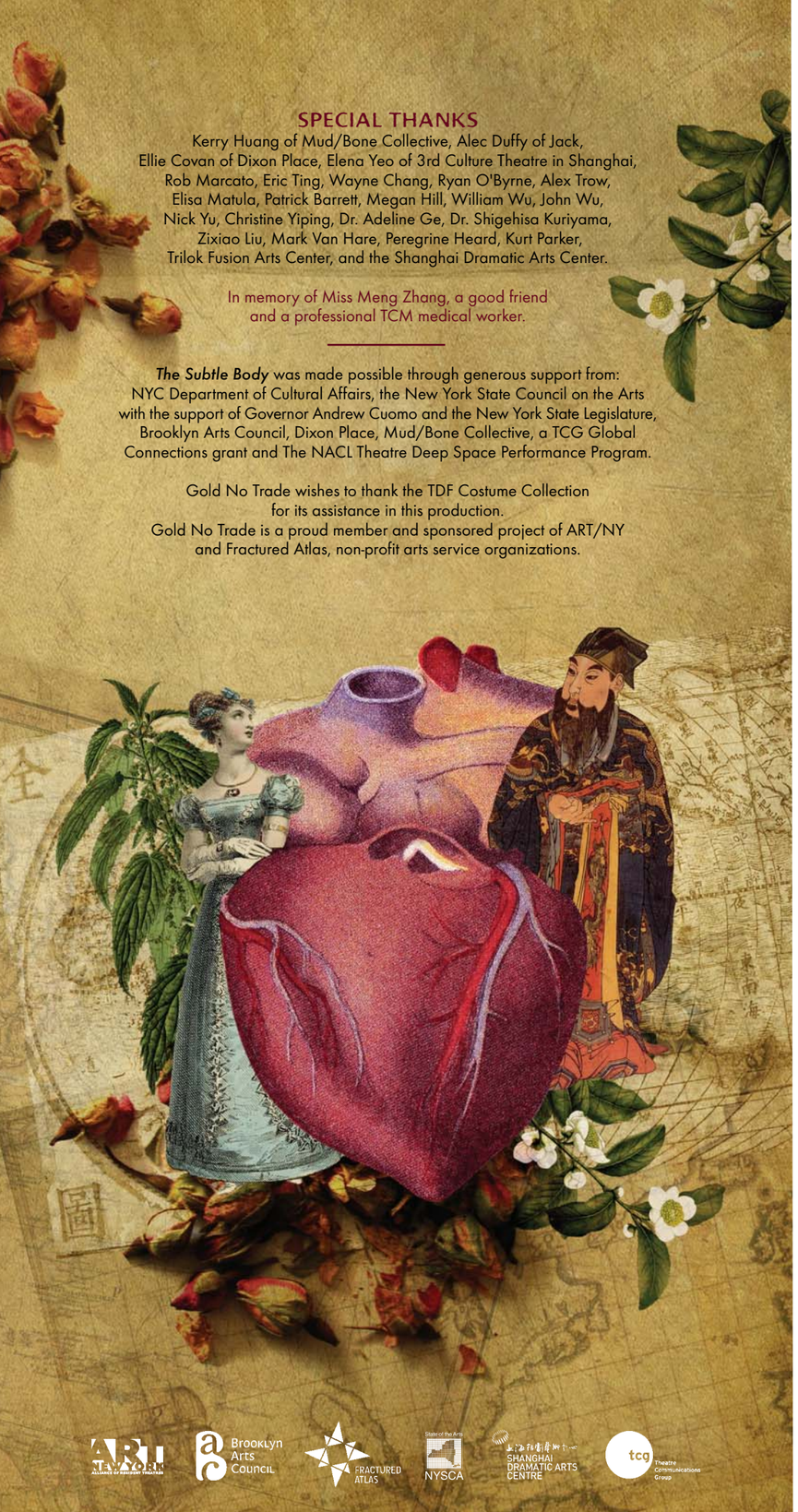
SPECIAL THANKS

Kerry Huang of Mud/Bone Collective, Alec Duffy of Jack,
Ellie Covan of Dixon Place, Elena Yeo of 3rd Culture Theatre in Shanghai,
Rob Marcato, Eric Ting, Wayne Chang, Ryan O'Byrne, Alex Trow,
Elisa Matula, Patrick Barrett, Megan Hill, William Wu, John Wu,
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Zixiao Liu, Mark Van Hare, Peregrine Heard, Kurt Parker,
Trilok Fusion Arts Center, and the Shanghai Dramatic Arts Center.

In memory of Miss Meng Zhang, a good friend
and a professional TCM medical worker.

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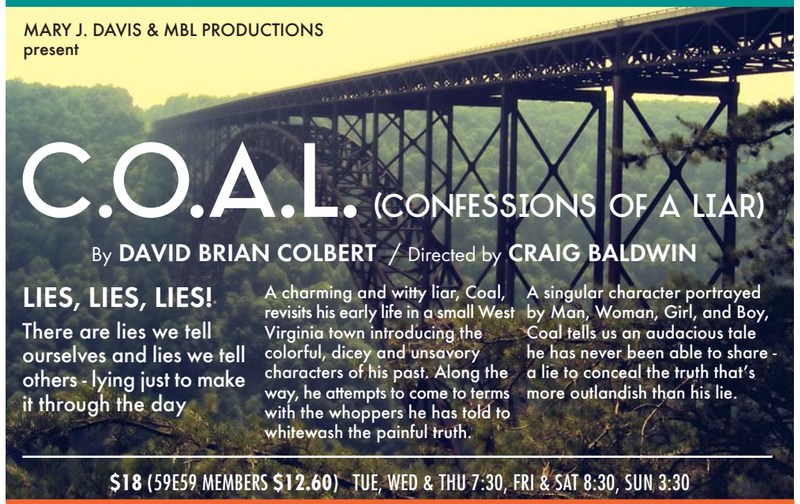
Gold No Trade wishes to thank the TDF Costume Collection
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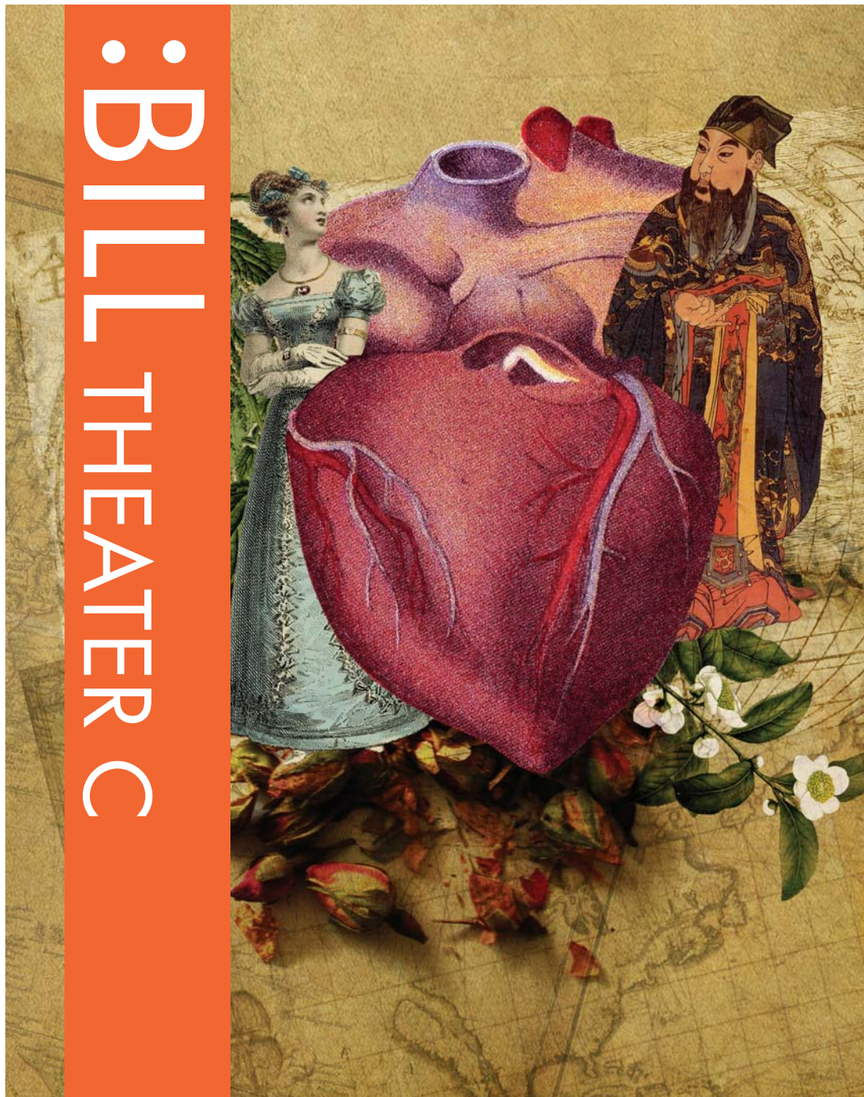
59 E 59

GOLD NO TRADE
PRESENTS

THE SUBTLE BODY

BY **MEGAN CAMPISI**
DIRECTED BY **MICHAEL LEIBENLUFT**

FEBRUARY 12 - MARCH 1, 2015



E:BAL THEATER C

GOLD NO TRADE
presents

THE SUBTLE BODY
一脉相通

By MEGAN CAMPISI
Directed by MICHAEL LEIBENLUFT

CAST
(IN ORDER OF APPEARANCE)

John Floyer	MICHAEL ZLABINGER*
Charlotte Floyer	STEPHANIE WRIGHT THOMPSON*
Translator Wang	JOHNNY WU*
Doctor Zhang, Wang Furen	YA HAN CHANG

Scenic Design	CATE McCREA
Lighting Design	MARY ELLEN STEBBINS
Costume Design	ISABELLE COLER
Sound Design	ERIC SLUYTER
Stage Manager	LIZZIE ROBINSON*
Translations	GRANT ZHONG
Choreography	MEGAN KENDZIOR
Casting	CINDI RUSH
Surtitle Operator	MICHAEL CARTER

PRODUCTION TEAM

Producer	KEVIN LAPIN
Chinese Outreach	MIA SHEN
Technical Director	CARL WHIPPLE

The Running time of ***The Subtle Body*** is 90 minutes without intermission.

*These Actors and Stage Manager(s) are appearing courtesy of Actors' Equity Association.

ACTORS' EQUITY ASSOCIATION (AEA) founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, producing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and isaffiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. **www.actorsequity.org**

MEGAN CAMPISI
(Playwright)

Megan is a co-founder of Gold No Trade and a New York-based performer, playwright and teacher. Her original plays include: ***Brementown*** (2005 – Winner of the French Alfa and ADAMI prizes); ***Nutmeat*** (2006); ***Floating Brothel*** (2008); and ***The Pinks*** (2012). ***The Subtle Body*** was a semifinalist for the 2014 O'Neill National Playwrights Conference. Megan is a recipient of TCG's Global Connections grant and the Yale Lustman Award for Artistic Achievement. Megan has taught at Yale University, the Shanghai Theatre Academy, and the Neighborhood Playhouse. She was a 2013 and 2010 guest artist at the East Asia Regional Council of Overseas Schools teacher conference and a 2012 guest artist at the Asia-Pacific Activities Congress in Shanghai. Megan received her B.A. from Yale University in theater and graduate training from L'Ecole Jacques Lecoq in France. She studied Commedia dell'Arte with Antonio Fava, puppetry with Philippe Genty, and Shakespeare at RADA. **www.megancampisi.com**

MICHAEL LEIBENLUFT
(Director)

The Subtle Body at Dixon Place, NACL, and Shanghai Dramatic Arts Center; ***I'll Never Love Again!*** by Clare Barron at Drama League DirectorFest; ***Lost Tribe*** by Alex Borinsky with Target Margin at Abrons Arts Center; ***Treats*** at the Bowery Poetry Club; ***North Bank Suzhou Creek*** at the Shanghai International Arts Festival; and other projects with The Civilians, Playwrights Horizons, Signature Theatre, EST/Youngblood, LMCC, and NYU/Tisch Grad Program. China Fulbright, SDCF Observership, and Drama League Directing Fellowship recipient. B.A. from Yale and M.A. from the Shanghai Theatre Academy. Upcoming: the Chinese premiere of Paula Vogel's ***How I Learned to Drive***.

MICHAEL ZLABINGER
(Dr. John Floyer)



Off-Broadway: ***Desperate Writers*** (Union Square Theater), ***Five Women Wearing the Same Dress*** (Flatiron Playhouse). International: European premiere of ***The Goat, or Who is Sylvia?*** (Vienna's English Theatre, dir. Pam MacKinnon). Regional: World premiere of Lee Blessing's ***A View of the Mountains*** (NJ Rep); ***Other Desert Cities***, ***Hamlet*** (Pioneer); ***The Columnist*** (Florida Studio); ***Handle With Care*** (Gulfshore Playhouse); ***Ah, Wilderness!*** (Baltimore Centerstage); ***Hamlet*** (Shakespeare Theatre); Iago in ***Othello*** (NC Shakes); ***Splitting Infinity*** (Geva); Torvald in ***A Doll's House*** (NC Stage); ***Hamlet*** (Long Wharf). TV: ***Allegiance***, ***Unforgettable***, ***Person of Interest***, ***Buffy the Vampire Slayer***, ***MTV's Undressed***, ***MTV's Now What?*** (pilot). **www.michaelzlabinger.com**

STEPHANIE WRIGHT THOMPSON
(Charlotte Floyer)



The Essential Straight & Narrow, ***Samuel & Alasdair: A Personal History of the Robot War***, ***The Tremendous Tremendous*** (The Mad Ones); ***The Hatmaker's Wife*** (Playwrights Realm); ***Mission Drift*** (The TEAM); ***Habit*** (PS122); ***The Case of the Crushed Petunias*** (Drama League), ***The Bird and the Two-Ton Weight*** (EST); ***1 Rove*** (The Bushwick Starr); ***Tigers Be Still*** (Partly Cloudy People); ***Have You Seen Steve Steven?*** (13P). Regional: ***Six Years*** (Humana Festival); ***A Midsummer Night's Dream*** (Actors Theatre of Louisville); ***tempOdyssey*** (New Jersey Rep.); ***Wallflower*** (Stages Rep.). She is Co-Artistic Director of The Mad Ones.

JOHNNY WU
(Translator Wang)



Johnny is thrilled to return to NYC theater with his 59E59 and Gold No Trade debut! Broadway: ***Chinglish*** (Longacre Theatre). Regional: ***Glengarry Glen Ross*** (La Jolla Playhouse), ***Chinglish*** (Goodman Theatre), ***Concerning Strange Devices*** (Berkeley Rep), ***Peter and the Starcatcher*** (La Jolla Playhouse). TV credits include recurring roles on ***The Good Wife***, ***Law and Order: SVU***, and ***24***, with guest stars on ***The Carrie Diaries***, ***Covert Affairs***, ***Person of Interest***, and ***Cold Case***. Film: ***Limitless***, ***Ned Rifle***, ***Certainty***, ***Tie a Yellow Ribbon***, and opening in March: ***Tracers***. MFA: UC San Diego. **www.johnnywu.tv**

YA HAN CHANG
(Dr. Zhang/Wang Furen)



Ya has performed in ***The Subtle Body*** at nearly every stage of its development and is excited to make her 59E59 Theaters debut. Regional credits include: Ogunquit Playhouse, Lyric Stage, Alhambra, Broadway Palm, Dutch Apple Theatre, Secret Theater. **www.yahanchang.com**

CATE McCREA
(Scenic Design)

Cate is a New York-based set designer. NYC: environmental set for ***Soldier***, an immersive solo show at HERE. Other credits include ***Returning to Albert Joseph*** with the Satori Group in Seattle (design nominated for a Gypsy Rose Lee award), Dipika Guha's ***A Brief History of America*** (Williams College Summer Theatre Lab), and ***Broken Glass*** (Williams College). Recent assistant design credits include ***Straight White Men*** (Public Theater), ***Father Comes Home From the Wars*** (Public Theater; ART), ***Indian Ink*** (Roundabout), and ***The Lion*** (MTC). Cate holds a BA from Williams College.

MARY ELLEN STEBBINS
(Lighting Design)

Recent credits: ***The Wedding Singer*** (NY Film Academy), ***Columbine's Paradise Theater*** (eighth blackbird–tour), ***The Seven*** (Columbia Stages), ***The Traveling Imaginary*** (Orbiting Human Circus–tour), ***On the Verge*** (NewRep), associate design with Jane Cox for ***The Ambassador*** (BAM, UCLA). Selected NYC: Gotham Chamber Opera, Sightline, Atlantic Arts Foundation, Monica Bill Barnes, Columbia Stages, Target Margin, Waterwell, Royal Family. Selected regional: eighth blackbird, New Repertory Theatre, Peabody Essex Museum; Bristol Valley Theater, UCSD Music, Princeton University. Resident: Encounters Ensemble (PEM), Sightline Theater. Founder/Resident: HOWL ensemble, HelikonRep. 2014 Live Design Young Designer to Watch, 2011 USITT Barbizon Lighting Design Award, 2009 Hangar Theatre Lab Company Design Fellow. MFA, Boston University; AB, Harvard College. **www.maryellenstebbinsdesign.com**



ISABELLE COLER
(Costume Design)

Isabelle is a New York-based costume designer. Recent credits include ***Uncle Vanya*** (Columbia University), ***I'm Miserable but Change Scares Me*** (Brick Theater), ***The Bachelors*** and ***AudioVideo*** (Williamstown Theatre Festival Workshop), ***William Shakespeare's Mom*** (Ars Nova), ***Gentlemen of Kentucky*** (Dixon Place). Other recent assistant design credits include: Broadway: ***Machinal*** (Roundabout). Off-Broadway: ***I'm Gonna Pray For You So Hard*** (Atlantic), ***Black Mountain Songs*** (BAM; New Wave Festival) ***Billy and Ray*** (Vineyard), ***A Winter's Tale*** (Public) ***The Library*** (Public). Regional: ***Intimate Apparel*** (Westport Country Playhouse), ***Billy Elliot*** (MUNY), ***Pygmalion***, ***American Hero*** (Williamstown). She graduated from Bard College.

ERIC SLUYTER
(Sound Design)

Eric is a sound artist and composer based in New York. He studied Music Technology at NYU, focusing on composition, programming, and live sound. He uses some combination of acoustic and electronic sound in most of his work, and enjoys exploring/exploiting the boundaries between the two to create meaningful and interesting experiences. Recent theatrical credits include work with FIAF, National Black Theatre, Helikon Rep, The Play Company, LMCC, Classical Theatre of Harlem, Columbia Stages, and NYU StageWorks. Recent film credits include work with MARABIGO and March Forth Productions. He presented interactive sound installation piece, ***Intermezzo***, in Prague in 2012, and interactive sound and projection installation, ***Cosmic***, at NYU in 2013. He writes a lot of SuperCollider code, and recently built a very quiet but somewhat functional speaker using only a cardboard box, magnet, wire, and rubber bands. **www.ericsluyter.com**

LIZZIE ROBINSON
(Stage Manager)

Lizzie is excited to be a part of this production. Recent credits include ***The Little Foxes*** and ***The 39 Steps*** (The Cleveland Play House), ***Noli Me Tangere Opera*** (The Kennedy Center), ***If You Lose Your Way, Or A Food Odyssey*** (The Invisible Dog), ***Much Ado About Nothing*** (Theatre For A New Audience), ***Damn Yankees*** and ***The Sound of Music*** (Porthouse Theatre), ***Red*** (Syracuse Stage). Proud member of Actor's Equity.

MEGAN KENDZIOR
(Choreographer)

Megan is a New York-based dance maker and arts advocate. Her work offers buoyant explorative scores that allow imagination to blend with environmental influence, abstract narrative, and historical inquiry. Her choreographic work has been presented by Danspace Project and New York Live Arts (Fresh Tracks), among other venues in New York, Florida, North Carolina, Illinois, Virginia, Montana, Washington DC, and in Israel. She often collaborates with directors Danny Sharron/UglyRhino and Michael Leibenluft. She works as a development manager/arts administrator for Movement Research and iLAND, among other artists. BFA in Dance 2010 – University of Florida.

KEVIN LAPIN
(Producer)

Kevin has enjoyed making things up for almost as long as he can remember. Over the years, he has helped produce and perform in many new works, some of which were created in his very own living room. After attendingThe Lecoq School in Paris, he co-created the absurdly fun ***Mad Maths*** (over 500 performances and counting!) and ***Brementown***, an award winning puppet adaptation of Grimm's fairytale in New York, Kevin has helped create, produce, and/or perform in all of Gold No Trade's work: ***The Pinks***, ***The Subtle Body***, ***Floating Brothel***. Kevin is also a proud member of the Nerve Tank (***A Gathering, Bauhaus the Bauhaus***, ***Pitch!***). Kevin is lucky to have traveled extensively, teaching theater workshops in Europe, Africa and Asia. He currently hangs his hats in Brooklyn and works as a nurse practitioner. Thank you to his amazing wife Debbie and son Niko! **www.kevinlapin.com**

GOLD NO TRADE
(Producer)

Founded by two performers who met at the Lecoq school in Paris. Gold No Trade is based in Brooklyn and creates rich new works using simple means. We strip theater down to its most essential, combining language, narrative, and striking visual imagery to ignite both passion and intellect. Our plays are built from a range of historical sources and speak to contemporary issues by revisioning forgotten moments in history. They combine elements of lo-tech design, rigorous research, literary language, object puppetry, mimodynamics and our own style of physical theater. Each piece is developed through extended periods of collaboration that include work-in-progress showings to small audiences and workshops. Our shows have performed in Asia, Europe and the United States. An important part of Gold No Trade's mission is to support women in the arts, both on and off the stage. We pride ourselves in creating strong and nuanced female characters in our work and by offering women an important role behind the scenes in production, playwriting and company management. The company is also committed to providing a more deep theatrical experience by joining performances wherever possible with audience talkbacks, expert panel discussions, historical bibliographies, and other supporting materials for further reading and discovery. Gold No Trade's name comes from a plant historically valued more than gold for its curative properties. We like to think our theater—smart, surprising and historically based—offers a cultural currency equally valuable.
www.goldnotrade.com