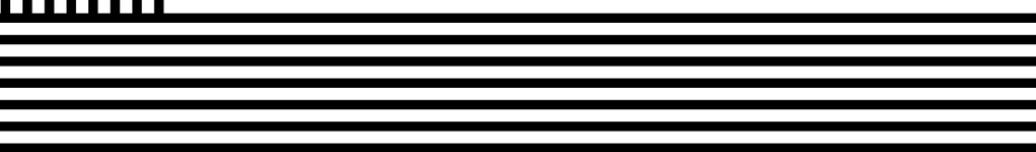


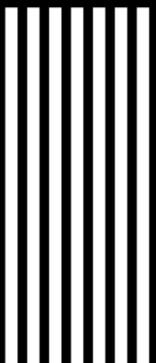
CHINGLISH

BY DAVID HENRY HWANG

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CHINGLISH opened at The Longacre on Broadway on October 27, 2011 and was produced by Jeffrey Richards, Jerry Frankel, Jay & Cindy Gutterman/Cathy Chernoff, Henri Koenigsberg/Lily Fan, Joseph & Matthew Deitch, Dasha Epstein, Ronald & Marc Frankel, Barry & Carole Kaye, Mary Lu Roffe, The Broadway Consortium, Ken Davenport, Filerman Bensinger, Herbert Goldsmith, Jam Theatricals, Olympus Theatricals, Playful Productions, David & Barbara Stoller, Roy Gottlieb, and Hunter Arnold.

CHINGLISH was first premiered by the Goodman Theater in Chicago, IL
(Robert Falls, Artistic Director; Roche Schuffer, Executive Director)
on June 18, 2011.

CHINGLISH was first developed at the Lark Play Development Center, New York City
in cooperation with the Public Theatre (Oskar Eustis, Artistic Director).

Mandarin Chinese translations by Candace Chong.

CHINGLISH was developed at the Lark Play Development Center, New York City, and in association with the Public Theater (Oskar Eustis, Artistic Director).

CHINGLISH premiered at the Goodman Theatre (Robert Falls, Artistic Director; Roche Schuller, Executive Director) on June 27, 2011. It was directed by Leigh Silverman; the set design was by David Korins; the lighting design was by Brian MacDevitt; the costume design was by Anita Yavitch; the projection design was by Jeff Sugg and Shawn Duan; the sound design was by Darron L. West; cultural advisors were Joanna C. Lee and Ken Smith; the production stage manager was Alden Vasquez; the dramaturgs were Oskar Eustis and Tanya Palmer; the assistant director was Johnson Henshaw; and the assistant to the playwright was Liz Dengel. The cast was as follows:

DANIEL CAVANAUGH	James Waterston
XI YAN	Jennifer Lim
PETER TIMMS	Stephen Pucci
CAI GUOLIANG	Larry Lei Zhang
QIAN/PROSECUTOR LI	Angela Lin
BING/JUDGE GEMING	Johnny Wu
ZHAO	Christine Lin
UNDERSTUDIES	Brian Nishii, Angela Lin Norm Boucher, Clara Wong

CHINGLISH was produced on Broadway by Jeffrey Richards, Jerry Frankel, Jay and Cindy Gutterman/Cathy Chernoff, Heni Koenigsberg/Lily Fan, Joseph and Matthew Deitch, Dasha Epstein, Ronald and Marc Frankel, Barry and Carole Kaye, Mary Lu Roffe, The Broadway Consortium, Ken Davenport, Filerman Bensinger, Herbert Goldsmith, Jam Theatricals, Olympus Theatricals, Playful Productions, David and Barbara Stoller, Roy Gottlieb and Hunter Arnold in association with the Goodman Theatre; the Associate Producer was Jeremy Scott Blaustein. It opened at the Longacre Theatre on October 27, 2011 with the following personnel changes: the production stage manager was Stephen M. Kaus and changes in the cast were as follows:

DANIEL CAVANAUGH	Gary Wilmes
UNDERSTUDIES	Brian Nishii, Angela Lin Tony Carlin, Vivian Chiu

CHARACTERS

DANIEL CAVANAUGH, 40s, male Caucasian American

PETER TIMMS, 40s, male Caucasian Englishman

MISS QIAN, female, Chinese

CAI GUOLIANG, 40–50, male, Chinese

XI YAN, 30–40, female, Chinese

BING, 30–40, male, Chinese

ZHAO, female, Chinese

JUDGE XU GEMING, male, doubled by the actor who plays Bing

PROSECUTOR LI, female, doubled by the actor who plays Qian

WAITER, HOTEL MANAGER, DRIVER

PLACE

An American assembly room and the city of Guiyang, China.

TIME

The present.

NOTE

Dialogue **in bold** will be spoken in Mandarin, with English translation displayed in surtitles.

For long Chinese speeches, breaks in the surtitles are indicated by em-dashes (—).

Chinese dialogue will be displayed in two formats: traditional characters (繁體中文) and (pīnyīn), the Romanization system from the People's Republic of China.

Dialogue intended to be communicated through gesture rather than verbally will be indicated by <carrot brackets>.

A double-dash (//) indicates that the next speech begins, overlapping the preceding dialogue.

CHINGLISH

ACT ONE

Scene 1

Daniel Cavanaugh, white American, 40s, speaks to us at a podium, wireless clicker in hand. Images from his presentation appear upstage.

First image: A photograph of a sign, in both English and Chinese. The English reads, "To take notice of safe: the slippery are very crafty."

DANIEL. "To take notice of safe: the slippery are very crafty." The proper translation should be, "Slippery Slopes Ahead." (*Click. Second image: "Financial Affairs Is Everywhere Long."*) What does this one mean? Believe it or not: "Chief Financial Officer." Likely the result of a bad computer translation program. (*Click. Third image: "Fuck the Certain Price of Goods."*) Surprisingly, this sign does not have anything to do with a sale. Who wouldn't be thrilled to walk into, say, Barney's and find a sign reading, "Fuck the Certain Price of Goods?" But it should actually read, "Dry Goods Pricing Department." Unfortunately. (*Pause.*) You see, after the Communist government came to power, Chairman Mao ordered that the centuries-old system of writing Chinese characters — beautiful, arcane, devilishly complicated — be simplified for the "masses" — or, as we would call them today, "consumers." In so doing, the ideographs for "dry" and "to do" were merged. And "to do" is also slang for, well, to "do" someone. Once you know that, it all makes sense. (*Pause.*) Thank you to the Commerce League of Ohio for inviting me to talk

about doing business in China. The greatest pool of untapped consumers history has ever known. People ask me, how did I manage to get a foothold there? Well, the truth is, when I started out, I knew nothing more about China than the difference between Moo Shoo Pork and General Tso's Chicken. *(Pause.)* The first rule of doing business in China is also the last. Assuming you are an American. Because, if you are American, it is also safe to assume that you do not speak a single fucking foreign language. If you take away nothing else from our talk today, remember this. Write it down. *(Pause.)* When doing business in China, always bring your own translator.

Scene 2

A title reads: "Three years earlier. Guiyang, China." Daniel sits with Peter Timms, a white Englishman, 40s, in a restaurant in the provincial capital of Guiyang.

DANIEL. I run a small, family-owned firm, based in Cleveland. Have you seen our website?

PETER. Impressive.

DANIEL. I sent you our proposal. My // assistant —

PETER. It's a fine proposal.

DANIEL. Thank you. So, can we make something happen here?

PETER. I can arrange a meeting with Cai Guoliang, Minister of Culture for Guiyang city.

DANIEL. Great.

PETER. But I need to make sure you're prepared. I suppose you've heard of "Guanxi."

DANIEL. Bring me up to speed.

PETER. Relationships. It's almost a cliché now, but business in China is built on relationships.

DANIEL. This is the part about taking them out. Wining and dining.

PETER. Wining and dining are just the beginning. You see, for years, Western economists have held that a fair and consistent legal system — with predictable outcomes — is necessary for solid economic growth.

DANIEL. You have to know the rules of the game.

CHINGLISH

by David Henry Hwang

4M, 3W (doubling)

CHINGLISH is a hilarious comedy about the challenges of doing business in a country whose language — and underlying cultural assumptions — can be worlds apart from those of the West. The play tells the adventures of Daniel, an American business-everyman from the Midwest, who hopes to establish his family's sign-making business in China, only to learn what is lost and found in translation.

"Fresh, energetic and unlike anything else. CHINGLISH is a thoughtful, funny and poignant piece in which, miraculously, nothing gets lost in translation."

—Associated Press

"A witty study in modern-day miscommunication, that erupts into explosive laughter."

—New Jersey Newsroom

"The best American play of 2011."

—Time Magazine

"A triumph in any language. CHINGLISH is sexy, fun and hilarious."

—New York Magazine

"In Hwang's hilarious CHINGLISH, the Chinese lion roars, American business trembles. Surely Hwang's best work since M. Butterfly. One of the best plays of 2011."

—The Chicago Tribune

Also by David Henry Hwang

GOLDEN CHILD

M. BUTTERFLY

YELLOW FACE

and others

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