

Ground Floor Theatre Presents

# YELLOW FACE

Written by David Henry Hwang  
Directed by Sandy Lam

**Ground Floor Theatre Presents**

# **Yellow Face**

By

**David Henry Hwang**

**Directed by Sandy Lam**

<i>Scenic Design</i> .....	<b>VEENY REVILLA</b>
<i>Lighting Design</i> .....	<b>JACQUELINE SINDELAR</b>
<i>Costume Design</i> .....	<b>CLAIRE SHELTON</b>
<i>Sound Design</i> .....	<b>BEN AQUA</b>
<i>Stage Dressing &amp; Properties Design</i> .....	<b>ANALISSE QUIÑONES</b>
<i>Intimacy Director</i> .....	<b>ANDY GRAPKO</b>
<i>Production Stage Manager</i> .....	<b>VALERIE JOHNSON</b>
<i>Stage Manager</i> .....	<b>TAI LYLES</b>
<i>Technical Director</i> .....	<b>FREDERICK DEMPS</b>
<i>Graphic Design</i> .....	<b>KHAHN TRAN</b>
<i>Box Office Manager</i> .....	<b>DIANA RAFFERTY</b>
<i>Photography</i> .....	<b>LENS OF ATHENA PHOTOGRAPHY</b>
<i>Press Representative</i> .....	<b>MOTLEY CREW MEDIA/NICOLE SHIRO</b>
<i>Marketing</i> .....	<b>LACEY CANNON GONZALES</b>
<i>EDI Consultant</i> .....	<b>NICOLE BELL</b>

## **CAST**

<b>DHH</b> .....	<b>MATTHEW VO</b>
<b>Marcus</b> .....	<b>JUSTIN GARRETT SMITH</b>
<b>Anouncer/NWOAOC</b> .....	<b>CLAIRE SHELTON</b>
<b>HYH</b> .....	<b>NORMAN TRAN</b>
<b>Leah Ann Cho and others</b> .....	<b>SARAH ELIZABETH LIM</b>
<b>Stuart Ostro and others</b> .....	<b>BRYAN HEDRICK</b>
<b>BD Wong and others</b> .....	<b>PHILLIP TRIEU</b>
<b>Jane Krakowski and others</b> .....	<b>HATLYN BARRICKLOW</b>

This show runs 1:45 minutes with a 10 minute intermission

## Director's Note

As a director, I was interested in how *Yellow Face* combines fiction with real history. For instance, it recounts the story of Asian American protesters demanding justice for Wen Ho Lee, a nuclear scientist who was wrongfully investigated and imprisoned for espionage. It was validating to see Asian American histories being shown — the struggles, resistance, and the victories.

In art, yellow face is critiqued for repackaging Asian American culture onto white faces to make it palatable to a paying audience. But the play has prompted me to think more expansively about yellow face, as something that also happens to Asian Americans. It didn't matter that Wen Ho Lee was a citizen whose work benefited the United States. The face that the media needed, that people in power needed, was that of a perpetual foreigner that threatened the livelihood of "real" Americans, an imaginary enemy that only the U.S. empire was capable of saving us from.

As you watch *Yellow Face*, I invite you to question what's real along with me. What stories do you believe and why? Who benefits and who doesn't from these stories? And, how can we create new stories to liberate us all? (I also invite you to laugh, because the play is a comedy... and our actors are very funny.)

— Sandy Lam

Originally produced by the Center Theatre Group, Michael Ritchie, Artistic Director; Charles Dillingham, Managing Director and The Public Theater, Oskar Eustis, Artistic Director; Mara Manus, Executive Director.

YELLOW FACE was first developed at the Lark Play Development Center, New York City, and later was developed in collaboration with the Stanford Institute for Creativity in the Arts, Stanford University.

The Center Theatre Group production of YELLOW FACE was presented in association with East/West Players.

"Shall We Dance?" Music by Richard Rodgers Lyrics by Oscar Hammerstein II, This selection is used by special arrangement with The Rodgers and Hammerstein Organization, [www.rnh.com](http://www.rnh.com).

Recording of Dong Folk Songs: People and Nature in Harmony used by permission of Joanna C. Lee and Ken Smith.

We would like to acknowledge that we are on the Indigenous lands of Turtle Island, the ancestral name for what now is called North America.

We would like to acknowledge the Alabama-Coushatta, Caddo, Carrizo/Comecrudo, Coahuiltecan, Comanche, Kickapoo, Lipan Apache, Tonkawa and Ysleta Del Sur Pueblo, and all the American Indian and Indigenous Peoples and communities who have been or have become a part of these lands and territories in Texas.

We would also like to acknowledge that East Austin has been home to historically segregated and under resourced Mexican and Black communities.

As guests, we pay respect to these peoples, past, present, and future, here in their homeland.

# WHO'S WHO



**HATLYN BARRICKLOW** — **Jane Krakowski and others** (she/her) is an Austin-based actor and proud graduate of the Performance and Production program at Texas State University. She is incredibly excited and grateful to return for her second Ground Floor Theatre production with such a wonderful team of artists. Her recent credits include *Fairview* (Bets) with Ground Floor Theatre, as well as the upcoming *Omnichords Don't Have Strings* with Working Poets. When she is not onstage, Hatlyn can be found petting a dog or cat somewhere. She would like to thank her parents and friends for their endless love and

support.



**BRYAN HEDRICK** — **Stuart Ostrow and others** (he/him) dedicates his debut performance with Ground Floor Theatre to his late mother, Julie Burns, whose joyful spirit is probably sitting right behind you, laughing and clapping the loudest. Bryan's recent credits include Vernon/Dusty in *Summer and Smoke* and Dr. Cucrowicz in *Suddenly Last Summer* (both for The Filigree Theatre), Tom Willing in *Since We've No Place to Go* (Bandwagon Arts, Inc.), Ninian Deacon in *Miss Lulu Bett* (Different Stages), and Odell Owens in *Sordid Lives* (Austin Rainbow Theatre). Film credits include the title role in *There's a Klansman in the Trunk!*,

awarded Best Texas Short at the 2024 Austin Film Festival. He studied acting at UT Austin, St. Edward's University, and the T. Schreiber Studio in NYC.



**SARAH ELIZABETH LIM** – **Leah Ann Cho and others** (she/her) is delighted to be doing her second show with Ground Floor Theatre, the first being *So Lucky*, written by Sandy Lam. She has previously been a part of several webseries, student films, and readings. In addition, she is a character performer for Lone Star Character Entertainment, and a voice director for a new indie video game called *THE PRINCE IS A 10, BUT...*. She graduated from Texas State University with a BFA in Performance and Production with a focus in Film. In her free time, she enjoys playing video games, playing D&D with friends, and watching Korean and

Chinese dramas. She's always been interested in medicine, so she is currently in her last semester of nursing school and is hoping to be an ICU nurse after graduation!



**CLAIRE SHELTON** — **Announcer/NWOAOC & Costume Design** (she/they) is a writer, editor, content manager, actor, and sustainable costume designer who returned to the stage in 2024 after a long hiatus. Recent Austin shows include *Lipstick: A Queer Farce* with Austin Rainbow Theatre (Anna) and *The Three Musketeers* with The Archive Theater (Queen Anne of Austria). Last year, they designed costumes for *Lipstick* (ART), *Night, Mother* (The Alchemy Theatre), and *A Doctor's Visit* (Broad Theatre). In their spare time, you can find them thrifting, reading, going to concerts, writing poetry and plays, learning new languages,

hunting for trinkets, gathering junk journal ephemera, tending to their various plants and pets, telling long-winded stories, and engaging with local theatre as much as possible.



**JUSTIN GARRETT SMITH** — **Marcus** (he/him) is an actor and musician originally from Memphis Tennessee. Justin is thrilled to start his year with Ground Floor Theatre and was last seen as Britt Craig in their 10th anniversary production of *Parade*. Other recent theatre credits include Charles in *Apprehension*, Bobby in *Amy and the Orphans*, and Tony Wendice in *Dial M for Murder*. Justin is a lifelong musician who has also been featured as a bass player, singer and songwriter on several Austin records over the last decade+ and toured domestically and internationally.



**NORMAN TRAN** — **HYH** (he/him) is a software Engineer by day, performance artist by night. Norman has been performing, producing, and devising theater in Austin for over a dozen years. Recently he was nominated for the B. Iden Payne for lead acting in Hyde Park Theatre's production of *Caught*. You can see him perform with Y'all We Asian, Austin's first all Asian improv troupe monthly at Fallout Theater.



**PHILLIP TRIEU** — **BD Wong and others** (he/him) is a Vietnamese American actor with Chinese heritage, born in Chicago and raised in Houston. A graduate of the University of Texas at Austin, he balanced a business education with a deep involvement in student film and performance work. His theater credits include *Sense & Sensibility* (Edward Ferrars) and *The Fox on the Fairway* (Henry Bingham), with screen appearances in HBO's *Watchmen* and Prime Video's *I'm a Virgo*. He is honored to join *Yellow Face*, a play that challenges assumptions around race, identity, and who gets to tell which stories.

# WHO'S WHO (CON'T)



**MATTHEW VO—DDH** (they/them) was born and raised in Dallas, Texas, appearing all over the DFW in productions at the Moody Performance Hall, Shakespeare Dallas' Samueli Grand Amphitheater, and Dallas Theater Center. Matthew graduated from Texas State University with a BFA in Acting, some their favorite shows include *References to Salvador Dali Make Hot*, *Rosencrantz and Guildenstern Are Dead*, and *The Other Shore*. They now reside in Austin, their last production being Ground Floor Theatre's *Jenna and the Whale* directed by the wonderful Lisa Scheps. Matthew is enraptured to be back at The Ground Floor

doing important work.

**DAVID HENRY HWANG — Playwright** His stage works include the plays *M. Butterfly*, *Chinglish*, *Yellow Face* (2007 Off-Broadway, 2024 Broadway revival), *Kung Fu*, *Golden Child*, *The Dance and the Railroad*, and *FOB*, as well as the Broadway musicals *Aida* (libretto co-written with Linda Woolverton and Robert Falls, with music by Elton John and lyrics by Tim Rice), *Flower Drum Song* (2002 revival), and *Disney's Tarzan*. Hwang is a Tony Award winner and three-time nominee, a three-time OBIE Award winner, and a three-time finalist for the Pulitzer Prize. He is also the most produced living American opera librettist, whose works have been honored with two Grammy Awards. He co-wrote the Gold Record *Solo* with the late pop icon Prince, and he worked from 2015–2019 as a writer/consulting producer for the Golden Globe-winning television series *The Affair*. His newest work, *Soft Power*, a collaboration with composer Jeanine Tesori (*Fun Home*), premiered at Los Angeles's Ahmanson Theatre, where it won six Ovation Awards. Its subsequent run at The Public Theatre in NYC received four Outer Critics Honors, eleven Drama Desk Nominations, a Grammy nomination for Best Musical Theatre Album, and was a finalist for the 2020 Pulitzer Prize in Drama.

**SANDY LAM — Director** (she/they) is a queer Asian American storyteller. She is particularly passionate about creating stories that explore cultural identity, belonging, and healing. As a participant of the WTFringe Lab, they co-devised, directed, and performed in *Dinosaur on the Moon* which won Best of Fringe at the National Women's Theatre Festival. They have also had their short play *Twitter Feed* produced by Theatre Three and New Manifest Theatre. Currently, she is working on her fifth full length play *bloom* - a story about an Asian American family of domestic violence survivors. When she's not running around making art, she enjoys facilitating spaces for communal learning and connection through workshops and events. You can follow Sandy's adventures on Instagram @soundlysandy.

**ANDY GRAPKO — Intimacy Director** (she/her) is a certified Intimacy Coordinator with Intimacy Directors and Coordinators. She is the Resident Intimacy Director for the Department of Theatre and Dance at UT Austin, where she teaches in the Acting program. Her work has been seen on Hulu, Netflix, and the CW; recent theatre credits include *Waitress* (Zach), *Falsettos* and *I Wanna Be a F\*cking Princess* (Ground Floor), *Hand to God* (Southwestern University), *Proof* (Concordia University), *Stop Kiss* and *Beautiful*, (Georgetown Palace Theatre), *Romeo y Juliet* and *Ride the Cyclone* (UT, Austin), and *Le nozze di Figaro* (Butler Opera Center) [www.andygrapko.com](http://www.andygrapko.com).

**VEENY REVILLA — Scenic Design** (she/her) is a painter and scenic designer based in Austin, Texas. She earned her Bachelor of Fine Arts in Painting from the University of Texas at San Antonio and is currently expanding her practice into technical theatre at Austin Community College. Her most recent set design was for ACC's production of *The Importance of Being Earnest* in 2025. Notable projects include a commissioned CapMetro bus wrap in 2024, a Soho House Creative Fellowship in 2023, and a solo art exhibit at the Asian American Resource Center in 2023

**JACQUELINE SINDELAR — Lighting Design** (she/her) graduated in 2010 from Loyola University New Orleans with a BFA in Film and Visual Arts. Since then, she has been working in film, professional theater and live event production. In the last few years, she has designed for *Amy & the Orphans*, *Clyde's*, *Always a Boy*, *Jenna and the Whale*, *Sanctuary City*, and *Anna in the Tropics* with Ground Floor Theatre; *Anton Chekhov is a Tasty Snack*, *Ordinary Days*, *I'm Proud of You*, *Art and Box* with Penfold Theatre; and *Chronicles of a BlindDeaf Black Girl*, *Tiny Beautiful Things*, and *The Laramie Project* with Deaf Austin Theatre. She has also worked as Lead Theatrical Electrician for Color Factory Houston; Lighting Supervisor for Fusebox Festival and Magnolia Musical Theatre; and Master Electrician for kidsActing Studio, Austin Shakespeare, and Zilker Theater Productions.

# WHO'S WHO (CON'T)

**BEN AQUA — Sound Design** (they/them) is a multidisciplinary artist and photographer based in Austin. Born in Brooklyn, their work explores themes of queer identity, intersectionality, the avant-garde, and technology. Ben's visual work has been exhibited internationally and published in Rolling Stone, NPR, SPIN, NME, Interview, Businessweek, and Hi-Fructose. Their music has been featured by Apple, Adidas, Google, VICE, and Resident Advisor.

**ANALISSE QUIÑONES — Prop and Set Dressing Design** (she/her) is a Latina stage manager, playwright, and props designer based in Austin, TX! Her previous credits include *Fairview* (Ground Floor Theatre, SM), *Amy and The Orphans* (Ground Floor Theatre, ASM, Props & Set Dressing Designer), and *Rosita y Conchita* (Penfold Theatre, PSM). When not doing theatre, you can find her gaming at Emerald Tavern or playing DnD with friends.

**VALERIE JOHNSON — Production Stage Manager** (she/her) is an Austin-based theater artist, administrator, and board member with deep roots in the local arts community. She is a board member of Ground Floor Theatre and has worked on productions including NORA, Pipeline, Yellow Face, I See You, You're Seen, Manifest, and other new work development projects. Val has collaborated with companies such as Ground Floor Theatre, The VORTEX, Salvage Vanguard Theater, and Penfold Theatre, contributing as a stage manager, assistant director, producer, and board liaison. She is driven by service, connection, and collaboration, and is passionate about building spaces where artists and audiences feel seen.

**TAI LYLES — Stage Manager** (she/he/they) is a budding theatre-maker with a background in filmmaking, spoken-word poetry, and computer engineering. He has previously collaborated on Manifest Manifest 6 as an assistant stage manager, on ART's *Sagittarius Ponderosa* as a sound board operator, and on TSP's *Nora* as run crew. They are dedicated to storytelling that opens doors to human connection and you can find her anywhere stories are told.

**FREDERICK DEMPS — Technical Director** (he/him) is always happy to work with Ground Floor Theatre. He is thrilled to bring *Yellow Face* to life with his expertise in technical theatre and stagecraft. Freddie extends his gratitude to the cast, crew, and creative team for their dedication and collaboration.

**NICOLE K. BELL/FULL HUMANITY CONSULTING — EDI Consultant** (she/her), is a strategic planning and development professional with over 20 years of experience in creating leadership and equity training programs that foster inclusive learning connections centering radical belonging. She is a certified mediator, success coach and has graduated from Leadership Women-Leadership Pipeline (2016) and the Essential Class of Leadership Austin (2018). Nicole is also a Courageous Conversations about Race Affiliate Practitioner. In March 2023, she received the People's Choice Equity Champion of Change from DivInc. In her spare time, she enjoys being a volleyball mom, attending comedy shows and movies, and eating ice cream with her daughters, Avery, 26, and Zoie, 14.

**MOTLEY CREW MEDIA — Press Representative** Founded in 2006 by Amy S. Layton, Motley Crew Media is a full-service boutique marketing and public relations firm with a focused expertise in arts and entertainment. Made up of senior-level experienced PR and marketing specialists, the "Crew" helps clients bring their brand to life in the field through passion and commitment, alongside a keen ability to transform concept and vision into precisely executed reality. Sampling of clients: aGLIFF, Art Spark Texas, Austin Playhouse, Austin Shakespeare, Broadway Across America, Doctuh Mistuh Productions, Glass Half Full Theatre, Ground Floor Theatre, Heller Awards for Young Artists, Hobby Center for the Performing Arts, Holland Taylor, Houston Broadway Theatre, Impact Arts, Jaston Williams, KMFA, Penfold Theatre, Regian Entertainment, Texas Performing Arts, *The Real Housewives of New York City: An Opera*, and Zach Theater among many others. [info@motleycrewmedia.com](mailto:info@motleycrewmedia.com)

**CHÚNG MÌNH COLLECTIVE (Community Partner)** Chúng Minh, meaning "us, including you," is a space to center and celebrate our hyphenated experiences through community-building and mutual aid. They recently launched NOURISHED, a diasporic cookbook zine highlighting local Asian community members' ancestral recipes and stories. Through the zine and community mutual aid markets celebrating Asian culture, Chúng Minh has raised over \$8k in mutual aid in solidarity with Palestine, Sudan, Congo, and with local immigrant communities. @chungminhcollective

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## GFT 2026 SEASON

### February 12 - 28, 2026

#### **Yellow Face**

by David Henry Hwang

Directed by Sandy Lam

### May 7 - 23, 2026

#### **Pueblo Revolt**

by Dillon Christopher Chito

Directed by Carl Gonzales

### August 13—29, 2026

#### **Emiliana: A Revolution Cabaret**

by Jessica Peña Torres

Directed by Mateo Hernandez

### December 3 -19, 2026

#### **A Strange Loop**

by Michael R. Jackson

Directed by Jeremy Rashad Brown

Musical Director Tosin Awofeso

For more info

[groundfloortheatre.org/2026season](https://groundfloortheatre.org/2026season)

**Ground Floor Theatre** fosters an environment for creative thinkers and artists to produce works focusing on underrepresented communities, lifting voices that need to be heard to people who need to hear them, working to create equity through art.

*We believe in theatre for everyone!*

For more information please visit

**[groundfloortheatre.org](https://groundfloortheatre.org)**

WOULD YOU LIKE TO HELP SUPPORT

*Yellow Face*

We need your help to fund this show. If you'd like to support this production, click the QR code or Venmo (@GroundFloor) or Pay Pal (lisa@groundfloortheatre.org). Any amount helps.



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