

ARTISTS
AT PLAY

LATINO
THEATER
CO.



THE DANCE AND THE RAILROAD

**LATINO
THEATER
CO.**

41 YEARS
AS A COMPANY
FAMILIA
COMMUNITY

20 YEARS
AT THE **LATC**

ONE BOLD
2026
SEASON

LATINOTHEATERCO.ORG

WELCOME!



As we begin our fall season, I've been thinking about what a remarkable year this has been for Latino Theater Company.

Our audiences are showing up in numbers we hadn't seen in years. We've welcomed longtime supporters, families, young people, and many people who were visiting our theatre for the first time. After a period of uncertainty in terms of gathering, it has meant a great deal to see people choosing to come together again.

Our spring season showed us that in so many ways.

The Storyteller of East LA extended multiple times and played to sold-out houses. The English and Spanish supertitles helped us reach more people, and made it possible for more families to experience the work together.

With *Level Up!* we saw an especially strong response from young people and their families. Our student matinees showed us how deeply this story connected with them, in ways that went beyond what we had imagined.

And with *Carlota: Alhajero de Secretos*, we presented a full production in Spanish with English supertitles.

We want to continue making room for work in Spanish, English, and multiple languages, and for the many communities that make up Los Angeles.

Latino Theater Company's growth went beyond its productions -- this summer, we opened our doors for four World Cup matches. Hundreds of people came together in our theatre and lobby to watch the games, eat, listen to music, support local vendors, and celebrate with their families. Many were coming into our building for the first time.

It reminded us that our responsibility is not only to make theatre -- it's also to find ways to make this building available to our community.

We are also coming to the end of a tremendous run of *Antigone: In the Language of Kings* at the Getty Villa, which I had the pleasure of directing, adapted from Sophocles by Evelina Fernández. Reimagined in pre-colonial Mexico, the production brought together English, Spanish and Nahuatl, connecting this ancient story to our Indigenous history and culture in a new way. The production's run sold out, and for the first time in twenty years, the Getty extended a production at the Villa. The response has been deeply gratifying and has introduced our work to another large audience.

All of this has made 2026 a year of growth for Latino Theater Company—new audiences, new partnerships, new ways of using our spaces, and new opportunities to share the work of our artists.

And now we begin our fall season.

We open with *The Dance and the Railroad*, written by David Henry Hwang and directed by Katherine Chou, in collaboration with Artists at Play. Set

during the 1867 Chinese railroad workers' strike, the play follows two young Chinese laborers trying to hold on to their identity and dreams while working under brutal conditions. Art, friendship, and the traditions they carry with them become essential to their survival.

We continue our fall season with *Yamel Cucuy*, and we're thrilled to welcome Glass Half Full Theatre back to The LATC. We first experienced their work through our Encuentro 2024 Festival, and *Yamel Cucuy* stayed with us. We loved the production and knew we wanted the opportunity to bring it back to Los Angeles for a full run. The play follows a young woman nearing adulthood as she faces both the physical dangers of the border and the monsters of Mexican folklore. Using puppetry, live performance, original Indigenous percussion, folk tales and horror, the company creates a world where the real and supernatural dangers surrounding her begin to overlap. We are excited to continue our relationship with Glass Half Full Theatre and to share this work with our audiences again.

We continue with the world premiere of *Speaking in Tongues*, written by Luis Alfaro and directed by yours truly. Developed through our Circle of Imaginistas, the play takes place within a Pentecostal congregation in California's Central Valley, and looks at faith, family, tradition, and a community confronting change. This production also brings longtime company members Evelina Fernández, Lucy Rodríguez, Sal López, and Geoffrey Rivas back to the stage together for the first time since Whittier Boulevard. These are the artists who have built this company over many years, and it is especially meaningful to have them together again in a new work by Luis Alfaro.

And there is still more ahead.

In December we return to the Cathedral of Our Lady of the Angels with *La Virgen de Guadalupe*, *Dios Inantzin*, and for the first time we will be adding a third performance, expanding this tradition so even more people can experience it.

We will also come together for our annual Gala to recognize artists and members of our community whose work continues to make an impact.

This year has shown us what can happen when we keep opening our doors—to new artists, new audiences, new languages, and new ways of bringing people together.

There is a lot more work to do, and a lot more we want to share.

Thank you for being here and for being a part of it.



JOSÉ LUIS VALENZUELA

Artistic Director

BE PART OF THE MOVEMENT!

Follow the Latino Theater Company and stay connected to what's happening on our stages and in our community. Get behind the scenes access, artist highlights, info on upcoming events, and ways to be part of the conversation.

LET'S GET SOCIAL!

@latinotheaterco



WELCOME!

Thank you for attending Artists at Play's 2026 mainstage production, the Los Angeles revival of *The Dance and the Railroad* by David Henry Hwang, directed by Katherine Chou. As we celebrate AAP's 15th anniversary, we proudly present this work at the historic LATC in co-production with the Latino Theater Company.

We are truly grateful for your support over the past 15 years. Artists at Play creates and curates quality theatre in Los Angeles and brings new narratives to the stage that challenge, engage, and broaden the theatrical experience. We are committed to presenting the stories of communities underrepresented in the local and national theatre landscapes.

Playwright David Henry Hwang remains a trailblazing voice in American theatre. We are thrilled to partner this early work of his with Katherine Chou, who is making her mainstage directorial debut, offering a fresh nuanced perspective on issues surrounding Asian American identity, culture, and history.

After our recent string of critically-acclaimed world premieres, *The Dance and the Railroad* was the ideal show for us in this moment as this year marks the 250th anniversary of the United States. The play tells the story of the 1867 Chinese Railroad Workers Strike through the perspectives of two laborers who form a bond through the art of Chinese Opera. Our revival of David's classic play commemorates the contributions of immigrant labor that built the first Transcontinental Railroad. We are proud to share this oft-overlooked piece of California history, and we hope that all people can connect with the experiences explored in *The Dance and the Railroad*.

Thank you to the designers, cast and crew for bringing all of your artistic talents, professional expertise and generous hearts to this show. And now with you, our audience, we are able to (re)discover and uplift stories that demonstrate the humanity and complexity of diverse Asian Pacific Islander Desi American communities. It is with your support that we are still doing this work.

Reflecting on our scrappy beginnings back in 2011, we are somewhat in disbelief and yet immensely proud that Artists at Play has made it this far. We look forward to the future and hope you journey with us as we contribute to the ever-evolving Los Angeles theatre scene. In the words of our playwright, thank you for joining us "to prove that theatre, like the railroad itself, can still span vast distances and bring people together."

Julia Cho, Stefanie Lau, Marie-Reine Velez
Producing Artistic Leaders
Artists at Play

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DIRECTOR'S NOTE

When Artists at Play asked in 2023 if I would direct a reading of *The Dance and the Railroad*, I sat down to read the script expecting a dry, historical piece that would leave me weighted down by the heaviness of immigrant suffering. We think we know how stories about immigrants are supposed to go. We imagine the people in those stories, from earlier times, to be less complex, humorous and assertive than we are today. And we are all familiar with the "Important Pieces of Theater" that treat these stories primarily as vehicles for great moral lessons. As an Asian American artist, I am often asked to direct such stories.

You may be expecting a show like that today. While I can't promise that you won't learn something (maybe even a great moral lesson), I hope this play surprises you the way it surprised me. I hope it stirs up questions about the human spirit and the necessity of art, and that you leave the theater asking yourself what it means to be live or dead men.

The Chinese laborers who constructed the Transcontinental Railroad have long been treated as a footnote in the nation-building project of the United States. They risked their lives carrying out feats of engineering and courage that made the industrial growth of the 19th century possible. They were literate, highly-skilled and clear-eyed about their situation, and they had both the agency and the audacity to demand better wages and humane working conditions. History has attempted to erode these men into avatars of victimhood and suffering, but the work of academics like Gordon H. Chang and artists like David Henry Hwang resists that simplification.

It is not lost on me that the cultural impulse to simplify the lives of early immigrants is the same impulse that assumes Asian American artists like myself have one kind of story to tell. *The Dance and the Railroad* empowers Lone and Ma, as well as our company of artists, to be as weird, surreal, poetic, pretentious, messy, and raw as the human beings that we are. We've had so much fun with this show, even when the work was hard, because we've been able to celebrate what we love as artists while asserting agency in telling our own stories.

For me, it's been a joy to play with this extraordinary week in 1867 where the artistry of Chinese opera and Western drama dance hand-in-hand, where men become locusts, and where nothing—and everything—can change.

Katherine Chou
Director

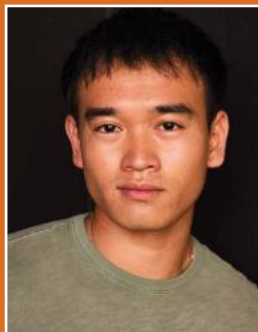
MEET THE CAST



**TONY
JIN**



**SCOTT KEIJI
TAKEDA**



**KOSI
EGUCHI**



**LOUIS
NG**

**ARTISTS AT PLAY and
LATINO THEATER CO.**
present

OCTOBER 1 - NOVEMBER 1
Opening Night: October 3, 2026

THE DANCE AND THE RAILROAD

BY **DAVID HENRY HWANG**

Lone..... Tony Jin
Ma..... Scott Keiji Takeda*

Understudies **Kosi Eguchi** and **Louis Ng**
Understudies never substitute for a listed performance unless a
specific announcement is made at the time of the performance

Choreographer
ANNIE YEE

Scenic Design
LEAH RAMILLANO

Costume Design
JOJO SIU

Lighting Design
SZU-YUN WANG

Sound Design
JESSE MANDAPAT

Properties Design
NAOMI KASAHARA

Production Stage Manager
BRANDON HONG CHENG*

Hair & Makeup Design
SHERRY APORONGAO YOUNGE

Associate Costume Design
DIANA GOMEZ

Assistant Stage Manager
EVELYN PHAM

Associate Director & Dramaturg
NICO PANG

DIRECTED BY
KATHERINE CHOU

THE DANCE AND THE RAILROAD will be performed without an intermission

Please Note: There is no photography or filming of any kind allowed during the performance.
Please turn off all electronic devices, including cell phones.

The Dance and the Railroad is supported in part by the David Lee Foundation.

The Dance and the Railroad is presented by arrangement with Concord Theatricals on behalf of Dramatists Play Service.
www.concordtheatricals.com



* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. The Choreographer is a Member of the Stage Directors and Choreographers Society, a national theatrical labor union. United Scenic Artists, Local USA 829, IATSE is the union representing Scenic, Costume, Lighting, Sound and Projection Designers in Live Performance.

ABOUT THE ARTISTS

TONY JIN (*Lone*) is thrilled to make his Artists at Play debut in his second David Henry Hwang production this year! His theater credits include Ensemble Swing in *Flower Drum Song* (East West Players), Zhou Ping in *The Thunderstorm* (Claremont Chinese Theatre Group) and Dev in *Stupid F*cking Bird* (Claremont Green Room). Proud liberal arts grad with a B.A. from Pomona College in Anthropology and Romance Literatures! Turns out spending four years studying people is pretty good actor training. He's become so obsessed with his new espresso machine that he insisted on mentioning it in this bio. IG: tony.jin_

SCOTT KEIJI TAKEDA (*Ma*) has previously collaborated with Artists at Play on multiple workshop readings and their inaugural mainstage production of *Ching Chong Chinaman*. Most recently, he was seen onstage as Ta in East West Players' production of *Flower Drum Song*, also by the great David Henry Hwang. Other stage credits include *Sumo* (The Public Theater/La Jolla Playhouse), *Pacific Overtures* (EWP), *The Great Leap* (Cygnet Theatre), *Valley of the Heart* (Mark Taper Forum), *Next to Normal* (EWP) and *Mysterious Skin* (EWP). Onscreen credits include *Made for Love*, *Grey's Anatomy*, *MDMA*, *Carrie Pilby*, *No-No Girl* and *Huge in France*. Love and gratitude to Mom, Dad, Allie and Madeleine.

KOSI EGUCHI (*u/s Ma*) is thrilled to be making his professional debut in *The Dance and the Railroad*. A senior at the UCLA School of Theater, Film and Television, his credits include *Girl On An Altar*, *Coriolanus*, *Urgent Care* (HFF) and *Good Tidings* (Edinburgh FF). Kosi is deeply grateful to the AAP family and creative team for trusting him with this story. He would also like to extend his gratitude to his friends, family and mentors for their unwavering support. He is honored to begin this new chapter with a company dedicated to uplifting AAPI

voices and hopes you enjoy the performance.

LOUIS NG (*u/s Lone*) is a San Francisco native thrilled to be making his professional debut with Artists at Play! He started his acting journey at the New Conservatory Theatre Center when he was just 10 years old where he soon found his love for creating stories that are outlandishly goofy and fun yet personal and memorable. In his last year at the UCLA School of Theater, Film & Television, Louis' love for storytelling spans from staged productions and devised works to films and commercial work. He would like to thank his parents, teachers, and everyone at Artists at Play for creating this beautiful show.

CREATIVE TEAM

DAVID HENRY HWANG (*Playwright*) Work includes the plays *M. Butterfly*, *Yellow Face* (Tony Award-winning Broadway revival in 2024), *Chinglish*, *The Dance and the Railroad* and *FOB*, as well as the musicals *Soft Power*, *Flower Drum Song* and Disney's *Aida* and *Tarzan*. He has written thirteen opera libretti, including *Ainadamar* with *Osvaldo Golijov* and *The Monkey King* with Huang Tuo. Hwang was a Writer/Consulting Producer for the Golden Globe-winning television series *The Affair* and co-wrote the Gold Record "Solo" with the late pop legend Prince. He is a Tony Award winner and four-time nominee, a Grammy Award winner and two-time nominee, a three-time OBIE Award winner, and a three-time Finalist for the Pulitzer Prize in Drama. Hwang received the Lifetime Achievement Award from the Dramatists Guild in 2025.

KATHERINE CHOU (*Director, Producing Member*) is a director, writer and producer. Her work in theatre spans new play development and productions with Artists at Play, South Coast

Repertory, Boston Court Pasadena, A Noise Within, EST/LA and the Denver Center for Performing Arts, among others. As a filmmaker, her work has screened internationally and received recognition from CAPE, STARZ, Women in Film and Visual Communications' Armed With a Camera Fellowship. Previously, she worked in post-production on films at Warner Bros., 20th Century Studios and HBO. A graduate of Sciences Po Paris, she has called many places home across North America, Europe and Asia.

ANNIE YEE (*Choreographer*) dedicates this show to her parents Tommy and Nancy Yee who introduced Chinese Opera to her. Ovation nominated. Awards: Scenies, Broadway World, Stage Raw, NAACP. Member: Stage Directors and Choreographers and Executive Board. Theaters: Mark Taper Forum, Pasadena Playhouse, South Coast Repertory, La Jolla Playhouse, A Contemporary Theatre, Ma-Yi, Baltimore Center Stage, East West Players, Boston Court, Fountain, Antaeus. Shows: *M. Butterfly*, *Everybody*, *King of the Yees*, *SUMO workshop*, *The Winter's Tale*, *An Octoroon*, *Interstate*, *The Golden Dragon*, *The Incredible Book Eating Boy*, *Grumpy Monkey*, *The Children*, *Made in Bangkok* and *Detained*. Love to her husband, actor Stan Egi.

NICO PANG (they/he) (*Associate Director & Dramaturg*) is a director and writer exploring diasporic belonging, ancestral memory, and queerness as possibility. Directing credits include world premieres of *Trans Lineage: Rites of Passage* and *Tales of the Transcestors: The Divine* (Celebration Theatre); new play workshops with Center Theatre Group, The Theater Offensive, and CHUANG Stage; and *Passion of the Cut Sleeve*, a queer Chinese folklore collective. Nico's plays have been developed with/commissioned by East West Players, IAMA Theatre, Artists at Play, Company One, and SpeakEasy Stage. Nico is a

playwright in the Geffen Playhouse 2026/2027 Writers' Room, winner of the 2026 Parity Development Award, and director of Trans Lineage, Celebration Theatre's new works program. nicopang.com

LEAH RAMILLANO (*Scenic Designer*) is a Southern California-based designer who balances work as a CAD Associate at Mattel, Inc. and freelance scenic design. At Mattel, she collaborates with various teams for tradeshow, toy fairs, conventions, and live special events, among other areas of in-person activations. Alongside her corporate work, her most recent design credits include *The Tempest: An Immersive Experience* (Shakespeare Center LA/After Hours Theatre Company; LA Drama Critics Circle Scenic Design Nominee), *The Comedy of Errors* and *Romeo & Juliet* (Great River Shakespeare Festival), the world premieres of *God Will Do The Rest* (Artists At Play/Latino Theater Company; Stage Raw Scenic Design Award Recipient), *नेहा & Neel* (AAP/LATC), and *Ado* (Indy Shakes).

JOJO SIU (*Costume Designer*) is a bi-coastal costume designer for theater, film, opera, and dance. Her work has been featured nationally and internationally, including work with Soho Repertory, East West Players, Pasadena Playhouse, Laguna Playhouse, Sierra Madre Playhouse, Chance Theater, Perseverance Theatre, New Village Arts, and Singapore Repertory, among others. Premieres: *The Madres*, *The Ferryman* (West Coast), *The Whitney Album*, *This is Not a True Story*. Other Works: *Oedipus* (Deaf West/Getty Villa co-production), *Sanctuary City*, *Joy Luck Club*, *Kim's Convenience*, *Intimate Apparel*, *Our Town*, *A Midsummer Night's Dream*, *Into the Woods*, *Fun Home*, *Spring Awakening* and *Così fan tutte*. Member of USA 829.



SZU-YUN WANG (*Lighting Designer*) is a lighting designer in theatre and architecture based in Los Angeles and Taiwan. She is the recipient of 2022 BroadwayWorld Los Angeles Award in the category of Best Lighting Design of a Play or Musical. She especially enjoys developing new works and hopes her designs bring emotional depth to the stories they tell. Her recent productions include *Kairos* and *On This Side of the World* with East West Players, and *नेहा & Neel* with Artist at Play. She is thrilled to collaborate with Artist at Play again to bring the production to life. More at szuyunwang.com.

JESSE MANDAPAT (*Sound Designer*) Off-Broadway: *Bundle of Sticks* (INTAR); *Tell Hector I Miss Him* (Atlantic Theatre Company); *Fool For Love* (Theatre for the New City); *Fish Men* (INTAR); *Locusts Have No King* (INTAR). Los Angeles recent highlights: *Yankee Dawg You Die* (East West Players); *The Chinese Lady* (Chance Theater); *God Will Do The Rest* (LATC & Artists at Play); *Mix Mix* (LATC & Playwrights' Arena); *What I Learned In Paris* (South Coast Repertory) OC Theatre Guild Award 2026 nominee for Sound Design - *The Chinese Lady* (Chance Theater); Ovation Award 2021 nominee for Sound Design - *The Curious Incident of the Dog in the Night-Time* (Greenway Court Theatre).

NAOMI KASAHARA (*Property Designer*) is grateful to work with Artist at Play again. Originally from Japan, she is a prop designer and set designer who is based in Los Angeles. Her recent prop design includes *नेहा & Neel* (Artists at Play) and *Flower Drum Song* (East West Players and JACCC). Her set design works include *Animals Out of Paper* (East West Players), *Alceste* and *Copy* (Theatre of NOTE), *Othello* and *The Tempest* (Long Beach Playhouse) and *The Crucible* (Cypress College). She has done multiple youth/educational programs from

elementary to high school level. Her working experience includes Theatre Pokoleniy in Russia, and currently teaching set design at Cypress College.

BRANDON HONG CHENG* (*Stage Manager*) is excited to help present *The Dance and the Railroad* with Artists at Play. He's a San Francisco native and a graduate of CSU Long Beach, with a B.A. in Technical Theatre. AAP credits: *God Will Do the Rest*, *The Chinese Lady*, *Two Mile Hollow* and *99 Histories*. Other credits: *Flower Drum Song* and *Allegiance*-JACCC/East West Players; *Yankee Dawg You Die*, *Unbroken Blossoms* and *Chinglish*-EWP; *frou-frou: a menagerie of sorts*-Boston Court Pasadena; *Fetch Clay*, *Make Man*-CTG; *Sanctuary City*-Pasadena Playhouse; and Ojai Playwrights Conference. Thanks to his family and friends for all their love and support! Enjoy the show!

SHERRY APORONGAO YOUNGE (*Hair & Makeup Designer*) owns and operates The Artform Studio, a Hair Salon and Record Store in Highland Park. She has been a hairstylist and makeup artist for 28 years and now a vinyl DJ for 4 years. The Artform Studio is celebrating its 21st year in business. Sherry's vision is to provide artists and creative professionals a curated experience through the heritage of hair and music.

DIANA GOMEZ (*Associate Costume Designer*) is a Los Angeles-based costumer with a B.A. in Theatre and Theatrical Design. She has worked on a variety of theater, opera, film and dance productions. She combines creativity, craftsmanship, and collaboration to bring art to life. Diana is thankful for every opportunity to help tell meaningful stories through costume and to collaborate with talented artists, performers, and production teams throughout her career.



EVELYN PHAM (*Assistant Stage Manager*) is a multidisciplinary theatre artist based in Orange County. She is excited to join Artists at Play for the first time! Evelyn studied Theatre with a minor in Film at CSU Long Beach, where she learned acting, stage management, and sound design. Favorite theatre credits include *Sylvia Sylvia Sylvia* at The Geffen Playhouse, *Pick of the Vine: Finding Your Way Home* and *King James* at Little Fish Theatre, the 2025 Pacific Playwrights Festival, *Little Shop of Horrors* at South Coast Repertory, *Grace's Anthony* at the Hudson Theatres, and *Frantic Assembly* and *Our Dear Dead Drug Lord* with California Repertory Company. Her film credits include "Diaspora" and "Dragons and High Schoolers."

STEFANIE LAU (*Producing Artistic Leader, Production Manager*) is a Los Angeles-based theatremaker and co-founder of Artists at Play. She is a Development Associate at the Latino Theater Company, and previously worked at Center Theatre Group, East West Players, Ford Amphitheater, and Cold Tofu Improv. A graduate of UCLA, Stefanie is Vice President of CAATA, the national AAPI theatre service organization; a founding steering committee member of Theatre Commons Los Angeles; and a member of the Artistic Directors of Color Alliance – Greater Los Angeles and Theatre Producers of Southern California.

JULIA CHO (*Producing Artistic Leader*), born and raised in Los Angeles, is a proud Founding Member and Producing Artistic Leader of Artists at Play. She has performed with many theatre companies over the years, most recently at Theatre Battery in the world premiere of *Jar of Fat* by Seayoung Yim, dir. Sara Porkalob. Julia has also directed / workshoped new plays by Stephanie Kyung Sun Walters. Other acting credits include recurring roles on TV shows like *This Is Us*, *Scandal*, and Emmy-winning web series *The Lizzie*

Bennet Diaries. You can hear Julia's voice English-dubbing roles in various Korean content across major streaming platforms.

MARIE-REINE VELEZ (*Producing Artistic Leader*) is the interim director of USC Visions and Voices: The Arts and Humanities Initiative and a co-founder of Artists at Play. In both roles, she works with artists, administrators, faculty, and students to engage audiences through the power of the arts. As an arts leader, she works towards systemic equity and community care through resource sharing, consent practice, and open communication. She is a board member of California Presenters and has served on committees for the Consortium of Asian American Theatres and Artists; Western Arts Alliance; and California Presenters.

NICHOLAS PILAPIL (*Producing Member*) has been a member of Artists at Play since 2013. In 2024, Artists at Play and Latino Theater Company produced the world premiere of his play *God Will Do The Rest*.

Chinese Opera Vocal Coach
JANE PENG

Safety Coordinator
TRIPP PICKELL

Erhu Musician
ZO SHAY

Wardrobe Supervisor
MINA T. ABDELLA

Asian American & Chinese Community Relations
Becky Cheng, BC Strategies Group, Inc.

SPECIAL THANKS

Chinese American Museum
CSUN Department of Theatre
East West Players
Emile Lau
Fenton Fong Eng
Fran de Leon
John Lau
Aydin Quach
Brenda Chi
Jason Chu
Jennifer Chang
Rena Heinrich
Sam Woo BBQ
King-Kok Cheung
Lauren "Wilder" Ludwig
Polly Low
Rebecca Wear
Reena Dutt
Rey Hoffman
Shannon Chou
Vivian Huang
Wan Yeung



DRAMATURGY NOTE

Who gets to decide what your body is worth, what your story is worth, and ultimately, who you are?

As a dramaturg, I consider the three worlds colliding onstage in *The Dance and the Railroad*: the Sierra Nevada Mountains of 1867, where Chinese men made up nine out of ten railroad laborers yet remain largely invisible in the story of American progress; 1981, when David Henry Hwang wrote this play in the wake of the 1970s Asian American movement and its demands for self-determination; and downtown Los Angeles in 2026, where we gather during the 250th anniversary year of the founding of the United States.

In Chinese, America is 美国, literally “beautiful country.” California was also known as 金山, or “Gold Mountain.” For Lone and Ma, what does it mean to arrive in a place imagined as beautiful and encounter the realities of hard labor, exclusion, and survival?

In June 1867, several thousand Chinese railroad workers put down their tools and went on strike, demanding higher wages, shorter hours, and safer working conditions. The Central Pacific Railroad responded by cutting off food and supplies to their camps. After eight days, the workers ultimately returned without their demands being met. It was the largest collective labor action in US history to that date.

In the famous 1869 photograph taken at Promontory Summit when the Railroad was completed, history books long assumed no Chinese workers were present. Only recently were two Chinese men identified in the background. No account written by a Chinese railroad worker on the Transcontinental line has ever been found or known to survive.

The Dance and the Railroad enters that absence in the archive. It imagines the hopes, dreams, desires, conflicts, and lives of these two men. Lone and Ma invite us to sit inside the tension between survival and freedom: to witness bodies in deep negotiation with identity, home, belonging, and the American Dream.

In 2014, descendants of Chinese railroad workers gathered at the same Summit for the 145th anniversary, recreating the 1869 photo with their own families. They stepped into the frame, reclaiming a history from which their ancestors have been largely erased.

With this show, we do the same.

To dance, here, is not to escape the railroad. It is to survive it and, perhaps, to imagine something beyond it.

Nico Pang

Associate Director & Dramaturg

Thank you to the individuals who have contributed to Artists at Play in 2026. If you would like to make a tax-deductible donation to Artists at Play, please visit www.ArtistsAt-Play.org/support or email info@artistsatplay.org

Mango | \$25,000

David Lee Foundation

Lychee Jelly | \$10,000+

Tan Family Education Foundation

Egg Pudding | \$1,000+

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September 15, 2026.



Artists at Play is a Los Angeles-based theatre-producing collective dedicated to programming that explores the Asian American and Pacific Islander experience. Since 2011, we have presented plays that demonstrate the humanity and complexity of diverse AAPI communities while championing and uplifting AAPI theatre artists who give voice to our past, present and future.

Artists at Play's mainstage productions have achieved box office success and critical acclaim, including "Critics' Choice" by numerous news outlets and a GLAAD Media Award nomination. AAP's producing history includes Los Angeles premieres, West Coast premieres, and world premieres.

Through our New Play Development program, Artists at Play has provided resources and support to almost 30 playwrights in crafting new work, with a third of those plays going on to world premiere productions across the United States and Canada. Since 2022, we have commissioned 6 new plays, continuing to add new AAPI narratives to the canon of American theatre.

Since 2015, Artists at Play has presented free Theatre for Young Audiences performances as a way to encourage youth to build empathy and understanding between diverse people. These shows have been presented in partnership with the Los Angeles Public Library, Japanese American National Museum and USC Pacific Asia Museum.

Artists at Play has developed artistic partnerships with the Latino Theater Company, Chinese American Museum, and East West Players. They have been featured in *American Theatre Magazine*, *The Los Angeles Times*, LAist 89.3, *Angry Asian Man* and *Hyphen Magazine*, among others. AAP is a member of the national Consortium of Asian American Theaters and Artists, Artistic Directors of Color Alliance – Greater Los Angeles and Theatre Producers of Southern California.

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Please consider making a contribution to Latino Theater Company and help us move our artistic mission forward. By making a one-time or sustaining donation, you'll enjoy benefits that enhance your theater-going experience throughout the year..

For more information, email CircleOfFriends@TheLATC.org or visit latinotheaterco.org/circle-of-friends

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“The Latino Theater Company is among America’s great ensembles.”

- American Theatre Magazine

The Latino Theater Company celebrates over 40 years of commitment to creating exciting, thought-provoking theater for the LA community. Founded at the LATC in 1985 with Artistic Director José Luis Valenzuela, the company has significantly contributed to the advancement of U.S. Latino Theater. In 2006 the City of Los Angeles awarded LTC with a 20-year lease to operate the Los Angeles Theatre Center, which was extended in 2021 for another 25 years to 2056. As operators of The Los Angeles Theatre Center, the Latino Theater Company’s mission is to provide a world-class arts center for those pursuing artistic excellence; a laboratory where both tradition and innovation are honored and honed; and a place where the convergence of people, cultures, and ideas contribute to the future. We are dedicated to contributing new stories to the American theater repertoire and increasing opportunities in theater for underserved communities. As the nation’s largest theater company serving Latinx audiences, we produce work by local playwrights and highlight new voices within the Latinx, First Nation, Black, Asian American, Jewish American and LGBTQ+ communities. Located in Downtown Los Angeles, our world-class arts complex has 80,000 square feet of performance, office and gallery space.

As an organization dedicated to providing space for artists from many cultural backgrounds, we want to acknowledge that the building where The LATC is located, in which we gather to share stories, is on the unceded lands of the Gabrielino-Tongva and Kizh people. We pay our respect to the Gabrielino-Tongva, Kizh, and other Indigenous caretakers of these lands and waters; and to their elders who have lived here, who live here now, and who will live here in the future. We extend that respect to all Indigenous people who join us for programming at The Los Angeles Theatre Center.

CONTACT

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Please visit latinotheaterco.org for hours, parking and more information.

BOX OFFICE

The Box Office window is open one hour before curtain time for same day sales and closes 30 minutes after. Tickets may be purchased 24/7 online via latinotheaterco.org/tickets

WARNING: The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theater, without the written permission of the management, is prohibited by law. Violators may be punished by ejection and violations may render the offender liable for money damages.

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As a courtesy to the artists and fellow patrons, we kindly request that you turn off cell phones, all electronic devices, and anything that may emit light before the performance begins. Please refrain from talking or making disruptive noises during the performance. Photography and the use of electronic recording devices are not permitted during the performances.

The Latino Theater Company is a 501(c)(3) non-profit organization.

The Los Angeles Theatre Center is a facility of the City of Los Angeles Cultural Affairs Department and is operated by the Latino Theater Company.



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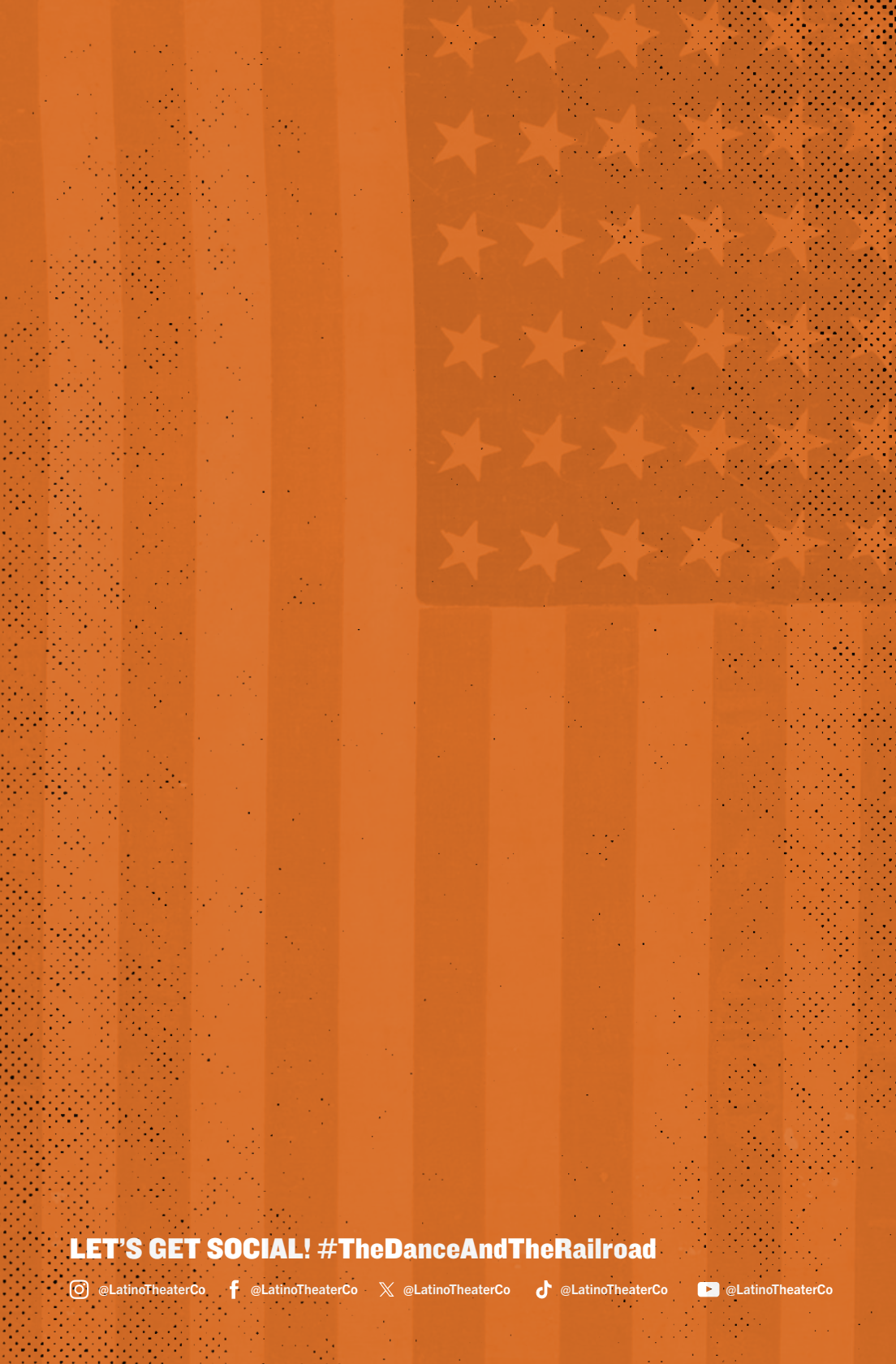
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