

**M.
BUTTERFLY**

**2017 BROADWAY REVIVAL
VERSION**

**BY DAVID HENRY
HWANG**



**DRAMATISTS
PLAY SERVICE
INC.**

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The Broadway Revival Production of M. BUTTERFLY was produced by Nelle Nugent, Steve Traxler, Kenneth Teaton, Benjamin Feldman, Doug Morris, Gilad-Rogowsky, Jim Kierstead, Hunter Arnold, Spencer Ross, Jam Theatricals in association with Alix L. L. Ritchie, Kades-Reese, Storyboard Entertainment, and Jeffrey Sosnick, opening in October 2017 at the Cort Theatre. It was directed by Julie Taymor, the scenic design was by Paul Steinberg, the costume design was by Constance Hoffman, the lighting design was by Donald Holder, the sound design was by Will Pickens, the original music was by Elliot Goldenthal, the choreography was by Ma Cong, the wig and hair design was by Dave Bova, the makeup design was by Judy Chin, and the production stage manager was Robert Bennett. The cast was as follows:

RENÉ GALLIMARD	Clive Owen
SONG LILING	Jin Ha
MARC/PINKERTON/OTHERS	Murray Bartlett
TOULON/SHARPLESS/ JUDGE/OTHERS	Michael Countryman
AGNES/OTHERS	Enid Graham
COMRADE CHIN/OTHERS	Celeste Den
RENÉE/PINUP GIRL/OTHERS	Clea Alsip
ENSEMBLE	Jess Fry, Jason Garcia Ignacio, Kristen Faith Oei, Scott Weber
SWING	Emmanuel Brown, Erica Wong
UNDERSTUDIES.....	Thomas Michael Hammond, Jake Manabat, Erica Sweany, John Leonard Thompson

M. BUTTERFLY was originally produced on Broadway by Stuart Ostrow and David Geffen.

CHARACTERS

RENÉ GALLIMARD

SONG LILING

MARC, also PINKERTON

TOULON, also SHARPLESS and JUDGE

AGNES

COMRADE CHIN

RENÉE, also PINUP GIRL

WOMAN #1, #2, and #3

MAN #1 and #2

DTS AGENTS #1 and #2

TIME AND PLACE

1986. A Paris prison cell and Gallimard's mind.

PLAYWRIGHT'S NOTES

A former French diplomat and a Chinese opera singer have been sentenced to six years in jail for spying for China after a two-day trial that traced a story of clandestine love and mistaken sexual identity...

Mr. Bouriscot was accused of passing information to China after he fell in love with Mr. Shi, whom he believed for twenty years to be a woman.

—*The New York Times*,
May 11, 1986

This play was suggested by international newspaper accounts of a recent espionage trial. For purposes of dramatization, names have been changed, characters created, and incidents devised or altered, and this play does not purport to be a factual record of real events or real people.

*I could escape this feeling
With my China girl...*

—David Bowie and Iggy Pop

M. BUTTERFLY

ACT ONE

Scene 1

M. Gallimard's prison cell. Paris. 1986.

Lights fade up to reveal René Gallimard, 40s.

GALLIMARD. Butterfly, Butterfly...

He speaks to us.

I am confined to this cell day and night. And yet, I've found prison to be something of a refuge. This is no doubt due to the fact that I'm not an ordinary prisoner. You see, I'm a celebrity.

Pause.

I never dreamed this day would arrive. I've never been considered witty or clever. In fact, as a young boy, in an informal poll among my grammar school classmates, I was voted "least likely to be invited to a party." It's a title I managed to hold on to for many years. Despite some stiff competition.

Pause.

But now, how the tables turn! Look at me: the life of every social function in Paris. Paris? Why be modest? My fame has spread to London, Tokyo, New York. Listen to them! In the world's smartest parties. I'm the one who lifts their spirits!

With a flourish, Gallimard directs our attention to another part of the stage.

Scene 2

A party. 1986.

Well-dressed men and women make conversation. Gallimard observes them from his cell.

WOMAN #1. And what of Gallimard?

MAN #1. Gallimard?

WOMAN #2, MAN #2, and WOMAN #3. Gallimard!

WOMAN #1. He still claims not to believe the truth.

WOMAN #2. What?

MAN #1. Still?

MAN #2. Even since the trial?

WOMAN #1. Yes. Isn't it mad?

MAN #1. (*Laughing.*) He says...

MAN #1 and WOMAN #3. ...it was dark...

MAN #1 and WOMAN #1. ...and she was very modest!

MAN #2. So—what? He never touched her with his hands?

WOMAN #1. Perhaps he did, and simply misidentified the equipment.

WOMAN #2. A compelling case for sex education in the schools.

WOMAN #3. To protect the National Security!

MAN #1. Church can't argue with that.

MAN #2. That's impossible!

ALL. How could he not know?

MAN #1. Simple ignorance.

MAN #2. For twenty years?

WOMAN #2. Time flies when you're being stupid.

WOMAN #3. Well, I thought the French were ladies' men.

WOMAN #1. It seems Monsieur Gallimard was overly anxious to live up to his national reputation.

MAN #2. Instead, he's become a national embarrassment.

WOMAN #2. A laughingstock.

M. BUTTERFLY

2017 BROADWAY REVIVAL VERSION

by David Henry Hwang

4 men, 3 women (doubling, flexible casting)

When M. BUTTERFLY premiered in 1988, its remarkable story of international espionage and personal betrayal solidified its status as a modern classic. Based on the real-life affair between a French diplomat and a mysterious Chinese opera singer, it blurred the boundaries between male and female, East and West. For the 2017 Broadway Revival Version, Hwang has incorporated new material inspired by details of the relationship that have emerged since the play first seduced audiences. This intoxicating reimagining of M. BUTTERFLY examines the nature of love and the devastating cost of deceit.

"M. BUTTERFLY remains provocative and timely, with a great deal to unpack—in part because Hwang...has stuffed it with new information. ...M. BUTTERFLY depicts the Western male gaze as an all-but-willful refusal to see... the revival commands fascination."
—**Time Out New York**

"Gripping M. BUTTERFLY soars anew... this revised BUTTERFLY has room to expand its political parable, and more deeply explore Song's backstory... new updates...are seamlessly integrated into the original. ...a thought-provoking fable."
—**Entertainment Weekly**

"...the play subjects you to [a]...complicated question: What are the deceptions we inflict upon ourselves when we doggedly want to believe something of another person? ...It's a testament to this revival that a play set in the '60s, and first staged in the '80s, can still offer compelling questions about where we're going." —**Vogue**

"This M. BUTTERFLY is every bit as memorable as the original. ...The intertwining of the intimate with the political gives M. BUTTERFLY its extra-sexual charge. ...a heated, intensely provocative show."
—**Deadline.com**

Also by David Henry Hwang

CHINGLISH
GOLDEN CHILD
YELLOW FACE
and others

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