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CREDITS

Second Generation Productions 298 Mulberry St., #4P, N.Y., N.Y. 10012, info@2g.org

Concept and Book by **Welly Yang**

Book and Lyrics by **C. Matthew Eddy and Brian Yorkey**

Music by **Woody Pak**

Directed by **Lenny Leibowitz**

Choreographed by **Shawn Ku**

Stage Managed by **Will Marquardt**

Musically Directed by **David Jenkins and Tom Kitt**

Starring: **Cindy Cheung, Timothy Huang, Mel Duane Gionson, Thomas Kouo, Mimoso, Michael Minn, Kiki Moritsugu, Aiko Nakasone, Rodney To, Virginia Wing, and Welly Yang**

Band: **David Jenkins, Tom Kitt, Hector Lopez, Mowg, Woody Pak**

Produced by **Gladys Chen**

Set Design by **Sarah Lambert** Projection Design by **Elaine McCarthy**

Graphic Design by **Richard Ng**

Lighting Design by **Stephen Petrilli**

Costume Design by **Shawn Ku and Rasheda Poole**

Sound Design by **Virg Nafarette** Sound Equipment by **Winston Yang**

Assistant Stage Managed by **Amy Ehrenberg**

Web Design by **Jeffrey Chew**

Administrative/Production Staff: **Romeo Joven, Laura Bach, Ramona Buschel,**

Lauren Korba, Jennifer Maslowski, Catherine Liu, Melody Ma, Wen-Hwa Lo, Chad Tanaka, Bernice Tsai, and McCaren Walsh

Executive Producer: **Welly Yang**

The Second Generation Productions Board of Directors: **Aldon James, Professor Ying-Mao Kau, Shining Sung, Dr. Tzu-Shong Yang, and Welly Yang**

Avisory Board: **Cindy Hsu, David Henry Hwang, Peter Sellars, Howard Stein, and Jeff Yang**

SPECIAL THANKS TO: **Lulu Fan, Professor Ying-Mao Kau, Shining Sung, Eric Oborski, Ann Yang, Yu Chi-Chao, Duo-Lin Peng, Lin Cheng-Chu, Mima, Yang Family, Huang Family and Lin Shih-Pao, Aaron Frankel, Howard Stein, and Mrs. Ku**

SECOND GENERATION PRODUCTIONS

The **Second Generation Productions** is a young and energetic non-profit performing arts company dedicated to nurturing a richer and more daring world culture by infusing it with the vitality of Asian and Asian American artists. At the core of the Second Generation's work is a conviction that the arts have a profound ability to touch people and to bring them together. We believe we have a responsibility to use this influence towards affecting artistic and social progress, as well as facilitating healing, tolerance, and compassion. The company's work is interdisciplinary, celebrating the human spirit through theater, dance, music, and the visual arts.



2G's past productions have included *Unfinished Dreams*, a multi-arts commemoration of Taiwan's 2-28 Massacre at Miller Theater and the University of Connecticut, *From Chinatown with Love*, a modern dance concert at the Lincoln Center Out-of-Doors Festival, and *Pennies for Peace*, a musical celebration of artist Lin Shih-Pao's three-ton peace sculpture.

Making Tracks was first presented at Pace Downtown Theater and Princeton University in early 1998 as a workshop. Encouraged by the audience's enthusiastic response and the immense potential of the piece, 2G commissioned four of the original writers to redevelop it into a full-length book musical. After the world premiere at New York's Taipei Theater, *Making Tracks* will embark on a spring/fall tour of college campuses in conjunction with A. Magazine.

Other upcoming productions include a Broadway concert in Taipei with the Taipei City Orchestra in December of 1999, and a newly commissioned musical adaptation of Ang Lee's award-winning film *The Wedding Banquet*, which will premiere in New York in the year 2000.

The Second Generation is so named to honor the sacrifices of the generations past. In some ways, we are a culmination of everyone before us and are here to further the dreams that they left unfinished. It is this collective past that gives us purpose and the community that gives us strength.

Dear 2G audience member,

We hoped you enjoyed the show. Ticket revenue from these performances support only 10% of our production budget. We rely on the generous patronage of supporters like yourselves for our ongoing survival. For more information on 2G, logon to our web site at www.2g.org. If you would like to make a donation, checks may be made payable to Second Generation Productions and mailed to:

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MAKING TRACKS

Scene 1: Silicon Alley, NYC, and Newark, NJ: 1999
Song: One More Mile

Scene 2: A hospital room in Newark, NJ

Scene 3: Sierra Nevada Mountains, Cape Horn, 1865
Song: Making Tracks
Song: Pearl River
Song: Making Tracks (Reprise)

Scene 4: 1999

Scene 5: Osaka, Japan and Seattle, Washington, 1918
Song: Picture Perfect
Song: So Now I See You

Scene 6: 1999

Scene 7: Angel Island, San Francisco Bay, 1922
Song: Grand St.
Song: Voices of Angels

Scene 8: 1999

Scene 9: Forbidden City Nightclub, San Francisco, 1941
Song: Dance the World Away
Song: Dance the World Away (Reprise)

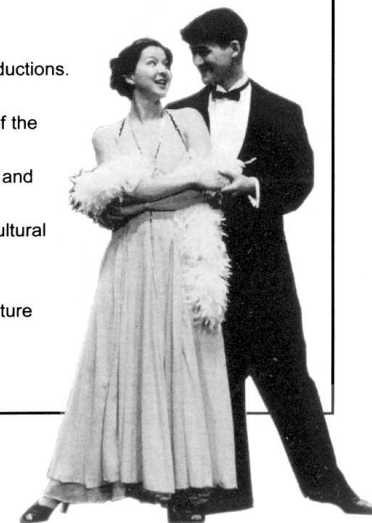
Scene 10: Heart Mountain, Wyoming, 1942
Song: Earth, Sand, Wind, Sky
Song: Fly Away
Song: Open Spaces
Song: The Lucky One
Song: Fly Away (Reprise)
Song: Wings Like A Dove

Scene 11: Cyberspace, 1999
Song: The New Frontier

Making Tracks was commissioned by The Second Generation Productions.

These performances are made possible by the generous support of the Council for Cultural Affairs, Executive Yuan, Taiwan; the Jerome Foundation; the China Times Cultural Foundation; Amerasia Bank, and public funds from the Fund for Creative Communities/NYSCA Decentralization Program administered by the Lower Manhattan Cultural Council.

The Taipei Theater is operated by the Chinese Information and Culture Center of TECO in New York.



Who's Who

Cindy Cheung (Nurse/Madame Tanaka/Translator/Bubble Girl) is spending her first winter in New York City. New York credits: *Loose Ends* (Looking Glass), *Plug* (3rd Eye Rep). *West Coast: A Christmas Carol* (A.C.T.); *Twelfth Night*, *Machinal*, *Hedda Gabler*, *1918*, *The Conduct of Life*, *Moe's Lucky Seven*, *Hippolytus* (A.C.T. Studio); *The Ballad of the Sad Cafe*, *The Madwoman of Chailot* (S.R.T.); *Sweeney Todd*, *Into the Woods*, *S.A.M. I Am*, *The Rising Tide of Color*, *29 1/2 Dreams* (East West Players); *The King and I* (Long Beach Civic Light Opera). TV: *Seinfeld*. She holds an MFA in Acting from A.C.T. and a BS in Applied Mathematics from UCLA.

Mel Duane Gionson (Soon/Charlie Woo, Kiyoshi) recently played the Kralahome and was the King's understudy on the National Tour of *The King and I*. New York credits include: New York Shakespeare Festival's *Henry IV 1&II*; *King Lear*; National Asian American Theater Company's *Ah! Wilderness*, *The Cherry Orchard*, *The School for Wives* [OOBR Award]; *Village Wooing & How He Lied to Her Husband*; *Pan Asian Repertory Theater's A Doll's House*, *Three Sisters*, *Shogun Macbeth*, *Noiresque*, *The Fallen Angel*. Regional credits: *A Christmas Carol* (Syracuse Stage), *Indians* (McCarter Theater), *The Woman Warrior* (Berkeley Rep, Huntington Theater), and *Joy Luck Club* (Long Wharf Theater).

Timothy Huang (Dave/Frankie) is very proud to be working with Second Generation Productions and Making Tracks again. He performed the role of Frankie last January at Pace Downtown Theater and hopes to always be in the company of great pioneers like this cast and crew. In March, Tim looks forward to finally finishing a piece of his own; *So Far, So Good?* a musical about summer camp, two bars named O' Flaherty's, and an answering machine.

Thomas Kouo (Parson/Tokashi/Donald) lives in Brooklyn with his wonderful wife Shirley, and his cat Bala. Thomas joins this company of *Making Tracks* directly from the cast of *Big Hunk O' Burnin Love* where he played the role of Winston. Most recently he

was seen as Rob in the reading of *The Art of Waiting* at the American Place Theater. Other credits include *Jesus Christ Superstar*, *Chess*, *Brigadoon*, *Chess*, *Baby*, as well as the Broadway and National Tour productions of *Miss Saigon*. Thomas has written three full-length plays and a TV pilot which is still in the works! Thomas has appeared on "New York Undercover" (Fox) as well as in some independent films and stuff. Thanks to my family for their love and support!

Mimosa (Mothers) is a graduate of the University of Southern California with a Bachelor of Music in Double Bass Performance. Originally from L.A her numerous productions that include *Pacific Overtures* and an all-Asian *A Chorus Line* (East/West Players), *Sayonara* (Fireside Theatre), *A Visit from the Footbinder* (Goodspeed Opera), and the West coast premiere of *Shanghai Lil 's*. NY credits are *Falsettoland*, *Aldo and his Magic Lamp* (Vineyard Theatre), *The Fall Guy* (Playhouse 91, co-directed by her parents Mako and Shizuko Hoshi), *A Visit from the Footbinder* (Lincoln Center Lab), and *Little Miss Buddha* in which she played Miss Model Minority, aka rapper Moonshine which she co-wrote with her fellow Killer Geishas A-Go-Go.

Michael Minn (Wei/Chen) *King & I* (Struthers Library Theatre); *Shanghai Lil's* (Pan Asian Rep); *You Can't Take It With You* (NATCO); *Funny Girl*, *Singin' In The Rain* (Carousel Dinner Theatre), *Secret Garden*, *Swiss Family Robinson* (Theaterworks/USA); *My One and Only* (Allenberry Playhouse); *On The Town!* (Case Manana); *Prince Igor*, *Faust*, *Tales of Hoffman* (Dallas Opera). TV: *As The World Turns* *The City*. *New York Undercover*. Education: NTSU and AMDA. Special thanks to Welly, Mom & Dad, Lany Conroy and Dick Andros.

Kiki Moritsugu (Granddaughter/Dottie) Theatre credits: B'way: *Shogun* (Chimmoko) Off-B'way: *Tokyo Can Can* (Natsuko); Regional: Leo in *Nunsense II* (Depot Theatre), Lloka in *Babes in Arms* (Guthrie Theatre), Gertie Cummings in *Oklahoma* (Arizona Theatre Co.) Kiki in *Hot Mikado* (Ford's Theatre), Scarlett *Big Top* (Asolo Theatre Centre), Millie in *Pal Joey* (Huntington Stage). Ruth Reynolds in *A Wonderful Life* (Arena Stage), Tantomile in *Cats* (Toronto's Massey Hall). Film and television credits include *Cosby* *Mysteries*, *Sing* and the recently completed *A Son for Sensei*.

Aiko Nakasone (Miyuki) is honored to be involved with this wonderful project and working with such talented people. Broadway: *Rent* (original cast), *How to Succeed in Business Without Really Trying*. National Tour: *The Who's Tommy*, *Starlight Express*. Shakespeare Lab 1998 (The NYSF/Public Theater). My heartfelt thanks and love to Bear, Kooko and little Miyuki, my lucky charm.

Rodney To (Younger/Kame/Seji) is ecstatic to make his New York debut with *Making Tracks*. Most recently from Chicago, he has performed with several theaters including Northlight Theater, Lifeline, California's PCPA Theaterfest, The Milwaukee Repertory, and the American Family Theater. He recently completed work on the feature film: *Betaville*, set to be released in Summer 1999. He appeared in several TV series and commercials including *ER*, *Early Edition*, *The Gap*, and *Tampax*. Yes! *Tampax*. He wishes to thank his family, friends, Melissa, Chanda, all at the Breakthrough Group and especially Welly, Lenny, and 2G for this humbling and exciting opportunity.

Virginia Wing (Grandmother/Mrs. Lee/Grace) has appeared in scores of dramas and musicals regionally and in New York City. Favorite roles include the Mother in *Amahl and the Night Visitors* and Lady Macbeth in *Sleep No More*, for which she received a NAACP Image Award/Best Actress Nomination. She was a singer/guest numerous times on the *Tonight Show with Johnny Carson*. TV: *Law and Order*, *Another World*, *Private Benjamin*, *Different Strokes*, *Days of Our Lives*, *Police Story*, *Hawaii Five-O*, *Love American Style*. She wrote and directed *Monkey Business I and II* at On Stage Productions, NYC, produced *Back Alley Tales*, written and directed by George C. Wolfe, was a script analyst for Jane Fonda and was creative consultant for a segment of Norman Lear's and Alex Haley's *Palmerstown, USA*.

Welly Yang (Concept and Book/Lucky) is founder producing/artistic director of 2G. As a stage actor and singer, his prominent credits include the lead role of Thuy in Broadway's *Miss Saigon*, Aladdin in the East Asian tour of Cole Porter's *Aladdin*, Whizzer in NATCO's *Falsettoland*, and a civil rights attorney in John Adam's/Peter Sellar's *Ceiling/Sky* at Lincoln Center and in Europe. He reprised this latter role on the Electra/Nonesuch recording and as a guest soloist of the New York Philharmonic. On

film, Mr. Yang can be seen in *An Argentine in New York* and *Fallen Nest*. On television, he has been seen occasionally on the PBS series *Ghostwriter*, and in several television commercials. Other credits include *The Fantasticks*, *Mame*, *Some Enchanted Evening*, *Mikado*, *The New Moon*, *Utopia Ltd.*, *As the World Turns*. Welly holds an honors degree from Columbia University in political science/international relations.

Brian Yorkey (Book/Lyrics) is a member of the Dramatist's Guild and a member of the BMI/Lehman Engel Musical Theater Workshop.

C. Matt Eddy (Book/Lyrics) has written several short stories, screenplays and musicals. In 1994, at Columbia University, Matt collaborated with Brian Yorkey to write and star in the 100th Annual Varsity Show, an original musical revue satirizing campus life. For the last four years, Mr. Eddy has worked in children's television, coordinating writers and production for several shows, including *Sesame Street*, Disney's 101 Dalmatians — The Animated Series, and *A Little Curious*. Currently, he is pursuing his MFA in Film and Television Production at USC.

Woody Pak (Composer) is a graduate of MIT (SB,1992) and Juilliard (MA, 1997) and recognized as a cutting-edge composer whose works in film and TV have won him acclaim around the world. His most recent dance song, "Found A Cure" (1998), sung by Ultra Nate, has climbed to the number one spot in England and Canada and is getting there rapidly in the rest of Europe and in the US, as has his other song "Free" (1997) by the same singer. He has also arranged and produced many albums of both classical and popular music, performed by world class artists.

Lenny Leibowitz (Director) made his professional debut as a piano soloist with The Philadelphia Orchestra. Since then, he has directed and/or musical directed over fifty plays and musical productions for some of the East Coast's leading regional and Off-Broadway theaters, including The American Stage Festival (NH), Rockwell Productions (PA), Merry-Go-Round Playhouse (NY), North Shore Music Fest (MA), Theatre For A New Audience (NYC) and TADA! (NYC). On the other side of the Atlantic, Lenny has conducted the First European Tour of "On The Town" and more recently, the European Company of "Grease". A

HISTORICAL NOTES

Transcontinental Railroad - The building of the westward half of the first transcontinental railroad was an Asian American achievement: 12,000 Chinese "coolies" (derived from the Chinese for "bitter labor") working around the clock to lay the backbone of this country. They made up ninety percent of the Central Pacific Railroad's workforce. Paid significantly lower wages than their European counterparts, they were also assigned the most dangerous tasks. For example, they would often be lowered in wicker baskets by rope along the side of cliffs. There, they would stuff dynamite into chiseled holes. If they were not pulled up fast enough, they would die in the explosions, coining the phrase "He doesn't have a Chinaman's chance." In spite of their heroic achievements, the Chinese were not even invited to the celebration of the completion of the railroad in Utah in 1869. Many returned home to California by foot, denied tickets home on the railroad that they built.

Picture Brides - Due to anti-miscegenation laws and restrictive immigration policies throughout most of this country's history, Asian American men were often left without wives. In 1890, the male-to-female ratio among Asian Americans was 27:1. The enactment of the Gentlemen's Agreement in 1908 allowed Asian men to send for their wives, return to Asia to find a bride, or ask relatives to help them find brides and marry by proxy. The latter were called "picture brides," and they would often arrive in this new country without having ever seen their future husbands except in photographs.

Angel Island Immigration Station, San Francisco - From 1910 to 1940, Angel Island was an immigration station where Asian immigrants were detained and interrogated for weeks and sometimes years. Meanwhile, European immigrants to Ellis Island typically faced a six-hour customs and immigration process. Anti-Asian immigration laws such as the Chinese Exclusion Act of 1882 severely restricted the influx of people of Asian ancestry and denied them naturalization. Forced to undergo incredibly stringent physical examinations and questioning, these imprisoned newcomers began carving poetry into the

walls of their barracks. Thousands of these anonymous poems covered the walls, expressing anger, frustration, and also hope.

Forbidden City - The Forbidden City Nightclub was the Chinese Cotton Club from the late 1930's to the 1950's. Though purportedly all-Chinese, many of its performers were of Filipino or Japanese descent, and had to change their last names to fit this "all-Chinese" facade. Considered immoral by the traditional Asian community in San Francisco, this was the only place where young Asian American singers and dancers were given chances to perform. In a time when movies depicted Asians as servants and exotic villains, Forbidden City allowed singers and dancers to become all-American as the "Chinese Frank Sinatra" or the "Chinese Ginger Rodgers." Food and drink were cheap and the club often hosted celebrities such as Bing Crosby, Bob Hope, and Ronald Reagan.

Internment Camps, During the height of anti-Japanese hysteria in World War II, Executive Order 9066 forced 112,000 Japanese Americans to give up their homes, businesses, and personal property to move into internment camps in the deserts of America. Many were second-generation Nisei, US citizens, who were born and raised in the U.S. Others were first-generation Issei who were denied citizenship under racist naturalization laws. While in the camps, young Japanese Americans began swing bands and baseball teams. Others were allowed to leave to join the army and fight for the very basic human freedoms they were stripped of. The 442nd Battalion, an all Japanese American unit, fought valiantly in World War II and became the most highly decorated unit in military history.

Internet - Today's "Super Highway" could not have been built without the ingenuity and enterprise of Asian Americans. In Silicon Valley, the center of the high-tech industry, 40% of engineers are Asian Americans. More than one-third of the high tech firms are owned by Asian Americans. From An Wang, the inventor of the magnetic core memory, to Jerry Yang, the creator of Yahoo!, Asian Americans have helped to keep America's high-tech industry at the forefront of global competitiveness.



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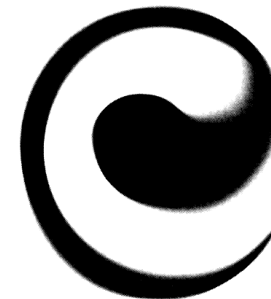
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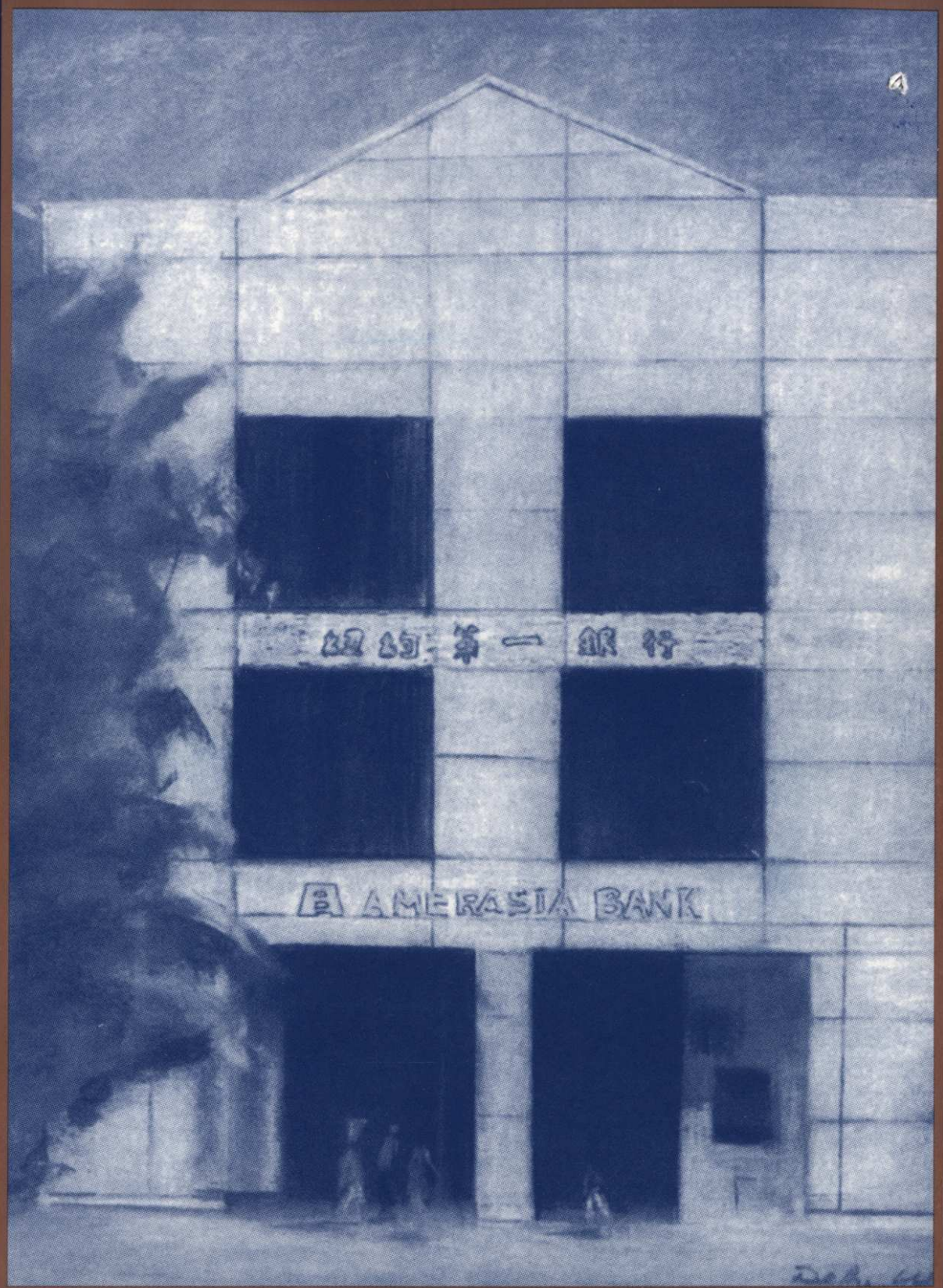
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