

THE THEATRE
@ BOSTON COURT

A Winter People by Chay Yew

August 5 - September 19, 2004





Executive Director **Z. Clark Branson**
Producing Director **Eileen T'Kaye**
Managing Director **Michael Seel**
Co-Artistic Directors **Jessica Kubzansky & Michael Michetti**

PRESENTS

An American Premiere

A Winter People

A New Adaptation of Chekhov's *The Cherry Orchard*

WRITTEN AND DIRECTED BY

Chay Yew

A brilliant adaptation of Chekhov's *The Cherry Orchard*, Chay Yew's *A Winter People* is sexy, lyrical and longing, and cleverly folds in pieces of other Chekhov masterworks to present a haunting portrait of a family in transition.

FEATURING

Melody Butiu **Teddy Chen Culver** **Dennis Dun**
Emily Kuroda **Lydia Look** **Ken Narasaki** **Elizabeth Pan**
Jeanne Sakata **Greg Watanabe** **Ryun Yu**

Scenic Design **Yevgenia Nayberg** Costume Design **Dori Quan**
Lighting Design **Jose Lopez** Sound Design **John Zalewski**
Original Music **Nathan Wang** Production Stage Manager **Winnie Lok**
Publicist **Aldrich & Associates**
Associate Producer **Paula Mitchell Manning**
Produced by **Eileen T'Kaye & Michael Seel**

August 14 thru September 19, 2004

Previews: August 5-13

Previews: \$15 / Regular Perfs: \$30
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Performances: Thurs-Sat at 8pm, Sun at 3pm



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Premiere Season



A Winter People

An American Premiere

Written and Directed by

CHAY YEW

August 14 - September 19, 2004

Imagination meets ImaginAsian



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Japon Bistro is the home of Modern Japanese Cuisine, market fresh sushi and a sake list unrivaled outside of Japan. Whether you're eating at the sushi bar or dining at one of our tables or booths, or have simply come to enjoy a beverage, Chef Ito wants to see you smile! Come visit us, we're sure you will love the ambience and also find "... Creations never imagined...Taste always remembered..." Experience what the food critics are saying!

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PROUDLY PRESENTS THE
AMERICAN PREMIERE

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TEDDY CHEN CULVER
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JEANNE SAKATA
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Publicist ALDRICH & ASSOCIATES
Associate Producer PAULA MITCHELL MANNING

Produced by EILEEN T'KAYE & MICHAEL SEEL

A Winter People was commissioned by Center Theatre Group/Mark Taper Forum,
Artistic Director Gordon Davidson.

 BOSTON COURT

OPENING NIGHT • AUGUST 14, 2004
PASADENA • CALIFORNIA

THE COMPANY



MELODY BUTIU



TEDDY CHEN CULVER



DENNIS DUN



EMILY KURODA



LYDIA LOOK



KEN NARASAKI



ELIZABETH PAN



JEANNE SAKATA



GREG WATANABE



RYUN YU

CAST

XIA, owner of the estate EMILY KURODA*
 WU, Xia's eldest daughter with bound feet ELIZABETH PAN*
 MING, Xia's middle daughter LYDIA LOOK*
 LIANG, Xia's youngest daughter in her late teens MELODY BUTIU*
 HAN, Xia's brother KEN NARASAKI*
 ZHOU, Wu's husband DENNIS DUN*
 LIAO, a business man GREG WATANABE*
 WEI, a graduate student RYUN YU*
 QING, Xia's servant JEANNE SAKATA*
 SHANG, Xia's valet TEDDY CHEN CULVER*
 COMMUNIST SOLDIER TEDDY CHEN CULVER*

**Appearing through the courtesy of Actors' Equity Association*

PLACE

A large estate outside a village in the mountainous province of Shaanxi in China.

TIME

The last days of the Republic of China, 1935.

ACT I

Scene One: Spring
 Scene Two: Summer

ACT II

Scene One: Autumn
 Scene Two: Winter

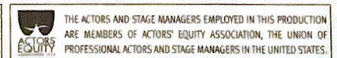
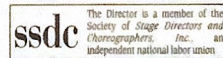
THERE WILL BE ONE FIFTEEN-MINUTE INTERMISSION

A NOTE TO THE AUDIENCE

Please be considerate to the performers and other audience members by turning off your digital alarm watches, pagers and/or cell phones.

WARNING

The photographic or sound recording of any performance or the possession of any device for such photographing or sound recording inside the theatre, without written permission of the management, is prohibited by law. Violators may be punished by ejection and violations may render the offender liable for money damages.



A NOTE from the ARTISTIC DIRECTORS

Why do *The Cherry Orchard* today? Or for that matter, *A Winter People*, which adapts and resets this classic Russian drama to China in 1935 on the verge of a social revolution? And how is this relevant to us here in Southern California in 2004?

Chay Yew's adaptation of the play, which started in Singapore as *The Morning People*, took Chekhov's text and addressed it from a Chinese point of view: how the Chinese would have uttered Chekhov's lines and how they would have reacted to the Chekhovian circumstances in their own fashion. So instead of Asian actors playing Russians and acting "Russian", this was an opportunity for an Asian cast to slip into the skins of Chekhov's characters and interpret the roles and the play in a culture and context that was both specific to them and yet universal.

When we asked Chay to bring the play here to The Theatre @ Boston Court, he seized the opportunity to yet again adapt this classic specifically for Asian-American actors. For this production here in Los Angeles, with our plurality and fusion of cultures and the ever changing face of this city, he retitled the play, adjusted servant mores, adjusted the place to which Madam Xia travelled from London to San Francisco (it was Paris in Chekhov's original), and created a piece to be played by Asian Americans here in Pasadena, California.

And what is exciting about *A Winter People* is that it is faithful to the spirit of *The Cherry Orchard* without being a slavish translation. Indeed, the Chekhov aficionados may notice that Chay's palette encompasses many of the great Chekhov plays to illuminate *A Winter People*; to wit, there are three sisters (versus two in the original), there are characters who echo Sonia from *Uncle Vanya*, Medvedenko from *The Seagull* and much more. And the immediacy of the story remains. This adaptation speaks most profoundly about the complexity of human beings in a time of change; many of them are trying to hang on to an old way of life when a new way is inevitable, lamentably unable to perceive or marshal forces greater than themselves that would allow them to take actions that might save them. And that seems crucial to talk about in these turbulent times.

So we are thrilled to share this rendition called *A Winter People*. Because these people, so clearly articulated as Chinese in China, are us. Whether in China on the verge of revolution in 1935, or in the United States of America in 2004, the world is changing radically before us. We, like Madam Xia in *A Winter People*, have been other places and come back because we were longing for home, wanting nothing more than to burrow back into the comfort and the beauty of our old way of life. But for a hundred different reasons--of circumstance, character, and background--we are going to lose that way of life. We have not made enough effort to secure it, we have been profligate with our credit, we have arrogantly, with the "divine right of Americans", trusted that somehow we would always be saved. We have buried our heads in the sand (the Game Boy, the reality television, the news pablum), and we are partying at the edge of the abyss, because facing the changing landscape of our position in the world is too painful, difficult, and overwhelming.

So on this, the hundredth anniversary of the birth of *The Cherry Orchard* and the death of Chekhov, it is a great privilege to have this play--still stinging relevant today--and these artists grace our theatre.

Jessica Kubzansky & Michael Michetti

THE COMPANY

MELODY BUTIU (*Liang*) is thrilled to be making her debut with The Theatre @ Boston Court with Chay and this beautiful cast. She most recently collaborated with Chay and Nathan Wang in a workshop of *Songbook!*, a solo cabaret exploring selections from Asian American Musicals for The Mark Taper Forum's Asian Theatre Workshop. She received a Robby Theatre Award nomination (Best Actress in a Drama) for her role as Jennifer Marcus in the world premiere of *The Intelligent Design of Jenny Chow* at South Coast Repertory Theatre. Other notable theatre credits include *Growing With Ghosts* (Ken Roht's Orphean Circus), *36 Views* (Portland Center Stage and Geva Theatre Center), *Splendor: A 99¢ Only Stores Wanderama* (Orphean Circus/Evidence Room), *The Hungry Woman: A Mexican Medea* (Celebration Theatre), *Street Stories* (Playwrights' Arena), *Refrigerators* (Lodestone Theatre Ensemble), *Songplay* (The Odyssey Theatre), *Hair* (REPRISE! Broadway's Best), *The Woman Who Forgot Her Sweater* (Overtone Industries), *The Theory of Everything* (Singapore Rep/East West Players), *Golden Child* and *Leilani's Hibiscus* (East West Players), *Celebration Of The Lizard* (San Diego REP), *Dogeaters* and *Boy* (La Jolla Playhouse). Television/Film credits include "What Should You Do?" "Threat Matrix," "L.A. Dragnet," "Scrubs," "Without A Trace," "Strong Medicine," "The Practice," "Wanda At Large," "Baby Bob," "Danny," *Infinity Pool* and *Redeeming Society*. She is raising funds for the Leukemia & Lymphoma Society and will compete in her first triathlon, the Los Angeles Triathlon on September 12th.

TEDDY CHEN CULVER (*Shang/Soldier*) In 2001, Teddy awed at a production of *Red* starring Jeanne Sakata, Emily Kuroda, and written/directed by Chay Yew. This production immediately won him over and he became an instant fan of these three amazing talents, and never did he dream that he would one day share the stage with them at Boston Court...he is truly honored. Teddy earned critical acclaim by LA Times and Back Stage West for his recent performance in *Masha No Home* (East West Players), and Back Stage West acclaim for his performance in *Achievers* (Propaganda). He also holds numerous film and TV credits, most recently co-starring on "Charmed" (The WB), "The Young and the Restless" (CBS) and "Unfabulous" (Nickelodeon). Many thanks to his beloved inspirations--the Chen's, the Culver's, the Lee's, the Prop G's, OPM, EWP, GEM, and most especially, Mom.

DENNIS DUN (*Zhou*) Credits include *The Square* (Mark Taper Forum), *A Language of Their Own* (Celebration Theatre - L.A. Weekly Best Ensemble), *Masha No Home* (East West Players), *Terminus Americana* (Lodestone Theatre), *Giant Oranges*, a solo performance commissioned by the Mark Taper Forum (Highways). He has participated in both Sundance Film and Theatre Labs. T.V. credits include "Bernie Mac," "JAG," "Charmed" and three seasons co-starring in NBC's "Midnight Caller." Film credits include *The Last Emperor*, *Big Trouble in Little China*, *Year of the Dragon*, *Up Close and Personal*, *My American Vacation* and *Thousand Pieces of Gold*. He thanks Chay Yew, the cast and crew, and The Theatre @ Boston Court.

EMILY KURODA (*Xia*) is starting her fifth year as Mrs. Kim in WB's "Gilmore Girls." Other recent television credits include "Six Feet Under," "The Practice," "King of Queens," "ER," "The Division," "Curb Your Enthusiasm" and "Arli\$\$." Feature films include *Minority Report*, *Stranger Inside*, *Two Days in The Valley*, *Dad*, *Broken Words*, *About Love* (Emmy Nominated), *Worth Winning* and the soon to be released *Shopgirl* with Steve Martin. Emily has performed in over 35 productions at East West Players in Los Angeles including *M Butterfly*, *Red*, *The Maids*, *Golden Child* and *Sisters Matsumoto*. Other theatres include Playwright's Arena (*Straight as a Line*), South Coast Rep, New York's Public Theater, La Jolla Playhouse, Seattle Rep, Singapore Repertory Theater, Berkeley Repertory Theater, Doolittle Theater, Huntington Theater (Boston), Los Angeles Theater Center, Zephyr Theater, LA Women's Shakespeare Company, and the Los Angeles Shakespeare Festival. She is the recipient of five Dramalogue Awards, a Garland Award for outstanding performance, and an L.A. Ovation award nomination for Best Lead Actress in a Play.

LYDIA LOOK (*Ming*) Theater credits include *Red* at the Wilma Theater (Barrymore Award for Best Actress nomination), *The House Of Bernada Alba* at the Mark Taper Forum, *Woman Warrior* at the

Berkeley Rep and Huntington Theater (Bay Area Critics Circle Best Actress nomination), *Six Characters in Search of an Author* (Drama-Logue Award for Best Actress) and *House of Sleeping Beauties* at East West Players. *Fabric* at Singapore Repertory Theater. *Trojan Women*, *Long Green Socks* and *Fried Rice Paradise* at Singapore's TheatreWorks. *One Bed Two Pillows* at Action Theater (Life Award for Best Actress nomination). Feature film credits include, *Rush Hour*, *Bark*, *Deadly Target*, *Avatar Exile* and *Tremors 4*. TV credits include guest leads in "The Shield," "ER," "Young Cops," "Ally McBeal," "Walker Texas Ranger," "Son of a Beach" and Disney's animated series "The Proud Family" (recurring). Writing credits include the feature films *Tigris and Lovers* and TV shows "The Proud Family" (Disney), "The Sentinel" (UPN) and the pilot "Wushu Kenny" (Disney). Education: Guildhall School of Speech and Drama, London (Assoc. Diploma), Trinity College of Speech and Drama, London (Assoc. Diploma) and USC Film School (BA). Love and thanks to Chay, For Jen.

KEN NARASAKI (*Han*) played the lead character in a prime time German network series (*Zwei Profis*) which ran for a season in Germany and just wrapped production on the feature film *Only The Brave*. He was featured in the international co-production of *The Theory of Everything* for the Singapore Repertory Theatre and East West Players of Los Angeles. He also appeared in over 50 plays, including over 20 with the Asian American Theater Company of San Francisco (DramaLogue Award for Performance in *Yankee Dawg You Die*), as well as the Berkeley Repertory Theater, San Francisco Shakespeare Festival, the Mark Taper Forum, the Sundance Institute, the Brooklyn Academy of Music, the Sacramento Theatre Company, Thick Description, the Asian Exclusion Act (now NWAAT), hereandnow theatre company, and many others. Film and TV appearances include *The Onion Sketch Movie* (working title) "Judging Amy," "The Young and the Restless," "The District," "Viva Vegas!," "The Jamie Foxx Show," "Party of Five," "The Bold and the Beautiful," "Deep Family Secrets," *Hard, USA High*, *Weekly World News*, *Terminal USA*, "Chicago Hope," *The Wash*, *Broken Words*, *Hiroshima: Out of the Ashes*, *Hot Summer Winds*, *Living on Tokyo Time*, *Unfinished Business*, *The Departure*, *The Color of Honor*, "Back to the Streets of San Francisco," "Santa Barbara," "America's Most Wanted" and "Midnight Caller." His play, *Ghosts and Baggage*, had its world premiere at LATC and was read at the Mark Taper Forum ATW, ASK Theatre Projects, and most recently, San Diego Asian American Repertory in 2003. *Innocent When You Dream* was read at EWP in September 2003 and at the Japanese American National Museum in May 2004.

ELIZABETH PAN (*Wu*) A native Southern Californian, Elizabeth is excited to be making her debut with The Theatre @ Boston Court. She has been touring the country for the past year performing her one-woman show, *Faces of America*. Other theatre credits include *The Tempest* with Kingsmen Shakespeare, *Love's Fire* and *Classical Apertifs* with The Antaeus Company, *Coriolanus* at the Knightsbridge Theatre and *Cymbeline* at A Noise Within. Elizabeth is active in theatre as education by performing for Southern California schools in productions of *Romeo and Juliet*, *A Midsummer Night's Dream* and *The Odyssey* with Will & Company and *Farce*, *That's Shakespeare* with The Shakespeare and Friends Foundation. She has trained at The Royal National Theatre in London, American Conservatory Theatre in San Francisco and the Antaeus Company in Los Angeles. She holds a B.A. from UCLA and also performs in film, commercials, voice-over and print. Elizabeth pinches herself everyday that she is working with such amazing people in this wonderful production and is blessed with many family and friends whom she would like to thank for their unwavering support and love.

JEANNE SAKATA (*Qing*), recently seen at Boston Court in Michael Michetti's jubilant production of Charles L. Mee's *Summertime*, is delighted to return to its stage. Jeanne earned widespread critical acclaim and the 2002 Los Angeles Ovation Award for Best Lead Actress in a Play for her cross-gender portrayal of the male Beijing opera star Master Hua in Chay Yew's *Red* at East West Players. Several years prior, in *Red's* world premiere, she also originated the lead female role of Sonja at Seattle's Intiman Theatre and Portland Center Stage, directed by Lisa Peterson. At the Mark Taper Forum, Jeanne has been honored to perform opposite Chita Rivera in *The House of Bernarda Alba*, Estelle Parsons in the silent film musical *The First Picture Show* by David and Ain Gordon and Jeanine Tesori,

and Kelsey Grammer in *King Richard II*. Last year, she proudly participated with Tyne Daly, Ruby Dee and Roscoe Lee Browne in KPFK's radio adaptation of John Hersey's classic *Hiroshima*, adapted by John Valentine. Jeanne has performed in both Spanish and English in Mark Wing-Davey's groundbreaking bilingual production of *Blood Wedding* at the La Jolla Playhouse, and has also performed regionally with the Public Theatre, American Conservatory Theatre, Berkeley Repertory Theatre, A Contemporary Theatre, Syracuse Stage, and Arizona Theatre Company. She is a veteran of over thirty Los Angeles plays at such theaters as East West Players, Cornerstone Theatre, Odysseus Theatre, Los Angeles Theatreworks, Los Angeles Women's Shakespeare Company, Playwright's Arena, and Will Geer's Theatricum Botanicum. Jeanne's TV credits include guest lead, guest starring and recurring roles on "ER," "Threat Matrix," "Line of Fire," "Presidio Med," "American Family," "Numbers," John Ridley's "I Got You" and "Family Law," and "ARLIS\$." Feature film credits include *The Sweetest Thing*, *Poison Ivy* and *Missing Brendan*. A budding playwright, Jeanne is also a member of the Mark Taper Forum's Writers' Workshop, and is currently working on a commission from its Asian Theatre Workshop. She sends thanks to her husband Tim for his unfailing love and support, and to Chay Yew and The Theatre @ Boston Court family for joyous inspiration.

GREG WATANABE (*Liao*) Greg's theater credits include the world premiere productions of *The Ballad of Yachiyo* (Berkeley Repertory Theatre, Seattle Repertory Theatre, Public Theater-New York Shakespeare Festival), *Butcher's Burden* (Asian American Theater Company), and *The Summer Moon* (A Contemporary Theater, South Coast Repertory Theatre). Other regional theater appearances include Singapore Repertory Theatre and Mark Taper Tool. His television credits include regular cast member of the UPN sketch comedy series "Off Limits," as well as guest starring roles on "The Proud Family," "Hidden Hills," "J.A.G.," "Nash Bridges," "All That," and the television movies, "Under Wraps," and "Deadly Seduction." He has appeared in the independent movies *True Love and Mimosas Tea*, *Life Tastes Good*, *Forgotten Valor*, *S.F. Walk*, *Brown Sheep*, and *Coyote*, and *Only The Brave*. Greg has been a company member of the 18 Mighty Mountain Warriors, 'the world's most psychotic Asian American comedy group,' since 1994.

RYUN YU (*Wei*) thanks Chay Yew, Chekhov and The Theatre @ Boston Court for making this possible. His recent film credits include *Only the Brave*, *Target Audience* and Philip Chung's *Harlequin*. His television credits include "Cold Case," "Curb Your Enthusiasm" and the never-to-be-seen "Beverly Hills S.U.V.". In the theatre, Ryun may be seen in his corporal entirety in the west coast premiere of *Take Me Out* at the Geffen Playhouse in September. Ryun is a graduate of the Royal Academy of Dramatic Art in London as well as the Massachusetts Institute of Technology. He would like to thank his family, his agents/manager, his Joyce and Paramahansa Yogananda.

CHAY YEW (*Playwright/Director*) Chay Yew's plays include *Porcelain*, *A Language Of Their Own*, *Red*, *A Beautiful Country*, *Wonderland*, *Question 27*, *Question 28*, *A Winter People* and Federico Garcia Lorca's *The House Of Bernarda Alba* (Adaptation). His work has been produced at the Joseph Papp Public Theatre, Royal Court Theatre (London), Mark Taper Forum, Manhattan Theatre Club, Wilma Theatre, Long Wharf Theatre, La Jolla Playhouse, Intiman Theatre, Portland Center Stage, East West Players, Cornerstone Theatre Company, Dad's Garage, Singapore Repertory Theatre and Theatreworks Singapore. He is also the recipient of the London Fringe Award for Best Playwright and Best Play, George and Elisabeth Marton Playwriting Award, GLAAD Media Award, APGF Community Visibility Award, Made in America Award, AEA/SAG/AFTRA 2004 Diversity Honor, and Robert Chesley Award; he has also received grants from the Mcknight Foundation and the TCG/Pew National Residency program. His plays are published by Grove Press. His new musical *The Long Season* will be produced at Perseverance Theatre, and his new play *A Distant Shore* will be presented at The Mark Taper Forum in 2005. His directing credits include *The Architecture of Loss* (New York Theatre Workshop); *36 Views* (Portland Center Stage and Geva Theatre Center); *The Laramie Project* and *Strange Attractors* (Empty Space); *M. Butterfly*, *Golden Child*, *Sisters Matsumoto*, *Big Hunk O' Burnin' Love* and *Pointless* (East West Players); *Sex Parasite*, *Question 27*, *Question 28*, *Rice Boy*, Sandra Tsing Loh's *Depth Becomes Her*, Alec Mapa's *I Remember Mapa* and *Drama!* (Mark Taper Forum); *The House Of Bernarda Alba* (National Asian American Theatre

Company), *Red* (Singapore Repertory Theatre and East West Players); *Last Of The Suns* (Ma Yi Theatre Company); *A Beautiful Country* (Cornerstone Theatre Company), *Home: Places Between Asia and America* and James Sie's *Talking With My Hands* (Northwest Asian American Theatre); Brian Freeman's *Civil Sex* (Walk and Squawk); Denise Uyehara's *Maps of Body and City* (Highways Performance Space); and David Schmader's *Straight* (Theatre Rhinoceros, Highways and NWAAT). His opera credits include the world premieres Osvaldo Golijov's *Ainadamar At* (co-production with Tanglewood Music Center, Lincoln Center for the Performing Arts and Los Angeles Philharmonic) and of Rob Zuidam's *Rage D'amors* (Tanglewood). He is also a recipient of the Dramalogue Award for Best Direction. A member of the New Dramatists, he is the Director of the Asian Theatre Workshop at the Taper and serves on the Board of Directors of Theatre Communications Group. *A Winter People* is for Gordon Davidson.

YEVGENIA NAYBERG (*Scenic Design*) is a theatre designer and painter. She received her Fine Arts degree from The National School of Arts in Kiev. After moving to the U.S. in 1994, Yevgenia studied theatre design at Carnegie Mellon University and received her MFA degree from California State University, Long Beach. Ms. Nayberg recently designed set and costumes for *M. Butterfly* for East West Players, *Sex Parasite* for Taper, too, *Lamarck* for Pittsburgh Playhouse, *Electra* and *The Matchmaker* for A Noise Within. Other credits include California Repertory Company, Long Beach Opera, The Open Fist Theatre Company and The Eclectic Company Theatre. Yevgenia exhibited in a number of national and international shows of fine art and stage design. Her paintings, stage designs, and poster art are in private collections nationwide. In Los Angeles, her work can be seen at SOHO Gallery LA in Studio City, and in Dafne Gallery in Beverly Hills. In New York she's represented by Grant Gallery in Soho. Yevgenia is a recent recipient of the National Endowment for the Arts/TCG Fellowship for theatre designers.

JOSÉ LÓPEZ (*Lighting Design*) was born, raised and currently resides in Boyle Heights. In 2004, he received a NAACP Theatre Award for his design of *Private Battle*. He has received a Durfee Artist Fellowship, Brody Visual Artist Fellowship and a NEA/TCG Design Fellowship. He designed lights for the productions of *Black Butterfly*, *Wondrous Tales of Old Japan A Village Fable: In The Suicide Mountains*, *Bills New Frock*, and *The Highest Heaven*. for the Mark Taper Forum P.L.A.Y. Program. For the Shakespeare Festival/LA Will Power to Youth program he designed lights for the productions of *As You Like It*, *What's Love Got to Do With*, *The World Beneath*, *Last Call*, and *Romeo, Juliet Are You Now Or Have You Ever Been*, and *Revisions*. On the Mark Taper main stage he has designed lights for *Divya LA* and the '93 world premiere production of *Carpa Clash*. He has designed lights for East West Players, Cornerstone Theater Company, South Coast Repertory, LATC, El Teatro Campesino, and many others. José has designed lights in Asia for the Singapore Repertory Theatre, and the Hong Kong Cultural Center. Shows he has designed have toured the US, Canada, Mexico, and Britain. Directors he has worked with include Chay Yew, Luis Valdez, Bill Rauch, L. Kenneth Richardson, and Luis Alfaro. His projection installation piece 'Neighborhood Heart' (Good Fences Make Good Neighbors) was part of the Los Angeles County Museum of Art exhibit Made in California. He is creating an original light art piece for the MTA Gold Line Maravilla Station scheduled for completion in 2009, and he is thrilled to be part of The Theatre @ Boston Court's inaugural season.

DORI QUAN (*Costume Design*) is a local LA Costume Designer and has designed for East West Players Theater for the past 12 years. EWP productions include *Masha No Home*, *Little Shop of Horrors*, *Queen of the Remote Control*, *Sisters Matsumoto*, *Year of the Dragon*, *My Tired Broke Ass Pontificating Slapstick Funk*, *Beijing Spring*, *Carry the Tiger to the Mountain*, *Lava*, *Heading East: The Musical*, *The Taste of Kona Coffee*, *House of Sleeping Beauties* and *The Maids*. Dori has also designed productions for Mark Taper Forum, Cornerstone Theater Company, Latino Theater Company, San Diego Repertory Theater, Japan America Theater, KCET, Virginia Avenue Project, Inner City Cultural Center, California Youth Theater/Migrant Education Program, Shakespeare Festival LA/Will Power to Youth, Cerritos Community College and Mark Taper Forum's *Speak to Me*.

JOHN ZALEWSKI (*Sound Design*) has worked extensively with the Taper, Evidence Room, Actor's Gang, Bottom's Dream and others in LA, shows including: *Mayhem*; *Mapa Mia!*; *Pentecost*; *Delirium*

Palace; *Saved*; *The Berlin Circle*; *Chokecherry*; *One Flea Spare*; *Salomé*; *Sleepwalk*; *Sneaux!*; *Master Class* (Fountain Theatre); *Kate Crackernuts*. NYC work includes *Speed Hedda* with Fabulous Monsters at LaMama, *Pandora's Last Xmas* at chashama and Juliana Francis' *Saint Latrice* at PS122. Awards: an Ovation Award, four L.A. Weekly Awards, nine Backstage West Garlands and a Robbie. He painted many of the set pieces for Ken Roht's *He Pounces* at Evidence Room. More recently he designed the sound for *Self Defense* at Actors'Gang, *War Music* at the Geffen, Naomi Iizuka's *At the Vanishing Point* at the Humana Festival in Louisville, *Sex Parasite* at TaperToo; *Hard Times* at Evidence Room, *Summertime* at Boston Court, *M. Butterfly* at EWP and *Three Feet Under* at Evidence Room. He is an NEA/TCG Design Fellowship recipient and happy to be back at Boston Court.

NATHAN WANG (*Original Music*) Nathan received a Fulbright Fellowship to do graduate work at Oxford University, England, after completing his undergraduate degree at Pomona College in California. After two years and receiving his master's degree overseas, he returned to Los Angeles to pursue his musical interests. Since that time, Nathan has assembled an impressive list of composing credits for television, film and theater. Some of his TV work includes "China Beach," HBO's "Tales from the Crypt," CBS' "That's Life," PBS' "American Family" and the documentary "Lost Children of Berlin," produced by Steven Spielberg, which earned Nathan's music a Cable Ace Award nomination. Nathan also has composed music for many animated shows; "Felix the Cat," "Bruno the Kid" (with Bruce Willis), Disney's "Schnookums and Meat Funny Cartoon Show," and the award winning series "Eek the Cat." He has also been the composer for martial artist star, Jackie Chan's international versions of *Rumble in the Bronx*, *First Strike* and *Who Am I*. In 1999, Nathan was honored with a Singapore Emmy Award for Best Arrangement of a Song, and he is constantly arranging and composing for overseas artists in China and Taiwan, often recording with the Hong Kong Philharmonic. In 1998, Nathan and Hans Zimmer collaborated together on "The Last Days," another film produced by Steven Spielberg, which won an Academy Award for Best Documentary that year. Nathan has also been writing music for theater and dance and other venues. He has received seven Dramalogue Awards for Best Music and Sound over the years, as well as almost annually getting nominated for the Drama Critics Circle Awards and Ovation Awards for his work in theater. Nathan has received two NEA grants to write musicals, which were produced by East West Players in Los Angeles. He has had works commissioned by the Hollywood Bowl Orchestra, as well as the San Francisco Symphony. His music was performed last year by the SFO in Davies Hall, San Francisco, when Amy Tan, author of the Joy Luck Club narrated her short story, "The Chinese Siamese Cat's" while Nathan's work accompanied. He was also asked to compose for the National Symphony in Washington D.C. for their Wolftrap season, and in 2000, Nathan was commissioned by the Los Angeles Opera and the late Peter Hemmings to write an opera, *On Gold Mountain*.

MARK MC QUOWN (*Technical Director*) has been a participant in the theatre for over forty years as an Actor, Director, Playwright, Technical Director, Production Manager, Screenwriter, Educator, Designer and Artistic Director. The productions that still resonate after all this time are the Direction of *Equus*, the Design and Direction for *Noises Off*, (both for Nomad's Playhouse in Boulder, Colorado), the Direction of *Celebration*, *The Robber Bridegroom* and Bob Eisle's *The Green Room* at the University of Colorado at Boulder, Department of Theatre and Dance and the Direction and Writing of *Keys To the Kingdom*, the L.A. Weekly Pick of The Week at Theatre Unlimited in North Hollywood. This list would go on to include the Direction of *The Caucasian Chalk Circle*, Playwright and Director for the award winning play *P.J.* (to be filmed this summer in New York City starring John Heard), the acting roles of Tartuffe in *Tartuffe*, Berald in *The Imaginary Invalid* and Tajomaru in *Rashomon*. Mark is a member of Actor's Equity in New York and The Screen Actor's Guild in Los Angeles along with the New York Dramatist Guild and The Virginia Screenwriters Association. Mr. Mc Quown has been a member of the Theater faculty at The University of Colorado, California Institute of The Arts, Scripps College in the Claremont College System and Pasadena City College as well as the Artistic Director of Sirius Theatre, now operating in Orange County. Mark received an MFA in Directing from the School of Theatre, Film and Television at UCLA and is presently the Technical Director for The Theatre @ Boston Court.

ALDRICH & ASSOCIATES, INC. (*Publicist*) is a Long Beach-based PR and Marketing firm serving corporate and performing arts clients for more than 20 years, including the Ovation Awards, Musical Theatre West, La Mirada Theatre, and numerous special events and productions. Larry Aldrich, president, is chairman of LA Stage Alliance (formerly TheatreLA), chairman of the Marketing Committee, and chairman of the Ovation Awards Committee. Mr. Aldrich has worked in public relations for more than 30 years and was also a journalist and broadcaster. He proudly serves on the board of directors of the most successful competitive musical organization in the nation, the Blue Devils Performing Arts of Concord, California, and he is a former board member of Drum Corps International, which produces the annual Summer Music Games. Aldrich & Associates is very proud to be a part of the team that has nurtured Boston Court since long before its opening last summer and is thrilled to be involved in this inaugural season.

WINNIE Y. LOK (*Stage Manager*) Stage management credits: *M Butterfly* (East West Players); *Slanguage and Sex Parasite* (Taper, Too); *Stone and Danny Boy* (New Work Festival 2003); *Flight and Mayhem* (Ojai Playwrights Conference 2002 And 2003); *O Pioneers!* (A Noise Within); *Cringe* (Evidence Room); *Death of a Salesman* (Interact Theatre Company); and more. Production Assistant: *Topdog/Underdog* and *Nickel and Dimed* (Mark Taper Forum); *The World of Nick Adams* (Kodak Theatre); and the Los Angeles rehearsals for *The Producers*. Many thanks to the members of KJW and Mom for their continual support.

PAULA MITCHELL MANNING (*Associate Producer*) is honored to be part of Chay Yew's creation *A Winter People*. She is also grateful to The Theatre @ Boston Court for affording her another opportunity to be a member of their production team. Ms. Manning's producing credits include commercial parodies for KOST-FM; writing and producing a comic soap opera for her own "976" line; and executive producing the KOSTLINE public affairs documentary *The Names Project*, which won a Golden Mike Award from the Radio and Television News Association. Manning has also written for a television sitcom, and an independent short film she co-wrote has been shown at the Cannes Film Festival. Ms. Manning is the author and producer of the play *Flirting with Morty* which was nominated for Theatre LA's 2002 Ovation Awards in the category of World Premiere (Musical), and received Honorable Mention in three categories for Backstage West Garland Awards. Ms. Manning served as associate producer for The Theatre @ Boston Court's inaugural production *Romeo & Juliet: Antebellum New Orleans, 1836*. She's glad to be back home.

RICK BERNSTEIN (*Co-General Manager*) is the Administrative Manager at The Theatre @ Boston Court. He served as Dramaturg on The Theatre @ Boston Court's inaugural production of *Romeo and Juliet: Antebellum New Orleans, 1836*, and he was previously the Dramaturg on *Cyrano de Bergerac* and a Directing Intern on *What the Butler Saw*, both at A Noise Within. Bernstein has worked extensively in various aspects of film and television, and his credits include *Hellboy*, *K-PAX*, *Tomb Raider*, *Mystery Men*, "The Tonight Show with Jay Leno," and his personal favorite, *Frozen Assets*, which Gene Siskel named "The Worst Film of 1992." Bernstein earned his B.A. from Stanford University.

TIM ORONA (*Co-General Manager*) is honored to be involved with The Theatre @ Boston Court, having just completed House Managing duties for Charles Mee's *Summertime*. Tim is also a part time employee of Center Theatre Group, working in the press department of The Mark Taper Forum, where he has had the pleasure of working with the best in regional theater. Tim's other current and previous involvement include producing small theater (*Lies of Handsome Men*, Hudson Ave. Theater) and acting on L.A. stages (*Moving Arts*, The Fountain Theatre, LATC). He was last seen at The West Coast Ensemble, in the World Premiere of Don Cummings' *Fat of The Land*.

MICHAEL SEEL (*Producer/Managing Director, The Theatre @ Boston Court*) most recently co-produced *Summertime* and *Cold/Tender*, following *Romeo and Juliet: Antebellum New Orleans, 1836*, The Theatre @ Boston Court's inaugural production. A native of Stevensville, Michigan, Seel attended Michigan State University where he studied graphic design and performing arts management. As a theatre producer his credits include the multi-award winning musical review, *The Gay gos Musical: Looking Back...Moving On...*, which ran for seven months at West Hollywood's Celebration Theatre, Brecht's *Edward II* for Circle X Theatre Company at Actor's Gang, and *On the*

Open Road for White Shark Entertainment at the Stella Adler Theater. Seel has worked on ten S.T.A.G.E. (Southland Theatre Artists Goodwill Events) Benefits, having produced five. He has also lent his services to many other AIDS fund-raisers including *Labor Day/LA*, four *Aardvarks to Zebras* benefits for PAWS/LA, Los Angeles Shanti Foundation, and various AIDS Project Los Angeles events. As a special event producer, Seel has directed the last eight American Cinema Editors Awards, produced six Writers Guild Awards and the 2003 Hollywood Film Festival Awards. Other special event work includes *Hollywood Remembers the Blacklist: The 50th Anniversary Remembrance*; *M*A*S*H*, *Tootsie and God*, a PBS special honoring writer Larry Gelbart; and the 2000 Ovation Awards for Theatre LA at the Ahmanson Theatre, MTV Movie Awards and VH-1 Honors. In film and television, Seel worked for Barry & Enright Productions from 1988-1990 and then as Director of Development for Alexander/Enright & Associates from 1990-1993. Seel subsequently worked in the Public Affairs Department at the Writers Guild of America, west, where he produced special events for the entertainment labor union.

EILEEN T'KAYE (*Producer/Producing Director, The Theatre @ Boston Court*) most recently co-produced *Summertime* and *Cold/Tender* for The Theatre @ Boston Court as well as its inaugural production, *Romeo & Juliet: Antebellum New Orleans, 1836*. Ms. T'Kaye has also had the pleasure of serving as Project Manager for Boston Court, overseeing the design, construction and completion of the arts complex. Her many producing credits include the Broadway revival of *The Elephant Man* at the Royale Theatre, the Off-Broadway production of *Temporary Help* at the Women's Project, Doug Motel's solo play *Shiva Arms* (Coast Playhouse & Abingdon Theatre), Tony Abatemarco's solo play *Cologne, or The Ways Evil Enters the World* (Tiffany & Rattlestick Theatres), *A Midsummer Night's Dream* (directed by Michael Michetti) at the Stella Adler, Sue Gaetzman's solo play *Blood Sugar* at the Tamarind Theatre, and the musical *Hard Copy*, written by and starring Sam Harris at the Coast Playhouse. She produced the 1999 Ovation Awards at La Mirada and Executive Produced the 2000 edition at the Ahmanson. Her productions have been honored with multiple Ovation, L.A. Weekly and Drama-Logue Awards, as well as Drama Desk, Outer Critics Circle and Tony nominations. As an actress, Ms. T'Kaye most recently played Mimi in T@BC's *Summertime*, Muriel in Doric Wilson's *A Perfect Relationship* at Abingdon Theatre in NY, and was honored with both a Los Angeles Drama Critics Circle Award and an L.A. Weekly Award for originating the dual roles of Mattie/Mrs. Higby in Greenway Court Theatre's critically-acclaimed production of *They Shoot Horses, Don't They?* directed by Rick Sparks.

Z. CLARK BRANSON (*Executive Director, The Theatre @ Boston Court*) is a storyteller, folk singer, author, producer... and now, theatre proprietor. Raised in Pasadena, Branson is fulfilling a life-long dream with the construction of Boston Court. Perhaps best known for his folk singing and storytelling, Branson has earned rave reviews over the years. Performing with Appalachian dulcimer and a capella, he has entertained children and adults alike with intimate concerts of traditional ballads from Britain, Ireland and North America, and with world folktales and stories, all from one of the largest repertoires of its kind. Branson co-published "The Los Angeles Theatre Book, 1984," as well as "Garland-Clark Editions," a series on theatre arts, plays, contemporary literature and film. He authored a well-received critical study of the films of Howard Hawks ("Howard Hawks: A Jungian Study"), co-published with Capra Press. A longtime supporter and board member of The Globe Playhouse/ Shakespeare Society of America, Branson produced several productions there, including Steve Allen's Shakespeare in Love and Mary Mann's ANZAC (Drama-Logue Award). Branson's production company, Z. Clark Branson Projects, in association with Paula Randol-Smith's The Venue/A Theatrical Space in the Brewery arts complex, produced concerts, world premiere plays and musicals. They also co-produced the annual Celtic Holiday Concert with the L.A. Celtic Arts Center, folk music events at the Sepulveda Unitarian-Universalist Society's popular "Onion" Auditorium, and the annual Mountain Lion Folk Weekend held at Camp deBenneville Pines above Redlands, California. Under the banner of Boston Court, Branson most recently co-produced the Broadway revival of *The Elephant Man*. His latest ventures include the newly-formed Zebulon Projects, which produces musical concerts and workshops in Boston Court's Marjorie Branson Performance Space.

JESSICA KUBZANSKY (Co-Artistic Director, *The Theatre @ Boston Court*) is an award-winning director working around the U.S. Kubzansky's recent forays include Julia Cho's *BFE* at Portland Center Stage's JAW West Festival, *The Two Gentlemen of Verona* for the Illinois Shakespeare Festival, the world premiere of Cody Henderson's *Cold/Tender* for The Theatre @ Boston Court, the Geffen Playhouse production as well as the prior Echo Theatre Co/Playwrights' Arena world premiere of Bryan Davidson's *War Music* (multiple Ovation Awards), West Coast premiere of Sheila Callaghan's *Kate Crackernuts* (24th Street Theatre), the multiple award-winning *Toys in the Attic* (The Colony), *Measure for Measure* (A Noise Within), David Hare's *Amy's View* (International City Theatre). Regionally: the award-winning Salamone/McIntyre musical *Moscow*, most recently at New York's Chekhov Now Festival, the U.S. premiere of David Gow's *Bea's Niece* (MetroStage, D.C.), Carol Wolf's *The Thousandth Night* (*Monsieur Shaherazad*) starring Ron Campbell, at London's Old Red Lion, among many other venues worldwide (next up at the Aurora Theatre), *The Pirates of Penzance* for the Publick Theatre (Boston), Tony Kushner's *The Illusion* (Florida), *Twelfth Night* (Arizona), *Macbeth* (Edinburgh, Scotland), and, back in SoCal: several world premieres/workshops for the Mark Taper Forum's New Works (by Diana Son, Paula Weston Solano, Julia Cho), *Moon for the Misbegotten* and *Joined at the Head* (Laguna Playhouse), *Dancing at Lughnasa* (McCoy/Rigby/La Mirada Theatre for the Performing Arts), *A Servant to Two Masters* and *Loot* (International City Theatre), Vaclav Havel's *The Memorandum* and *Burn This* (Odyssey Theatre), *Lulu* (Pacific Resident Theatre), *The House of Blue Leaves* and *The Mandrake* (West Coast Ensemble), *Heartbreak House* (The Colony), Schnitzler's *Anatol* (Buffalo Nights), *The Triumph of Love* (Ivy Substation), among many others. Kubzansky was given the 2003 Los Angeles' Drama Critics' Circle's Margaret Harford Award for Sustained Excellence in Theatre; and her productions are the recipients of numerous directing and production awards.

MICHAEL MICHETTI (Co-Artistic Director, *The Theatre @ Boston Court*) most recently directed *Summertime* for The Theatre @ Boston Court as well as T@BC's inaugural production of *Romeo and Juliet: Antebellum New Orleans 1836*. A director of plays and musicals, new works and classics, his diverse credits include the celebrated production of Stephen Sondheim and Arthur Laurents' *Anyone Can Whistle* (incorporating revisions made by Michetti and approved by the authors) at the Matrix Theatre, David Hare's *Amy's View* starring Carol Lawrence at Florida Rep, David Mamet's *A Life in the Theatre* starring Hal Holbrook at the Pasadena Playhouse, acclaimed productions of Brecht's rarely staged *Edward II* and Aphra Behn's restoration comedy *The Rover*, both for Circle X at the Actor's Gang Theatre, and the Ovation Award nominated productions of *Titanic* for Civic Light Opera of South Bay Cities and *Sweeney Todd* starring Amanda McBroom and George Ball. He is a double Ovation Award winner (as director and co-producer) for his production of *A Midsummer Night's Dream*, set in British colonized India. Michetti and his productions have received numerous theatre honors including Ovation, L.A. Weekly, Los Angeles Drama Critics' Circle, Back Stage West Garland, and Drama-Logue Awards, among others.

PRODUCTION STAFF

General Managers	RICK BERNSTEIN, TIM ORONA
Technical Director	MARK MCQUOWN
Assistant Stage Manager	YOUNG JI
Stagehand	JOYCE LOK
Erhu Player	XIAOXIA SU
Assistant Sound Designer/Sound Operator	VERONIKA VOREL
Wigmaster	JOYCE CANTRELL
Scenic Artist	VIKA TEPLINSKAYA
Props	ANDRÉS GALVÁN, KATIE AILINGER
Set Construction	MICHAEL JESPERSEN, KARL JENNEX, ADRIAN LOPEZ, JIMMY SIVAS
Master Electrician	JOE VILLARI, GABRIEL YOUNGSTROM MATT CALAMIA
Lighting Crew	KARL JENNEX, MICHAEL KLOUSIA JUSTIN MCKHINNEN
Key Art Production	CHRISTOPHER KOMURO
Advertising & Marketing	ELEANOR ALBANO
Production Photographer	ED KRIEGER
Publicity	LARRY ALDRICH, SANDY SMITH
Box Office	J. MICHAEL WRIGHT
Concessions	CINDY WARDEN
Mascot	GINGER

VERY SPECIAL THANKS

David Bischoff • Greg Bradham • Richard Bugg • Gary Cearlock
David DeBetta • Steve Ellison • John Hagan • Aaron Henne
San Hu • Vivian Kuznetz • Efrain Morales
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Z. Clark Branson and The Theatre @ Boston Court.

BOSTON COURT

Developer	Z. CLARK BRANSON
Architect & Theatre Consultant	JOHN SERGIO FISHER & ASSOCIATES
Construction Management	R.J. KALISH CONSTRUCTION
Project Superintendent	DAVID CHAMBERS
Project Manager	EILEEN T'KAYE
General Manager	MICHAEL SEEL



Boston Court is proud to feature Level Control Systems' VRAS (Variable Room Acoustic System) as well as Tannoy loudspeakers, QSC amplifiers, and Countryman microphones. For more info on VRAS, visit lcsaudio.com.