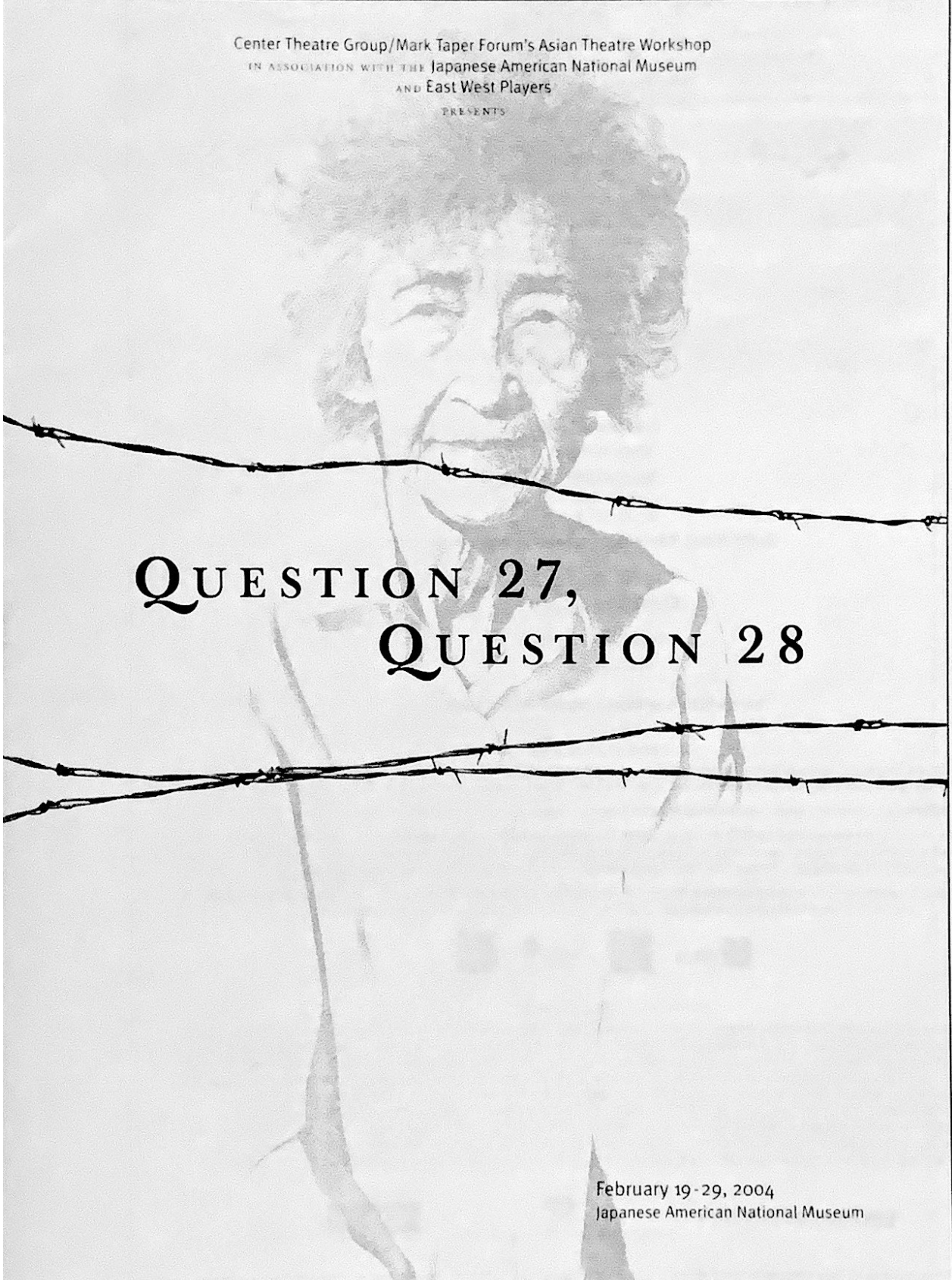


Center Theatre Group/Mark Taper Forum's Asian Theatre Workshop
IN ASSOCIATION WITH THE Japanese American National Museum
AND East West Players
PRESENTS



QUESTION 27,
QUESTION 28

February 19-29, 2004
Japanese American National Museum

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PRESENTS

QUESTION 27, QUESTION 28

CREATED AND DIRECTED BY

Chay Yew

World Premiere Production

WITH

Shannon Holt
Dian Kobayashi
Emily Kuroda
Tamlyn Tomita

DRAMATURGS

Judith Nihei, Mari Kobayashi and Tory Shaskan

DROP DESIGN

Christopher Komuro

STAGE MANAGER

Kim Crabtree

There will be one fifteen-minute intermission.

SPECIAL THANKS

John Guzman, Claudia Sobral and Japanese American National Museum; Gordon Davidson, Luis Alfaro, Ignacia Delgado and the Mark Taper Forum; Tim Dang, Stefanie Wong and East West Players; Pamela Wu and Asian American Theater Company; Bess Komuro; Michael Cranes and Randall Friesen.

Question 27, Question 28 was commissioned by Asian American Theater Company under Artistic Director Pamela Wu.

Support for this program was provided by Altria Group, Inc., AT&T Foundation, Doris Duke Charitable Foundation, Edgerton Foundation, Hargrove Pierce Foundation, Los Angeles County Arts Commission, City of Los Angeles Cultural Affairs Department, Andrew W. Mellon Foundation, Music Center Fund for the Performing Arts, Perkins Charitable Foundation, Shubert Foundation, Skirball Foundation, and Wells Fargo Foundation.

Center Theatre Group is a participant in the New Generations Program, funded by Doris Duke Charitable Foundation/The Andrew W. Mellon Foundation and administered by Theatre Communications Group, the national organization for the American theatre.



Altria



ADDITIONAL BIBLIOGRAPHY

California State University, Fullerton Oral History Program, Japanese American Project; *Prisoners Without Trial* by Roger Daniels; *The Evacuation Diary of Hatsuye Egami* by Hatsuye Egami; *Japanese American Internment Camps* edited by Bryan J. Grapes; *Last Witnesses* edited by Erica Harth; *Children of the Camps: The Documentary* produced by Satsuki Ina, directed by Stephen Holsapple; *Only What We Could Carry* edited by Lawson Fusao Inada; *Starting Over: Japanese Americans After the War* from KCSM-TV; *Young Women's Everyday Resistance: Heart Mountain, WY* by Susan McKay; *Japanese American Women* by Mei T. Nakano; *Japanese American Internment During World War II* by Wendy Ng; National Japanese American Historical Society; *Citizen 13660* by Mine Okubo; *Rabbit in the Moon* produced by Emiko Omori; Oral History Project of Japanese American Women's Exhibit, Regenerations Oral History Project; *A Teacher in Topaz* by Eleanor Gerard Sekerak; *Nisei Daughter* by Monica Sone; *Strangers from a Different Shore* by Ronald Takaki; *The Hood River Issei* by Linda Tamura; *We the People* by Mary Tsukamoto and Elizabeth Pinkerton; and *And Justice for All* by John Tateishi; *Desert Exile* by Yoshiko Uchida.

MARKTAPERFORUM



JAPANESE AMERICAN NATIONAL MUSEUM

EWP
EAST WEST PLAYERS



DIRECTOR'S NOTE

Early in my career, I was quoted as saying I was tired of internment camp plays. It was a naive and arrogant statement to make.

Back in the mid-1990s, while I respected and benefited from numerous historical contributions that Asian Americans made, I was more interested in writing about the lives and issues of Asians living in America, how we related with others in the world, in the here and now.

Years and plays later, I came to the realization that most issues and concerns of today's Asian Americans invariably find their roots in Asian American histories, histories that I have chosen to deny and ignore. In an effort to better understand the legacy I was given, I embarked on creating Asian American documentary pieces. *Question 27*, *Question 28* is one such project.

I began working on *Question* for the Mark Taper Forum's Asian Theatre Workshop last year. When Pamela Wu approached me with the opportunity to develop this project with them, I immediately accepted and was excited to collaborate with Asian American Theater Company in San Francisco again.

Oral history projects can never completely represent everyone's personal experience. We hope *Question* will offer a small but truthful window into these brave women who fought, endured and lived through this dark period of world history.

Question and all internment camp stories belong to the Japanese Americans as they belong to non-Japanese Americans. As much as we recognize the adversity of these remarkable Americans, we must also be vigilant and proactive when this history revisits us, especially in this time in American history.

CHAY YEW
DIRECTOR, ASIAN THEATRE WORKSHOP

BIOGRAPHIES

SHANNON HOLT was recently seen in the Mark Taper Forum's New Work Festival in John O'Keefe's *Glamour* and Jessica Goldberg's *Sex Parasite*, which she will perform in again this April for Taper, Too at the Ivy Substation. L.A. credits include *Good Thing* at Taper, Too; Murray Mednick's *Tirade For Three*; John Stepling's *Citizen Faust* and *White Cold Virgin Snow*; Michael Sargent's *Sweet Hostage* and *Washington Confidential*; *The Oresteia*, *The Good Woman Of Setzuan*, *Narrow Road To The Deep North* and *Woyzeck* at The Actors' Gang; *Andromache* at the Evidence Room; and Neena Beber's *A Common Vision*, among others. Shannon has also performed at Actors Theatre of Louisville, Trinity Rep and the Public Theater in New York. She has received acting awards from L.A. Weekly and Drama-Logue, as well as Ovation nominations for her work. TV and film credits include *Skin*, *That '70's Show*, *Seinfeld*, *The Christmas Tree* (MOW) directed by Sally Field, and the feature *Love, Liza* directed by Todd Louiso.

DIAN KOBAYASHI was born in Hawaii and grew up in Stockton, CA. She has appeared in many East West Players' productions including *Hanako*, *Leilani's Hibiscus* and *Follies*. She was most recently seen in Philip Kan Gotanda's *Yohen* at A.C.T. in San Francisco and Velina Hasu Houston's *Tea* at the Sacramento Theatre Company. Other theatres for which she has performed are Sundance Children's Theatre Company (Utah), Barrington Stage Company (Massachusetts), Long Wharf Theatre (Connecticut), Public Theater (New York), Seattle Rep, South Coast Rep, Berkeley Rep, Doolittle Theatre, Huntington Theatre Company (Boston), Arizona Theatre Company, Syracuse Stage and the Mark Taper Forum. Her TV and film credits include *The William Coit Story*, *Donor Unknown*, *Baby M*, *California Dreams*, *SeaQuest DSV*, *The Tracey Ullman Show*, *Dynasty*, recurring roles on *Santa Barbara* and *General Hospital*, *Moving*, *Sibling Rivalry*, *Hot Shots! Part Deux*, *Drinking Tea* and *Ophelia Learns to Swim*. She dedicates her performance to all of the internees who met adversity with courage and dignity.

EMILY KURODA is currently completing her fourth year as Mrs. Kim in Warner Brothers' *Gilmore Girls*. Other recent television credits include *The Practice*, *King Of Queens*, *ER*, *The Division*, *Curb Your Enthusiasm*, *General Hospital*, *Port Charles*, *The Agency*, *Presidio Med* and *ARLISS*. 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 *Shop Girl* with Steve Martin. Emily has performed in over 35 productions at East West Players in Los Angeles including Chay Yew's *Red* (2001 L.A. Times Top 10). Other theatres include Playwright's Arena (Luis Alfaro's *Straight As A Line*, 1999 L.A. Times Top 10), South Coast Rep, New York's Public Theater, La Jolla Playhouse, Seattle Rep, Singapore Repertory Theatre, Berkeley Repertory Theatre, Doolittle Theatre, Huntington Theatre (Boston), Los Angeles Theatre Center, Zephyr Theater, L.A. Women's Shakespeare Company and the Los Angeles Shakespeare Festival. She is the recipient of five Drama-Logue Awards, a Garland Award for outstanding performance, and an L.A. Ovation Award nomination for Best Lead Actress in a Play.

TAMLYN TOMITA appeared in *The Joy Luck Club* and *Picture Bride* and other film credits include *Come See the Paradise*, *Hundred Percent*, *Life Tastes Good*, *Four Fingers of the Dragon*, *Soundman*, *Requiem*, *Notes on a Scale*, *The Karate Kid, Part II*, *Four Rooms*, *Living Out Loud*, *Robot Stories*, *Gaijinz* and the upcoming film *The Day After Tomorrow*. Television credits include *Crossing Jordan*, *Threat Matrix*, *The Shield*, PBS' *Storytime* and *Hiroshima Maiden*, *To Heal a Nation* and *Hiroshima: Out of the Ashes*, *JAG*, *24* and *The Agency*. Stage credits include Chay Yew's production of *The Square* (Taper, Too), *Summer Moon* (ACT in Seattle and South Coast Repertory), Philip Kan Gotanda's *Day Standing on its Head* (Manhattan Theatre Club), *Nagasaki Dust* (Philadelphia Theatre Company), *Don Juan: A Meditation* (Taper, Too) and *Winter Crane* (Fountain Theatre) for which she received a Drama-Logue Award.

CHAY YEW (Playwright/Director). His plays include *Porcelain*, *A Language Of Their Own*, *Red*, *A Beautiful Country* and *Wonderland*. His other works include Lorca's *The House of Bernarda Alba* (adaptation) and *Home: Places Between Asia and America* (performance). His plays have been produced at the New York Shakespeare Festival's Public Theater, Royal Court Theatre (London), Mark Taper Forum, Manhattan Theatre Club, Long Wharf Theatre, Wilma Theater, La Jolla Playhouse, Intiman Theatre, Portland Center Stage, Cornerstone Theater, East West Players, Dallas Theater Center, Studio Theatre and TheatreWorks (Singapore), among others. For his plays, he received the London Fringe Award, George and Elisabeth Marton Playwriting Award, GLAAD Media Award, APGF's Community Visibility Award, and the Robert Chesley Award. His plays are published by Grove Press. His new musical, *The Long Season*, will be produced at Perseverance Theatre this April.

His directing credits include *The Architecture Of Loss* (New York Theatre Workshop); *36 Views* (Portland Center Stage and GeVa); *The Laramie Project* and *Strange Attractors* (Empty Space), *Golden Child*, *Sisters Matsumoto*, *Pointless* and *Big Hunk O' Burmin' Love* (East West Players), *Red* (Singapore Repertory Theatre); *The House of Bernarda Alba* (National Asian American Theatre Company); *Rice Boy*, Alec Mapa's *Drama!* and *I Remember Mapa*, and Sandra Tsing Loh's *Depth Becomes Her* (Taper, Too); *Last of the Suns* (Ma Yi Theatre Company); *A Beautiful Country* (Cornerstone Theater Company); Denise Uyehara's *Maps of Body and City* (Highways Performance Space); Brian Freeman's *Civil Sex* (Talk and Squawk); David Schmader's *Straight* (Theatre Rhinoceros); *Home: Places Between Asia And America* and James Sie's *Talking With My Hands* (Northwest Asian American Theatre). Opera credits include the world premieres of Osvaldo Golijov's *Ainadamar* (co-production of Tanglewood Music Center, Lincoln Center for the Performing Arts and Los Angeles Philharmonic) and Rob Zuidam's *Rage d'amours* (Tanglewood). Upcoming productions include the world premiere of *Sex Parasite* at Taper, Too; *M. Butterfly* at East West Players; his new adaptation of *Rashomon* at Theatre at Boston Court; and the world premiere of Naomi Iizuka's *Citizen 13558* (Kennedy Center). A member of New Dramatists and board member of Theatre Communications Group, he is also the director of the Taper's Asian Theatre Workshop.



Actors and stage managers for this production are members of Actors' Equity Association, the only union for professional actors and stage managers in the legitimate theatre.