

UNIVERSITY OF VIRGINIA
DEPARTMENT OF DRAMA

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AND TRUTH BEAUTY

by Ping Chong



CULBRETH THEATRE 8:00 PM
FEBRUARY 16-18 & 22-25, 2006

DEPARTMENT OF

DRAMA

UNIVERSITY OF VIRGINIA

presents

AND TRUTH BEAUTY

By Ping Chong

in collaboration with *Michael Rohd* and *Jeff Randall*

Directed by *Richard Warner*

Associate Director *Jonathan Green*

Set Design by *Tom Bloom*

Costume Design by *Sirinthorn "June" Suepunpuck*

Lighting Design by *Ryan Bauer*

Sound Design by *Ben Warner*

Technical Direction by *Shawn Paul Evans*

Production Stage Management by *Molly Coyle*

Video Design and Production by Virginia Tech Theatre Arts Department
David Wedin, Valarie Carter, Thomas Holdsworth, Renee Hutt, James Watt

TRUTH & BEAUTY began at Ko Festival in 1998 and was developed during a residency at Virginia Tech School of the Arts and Theatre Arts. Under the title AMERICAN GOTHIC the play received its premiere at Virginia Tech's Studio Theatre in September 1999, directed by Ping Chong, performed by Michael Rohd and Jeffrey Randall, with sets and lights by Randy Ward, costumes by Felice Proctor, sound and video by David Wedin and stage management by Dawn Young.

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The Ensemble

Kate Brennan
Jon Cobb
Matt Fletcher
J. Hernandez
Karie Miller
Melinda Miller
Anjili Pal
Nate Patten

Setting

The Place: An American City
Time: The Present

—There Will Be No Intermission—

Notes from the Dramaturg

What you are about to see is a true story. It's a story about an American boy, raised with religion, who grows up bombarded by Budweiser ads and Coke commercials. Fueled on the fumes of the American Dream, he drives to school in his BMW one sunny April afternoon and machine guns his high school classmates. It's a story about a woman in China, housed in a dilapidated factory dormitory, a dormitory she is *forced* to finance with her earnings of less than \$3 a day—whether she lives there or not. She tirelessly manufactures toy trucks that cost \$.13 to make and retail in the U.S. for \$14.96. It's about a company that does not provide affordable health benefits to its employees, but allows the same underpaid associates a place to shop for goods they couldn't otherwise afford. It's about a school—The School of the Americas,—recently renamed the forgettable Western Hemisphere for Security Cooperation (WHINSEC), which thrives in attendance and governmental support despite its responsibility for countless atrocities, including the *systematic execution* of over nine hundred innocent El Salvadoran men, women, and children at the El Mozote Massacre in 1981. It's a plea for the right to arms and a battle for an end to war. It's a requiem for small town America; it's the baptism of the widely available and undeniably fuel-efficient Hummer.

The piece premiered at Virginia Tech with two male characters: J and M. Six years since its inception, Ping Chong granted permission to The University of Virginia to expand the cast to four men and four women.

In a 1999 interview, Obie Award-winning playwright Ping Chong explained, “As an artist, I’m an outsider in American society. As an experimental artist, I’m an outsider in the art world. As a person of color, I’m an outsider; as an immigrant, I’m an outsider; as a bisexual man, I’m an outsider. It’s the position that fate has allotted me, but it’s a valuable position to be in, because I think every society should have a mirror held to it by the outsider.”

So, now that you're inside, when you catch your reflection tonight, what is it you see?

Who's Who in the Company

Ryan Bauer (1st year, Lighting Design MFA Candidate) *My Way* (HRT), *Action, Catastrophe* (Bucknell University), *Bedroom Farce* (Vanderbilt University)

Tom Bloom (Chair, Department of Drama) UVa: *The Mystery of Edwin Drood*, *The Laramie Project*, *The Night of the Iguana*, *The Baltimore Waltz*, *Cabaret*, *Tommy*.

Kate Brennan (1st year, Acting MFA Candidate) *Yank!* (GLTF), *Angels in America* (BKSEET), *Frog & Toad*, *Tooth & Claw* (Arden Theatre Co.)

Ping Chong is a theatre director, choreographer, designer, visual artist and video maker. His works have been presented at major museums, theatres and festivals in North America, Europe and Asia. He is the recipient of a Guggenheim Fellowship, two McKnight Fellowships and six NEA fellowships as well as two Obie Awards and two Bessie Awards. **TRUTH & BEAUTY** was published in the March 2001 issue of *American Theatre* magazine.

Jon Cobb (1st year, Acting MFA Candidate) *Damn Yankees*, *Spitfire Grill* (HRT), *Serbia*, *Wintertime* (Live Arts).

Molly Coyle (2nd year, Drama and English majors) Acting: *Arcadia* (Spectrum), *Hamlet*, *Macbeth* (SotL)

Matt Fletcher (3rd year, Drama major) *The Lost Colony* (04, '05), *Waiting for Lefty*, *Road* (*The Lost Colony's* Professional Theatre Workshop), *The Mystery of Edwin Drood*, *Private Lives*, *As You Like It*, *Engaged* (UVa), *Wintertime* (Live Arts), *Joseph and the... Dreamcoat* (FYP)

Jonathan Green (3rd Year, Drama and English majors) *Betrayal*, *Private Lives*, *Nina in the Morning* (UVa), *Noises Off* (Live Arts), *Three by Samuel Beckett* (URT)

J. Hernandez (1st year, Acting MFA Candidate) *Edmond*, *King Lear*, *Blood Wedding* (Texas State), *Consumers* (Shard LPC)

Karie Miller (1st year, Acting MFA Candidate) *Five Women Wearing the Same Dress*, *A Piece of My Heart* (NKU), *It Pours Out: The Lake Years* (Cincinnati Fringe Festival), *Oxymorons Improv Comedy* (Asheville, NC)

Melinda Miller (3rd year, Drama major) *Hamlet*, *Macbeth*, *Romeo and Juliet*, *Cyrano de Bergerac* (SotL)

Anjili J. Pal (4th year, Drama major) *Cloud 9*, *As You Like It*, *Hot 'N' Throbbing*, *The House of Bernarda Alba*, *Café Moments* (UVa Drama), *Anton in Show Business* (Live Arts), *The Importance of Being Earnest*, *Voices of the Class*, *Vagina Monologues* (Spectrum) *Guys and Dolls*, *A Funny Thing...Forum* (FYP)

Nate Patten (4th year Spanish major, Drama minor) *Damn Yankees* (HRT), *The Ives Have It!*, *Way of the World*, *Night of the Iguana* (UVA Drama), *The Cmplt. Works of William Shkspr (abridged)*, *Wit* (Spectrum Theatre), *A Funny Thing...Forum* (FYP), *The Fantasticks* (Strand Theater), *Promises, Promises* (OCC)

Production Staff for Truth & Beauty

Assistant Stage Managers	Lizzy Hafter, Suzy Quinn
Dramaturg	Kate Brennan
Department Technical Director	Shawn Paul Evans
Assistant to the Technical Director	Kyle Gettelman
Assistant Scene Designer	Rachel Witt
Scene Shop Foreman	David P. Hale
Scenic Charge Painter	Rachel Witt
Scenic Artists	Michael Baker, Kelsey Mosley, Christina Ridgway
Scenic Shop Staff	Amber Blanks, the students of Drama 223
Props Master	David Mims
Props Artisans	Rebecca Joy McCharen, Tom Stephansky, Sarah Varley
Assistant Costume Designers	Alli Lidie, Lindsay Friedman
Faculty costume Advisor	Gweneth West
Costume Shop Manager	Joshua Bond
Costume Technologist	Marcy Linton
Dressers	Emily Todd
Master Electrician	Cody Schindeldecker
Assistant Master Electrician	Tim Freeman
Electricians	Alice Jackson, Katherine Pfister, Morgan Geisert, Brian Hickey, Aaron Rabinowitz, Drama 411 and 213 students
Light Board Operator	Katherine Pfister
Sound Board Operator	Leticia Kuyumciyan
Video/Slide Projector Board Operator	Dustin Thompson
Box Office Manager	Jonathan Green
Box Office Staff	Boriana Bakaltcheva, Molly Coyle, Matt Fletcher, Eunji Ju, Brin Lukens, Anjili Pal, Ryan Stinnett, Sara Tisdale
House Manager	Elizabeth Stafford
Front of House Staff	Lauren Hayden, Walt McGough, Stephanie McGuire, Sarah Morgan, Laura Nelson, Caroline Pugliese, Annie Steingold
PR Assistant	Ryan Stinnett

The design for this production incorporates images by Caravaggio, Frederick Edwin Church, Artemisa Gentileschi, Jasper Johns, Pablo Picasso, and Andy Warhol.

Next at the UVA Drama Department:

Luminosity by Nick Stafford—March 23-25 & March 29-April 1

Originally produced by the Royal Shakespeare Company in 2001, this drama weaves together the stories of three generations of a British family to explore their struggles with the very cloudy origins of their diamond fortune, and attempts to “understand our own society’s racism by excavating our past.”

Jeffrey Randall is a New York-based actor. He has collaborated with and/or appeared in theatres such as Big Art Group, Cleveland Play House, Cleveland Public Theatre, Porthouse Theatre, the Halle Theatre and Sydney Theatre Company. He received a BFA in Acting from Kent State University and has worked extensively with Tadashi Suzuki's actor-training methods.

Michael Rohd is Founding Artistic Director of Sojourn Theatre in Portland, OR; an associate artist with Cornerstone Theatre Company in Los Angeles, CA; Founding Artistic Director of *Hope is Vital*, an international theatre and community dialogue resource organization; and is author of Theatre for Community, Conflict and Dialogue (Heinemann, 1998).

Sirinthorn "June" Suepunpuck (4th year, Psychology major, Studio Art minor)
Private Lives (UVa Drama)

Ben Warner (4th year, Psychology major)

Richard Warner (Head of Acting, Department of Drama) Directing: *The Ives Have It!*, *The Laramie Project*, *Misalliance* (UVa) ...Acting: *The Price*, *Rounding Third* (Heritage Rep).

UVa Department of Drama thanks

CRUTCHFIELD®

*for their loan of the five televisions used in **Truth & Beauty***

FOR YOUR INFORMATION...

1. SEATING. As a courtesy to the other patrons and the performers, latecomers will be admitted at the discretion of the house manager.
2. TICKET RESERVATIONS must be paid for within 48 hours at the box office or they will be released. Reservations made within 48 hours of the scheduled performance must be guaranteed.
3. CELL PHONES AND WRISTWATCH ALARMS can be very distracting to the audience and actors alike. Please turn yours off!
4. PHOTOGRAPHIC AND RECORDING devices are strictly prohibited in the theatre.
5. HEARING ASSISTANCE SYSTEMS, made possible by the generosity of Mr. and Mrs. Bernard Lynn and the 7 Society, are available free of charge. Please present some form of I.D. to the house manager to receive your headset.
6. EMERGENCY EXIT. In case of emergency, patrons are requested to evacuate the theatre in a calm and orderly fashion. Please take a moment before the show begins to note your nearest exit. In the Culbreth Theatre, exits are located on both sides of the auditorium as well as at the rear. In the Helms Theatre, a second exit is located opposite the main entrance.