

SKIDMORE THEATER PRESENTS

JKB SpringFest

Bamboo Box

Lead Artist Wynn Lee '21



CAST

Émilie-Anne Choi '21 K-pop Idol

Ayesha Robyn F. Domingo '22 China Doll

Jessie March '21 Weeb Waifu

Carter Jones '22 Voiceover

PRODUCTION TEAM

Annie Cox '21 Choreographer

Libby Hinshaw '23 Lighting Designer

Arielle Lamb '24 Costumes Designer

Wynn Lee '21 Scenic & Props Designer

Braedon Quinlan '24 Assistant Video Designer

Gemma Siegler '22 Director

August Sylvester Sound & Video Designer

Georgianna Zanotto '23 Stage Manager

Lucrezia Zichichi '24 Assistant Choreographer



Rehearsal photo by Wynn Lee '21



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Lead Artist's Note

Bamboo Box was created after experiencing and seeing racist incidents towards Asians on campus and in the classroom. In the spring of 2020 on a zoom call, the professor was in a breakout room with us and asked how we were all doing. All my white peers were sharing their bread baking stories, art, and nature walks tales. When it was my turn, I told them that I was anxious. I was getting glared at in grocery stores, followed even. I wouldn't leave the house after almost getting hit by a car while taking a nature walk. But the professor of the Zoom call didn't acknowledge it at all and asked the rest of the group if they were watching anything on Netflix. For some reason, Joe Exotic has captured the attention of my (white) peers rather than my anxiety of leaving the house without sunglasses to hide my eyes. I have never felt more angry, alone, and abandoned. I was seeing all the hate crimes committed towards Asians across the world. The beatings, the burnings, the slashings, every bit of violence. And amongst all the anger, fear, and anxiety, confusion was at the forefront of my mind. I would see on Instagram all the hate crimes but then move to TikTok and see praise for Chinese street fashion videos. I've read comments on one app spewing hate and on another praising.

For years, I have seen the racism and struggles that the AAPI community go through be invalidated by non AAPI people. The Model Minority Myth has become a scapegoat for those who choose to turn a blind eye. It has made non-AAPI people think that Asians are supposed to be smart, rich, great workers, and idfk play the cello like Yo-Yo Ma while also being super skilled at chopsticks and kicking your butt in martial arts. It has highlighted "positive stereotypes" while also hiding all the tragedies that AAPI people go through. And I want to say right here, right now, especially because I know there are white people here that believe it, **THERE IS NO SUCH THING AS A POSITIVE STEREOTYPE.** If you believe it, you're a part of the problem. The same people who believe it will love our food, our tv shows, our music, our culture. They will fetishize our women and infantilize our men. They will weaponize our eyes but use it for their makeup looks. They will listen to our K-pop, not knowing what it says but making fun of our language. They will cherry pick their favorite, consumable, delectable, and digestible parts of our culture.

An art professor I had once asked the class what fueled our art. Why do we create? What makes us create more? I said, in a heartbeat, that **spite** was my fuel. I use people's lack of faith in me to create pieces to prove them that I can. To make them see something that I was all this time. To wake people up.

I made this project after having enough. I wanted to actualize my thoughts that I have been collecting and forming for many years.

I'm tired of not being taken seriously when I say that Asian Americans face racism. I'm tired of educating people while also going through grief.
I'm tired of being the "perfect minority".
I'm tired of suppressing my Asian identity so that white people can feel safe.
I'm tired. I'm fed up. I'm angry.

See my anger. See my spite. See what hypocrisy I have been seeing.

—Wynn Lee '21

Dramaturgy Note

I want you, the reader, audience member, participant, to know that the media that was collected for our video contained a magnitude of references. *Lady in the Tramp*, *Shingeki no Kyojin*, *Haikyuu!!*, TikToks, fan cams, K-pop music videos, and news stories.

In order to make this video, I, lead artist Wynn, sourced almost every clip there was. I studied what was trending online, what was trending in the past, what was memorable in my childhood and those around me. There were moments where I was happy to remember a past TV show or song, as I became a little giddy that it could end up in my project. There were also moments that were hard for me to watch. As I was curating videos of hate crimes, ignorance, violence, it became exhausting to be alone and look at the details of these attacks. But I added them because I wanted to show my sadness and exhaustion in my project. But with every project, there is a deadline.

In this show, I was sending my video designer all the clippings and links but there had to be a time where I couldn't add anything else. If I were to keep adding media, the project would get longer and longer. There had to be a cut off sometime. That cut off was sometime in February. And there is a cut off for this program, this paragraph that I am currently typing as I wait for one of our rehearsals to start. That cut off is the end of this week. This hate that I fear and see didn't end. It kept happening.

There have been racist letters telling Asian residents that they don't belong here. There have been shootings. Some have survived. Some have not. There have been stabbings, beatings, assaults, burnings, acid attacks, shoves in train tracks, draggings by cars, verbal assaults, and more. The names of these victims, some gone by alias, have stuck with me since then. I wish I could write them all down here but there are so many that go unreported. So many that it could sound monotonous. But it's a lot. It has had weight on my brain and heart since the beginning.

History of Model Minority

The term "Model Minority" came to existence in 1966 when sociologist William Petersen wrote an article for The New York Times Magazine. The article titled "Success Story: Japanese American Style", goes on to say that a cultural emphasis of hard work and family structure helped Japanese-Americans overcome the discrimination they faced after being placed in internment camps and helped them achieve success in the United States. Afterwards, other articles would show the "successes" that other Asian American groups have made, centering on themes of family, work ethics, and genetics.

Terms and People

Model Minority Myth - Based in stereotypes, this myth perpetuates a narrative that Asians are smart, hardworking, family oriented, and achieve higher success than the general population through innate talent and diligent, hard work, immigrant strivings.

Yellowface - Makeup and prosthetics worn by non-East Asians to imitate the appearance of an East Asian person.

i.e. Katherine Hepburn in *Dragon Seed* (1944), Mickey Rooney in *Breakfast at Tiffany's* (1961)

Whitewashing- casting white actors in non-white roles

i.e. Emma Stone in *Aloha* (2015), Jim Sturges in *Cloud Atlas* (2015), Scarlett Johansson in *Ghost in the Shell* (2017)

Racebending- A media content creator changing a character's race or ethnicity. This was coined as a term in response to the casting of the live action film of *Avatar: The Last Airbender* when white actors were cast to play characters of Asian and Inuit descent.

i.e. Jackson Rathbone, Noah Ringer, Nicola Peltz in *Avatar: The Last Airbender* (2010)

If you want to learn more about how you can support the AAPI community, please look at stopaapihate.org and sign petitions, donate to businesses and gofundmes.

Director's Note

I am so excited for everyone to see this powerful project. This has been a very unique directing experience for me, as I found myself learning more from Wynn and the actors rather than the other way around. This experience has stretched me as an artist in so many ways, but mostly it's taught me the ways in which theater can be a tool for learning and growth. Listen to the sounds, watch the movement, and become immersed in the world we've created. I hope you all learn something like I have.

—Gemma Siegler '22

SPECIAL THANKS

I'd like to thank Gary for being my mentor, Jared and the shop team for helping me, Dr. Eunice S. Ferreira for supporting me since the beginning of this project back in September, my family, and 할아버지, 당신의 열정에 감사드립니다. 지금 내 안에서 실행됩니다.

CAST BIOS

Émilie-Anne Choi '21 (K-pop Idol) is a Neuroscience major who transferred from the University of Toronto where she majored in Global Health and Biology and minored in Equity Studies. This is her first performance at Skidmore. She hopes to go to medical school, travel the world before this horrid commitment (!), and establish herself within Global Health. Thank you for making this project a reality, Wynn!

Ayesha Robyn F. Domingo '22 (China Doll) is a Theater major and History minor. Her first performance at Skidmore, performing excerpts of Jessica Huang's *Purple Cloud*, boasted the college's first all Asian and Asian-American cast. Ayesha's (secret) dream performance involves dance and highlights Asian beauty and struggle, so thank you to Wynn and the wonderful cast and crew for making her dream come true.

Jessie March '21 (Weeb Waifu) is a Theater major and Gender Studies minor. Favorite Skidmore credits include *We Used to Wear Bonnets & Get High All the Time* and *Cabaret*. So much love to this powerful cast, thank you to Wynn for dreaming up some super theater. Love always to squid.

PRODUCTION BIOS

Annie Cox '21 (Choreographer) is a Theater and French double major. Favorite Skidmore credits: *Playdate* (Christie Hefner), *When They Came* (Grace), and *Platonic* (Carly). So much love to our wonderful cast and crew. She would like to thank Wynn for bringing this incredibly important project to life and for fostering a safe and welcoming rehearsal environment. Support your AAPI peers.

Libby Hinshaw '23 (Lighting Designer) is a Theater and Psychology double major. She is very appreciative of Wynn's work and dedication, and excited to be a part of this project.

Arielle Lam '24 (Costume Designer) has absolutely no idea what she wants to do. Previous theater credits include *Gypsy* (Pit) and *Legally Blonde Jr.* (Ensemble). She went to Langley High school. Pastimes include working, working, working; music, the arts, sewing, and crafting. This is her first Skidmore Theater Production as a production team member. She would like to thank the wonderful production team and cast for welcoming her into the Skidmore Theater!

Wynn Lee '21 (Lead Artist/Scenic Designer) is a Theater major. Favorite Skidmore credits include *Cabaret* (Asst. Scenic), *Radium Girls* (Asst. Scenic), and *arch.i.tect* (Scenic). Big love to my cast, production team, and those who watched my progress since the beginning. I wouldn't be here without you all. Support your AAPI peers.

Braedon Quinlan '24 (Video Technician) is on the pre-med track with a proposed Biology major and Statistics and Honors Forum double minor. This is his first production at Skidmore College. He would like to thank the rest of the production team for being so inviting, especially August who has given him a fantastic introduction to the theater department at Skidmore.

Gemma Siegler '22 (Director) is an English and Political Science double major and a Theater minor. She thanks Wynn and the cast for putting endless amounts of trust in her throughout this process. Favorite Skidmore credits: *Playdate* (Kristina Shannon), *The Hour We Knew Nothing of Each Other* (Ensemble), *Dance Nation* (Sophia). Support your AAPI peers.

August Sylvester (Video Designer) is a recent Skidmore graduate with majors in music and theater. Their design credits at Skidmore

included *Radium Girls* (Sound Designer), *The Hour We Knew Nothing of Each Other* (Sound Associate/Video Technician), and *Off the Shelf* (Production Designer). They would like to thank Wynn for this opportunity to come back and help them make this project a reality.

Georgianna Zanotto '23 (Stage Manager) is a Math major and Theater and Honors Forum double minor. She is incredibly grateful for the opportunity to be a part of such a talented and supportive team.

Lucrezia Zichichi '24 (Assistant Choreographer) is a Music major with a Theater minor. This is their first production at Skidmore College. Lucrezia would like to thank the creative team and cast for giving them the warmest welcome to Skidmore Theater and would like to congratulate all of the dancers for their hard work and dedication. Lucrezia would also like to thank Wynn for inviting them to work on this incredibly important project.



Rehearsal photo by Wynn Lee '21

LAND ACKNOWLEDGEMENT

The Theater Department at Skidmore College acknowledges that we work, learn, create, and reside on the lands of the Haudenosaunee, Muheconneok, Kanienkehaka, and Abenaki peoples. We thank the elders of these tribes for their past, present, and continued stewardship of these lands. We recognize that land acknowledgement is only a first, small step towards building ethical, reciprocal, and reparative relationships with the indigenous, Native, and First Nations peoples of this hemisphere and we strive to move beyond our words to reflect our intentions through our actions.