

THE

CHINESE



LADY



COMPANY

THEATER

+ THE

PUBLIC.

MA-YI THEATER COMPANY

RALPH B. PEÑA
PRODUCING ARTISTIC DIRECTOR

And

THE PUBLIC THEATER

OSKAR EUSTIS
ARTISTIC DIRECTOR

PATRICK WILLINGHAM
EXECUTIVE DIRECTOR

Presents

THE BARRINGTON STAGE COMPANY and **MA-YI THEATER COMPANY** production of

THE CHINESE LADY

By **LLOYD SUH**

Directed by **RALPH B. PEÑA**

With **DANIEL K. ISAAC, SHANNON TYO**, with **CINDY IM** and **JON NORMAN SCHNEIDER**
at select performances

Scenic Design **JUNGHYUN GEORGIA LEE**

Costume Design **LINDA CHO**

Co-Lighting Design **JIYOUN CHANG, ELIZABETH MAK**

Sound Design and Original Music **FABIAN OBISPO**

Projections Design **SHAWN DUAN**

Props Manager **ALEXANDER WYLIE**

Original Casting by **PAT MCCORKLE, CSA**

Production Stage Manager **MAGGIE MANZANO**

Line Producer **AMY LAU CROYLE**

Associate Producer for Ma-Yi **JAKOB CARTER**

Company Manager for Ma-Yi **JENNIFER HAINING**

Executive Producer for Ma-Yi **JORGE Z. ORTOLL**

Associate Company Manager for The Public **ANDREAS HUANG**

Production Manager for Ma-Yi **COLIN JB**

Production Manager for The Public **KEATON MORRIS-STAN**

Associate Artistic Director /
Resident Director

SAHEEM ALI

Managing Director

JEREMY ADAMS

Production Executive

RUTH E. STERNBERG

Associate Artistic Director /
Director of Public Theater Productions

MANDY HACKETT

Directors of Casting

**HEIDI GRIFFITHS/
JORDAN THALER**

Director of Producing

YUVIKA TOLANI

Developed with the support of the Roe Green Award at **CLEVELAND PLAYHOUSE**. Co-World Premiere presented at **BARRINGTON STAGE**, Pittsfield, MA, June 2017; Julianne Boyd, Artistic Director and Branden Huldeen, Artistic Director. Commissioned by and Co-World Premiere presented by **MA-YI THEATER COMPANY**, Ralph B. Peña, Artistic Director, in New York City. **THE CHINESE LADY** is presented by special arrangement with **DRAMATISTS PLAY SERVICE, INC.**, New York. Lead support for The Public provided by **THE BLAVATNIK FAMILY FOUNDATION**, and **FORD FOUNDATION**. **THE LUESTHER T. MERTZ CHARITABLE TRUST** provides leadership support for The Public Theater's year-round activities.

COMPANY

(In alphabetical order)

Afong Moy Alternate **CINDY IM**
Atung **DANIEL K. ISAAC**
Atung Alternate **JON NORMAN SCHNEIDER**
Afong Moy **SHANNON TYO**

Stage Manager **BRODY THRASH**

INTERMISSION

THE CHINESE LADY will be performed without an intermission

FULL DIGITAL PROGRAM:

or visit: thepublic.nyc/tclprogram



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NEW YORK STATE COUNCIL ON THE ARTS

THE CHINESE LADY AND CHINA FOR THE LADIES RACE, GENDER, AND PUBLIC EXHIBITION IN JACKSONIAN AMERICA

By Prof. JOHN HADDAD

The following is an excerpt, reprinted with the author's permission.

When the *Washington* sailed into New York Harbor on October 17, 1834, New Yorkers reading the shipping news could see that the cargo included some tea and the expected assortment of fancy non-necessities that had become the Carnes' stock-in-trade. But what made this ship's arrival extraordinary was one of the passengers, who received special mention in the *New York Daily Advertiser*: **"The ship *Washington*, Capt. Obear, has brought out a beautiful Chinese Lady, called Julia Foochee Ching-Chang King, daughter of Hong Wang-Tzang Tzee King.** As she will see all who are disposed to pay twenty-five cents, she will no doubt have many admirers." A short article in another paper, the *Commercial Advertiser*, printed her name as "Miss Ching-Chang-Foo" and provided a detailed description of the practice of foot binding, which caused a Chinese woman "to twaddle about all her life." Though the young woman had yet to appear in public, the press was already beginning to circle her.

After Moy's arrival, her handlers moved quickly to make the necessary preparations. From the time of the *Washington's* arrival, Captain Obear (and presumably the Carnes as well) required only three weeks to secure an exhibition hall at no. 8 Park Place; ornament it with appropriate objects, furnishings, and wall hangings; and have *The Chinese Lady* ready to entertain visitors. Park Place was known for its resident "bourgeoisie," which meant that Afong Moy was conveniently situated in a neighborhood populated by the exact class of people targeted by the Carnes as future customers. During this three-week period, odd rumors involving *The Chinese Lady* appeared in the newspapers. For example, the *New York Journal of Commerce* recounted what transpired when *The Chinese Lady* witnessed a person sewing with her left hand. Having "never before seen a left-handed person," she gazed for some time "to comprehend the mystery," then "burst into an immediate fit of laughter." Apparently,

The Chinese Lady aroused such curiosity that newspaper editors deemed the most trivial incident newsworthy. Other newspapers, however, printed more sensational stories, with one even claiming that *The Chinese Lady* was missing. According to the *Commercial Advertiser*, guns fired during a political rally frightened her into absconding. Strangely, the very same issue of the paper reported that her handlers had removed her to Boston. However, both of these rumors apparently lacked validity as, at this time, preparations were being made for the first day of her exhibition.

On November 6, when the first of many lengthy advertisements began to appear in city papers, two changes were apparent. Admission had risen to fifty cents, and *The Chinese Lady* had dropped her lengthy Chinese moniker, adopting the simpler "Afong Moy."

LAND ACKNOWLEDGEMENT.

The Public Theater stands in honor of the first inhabitants and our ancestors. We acknowledge the land on which The Public and its theaters stand—the original homeland of the Lenape people—and the painful history of genocide and forced removal from this territory. We honor the generations of stewards, and we pay our respects to the many diverse Indigenous peoples still connected to this land.

ARTISTIC NOTE.

A Note from OSKAR EUSTIS

Dear Friends,

Lloyd Suh's gentle, powerful play *THE CHINESE LADY* documents an extraordinary figure from American history. Afong Moy comes to the United States as a young girl and is the first known Chinese woman to spend her life in the United States. It's a poignant story, and Suh delivers it beautifully.

But like all masterful stories, it evokes themes and associations that reverberate far beyond the history itself. Suh uses this singular tale to expose the deep and painful tensions that the United States has always had with race and culture. In this moment, when identity and authenticity are sites of struggle and confusion, *THE CHINESE LADY* is a beautiful frame for debate.

I can't tell you what a joy it is to be presenting *Ma-Yi*, one of the most exciting theaters in New York. We have all long been admirers of Ralph B. Peña and the amazing work he manages to pull off on a shoestring. Our last collaboration, on Mike Lew's savage comedy *Teenage Dick*, was a joyous and successful partnership. I hope this is a continuation of a relationship that will extend far into the future.

A handwritten signature in black ink that reads "Oskar". The signature is written in a cursive, slightly slanted style. Below the signature is a single horizontal line.

OSKAR EUSTIS
Artistic Director, The Public Theater

A Note from RALPH B. PEÑA

I have been an eager student of Afong Moy and her translator Atung since I first read Lloyd Suh's play in 2018. They have led me to a more nuanced appreciation of American history and the inextricable role Chinese immigrants played in nation-building, even as they never escaped the indignities of being "the other."

I am deeply grateful to Oskar Eustis and The Public Theater for partnering with us to bring this play back to New York City, where Afong Moy was first presented as "The Chinese Lady" in 1836. I am also indebted to the staggering talents of Shannon Tyo, Daniel K. Isaac, Cindy Im, and Jon Norman Schneider. They have given so much of themselves in resurrecting these characters.

I have always thought Lloyd's play to be timeless. Today, I think of it as timely. Afong Moy considered it her mission to bridge the gap between America and China, and to foster greater empathy between their peoples.

This is a continuation of that mission.

A handwritten signature in blue ink, appearing to read 'R. Peña', with a long horizontal stroke extending to the right.

RALPH B. PEÑA
Artistic Director, Ma-Yi Theater Company

BIOS.

CINDY IM she/her (*Afong Moy Alternate*). International Theater: *11 Septembre 2001* (Theatre Dijon Bourgogne/REDCAT Center for New Performance). Off-Broadway: *The World of Extreme Happiness* (Manhattan Theatre Club). Regional Theater: *Hannah and the Dread Gazebo*, *Julius Caesar*, *Great Expectations*, *The Winter's Tale* (Oregon Shakespeare Festival); *Vietgone*, *The Orphan of Zhao*, *Stuck Elevator*, *4000 Miles* (American Conservatory Theater); *The Orphan of Zhao* (La Jolla Playhouse); *Miss Bennet: Christmas at Pemberley* (Marin Theatre Company); *Twelfth Night* (California Shakespeare Theater); *The Snow Queen* (San Jose Repertory Theatre); *The World of Extreme Happiness* (Goodman Theatre); *Measure for Measure* (Seattle Shakespeare Company). TV: "Manifest" (NBC). Film: *Tigertail* (Netflix).

DANIEL K. ISAAC he/him (*Atung*). The Public: Under the Radar Festival 2013, *La Divina Caricatura*. Off-Broadway: *You Never Touched the Dirt* (Clubbed Thumb), *The Chinese Lady* (Ma-Yi/Barrington Stage), *The Gentleman Caller* (Abingdon), *Sagittarius Ponderosa* (NAATCO), *Underland* (59E59), *La Divina Caricatura* (La MaMa & St. Ann's), *Anna Nicole the Opera* (BAM). Regional: *The Ballad of Little Jo* (Two River), *Miss Electricity* (La Jolla Playhouse). Film/TV: Six seasons as 'Ben Kim' on "Billions" (Showtime); *The Drummer* (opposite Danny Glover); "The Expecting" (Quibi); "The Deuce;" "Crashing;" *Too Big To Fail* (HBO); *Money Monster* (dir. Jodie Foster); "The Jim Gaffigan Show" (TV LAND); "Person of Interest" (CBS); and 'Jeremy' on "The Other Two" (Comedy Central). Training: USCD, BADA. DanielKIsaac.com

JON NORMAN SCHNEIDER he/him (*Atung Alternate*). The Public: *Awake & Sing!* (with NAATCO) and *Durango*. Select New York: title role in *Henry VI Parts 1-3* (NAATCO), *Lunch Bunch* (Clubbed Thumb), *The Oldest Boy* (LCT), *Queens Boulevard (the musical)* (Signature), *A Map of Virtue* (13P), among others. Regional: Actors Theatre of Louisville, Alley, Alliance, Barrington Stage Company, Dorset Theatre Festival, Goodman, Huntington, Kennedy Center, Long Wharf, Magic, McCarter, Milwaukee Rep, Mosaic, Northern Stage, and The Old Globe. Film: *Bitter Melon*, *Manila Is Full of Men Named Boy*, *The Normals*, and HBO's *Angel Rodriguez*. TV: "The Endgame," "Succession," "Jessica Jones," "Veep," "30 Rock," and "Law & Order: Criminal Intent."

SHANNON TYO she/her (*Afong Moy*). Off-Broadway: *The Chinese Lady* (Ma-Yi/Barrington Stage), *Kentucky* (EST), *Bikeman* (Tribeca PAC). Select regional: *The Good Book* (Berkeley Rep), *Fun Home* (Baltimore Center Stage), *Broadway Bounty Hunter* (Barrington Stage), *Smart People* (Geva Theatre), *Bright Half Life* (Kitchen Theatre), *The White Snake* (The Old Globe), *Miss Saigon* (Pioneer Theatre, Music Theatre Wichita), *The 25th Annual Putnam County Spelling Bee* (Northern Stage). TV: "30 Rock" (NBC), "The Last O.G." (TBS), "Rediscovering Christmas" (Lifetime). Audio: *The MS Phoenix Rising* (Playwrights Horizons), *antarctica* (Two River Theater), *Half the Sky* (5th Avenue Theater), *The Girl from the Sea* (2021 SOVAS Award, Audiobook Narration), *Vancouver* (Ma-Yi). shannon-tyo.com

LLOYD SUH he/him (*Playwright*). Lloyd Suh is also the author of *Bina's Six Apples* (premiering at Children's Theatre Co. and Alliance Theater this season), *Charles Francis Chan Jr.'s Exotic Oriental Murder Mystery*, *American Hwangap*, *The Wong Kids in the Secret of the Space Chupacabra Go!*, *Jesus in India*, and others, produced with Ma-Yi, Magic, EST, NAATCO, Milwaukee Rep, and more, including internationally at the Cultural Center of the Philippines and

with PCPA in Seoul, South Korea. He has received a Guggenheim Fellowship, the Herb Alpert Award in the Arts, and the Horton Foote Prize. He was elected in 2016 to the Dramatists Guild Council.

RALPH B. PEÑA he/him (*Director*). Ralph B. Peña is the Artistic Director of Ma-Yi Theater Company in New York. Recent directing projects include *The Chinese Lady*, *Felix Starro*, *Among The Dead*, *Once Upon a (korean) Time*, and the short film *Vancouver*. His work has been seen on the stages of The Public Theater, Long Wharf Theater, Ensemble Studio Theater, Victory Gardens, La Jolla Playhouse, Laguna Playhouse, and The Children's Theater Company, among others. He is the recipient of an Obie Award for his work on *The Romance of Magno Rubio*. Peña dedicates THE CHINESE LADY to Damen Conrad Bona.

JUNGHYUN GEORGIA LEE (*Scenic Design*). Junghyun Georgia Lee is a Korean-born, NYC-based designer. She designed for NYTW (*Kristina Wong Sweatshop Overlord*), The Public/Ma-Yi (*Teenage Dick*), Soho Rep, The Play Co., Alley Theatre, Hartford Stage, Long Wharf Theatre, Guthrie Theater, Huntington Theatre Company, Indiana Repertory, Syracuse Stage, Alliance, and Children's Theatre Company. She is a member of New Neighborhood. MFA, Yale School of Drama. junghyungeorgialeedesign.com

LINDA CHO (*Costume Design*). The Public: *Wild Goose Dreams*, *Two Noble Kinsmen*, *Durango*. Broadway: *Potus*, *Take Me out*, *The Great Society*, *Lifespan of a Fact*, *Anastasia* (Tony nomination), *A Gentlemen's Guide to Love & Murder* (Tony Award), *The Velocity of Autumn*. Off Broadway: *Twilight*, *Cambodian Rock Band* (Signature Theater); *Kristina Wong*, *Sweatshop Overlord* and *Endlings* (NYTW). Regional: *A Thousand Splendid Suns* (A.C.T.); *Bhangin' It* (La Jolla Playhouse). Opera: *Samson et Dalila* (MET Opera). Other: TDF's Irene Sharaff Young Master Award, Ruth Morely Design Award; Advisory Committee Member of the American Theater Wing. MFA, Yale School of Drama. lindacho.com

JIYOUN CHANG (*Co-Lighting Design*). Credits: *The Chinese Lady* (Long Wharf Theatre), *Bina's Six Apples* (Lloyd Suh, Children's Theatre Company), *Slave Play* (nominations for Tony, Drama Desk, Henry Hewes, Broadway Awards), *Merry Wives* (The Public's Delacorte Theatre), *Letters of Suresh* (2nd Stage), *for colored girls who have considered suicide/when the rainbow is enuf* (The Public), *Marys Seacole* (Henry Hewes nomination, LCT3). More credits at 2nd Stage, Roundabout, ATC, NYTW, BAM (Obie Award), MCC, Signature, Guggenheim, Berkeley Rep, Cal Shakes (TBA nomination), Guthrie, The Old Globe, OSF (Falstaff Award), Studio Theatre.

ELIZABETH MAK (*Co-Lighting Design*). Elizabeth Mak is a theater artist and designer based in New York and Singapore. New York: *The Tricky Part*, *A Walk in the Woods* (The Barrow Group); *They, Themselves and Schmeer* (The Public's UTR Festival INCOMING!); *Rocco, Chelsea, Adriana...* (HERE Arts). Regional: *Miss You Like Hell* (Baltimore Center Stage); *Tiny Houses* (Cleveland Playhouse, Cincinnati Playhouse); *Bridges of Madison County* (Philadelphia Theatre Company); *Square Root of Three Sisters* (International Festival of Arts and Ideas). Resident designer with Albany Park Theater Project. Yale School of Drama. Member of IATSE Local USA 829 and Wingspace Theatrical Design. Founder of Rainshadow Studios. elizabethmak.com

FABIAN OBISPO (*Sound Design/Original Music*). Ma-Yi: *Felix Starro*, *Teenage Dick*. The Public: *Sea Wall/A Life*, *Oedipus El Rey*, *Durango*, *Two Sisters and a Piano*. Other Off-Broadway credits: Manhattan Theatre Club, Manhattan Class Company, Classic Stage

Company, Atlantic Theater Company, Vineyard Theatre, The New Group, New York Theatre Workshop, Theatre for a New Audience, Primary Stages. Regional credits include Arena Stage, Shakespeare Theatre Company, The Kennedy Center, A.C.T., Goodman Theatre, Guthrie Theater, Oregon Shakespeare Festival, Huntington Theatre Company, Cincinnati Playhouse in the Park, Seattle Rep, Hartford Stage, and Indiana Rep, among others.

SHAWN DUAN (*Projections Design*). Shawn Duan is a New York-based Projections/Media Designer. Recently in New York: *Letters of Suresh* (2nd Stage). Other NYC credits: the MET Museum, New York City Opera, The Public Theater. Regional: Arena Stage, The Alliance, Berkeley Repertory, Dallas Theater Center, Denver Center for the Performing Arts, The Guthrie, The MUNY, Oregon Shakespeare Festival, Seattle Repertory, South Coast Repertory. Tour/Concert work include: *An Evening with Pacino* (US/international), HK Arts Festival, numerous US tours and Las Vegas shows/concerts. Film/video: VFX Supervisor and editor.

ALEXANDER WYLIE he/him (*Props Manager*). The Public: *Merry Wives*, *Soft Power*, *Ain't No Mo'*, Mobile Unit's *The Tempest*. Broadway: *Broadway Backwards 2019*. Off-Broadway: *Long Day's Journey Into Night* (Audible at Minetta Lane), *Selling Kabul* (Playwrights Horizons), *Twilight: Los Angeles 1992* (Signature Theatre), *72 Miles to Go* (Roundabout Theatre), *Timon of Athens* (TFANA), *Dr. Ride's American Beach House* (Ars Nova), *Macbeth* (Classic Stage Company). Film: *TROY*. MFA: UNC School of the Arts. alexanderwylie.com

MAGGIE MANZANO (*Production Stage Manager*). Originally from San Francisco, Manzano received their BFA in Stage Management from SFSU and freelanced in the Bay Area for several years before arriving in NYC just in time for a pandemic. Select credits include: *A Christmas Carol* (St. Louis Rep), *The Chinese Lady* (Long Wharf Theater), *Men on Boats* (American Conservatory Theater), *Rhinoceros* (American Conservatory Theater), and *Brownsville Song* (Shotgun Players). Make All Art Free.

BRODY THRASH he/him (*Stage Manager*). Recent credits: *ZeroSpace*, *Rosie Revere: Engineer & Friends* (tour), *Spring Awakening*.

MA-YI THEATER COMPANY (*Producer*). **MA-YI THEATER COMPANY** was founded in 1989 for the production and development of new plays and performance work discussing and engaging with the Filipino American experience. In 1998, responding to the growing need for a developmental venue for Pan-Asian American texts, Ma-Yi expanded its mission to include works by Asian American playwrights of all ethnicities and origins. Its numerous acclaimed productions include Haruna Lee's *Suicide Forest*, Jessica Hagedorn & Fabian Obispo's *Felix Starro*, Mike Lew's *Teenage Dick* and *Bike America*, Qui Nguyen's *The Inexplicable Redemption of Agent G* and *Soul Samurai* (with Vampire Cowboys), Hansol Jung's *Among The Dead*, Lloyd Suh's *The Chinese Lady*, and Lonnie Carter's *The Romance of Magno Rubio*. In the wake of the COVID-19 pandemic, Ma-Yi pivoted to the creation and production of digital content from Asian American artists to keep members of the community employed – this endeavor was known as Ma-Yi Studios. Productions to come out of Ma-Yi Studios include short films like *Sophocles in Staten Island* and *Vancouver* (produced in association with Chicago International Puppet Theater Festival); short subjects like *Pinoy Street Dancers* and *A Divergent War: Songs for the Pandemic*; and digital readings of plays such as *Clippy & Ms. U*, *Final Boarding Call* (in association with WP Theater), *ONCE UPON A (korean) TIME*, *My H8 Letter to*

the Gr8 American Theatre, Dong Xuan Center, and The House of Billy Paul; and more. Ma-Yi Theater Company's works have won a total of 10 Obie Awards, 3 Lucille Lortel Awards, an Off-Broadway Alliance Award, a Richard Rodgers Award, a Drama Desk nomination for Best Play, numerous Henry Hewes Design Award nominations, and in May 2010, a special Drama Desk award for "more than two decades of excellence and for nurturing Asian American voices in stylistically varied and engaging theatre." Ma-Yi Theater Company is currently under the leadership of Producing Artistic Director Ralph B. Peña.

THE PUBLIC THEATER (*Presenter*). **THE PUBLIC** continues the work of its visionary founder Joe Papp as a civic institution engaging, both on-stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theaters, The Public has long operated on the principles that theater is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City's five boroughs, Public Forum, Under the Radar, Public Lab, Public Works, Public Shakespeare Initiative, and Joe's Pub. Since premiering *HAIR* in 1967, The Public continues to create the canon of American Theater and is currently represented on Broadway by the Tony Award-winning musical *Hamilton* by Lin-Manuel Miranda. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 59 Tony Awards, 184 Obie Awards, 55 Drama Desk Awards, 58 Lortel Awards, 34 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 58 AUDELCO Awards, 6 Antonyo Awards, and 6 Pulitzer Prizes. publictheater.org

BARRINGTON STAGE COMPANY (*Original Production Co-Producer*). **Barrington Stage Company** (BSC) is an award-winning regional theatre located in Pittsfield, MA. Co-founded in 1995 by Artistic Director Julianne Boyd, BSC garnered national attention when it premiered *The 25th Annual Putnam County Spelling Bee*, which later transferred to Broadway and won two Tony Awards. Other world premieres include *Freud's Last Session*, *Becoming Dr. Ruth*, and *American Son*. BSC's production of *On the Town* transferred to Broadway in 2014, where it was nominated for four Tony Awards. BSC continues to gain national recognition for its superior-quality productions and comprehensive community and educational programming. www.barringtonstageco.org

THE CHINESE LADY SHOW STAFF.

Associate Scenic Designer **RIW RAKKULCHON**

Associate Costume Designer **HERIN KAPUTKIN**

Associate Sound Designer **LIAM BELLMAN SHARPE**

Associate Projection Designer **RIDLEY WALKER**

Chinese Translator **OLIVER WONG**

Chinese Translation Reader/Monitor **DENNIS YEUH-YEH LI**

Technical Director and Assistant Production Manager **AURELIA "RAILZ" LYMAN**

Assistant Production Manager **JESSICA NEKRITZ**

Lead Carpenter **WILLIAM ADAMS**

Carpenters **NICK BRESTER, WILLIAM LUKE BURTON, BRIAN QUINONES, CALEB POLECEK**

Deck Carpenter **WILLIAM ADAMS**

Production Electrician **CODY RICHARDSON**

Electricians **ADINA VALERIO, MICHAEL KALMANOWITZ, MIRIAM MEJIA, KYLE PITTS, REMY M. LEELIKE**

Production Audio/Video **ALEXANDRA "ALLY" LENIHAN**

Audio/Video Board Operator **BRANDON YORK**

Audio/Video Technicians **BRANDON YORK, ALEX LOVING, NOAH PHILLIPS, PARKER DAMM**

Electrics Consultant **STEPHEN CORNELIUS**

Wardrobe Supervisor **MARGARITA HERRERA**

Deck Crew **KAT MEISTER**

Light Board Operator/Programmer **MATT LAZARUS**

Swing Crew **DAJANE WILSON**

PRODUCTION CREDITS.



THE ACTORS AND STAGE MANAGERS EMPLOYED IN THIS PRODUCTION ARE MEMBERS OF ACTORS' EQUITY ASSOCIATION, THE UNION OF PROFESSIONAL ACTORS AND STAGE MANAGERS IN THE UNITED STATES.

United Scenic Artists
Local USA 829, IATSE
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Scenic Artists for the Entertainment Industry



The Director is a member of the
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SOCIETY, a national theatrical labor union.

PRG - Lighting, Sound, Video Equipment

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Long Wharf Theater - Props and Costumes

MA-YI STAFF.

Producing Artistic Director: **Ralph B. Peña**

Associate Producer: **Jakob Carter**

Associate, Marketing and Community Outreach: **Jesse Jae Hoon**

Resident Playwrights: **Mike Lew** and **Rehana Lew Mirza**

Company Manager, COVID Compliance Officer: **Jennifer Haining**

Literary Manager: **Joi Barrios**

Community Outreach Consultant: **Nancy Bulalacao**

Legal:

Jerry Tower; Gibson Dunn Legal Counsel

Mark S. Lichtenstein; Crowell & Moring LLP Legal Counsel

THE PUBLIC STAFF.

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Executive Director ... Patrick Willingham

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Associate Artistic Director/ Resident Director ... Saheem Ali

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Senior Director, Facility Operations ... Valerie D. Simmons

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Artistic Programs Associate ... Asha Nelson-Williams

Master Writer Chair ... Suzan-Lori Parks

Resident Artists ... Tarell Alvin McCraney, Daniel Sullivan, Shaina Taub

Director Of Voice ... Andrew Wade

Shakespeare Scholars In Residence ... James Shapiro, Ayanna Thompson

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Casting Associate ... Chalin Tulyathan

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Assistant Company Manager ... Nate Shelton

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Tow Playwright in Residence ... Erika Dickerson-Despenza
New Works Department Assistant ... Salma Zohdi
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Joe's Pub

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Production Manager ... Jon Shriver
Lighting & Technical Supervisor ... Ania Washington
Marketing & Communications Director of Joe's Pub ... Sacha Wynne
Artist Relations & Operations Manager ... Jill Pangallo
Associate Director of Joe's Pub ... Isabel Kim
Communications Assistant ... Ashley Meeks

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Production Logistics Coordinator ... Samuel Arencibia
Production Administrator ... Kelly Moore
Manager of Designer Relations ... Maxwell Friedman
Assistant to the Production Executive ... Chris Guzman
Production Office Assistant ... Carla Perez
Technical Director ... Nick Moodey
Assistant Technical Directors ... Claire Summers-Jones, Fiona Malone, Benjamin Ramos
Scenery Office Administrator ... Shelley Little
Charge Artist ... Hugh Morris-Stan

Assistant Charge Artist ... Tacy L. Flaherty
Scene Shop Foreperson ... James Sater
Lead Show Carpenter ... Luis Torres
Draftsperson ... Kathryn Lieber
Director, Costumes ... Luke McDonough
Costume Shop Manager ... Vanessa Watters
Associate Costume Shop Manager ... Melinda Basaca
Costume Shop Administrator ... Declan McDermott
Draper ... Marie Stair
First Hand ... Audrey Pallmeyer
Audio Supervisor ... Corrine Livingston
Associate Audio Supervisor ... Malachy Kronberg
Assistant Audio Supervisors ... Kortney Barber, Rachel Forbes
Seasonal Assistant Audio Supervisor ... Ollie Ward
Audio Office Administrator ... Carrie Miller Freeman
Music Manager/Audio Shop Foreperson ... Sean Kraft
Props Supervisor ... Sara Swanberg
Associate Props Supervisor ... Rebecca David
Lighting Supervisor ... Alex Brandt
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Lighting Office Administrator ... Michael Rivera
Lighting Shop Foreperson ... Caleb Kubiak
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Assistant Video Supervisor ... Jeremy Allen

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Public Works Community Coordinators... Clara Diaz, Jennifer Haley
Teaching Artists ... Kelly Campbell, Cornelius Davidson, Anthony Vaughn Merchant, Brisa Muñoz, Dahlia Lopez Ramsay

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Marketing Associate, Under the Radar Festival ... Augustus Cook
Program Associate, Under the Radar Festival ... Alverneq Lindsay

Mobile Unit

Associate Director ... Praycious Wilson-Gay
Mobile Unit Program Assistant ... Jose Hugo Hurtado

Public Shakespeare Initiative

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Senior Manager, Advancement Services Operations ... Taylor Logan
Senior Associate, Advancement Services Operations ... Richard Mena
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Associate Theater Manager...Sarah Czwartacky

Assistant Theater Manager...Manuel Vega

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Emergency Assistants...Jolee Cohen, Marianne DeVirgiliis, Jessica Hollander-Sunshine, Rebecca Kenigsberg, Damaris Lopez, Cherie Marcus, Noah Pattillo, Trevor Wang, Russell Williams

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Housekeepers ... Efrain Martinez, Giordani Collado Lendof, Aracelis Mendez-Leon, Leandro Mota, Jose Paulino, Rafael Paulino, Neli Reyes de Collado, Naydavel Rodriguez Rodriguez, Wendy Rodriguez

Part-Time Housekeepers ... Clara Divina de Mendez, Estrella Dominguez

Front Desk Attendants ... Eric Delgado, Fabian Harvey

Part-Time Front Desk Attendants ... Alexander Gagne, Morgan Hahn, Austin Larkin

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