at Nuremberg* for the Theatre Conservatory at Roosevelt University's College of Performing Arts, where he is a faculty member; Rebecca Gilman's *Boy Gets Girl*, Lanford Wilson's *The Moonshot Tapes* and Keith Reddin's *Big Time* for Eclipse Theatre, where he is a company member; and the world premiere of Tom Mula and Steve Rashid's *W!* for Theatre Wit. He has directed productions for a variety of other local and regional theatre companies, including Lifeline, National Jewish Theatre, Theater at the Center, Organic Touchstone, and the Lyric Opera Center for American Artists. Mr. Scott has served on advisory panels for the Eugene O'Neill Theater Center, the Chicago Office of Fine Arts, the Illinois Arts Council, the National Endowment for the Arts and the Pew Charitable Trust/Philadelphia Theatre Initiative, and Theatre Communications Group; and currently serves as a board member for Season of Concern, and is a member of the Jeff Committee's Artistic and Technical Team. He is an artistic associate of the About Face, Chicago Dramatists and CollaborAction companies and one of six resident directors for WBEZ's *Stories on Stage*; he is also a

contributor to the *Encyclopedia of Chicago*. Mr. Scott is the recipient of an After Dark Award, five Jeff nominations, and the Illinois Theatre Association Award of Honor; as an actor, he most recently appeared in the Next Theatre's production of *Are You Now or Have You Ever Been...?* (Jeff Award for Outstanding Ensemble).

Lee Keenan (Resident Scenic Designer) holds an MFA from Northwestern University, is the resident scenic designer with Silk Road Theatre Project, a company member at The House Theatre of Chicago, a founding member of Sandbox Theatre Project, and an Instructor of Lighting Design at Loyola University Chicago. Scenic designs include *Back of the Throat*, *Caravaggio*, *Golden Child*, *Merchant on Venice*, *Our Enemies*, and *Yohen* at Silk Road Theatre Project; *The Intelligent Design of Jenny Chow* at Collaboraction; and *I Dream In Blues* and *Still Life with Iris* at Vittum Theater. Lighting Designs include *Around the World in 80 Days* at Lookingglass Theatre Company; *Caravaggio* (After Dark Award—Best Lighting Design) at SRTTP; *The Attempters*, *Hope Springs Infernal*, *Hatfield & McCoy*, and *Ellen Under Glass* at The House Theatre; *The Misanthrope* (After Dark Award—Best Design Team) and *The God of Hell* at Next Theatre; *Time and the Conways* at The Griffin Theatre; *The Home Project* at About Face Youth Theatre; *Dorian* at Bailiwick Repertory Theatre; *Noir* at The Building Stage, *Stone Cold Dead Serious* at Circle Theater; *A Polish Diva from Milwaukee* at Milwaukee Repertory Theatre and *Short Shakespeare: Taming of the Shrew* at Chicago Shakespeare Theatre.

Carol J. Blanchard (Resident Costume Designer) has designed costumes for over 200 stage/TV/video productions for companies such as Cleveland Symphony's Blossom Opera (*Falstaff*), Shakespeare in the Park (*Much Ado About Nothing*, *The Winter's Tale*), Skylight Opera (*La Traviata*, *La Boheme*), First Stage Childrens' Theatre (*Seussical*, *Sleeping Beauty*), Hillman Opera (*Hansel and Gretel*), Karamu Theatre (*The River Niger*, *Tambourines To Glory*), Fredonia

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Dance Ensemble, Center Repertory (*Streamers*), and the Champlain Shakespeare Festival (*The Importance of Being Earnest, Love's Labours Lost*). Her Chicago credits include Victory Gardens Theater (*Four Places, I Sailed With Magellan, Hanging Fire*), Drury Lane Oakbrook (*Barefoot in the Park, Of Thee I Sing*), The Artistic Home (*Street Scene*), Bailiwick Theatre (*First Lady Suite*), Porchlight Music Theatre (*Sweeney Todd, Assassins, The Teapot Scandals*), Appletree Theatre (*Match*), PTAP (*RIGHT, Iphigenia in Kingman, Einstein's Dreams, The Quiltmaker's Gift*), and Silk Road Theatre Project (*Caravaggio, Golden Child, Merchant on Venice, Durango*) where she is a resident designer. Carol has been honored with numerous awards, including a Jeff Award for the costume design of Porchlight Music Theatre's *Amadeus* and an After Dark Award for her costumes in SRTP's *Golden Child*. She is a Professor Emeritus of Design at The State University of New York.

Robert Steel (Original Music and Resident Sound Designer) has designed sound and composed original music for numerous productions, including *Durango, Our Enemies, Merchant on Venice, Golden Child, Caravaggio, Back of the Throat*, and *Ten Acrobats* at Silk Road Theatre Project; *Match* at Apple Tree; *Twelfth Night, Hound of the Baskervilles*, and *Jekyll and Hyde* at City Lit; *What Dreams May Come* and *Mad Dancers* at Piven; *Robin Hood* at Oak Park Festival Theatre; and *Camp Nimrod for Girls* at Live Bait. He is the Resident Composer and Sound Designer at Silk Road Theatre Project. He also composes for video and film and is on faculty at the School of Digital and Interactive Media at DePaul University. He is a recipient of After Dark awards and awards from ASCAP and the Illinois Arts Council. Special thanks to Todd Lauterbach.

Rebecca A. Barrett (Resident Lighting Designer) is excited to be a part of the fabulous production team for *Yohen*, marking her fifth production with Silk Road Theatre Project. Rebecca graduated from Ithaca College in upstate NY with a B.F.A. in Theatrical Production

Arts. Currently, she spends most of her time at Northwestern University as the Assistant Lighting and Sound Supervisor. In her free time she enjoys designing shows and spending time in the great outdoors. Favorite lighting designs include *Golden Child* with SRTP; *Dorian* at the Bailiwick (co-design with Lee Keenan); *New Anatomies* and *Impossible Marriage* for Foreground Theatre Company; and *Chicago* at Pheasant Run Dinner Theatre.

Galen Pejeau (Props Master) is working for Silk Road Theatre Project for the first time. A graduate of the University of Missouri, Kansas City, his previous works in Chicago include *Passion Play* at the Goodman and *Around the World in 80 Days* at Lookingglass, as well as Set Design for Strangetree's *Mysterious Elephant*. Prior to his recent arrival here, he was Technical Director for the Cardinal Stage Company in Bloomington, Indiana and a freelance designer across the Midwest.

Lavina Jadhvani (Assistant Director & Dramaturg) is pleased to return to Silk Road Theatre Project, where she previously served as the dramaturg for *Durango, Merchant on Venice* (for which she received an LMDA Residency Award), *Sankalpan, Golden Child* and *Caravaggio*. Other dramaturgical credits include *The Piano Tuner* at Lifeline Theatre; *Miss Witherspoon* at Next Theatre; *The Pillowman* at Pittsburgh Irish and Classical Theatre; *Urinetown* and *Arcadia* (for which she received LMDA/Kennedy Center ACTF Dramaturgy Awards) at Carnegie Mellon University. Lavina's directing credits include work with Apple Tree, Chicago Dramatists, Infamous Commonwealth, Remy Bumppo, the side project, Stage Left and Victory Gardens Theater. As an assistant director, she has worked with Barbara Gaines, Frank Galati, Henry Godinez and Di Trevis. Lavina is an Associate Artist at SRTP, Artistic Director of Rasaka Theatre Company and serves on the Steering Committee of the South Asian Theatre Arts Movement. Upcoming projects include *Yoni Ki Baat* at Rasaka Theatre Company, *The Devil's Arithmetic* with TYA at Apple Tree Theatre and *Yes to Everything* at the side project. Lavina holds a BFA in Drama



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Philip Blackwell

Senior Pastor
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at the Chicago Temple

and Masters of Arts Management from Carnegie Mellon University. www.lav-inajadhvani.com.

Michelle Dane (Stage Manager) is pleased to be involved with *Yohen*, which is her first production at Silk Road Theatre Project. She graduated from Missouri State University with a B.S. in Education in English, Speech & Theatre and a B.F.A. in Theatre Production Management. She has roamed through New York, Connecticut, New Orleans, and Branson and on tour as a stage manager (or box office manager or props master) before settling for almost a decade as Production Stage Manager at Pheasant Run Theatre in St. Charles, IL. She has also worked as Assistant Comptroller and Human Resources Manager for Paramount Theatre in Aurora, IL. Currently, when not at her summer job as Production Manager at Trollwood Performing Arts School in Fargo, ND, Michelle works as a freelance stage manager, stagehand, or whatever in the Chicago area.

Sara Swanberg (Assistant Stage Manager) is thrilled to be working with Silk Road Theatre Project for the first time. Previous stage management credits include: *Paris By Night* (world premier), *Some Things Are Private*, *Richard III*, *A Christmas Carol*, *All The Kings Men* at Trinity Repertory Company; *A Winters Tale*, *The Mystery of Irma Vep* at Pennsylvania Shakespeare Festival; *6th Annual Political Theatre Festival* at Teatro Del Pueblo; *Shadowgrass*, *Lizards* at the University of Minnesota (BFA/Guthrie New Play Project); and *Tale of A West Texas Marsupial Girl* at Children's Theatre Company.

Jason Pikscher (Technical Director) is thrilled to be back in the Chicagoland area and working on his third show with Silk Road Theatre Project, after being a touring actor and freelance director for the last two years. As a carpenter you may have seen Jason's work at Marriott Lincolnshire Theatre, Chicago Shakespeare Theatre, The Field Museum, The Museum of Science and Industry, as well as multiple other

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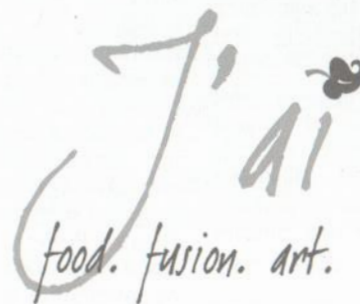
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nooks, crannies, and theatres round town. Jason is honored to have been given this opportunity and can not express his thanks enough to Silk Road.

Tammy Hannon (Heary) (Assistant Costume Designer) has most recently designed *The Rocky Horror Show* and multiple dance pieces as a Visiting Assistant Professor (Costume Design, Department of Theatre and Dance) at SUNY Fredonia this past year. She has also earned a B.F.A. in Production Design from SUNY Fredonia, with an emphasis in costume and scene design. Tammy was awarded an M.F.A. in Theatre - Costume Design and Technology from Illinois State University, where she designed costumes for such productions as *West Side Story*, *Romeo and Juliet*, and *As You Like It*.

Sarah Hughey (Assistant Lighting Designer) is a recent graduate of the MFA Stage Design program at Northwestern University, where she designed *Spunk*, *Marisol*, *Burn This*, *Stone Cold Dead Serious*, and *Tremble*. Upcoming projects include *On the Shore of the Wide World* at Griffin Theatre Company; *Tell Me Something Good* at the St. Louis Black Rep; and *Mariette in Ecstasy* at Lifeline Theatre.

Amanda Vevers (Production Assistant) is a recent graduate of Loyola University and is excited to begin her professional career with Silk Road Theatre Project. She would like to thank her family and friends for their constant encouragement and limitless love. Grazie a tutti per tutto.

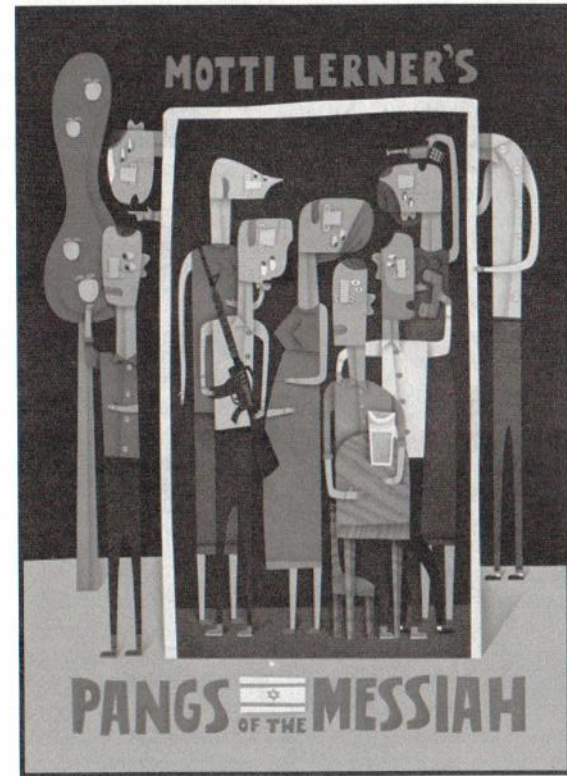
Jamil Khoury (Producer & Artistic Director) is Founding Artistic Director of Silk Road Theatre Project, a position to which he brings extensive experience as a producer, playwright, and cross-cultural consultant. He is honored to be promoting the cultural production of Silk Road peoples and to be fostering 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 cul-

ture, 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 has over eleven years experience as a cross-cultural and international relocations consultant, and has developed courses in Middle East Studies for The University of Chicago Graham School of General Studies. Khoury conceived of, and is a featured playwright in, Silk Road's upcoming production of *The DNA Trail: A Genealogy of Short Plays About Ancestry, Identity, and Utter Confusion* (fall 2009). His play *Precious Stones* won Gay Chicago Magazine's 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. Khoury serves on the Board of Directors of The League of Chicago Theatres.

Malik Gillani (Producer & Executive Director) is Founding 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 14 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

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Award. He was recently honored by Changing Worlds for Outstanding Contribution to the Arts.

Kyle Gorden (Director of Advancement) was previously a management consultant for Silk Road Theatre Project, producing director of New York's *The Civilians*, founder of the Hyde Park – University of Chicago Arts Fest, and served in various roles at Court Theatre and Theater on the Lake. He completed the Arts Management Fellowship at the Kennedy Center, is a graduate of the University of Chicago in East Asian Languages and Civilizations, and studied traditional theater at Stanford's Kyoto Center for Japanese Studies. He is also a dramaturg and author of the play *The Gempei War*, an adaptation of three Noh plays for the modern stage.

Alexandra Herryman (Production & Facilities Manager) will mark her 8th production with Silk Road Theatre Project with *Yohen*. She came to work with the company in 2005 as the stage manager for *Ten Acrobats in an Amazing Leap of Faith* and in December 2006 was promoted to her current position. She is thrilled to be one of the few people who can say they enjoy going to work every day. Allie earned a B.A. in English and Theatre from St. Bonaventure University and credits her theatre training to the Chautauqua Theatre Company in upstate NY, where she spent three consecutive summers working with the AEA stage management team. Local credits include work with Porchlight Music Theatre (ASM), Quest Theatre Ensemble (puppet design), and Tantalus Theatre Group (SM, puppet design). Her recent venture into playwrighting, a commission for Tantalus, was produced this summer at the Minneapolis and New York Fringe Festivals.

Amber Mack (Box Office & Group Sales Manager) is thrilled to be a part of *Yohen*! She has been with Silk Road Theatre Project in differing capacities for two years. Starting during the run of *Our Enemies* she took on the role of Box Office & Group Sales Manager. Before that Amber Assistant Stage Managed both *Golden Child* and

Merchant on Venice, and Stage Managed the staged readings of *Merchant on Venice* and *Durango*. From her beginnings as a "lowly" intern for Caravaggio, Amber feels SRTP has treated her quite well! Having recently graduated from Columbia College Chicago with a B.A. in Theatre Directing, Amber is happy to jump head first into the world of professional theatre. She would like to thank her entire family (you know who you are) for everything and hopes that you enjoy the show!

Isaac Sernoffsky (Associate Producer & Casting Coordinator) is a graduate of the University of Dayton where he received a B.A. in Theatre and German. He has worked with Silk Road Theatre Project as an intern for *Caravaggio*, an assistant production manager for *Merchant on Venice* and *Golden Child*, and as casting coordinator for *Durango*, *Our Enemies*, *Yohen*, and the upcoming *Pangs of the Messiah*. He has worked as associate producer on the staged readings *Sankalpan* and *Cleveland Raining*. He would like to thank Jamil, Malik, and Allie for constantly giving him opportunities to learn and lead. Finally he would like to thank Erin for her never ending support and love.

Jennifer Shook (Literary Manager and Resident Dramaturg) joined the Silk Road Theatre Project staff this past fall, and served as script dramaturg for *Caravaggio* and dramaturg for *Our Enemies*. Jennifer is also the Artistic Director of Caffeine Theatre. Recently she taught as a visiting faculty member in Dramaturgy and Criticism at The Theatre School at DePaul University, and for several years at Columbia College. Jennifer is an Illinois Humanities Council Road Scholar and member of the Literary Managers and Dramaturgs of the Americas. As a dramaturg or director, she has worked with Steppenwolf, Goodman Theatre, The Hypocrites, TimeLine, Eclipse, Estrogen Fest, Collaboraction, Circle Theatre, Dallas Theater Center, Rivendell, Court Theatre, and the San Francisco Mime Troupe.

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Welcome to the Midwest premiere of Philip Kan Gotanda's *Yohen*, a Silk Road Theatre Project production presented in association with the Goodman Theatre. *Yohen* marks Silk Road's tenth full production. We had long maintained that after producing the first ten plays, we'd know everything there is to know about producing a play. Recently, we amended that estimate to the first 100 plays (with veteran theatre producers advising us to skew the figure even higher)! Nevertheless, number ten is significant, and *Yohen*, an African American and Japanese love story, is as Silk Road a play as we could hope for: poetically resonant, politically relevant, viscerally moving: a play that creates discourse and dialogue between communities. And it is a production that partners us with both the magnificently talented Philip Kan Gotanda and our venerable Loop neighbor, the Goodman Theatre.

For Silk Road, the opportunity to partner with Chicago's largest theatre company, and one of the nation's leading regionals, affirms that our unique mission of showcasing playwrights of Asian, Middle Eastern, and Mediterranean backgrounds is resonating on entirely new levels. As Steve Scott, Associate Producer at the Goodman and the director of *Yohen*, so eloquently wrote:

The Goodman Theatre's mission is built on three core values which inform every aspect of its organization and work: quality, diversity, and community. As part of the fulfillment of that mission, we at the Goodman are constantly seeking partners in the theater community whose work exemplifies the best of the theater art and speaks to a wider, more diverse audience. In a relatively brief time, Silk Road Theatre Project has established itself as such a theater, and it is with great pride that we have embarked on this initial partnership with that company. We know that the Goodman/Silk Road collaboration will reap enormous benefits for both companies, and we are honored to have the opportunity to partner with them on Philip Kan Gotanda's remarkable play *Yohen*.

Yohen is also our first main stage production that will be transferring to another theatre. November 20-23, the play will enjoy a five performance run in the elegant new 240-seat Meiley-Swallow Hall at North Central College in Naperville. We're extremely proud to be working with North Central College, an opportunity to introduce Silk Road to Chicago's western suburbs. Hopefully *Yohen* is the first of many productions we bring to Meiley-Swallow.

And what better artist with whom to kick off number ten than playwright Philip Kan Gotanda? We celebrate Philip as a leading American dramatist, a pioneer in the Asian American theatre movement, a chronicler of the Japanese American experience, and an all around fantastic guy. Philip's is a voice to be reckoned with. He engages, he entertains, he illuminates. It doesn't get much better than this.

Enjoy the show!

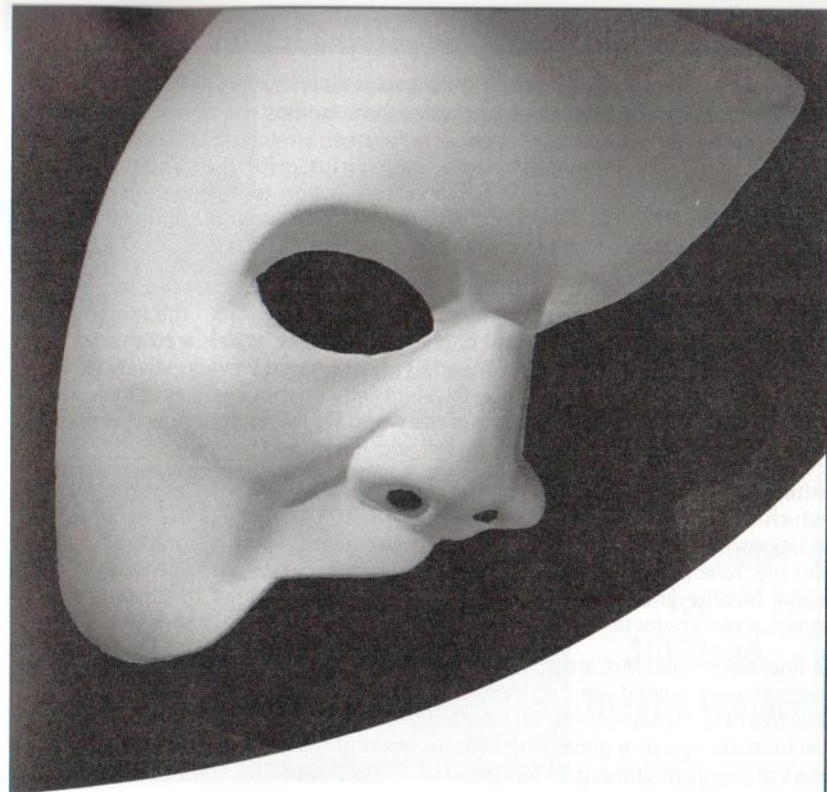
Sincerely,



Jamil Khoury
Artistic Director



Malik Gillani
Executive Director



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FROM PLAYWRIGHT PHILIP KAN GOTANDA

When I met Jamil Khoury and Malik Gillani, I was taken by their vision for their company: a theater dedicated to playwrights whose origins were from the Silk Road. Italy to Japan and everything in between. I've been stretching and reinventing the older 60's model of Asian America to be more inclusive for years and this new perspective immediately opened a personal connection to a bigger story, a more expansive period of investigation, and an immense reservoir of cultural interaction and human exchange that I had yet to consider.

Whew! Food, stories, customs, DNA, all being exchanged, consumed, passed on. A tribal through line that inserted my family narrative right into the larger pool of contemporary social and political conflict. Does every writer need this to write? Perhaps not, but I find Silk Road Theatre Project's world view creatively exhilarating. A wonderful antidote to the ambivalent self-conscious efforts at inclusion we often see. It's a way of seeing that is of the world we live in right now. A way of seeing that is artistically inspiring for myself and American Theater.

After discussion, Jamil, Malik and I decided that *Yohen* would be a good work with which to begin our association. Focusing on an African American and Japanese relationship would help their theater pronounce its own geography of stories. For me, *Yohen*, which I wrote as a companion piece to my play *The Wash*, is a personal favorite and one I would choose to introduce myself to Chicago theater goers: a two character love story, honest, unpretentious—an American love story.

A final note. Nobu McCarthy, who played Sumi in the original production of *Yohen*, passed away several years ago while shooting a film in Brazil. She was a very special friend to my wife, Diane Takei, and myself. Nobu is dearly missed by us as both an intimate and as a gifted and favorite working associate. As she was so much a part of the development of this play, I dedicate this production to the memory of her, Nobu McCarthy.

Sincerely,



Philip Kan Gotanda
Playwright



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The title *Yohen* is a term my pottery teacher once used to describe a piece we had pulled from the kiln. We worked with the traditional *nobori-gama* or climbing kiln, using wood and oil to fire it. Upon opening the kiln, there are always a number of works damaged during the course of firing. They were *kizumono*. Oddly colored, peculiar flashing, warped—all products of a process that invites the unpredictable forces of nature to participate. I was in charge of breaking them up and scattering them on the dirt road for fill. These throwaways tended to be in higher number with Seto-san. There was a loose style to his work that lent itself to this result more than if he been compulsively diligent. This was his character and choice. He liked to tempt those unknown hands of fate to more readily instruct, even if it meant a larger percentage of unusable pots.

While unloading the kiln, there would sometimes be a piece damaged in the firing that we would put aside to be discarded later. However, the more Seto-san looked at it, the more he could see it held an aesthetic essence—derived from the very fact of it being the result of an *accident*—that made it artfully compelling. The hands of conscious artist design and unseen forces creating in concert. This piece was referred to by Seto Hiroshi as *yohen*.

As I learned in time, *yohen* is traditionally used in specific reference to the *coloring* of pots, and that my teacher's usage to include physical misshapen-ness was a broader interpretation—perhaps, again, to suit his own particular approach—expansive and allowing greater spaces between the logic of his aesthetic rationalism. Hiroshi Seto was a character.

Interestingly, the idea that *yohen* pertains to *coloring* is, in fact, more appropriate to this American play where we live in a highly racialized world. And where the tradition is to focus on color.



THE KEMPER FELLOWS PROGRAM IN ARTS MANAGEMENT

The James S. Kemper Foundation of Chicago and six Chicago area arts organizations collaborate in the Kemper Fellows Program in Arts Management. The goal of the program is to help meet future demand for arts organization leaders by providing mentored internship opportunities in arts management for undergraduate students.

The collaborating arts organizations include Chicago Chamber Musicians, Court Theatre, Hubbard Street Dance Chicago, Pegasus Players, The Ragdale Foundation, and Silk Road Theatre Project. Each organization has received a grant from the James S. Kemper Foundation to support the organizations in providing internships and to provide stipends for student interns.

The Kemper Fellows Program responds to reports that retirements among leaders of arts and culture organizations in this decade will create a leadership gap. The foundation and the six collaborating organizations will provide internships and mentoring in arts management for college students with the goal of interesting more students in careers in arts management and providing them professional work experiences in the field.

Internships are shaped to respond to the structure and needs of each participating organization. As part of the Kemper Fellows Program, all fellows receive a paid internship and mentoring by their host organization. Kemper Fellows participate in common artistic, social and educational events designed to create a community among the interns and the participating organizations. An annual Kemper Fellows Program Conference gives selected fellows the opportunity to make a public presentation about their educational experience.

If you'd like to apply for the Kemper Fellows Program in Arts Management internship at Silk Road Theatre Project, please contact Malik Gillani at malik@srtp.org.



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MYTHS TO DRAMA

Silk Road Theatre Project has developed *Myths to Drama*, an arts integrated education program based on the State of Illinois' Board of Education Learning Standard for fine arts, drama, reading, writing, and social studies.

The *Myths to Drama* program incorporates both global learning and arts activities into a program that focuses on helping students gain crucial "21st century skills." Using stories from around the world as entry points for learning, students become actively involved in creative exploration of the themes and narratives. At the same time, the *Myths to Drama* program furthers students' understanding of traditionally underrepresented communities, enabling them to make connections with global stories and expand the lens through which they access and digest curriculum.

Our main objectives are:

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A yearlong implementation of *Myths to Drama* consists of 5 curriculum units. Each unit focuses on a specific myth, the culture from which that myth derives, and a theatrical discipline of relevance to that culture's theatrical style. The following units comprise the curriculum year: Hellenic Greece and Imperial Rome, Pharonic Egypt, Early Islamic World, Classical India, and Ancient China.

If your school would like to learn more about *Myths to Drama*, please contact Sheila J. Chapman, Education Coordinator, at 312-857-1234 x206 / education@sntp.org