



SECOND GENERATION
PRODUCTIONS
PROUDLY PRESENTS

Making Tracks



COLUMBIA UNIVERSITY - MILLER THEATER

March 27, 1999

credits

Second Generation Productions 298 Mulberry St., #4P, N.Y., N.Y. 10012

On the web: info@2g.org or www.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

Starring: Cindy Cheung, Timothy Huang, Jason Ma, Mimosa, Michael Minn, Kiki Moritsugu, Aiko Nakasone, Rodney To, Virginia Wing, and Welly Yang

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

Produced by Gladys Chen

Set Design by Sarah Lambert

Graphic Design by Richard Ng

Lighting Design by Stephen Petrilli

Costume Design by Shawn Ku and Ellen Ku

Sound Design by Virg Nafarette

Assistant Stage Managed by Amy Ehrenberg

Web Design by Jeffrey Chew

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

Lauren Korba, Jennifer Maslowski, Wen-Hwa Lo, and Chad Tanaka

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

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

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)

Intermission

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: Making Tracks

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; and public funds from the Fund for Creative Communities/NYSCA Decentralization Program administered by the Lower Manhattan Cultural Council.

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.

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 Chailiot* (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.

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.

Jason Ma (Tokashi/Officer/kiyoshi) has appeared in four original Broadway productions, including *Miss Saigon* and also played opposite Vanessa Redgrave in *Antony and Cleopatra* (The Public/NYSF) and Campbell Scott in *Hamlet*. Other theatrical endeavors include Peter Sellars *Peony Pavilion* at the Barbican Centre in London, the Vienna Festival, and the Roma Europa Festival, Cambodia Agonistes (Cairo International Festival for Experimental Theatre, Market Square Theatre/Johannesburg), *M. Butterfly, Bruinhaha, and Falletoland*, last summers sleeper hit of the Off-Broadway season with Welly and Mimosa. He is a recipient of Kennedy Center and ASCAP awards for writing and a graduate and former faculty member of UCLA Theatre. He dedicates his performance to his first generation family.

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* 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!* (Casa 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*, 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 mem-

ber 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 musicals 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 graduate of Columbia University, he has directed productions of "Our Town" and "The Fantasticks" for Columbia's mainstage.

Shawn Ku (Choreographer) Other choreography: "The Rhythm of Life The

Music of Cy Coleman" at Don't Tell Mama's. Shawn Ku has directed and choreographed two award winning pieces for *The King and I* company in both the Gypsy of the Year and the Easter Bonnet competitions benefiting Broadway Cares/Equity Fights Aids. As a performer, Shawn was the dance captain of the Broadway production of *The King and I*. Other credits include *Miss Saigon*, the national tour of *La Cage Aux Folles* and the dreaded Christmas Show at Radio City Music Hall starring those sassy Rockettes.

David Jenkins (Musical Director/Conductor) is very happy to make his New York debut with *Making Tracks*. He has served as Musical Director for many shows throughout Pennsylvania, including the Millbrook Playhouse's 1997 season. He has also served as the resident Musical Director for the Diva Production Company since it's inception. His most recent production was *Closer Than Ever* for The Gorilla Theatre in Tampa, Florida.

Hector Lopez (Drums) Hector began hitting objects at a very young age. He performs regularly in bands which range from salsa/Latin to progressive rock. His aggressive style and musicality has made him a regular fixture in studios throughout New York.

Mowg (Bass) Over the last decade, Mowg has gained much acclaim in Korea as a bassist, producer and writer. For the last three years he has firmly established himself in the NYC music industry in the same way. He has appeared on numerous recordings and is performs regularly throughout the New York area. He is pleased to be a part of *Making Tracks*.

Gladys Chen (Producer) is the Communications Director of Second Generation Productions. In her for profit life, she is an editor at Healthworld and develops educational programs for physicians. An honors graduate of Columbia University in biology/political science.

Romeo Joven (Producer) is currently producing *Keep Bangin'* featuring the drummers from Bring in Da'/Funk. He is a graduate of N.Y.U' Tisch School of the

Arts and majored in film and television.

Will Marquardt (Production Stage Manager) is a recent transplant from Kansas City where he finished his MFA in stage management. He has worked around the city with The New Group, The Manhattan School of Music, and most recently, he stage managed Jules Feiffer's *Elliot Loves*. Favorite shows that he has stage managed include: *Little Shop of Horrors*, *Assassins*, Benjamin Brittan's *Albert Herring*, and Georges Feydeau's *Le Dindon*.

Amy Ehrenberg (Assistant Stage Manager). Amy has stage managed and served in various technical capacities on nearly seventy NYC and regional productions over the past seven years. Recent credits include: *Fictitious History* at the Theatre Row Theater, *The Dying Gaul* at the Vineyard Theater, a tour throughout Pennsylvania with the Fanfare Theatre Ensemble, and productions with the River Rep at the Ivoryton Playhouse in Ivoryton, Conn.

Stephen Petrilli (Lighting Designer) has designed several shows for New York's Pearl Theatre Company, Melting Pot Theatre Company, and NATCO, for The Oil and Water Dance Project, Complexion and for Performance Artist Judith Ren-Lay. Stephen spend five years touring as the Lighting/Sound Supervisor for Polibolus Dance Theatre, and has two really great cats.

Richard Ng (Graphic Designer) is a successful free lance designer with a BFA in Design and a BA in Asian Studies.

Virg Nafarette (Sound Designer) has worked with 2G in several productions and is a sound editor for film and television.



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.

This production of *Making Tracks* was originally presented at the Taipei Theater, New York, in January February 1999. It will continue to tour college campuses in conjunction with *A. Magazine* through the fall of 1999.

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.

