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Asian American Theater Company Archives - Annotated Catalog to Productions and Scripts

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Collection Overview

SUMMARY

Title:	Annotated Catalog to Productions and Scripts in the Asian American Theater Company Archives
Creators:	Asian American Theater Company
Language:	English.
Preferred citation:	[Identification of item], Annotated Catalog to Productions and Scripts in the Asian American Theater Company Archives , Department of Special Collections, University Libraries, University of California, Santa Barbara.

BACKGROUND

Scope and content:	This is a separate catalog to the productions and scripts found in the Asian American Theater Company Archives (CEMA 9) in the California Ethnic and Multicultural Archives. As an annotated list of productions and scripts, the catalog provides information about Asian American Theater Company (AATC) productions. These productions span the period from its founding in the early 1970s to the early 1990s. For each production there is a brief synopsis of the play or performance based on AATC's production files. There also is available a folder-level Guide to the Asian American Theater Company Archives in the Special Collections Department.
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Productions are listed in alphabetical order. The producers listed are mostly affiliated with AATC and do not solely own the rights to the production. AATC serves as the "Producer" for the production(s) unless otherwise indicated in the "Notes" field. Script files contain scripts that may not have been produced by AATC. The "Notes" field contains information based on the AATC archives through each production's program(s), publicity, critiques, announcements, etc. When applicable, the numbers listed in each column correspond with each other for that production. The symbol "*" means that the "Year Written" is the date on the copy of the script, and "©" is the copyright year of the script by the playwright(s).

The contents of this listing are identified as Series 1 in the Guide to the Asian American Theater Company Archives. The Guide is available in print form and is on the World Wide Web (www.library.ucsb.edu/speccoll/cema (<http://www.library.ucsb.edu/speccoll/cema/>)).

Physical location:	For current information on the location of these materials, please consult the library's online catalog.
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ABOUT THIS COLLECTION GUIDE

Collection Guide Author: Project archivist: Salvador Güereña; principal processors: Cindy Kee; machine-readable finding aid created by Xiuzhi Zhou

Date Prepared: © 1999

Date Encoded: Machine-readable finding aid derived from MS Word. Date of source: July 1997.

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Collection Contents

The Age of Wonders, n.d., March 4, 1989

Dates: n.d., March 4, 1989

Creators: Laurence Yep

Other descriptive data: New WORLD Theater

Cynthia Wallis

Eric Hayashi

Richard Haratani, Ken Narasaki, Sharon Iwai, Elaine Chan

Yes

The Age of Wonders was an integration of Pay the Chinaman and Fairy Bones.

See script

AIIEEEEE!, 1974*, n.d.

Dates: 1974*, n.d.

Creators: Various

Other descriptive data: N/A

N/A

N/A

N/A

Yes

See script

All I Asking for Is My Body, 1975; 1988*, September 20, 1989-October 15, 1989

Dates: 1975; 1988*, September 20, 1989-October 15, 1989

Creators: Milton Murayama

Other descriptive data: Asian American Theater Center, San Francisco, CA

Phyllis S.K. Look

N/A

(In order of appearance) Sharon Iwai, David Kim, William Ellis Hammond, Lane Nishikawa, Van Bagnol, Richard Haratani, Louise Fong, Michael Kenneth Perez, Kevin Yee

Yes

Preview: September 16, 1989-September 19, 1989; Premiere: September 20, 1989. All I Asking for Is My Body was adapted from Milton Murayama's critically acclaimed novel of the same title which was published in 1975 and reprinted by the University of Hawaii Press in 1988.

All I Asking for Is My Body is a dramatic family tale. The Oyama family has been plagued with bad luck for several generations and now the two Oyama brothers, Tosh and Kiyo, face a life of "indentured servitude" as laborers on the nearly feudal style plantations where sugarcane and the owners are king. Faced with an enormous family debt, the two boys turn to boxing as a way to combat their own frustrations and possibly fight their way to independence. The tension builds with the mounting pressures on Tosh, the "number one son," to abide with traditional concepts of filial piety. This pressure spills over onto the younger brother Kiyo who is also grappling with his emerging manhood as well as a neighbor's daughter. The attack on Pearl Harbor further complicates the lives of this strong-willed family, but it may also offer some a chance to escape. (From AATC press release)

Ambidexterity, n.d., May 30, 1991-June 30, 1991

Dates: n.d., May 30, 1991-June 30, 1991

Creators: N/A

Other descriptive data: Asian American Theater Center, San Francisco, CA

Christine Hansink

N/A

Billy Harris

No

Preview: May 28, 1991-May 29, 1991; Premiere: May 30, 1991. Ambidexterity was presented by Asian American Theater Company in association with Delightful Deceptions.

Ambidexterity is a one man Vaudeville show that makes the unreal, real, through a high speed comedic style of magic and deception. (From AATC press release)

An American Story, 1984*, March 28, 1984-May 6, 1984

Dates: 1984*, March 28, 1984-May 6, 1984

Creators: Ernest Abuba

Other descriptive data: Julian Theater, San Francisco, CA

Emily Cachapero

Jim Chew

(In order of appearance) Kathy Gerard, Ron Muriera, Van Bagnol, Michael T. Kelly, Jim Hirabayashi, Dorothy Anton, Teresa R. Roberts, June Mesina

Yes

Premiere: March 28, 1984. An American Story was first produced in 1980 in New York by the Pan Asian Repertory, Tisa Chang, Artistic Director.

An American Story is a powerful drama about unfulfilled hopes and dreams as seen through the lives of a group of habitués in a rundown San Diego bar. It deals with the seamier segments of society--those who have somehow wandered off the accepted path of the American dream. The Filipino immigrant experience and its heavy religious overtones are used to tell the story, but the conflicts are common to all people. Spanning two days-- Christmas eve and day- An American Story encapsulates the intense human drama and turmoil that unfold as the characters wrestle with their unmet dreams. They are forced to confront their own disillusionments by the protagonist's struggle to be freed from her tortured life and to realize her own quest for self-respect and happiness. It is one of the few available plays with a Filipino American theme and offers a realistic and sometimes painful look at the kinds of conflicts which many immigrants face in this society. But despite the somewhat downbeat nature of the story, the play does, in a sense, celebrate the resilience of the human spirit and its ability to withstand fate's unkind blows. (From AATC press release)

Anatomy of a Springroll, n.d., May 21, 1992-May 31, 1992

Dates: n.d., May 21, 1992-May 31, 1992

Creators: Paul Kwan and Arnold Iger

Other descriptive data: Asian American Theater Center, San Francisco, CA

Paul Kwan and Arnold Iger

N/A

Paul Kwan, Mark Kapka, Arnold Iger

No

Premiere: May 20, 1992. Anatomy of a Springroll was a co-production of The Asian American Theater Company's Exponential Arts Program, San Francisco Exploratorium's "Artists-in-Resident's Program" and Persona Grata Productions, Inc.

Anatomy of a Springroll was created as a metaphor for a personal journey, a rediscovery of cultural identity through an oral tradition. According to Kwan, one of the writers, "for traditional people, food is not a thing but a way. In its preparation is the essence of a language and a connection to a culture. Food is a necessity and much, much more. It is a celebration of the spirit, a means by which one can taste and consume the moment and be connected to an ongoing tradition. Anatomy of a Springroll was created as a bridge for understanding between

people that transcends their differences through the universal and common ground of food. It is easy to forget your own culture while living in that of another." Using large, colorful puppets, elaborately masked and costumed performers and cinematic and photographic elements, *Anatomy of a Springroll*, conveys a sense of the history and traditions of Vietnam from its ancient past to the present. (Hokubei Mainichi, May 16, 1992)

And All Through the House, n.d., December 4, 1985-December 22, 1985

Dates: n.d., December 4, 1985-December 22, 1985

Creators: David Ginn

Other descriptive data: People's Theater Coalition, Bldg. B., Fort Mason Center , San Francisco, CA

James Cranna

N/A

(In order of appearance) Ken Narasaki, Sharon Omi, Bill Hammond, Ron Muriea, Claire Nomura, Terry Chow, Linda Kanegawa

No

And All Through the House is a fantasy-comedy considered the "Asian Christmas Carol." It is a Christmas play about Peter and Bunny, a quintessential yuppie couple trying to recapture the magic of Christmas with the help of three irascible and adorable Christmas Spirits who invade their home on Christmas eve. In the play, Peter is an Asian Scrooge who, because of pressures at work is incapable of enjoying Christmas, while Bunny is a tranquilized, Stepford Wife. The result is, like in Dickens' "A Christmas Carol, " Peter is visited by ghosts or, in this case, an old friend from the past who tries to help him get into the holiday spirit. (From AATC press release and Warren S. Kubota, Hokubei Mainichi, December 10, 1985)

And the Soul Shall Dance, n.d., March 1, 1980-April 6, 1980

Dates: n.d., March 1, 1980-April 6, 1980

Creators: Wakako Yamauchi

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Judith Nihei

John Ng

(In order of appearance) Sachiko Nakamura, Jim Hirabayashi, Emily Woo Yamasaki, Emily Cachapero, Jill Griggs, (understudy for Oka) Kent Hori

Yes

Premiere: February 29, 1980.

And the Soul Shall Dance is a forceful drama about the struggles of two Japanese immigrant farming families in the Imperial Valley in 1935 and how they deal with their hopes and dreams versus the reality of their existence. The two families struggle not only with the problems of success and acceptance in the new culture surrounding them, but also with burdens from and responsibilities in Japan and the ever-present desire on the part of the older generation to return to their homeland. (From AATC press release and City Arts Theater Review, April 1980)

Archy and Mehitabel, 1990*, n.d.

Dates: 1990*, n.d.

Creators: N/A

Other descriptive data: N/A

N/A

N/A

N/A

Yes

See script

The Avocado Kid/Zen in the Art of Guacamole, (c)1978, May 16, 1980-June 28, 1980

Dates: (c)1978, May 16, 1980-June 28, 1980

Creators: Philip Kan Gotanda

Other descriptive data: Chinese Culture Center, San Francisco, CA

C. Dee K.Carmack

Eric Hayashi

Ken Narasaki, Mitzi Abe, Jay Chee, Brenda Aoki, Art M. Lai, Amy Hill, Dennis Dun, Bernadette Cha, Bill Hammond, Marc Hayashi, Lane Nishikawa, Emily Cachapero, Randall Akira Nakano, Kent Hori

Yes

Preview: May 13, 1980-May 15, 1980; Premiere: May 16, 1980.

The Avocado Kid/Zen in the Art of Guacamole is an up-dated version of a traditional Japanese children's story. (See script for more details)

Aw Shucks! (Shikata Ga Nai), (c)1980, n.d.

Dates: (c)1980, n.d.

Creators: Barbara Noda

Other descriptive data: N/A

N/A

N/A

N/A

N/A

Yes

N/A

Beam Me Up, Anton, n.d., June 25, 1992-July 12, 1992

Dates: n.d., June 25, 1992-July 12, 1992

Creators: N/A

Other descriptive data: Asian American Theater Center, San Francisco, CA

Rick Shiomi

N/A

Willard Chin, Jim Hirabayashi, Montgomery Hom, Michael Chih Ming Hornbuckle, Michael Patterson, Diana Weng

No

Preview: June 25, 1992. Asian American Theater Company presents Morning Sun Productions' of Beam Me Up, Anton.

Beam Me Up, Anton consists of three one-act plays: The Evils of Tobacco, The Bear, and Swan Song.

Behind the Mask, n.d., n.d.

Dates: n.d., n.d.

Creators: N/A

Other descriptive data: N/A

N/A

N/A

N/A

N/A

Yes

See script

Bowl of Beings, 1989, May 10, 1990-May 27, 1990

Dates: 1989, May 10, 1990-May 27, 1990

Creators: Richard Talavera

Other descriptive data: Asian American Theater Center, San Francisco, CA

N/A

N/A

Richard Montoya, Ricardo Salinas, and Herbert Siguenza

No

Bowl of Beings pokes fun at the American view of Latinos (and vice versa). (From AATC press release)

Boy in the Air, n.d., October 6, 1992-November 1, 1992

Dates: n.d., October 6, 1992-November 1, 1992

Creators: Don Bajema

Other descriptive data: Asian American Theater Center, San Francisco, CA

Eric Hayashi

N/A

Don Bajema

Yes

Writer-actor, Don Bajema's novel *Boy in the Air* was first published in 1990 by Henry Rollins' 2-13-61 Publications. It quickly became an underground classic. This performance of *Boy in the Air* was adapted from the novel by Don Bajema by Eric Hayashi. *Boy in the Air* was presented by Eric Hayashi of Sansei Productions and AATC's Exponential Arts Program. These performances were presented in conjunction with the citywide Solo/Mio; Festival of Solo Performance.

Boy in the Air chronicles the loss of manufactured innocence in post-World War II American culture through the coming of age of Eddie Burnette, a poor white trash innocent who is confronted by domestic and cultural violence. (From AATC press release)

Bullet Headed Birds, (c)1980, March 11, 1981-April 26, 1981

Dates: (c)1980, March 11, 1981-April 26, 1981

Creators: Philip Kan Gotanda

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Judith Nihei

Wilbur Obata

Marc Hayashi, Kent S. Hori, Bernadette Hak Eun Cha, Dennis Dun, June Mesina, Ken Narasaki, (voices for understudies: June Mesina, Ron Muriera, and Ken Narasaki). Musicians: Dan Lotto, Mark Blum, Takiyoshi Sakai, Lane Ryo Hirabayashi

Yes

Preview: March 11, 1981-March 12, 1981; Premiere: March 13, 1981.

See script

Bunnyhop, 1978*, n.d.

Dates: 1978*, n.d.

Creators: Jeffrey Chan

Other descriptive data: N/A

N/A

N/A

N/A

Yes

See script

The Case of the Missing Messiah, n.d., December 8, 1989-December 24, 1989

Dates: n.d., December 8, 1989-December 24, 1989

Creators: Cheyney Ryan

Other descriptive data: Asian American Theater Center, San Francisco, CA

Chris Brophy

N/A

Ernesto Ravetto, Renee Hoyos, Dena Martinez, Herbert Siguenza, Leslie McCauley, John Balma, Michael Racela, Carlos Gonzalez, Richard Ruyle

No

Preview: December 6, 1989-December 7, 1989; Premiere: December 8, 1989. The Case of the Missing Messiah is a co-production of the Adelante/Teatro Nuestro.

The Case of the Missing Messiah is a Christmas story that "happened" in the 1930s as opposed to a stereotypical 33 A.D. It is about an insurance company which has refused to pay up on a life insurance policy on Jesus Christ's life because no one can find his body. A controversial prophet has been crucified by the Roman Empire for fighting the system, but his body is missing from the tomb. May Magdalene claims that she is the sole beneficiary of Jesus' life insurance policy. She hires Arnie Hecht, a Mike Hammer/Sam Spade private eye, to find the body. His job is to find Jesus and free the Christians from the slammer--or else there won't be any Christmas shopping for anyone. (By Don Lau, J.D., Asian Week, December 15, 1989)

The Chickencoop Chinaman, n.d., 1) March 24, 1975-March 29, 1975; 2) April 8, 1975; 3) May 2, 1975; 4) May 3, 1975; 5) May 14, 1975; 6) May 24, 1975; 7) June 13, 1975-June 14, 1975; 8) June 15, 1975

Dates: n.d., 1) March 24, 1975-March 29, 1975; 2) April 8, 1975; 3) May 2, 1975; 4) May 3, 1975; 5) May 14, 1975; 6) May 24, 1975; 7) June 13, 1975-June 14, 1975; 8) June 15, 1975

Creators: Frank Chin

Other descriptive data: 1) Oakland Museum, Oakland, CA; 2) Mills College, Oakland, CA; 3) Zellerbach Playhouse, U.C. Berkeley, Berkeley, CA; 4) Morris Daley Auditorium, San Jose State University, San Jose, CA; 5) Lowell High School Auditorium, San Francisco, CA; 6) Palo Alto Community Theatre, Palo Alto, CA; 7) Main Theatre, Lone Mountain College, San Francisco, CA; 8) Chabot College Auditorium. Hayward, CA

1) Shawn H. Wong; 2-8) Kathleen Chin

N/A

1) Christopher Wong, Lauren Tom, Chris Salcedo, Marlon Jones, Esther Yuen, John Ng, Mel Escueta, Ron Denny; (In order of appearance) (second cast/understudies): Ben Tong, Esther Yuen, Mike Chan, Janis Chan, Leah Preston, Christopher Wong, Ahbib Shabazz, Frank Chin; 2-8) Christopher Wong, Deirdre Woo, Chris Salcedo, Marlon Brown, Esther Yuen, Rodney Kageyama, Mel Escueta, Ron Denny

Yes

1) A Production of CARP, Combined Asian American Resources Project, Inc., in cooperation with the Asian American Theatre Workshop and The Oakland Museum, Department of Special Exhibits and Education, Ben Hazard, Curator. The Chickencoop Chinaman was first presented by the American Place Theater in New York and directed by Jack Gelber on May 27, 1972.

The Chickencoop Chinaman tries to break down stereotypes of Asian Americans as being temperamentally passive and vocationally either laundries or restaurant owners. The play

portrays Asian Americans as ashamed of their heritage on the one hand and unable to integrate into the mainstream of society on the other. (By Lowell Cohn, Palo Alto Times, May 27, 1975)

Cleveland Raining, n.d., June 9, 1995-July 2, 1995

Dates: n.d., June 9, 1995-July 2, 1995

Creators: Sung J. Rno

Other descriptive data: Asian American Theater Company, San Francisco, CA

Octavio Solis

Pamela Wu, Karen Amano, Tony Kelly

Kelvin Han Yee, Karen Amano, Michael Torres, Karen Lee

No

Cleveland Raining was a co-production of the Asian American Theater Company and Thick Description with Pamela Wu for the Asian American Theater Company, Karen Amano and Tony Kelly for Thick Description. Cleveland Raining received its world premiere in March 1995 at East West Players in Los Angeles with artistic director Tim Dang and directed by Shishir Kurup.

N/A

Coda/Aw Shucks, (c)1973 (for Coda), May 15, 1981-June 28, 1981

Dates: (c)1973 (for Coda), May 15, 1981-June 28, 1981

Creators: Alberto Issac/Barbara Noda

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

William Ellis Hammond/Barbara Noda

N/A

N/A

Yes (for Coda)

Preview: May 13, 1981-May 14, 1981; Premiere: May 16, 1981.

Coda is about a Japanese American gay man and his Filipino American woman friend who are lead by their sexual attraction to a very ordinary white stud to betray the deeper values they hold and which are necessary for their self-respect. As the situation tenses, they turn their anger onto each other, and then bleakly realize that the stud's sole attraction is white. The viewers are left pondering the effect of social and political power on their own sexual lives. (From AATC press release)

Coda/Points of Departure,, (c)1973 (for Coda), March 16, 1979-April 22, 1979

Dates: (c)1973 (for Coda), March 16, 1979-April 22, 1979

Creators: Alberto Isaac/Paul Stephen Lim

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Rodney Kageyama

John Ng

Anna Duhay, Dennis Dun, William Ellis Hammond/William Ellis Hammond, Dennis Dun, Rebecca Sanchez, Amy Hill

Yes (for Coda)

Coda/Points of Departure are two one-act plays dealing with gay themes. Coda is about a Japanese American gay man and his Filipino American woman friend who are lead by their sexual attraction to a very ordinary white stud to betray the deeper values they hold and which are necessary for their self-respect. As the situation tenses, they turn their anger onto each other, and then bleakly realize that the stud's sole attraction is white. The viewers are left pondering the effect of social and political power on their own sexual lives. Points of Departure portrays a gay situation between an American publisher and Filipino poet, and is concerned with the generation of Filipinos raised under MacArthur and steeped in the second-hand fantasy American culture taught them in school in imbruing their political and social institutions. It is about an artist who is trying to survive in a society that is not really interested in the arts. (From AATC press release)

Colored Differently, 1976*, n.d.

Dates: 1976*, n.d.

Creators: Mariko Tse

Other descriptive data: N/A

N/A

N/A

N/A

Yes

See script

Company Party/Charlie Chin in Concert, n.d., December 6, 1991-December 7, 1991

Dates: n.d., December 6, 1991-December 7, 1991

Creators: N/A

Other descriptive data: Asian American Theater Center, San Francisco, CA

N/A

N/A

N/A

No

N/A

The Dance and the Railroad, n.d., 1) January 13, 1984-February 26, 1984 2) March 5, 1992-March 15, 1992

Dates: n.d., 1) January 13, 1984-February 26, 1984 2) March 5, 1992-March 15, 1992

Creators: David Henry Hwang

Other descriptive data: 1) People's Theater Coalition, Bldg. B, Fort Mason Center, San Francisco, CA 2) Asian American Theater Center, San Francisco, CA

1) Judith Nihei and Tsi Ma 2) Rebecca Patterson

1) Pamela Wu and Wilbur Obata 2) N/A

1) A.M. Lai and Dennis Dun 2) Norman Gee and Michael Chih Ming Hornbuckle

No

The Dance and the Railroad was first produced by the Henry Street Settlement's New Federal Theatre, produced by Woodie King, Jr. and Steve Tennen. 1) This is the fifth production of The Dance and the Railroad which won a 1982 Drama Desk Nomination and was named one of the best ten plays of 1981 by both the New York Times and the New York Daily News. This is also the first production of the two character play not to feature Tsi Ma and Obie-award winning actor Jone Lone in roles named after the two actors; 2) The Dance and the Railroad was a co-production of Asian American Theater Company and Rainbow Theater presented by Asian American Theater Company's Community Stage Program.

The Dance and the Railroad combines in its title the antithetical elements of the lives of two Chinese working men in 1867 America. The Railroad? Long days of heavy labor, in an isolated country, and far from a normal society of homes and families. The Dance? The classical movement of Chinese opera, by which to preserve self-discipline, a sense of value, and a connection with old, rich tradition. (By Margo Skinner, Asian Week, February 10, 1984)

Day Standing On Its Head, n.d., March 29, 1994-April 24, 1994

Dates: n.d., March 29, 1994-April 24, 1994

Creators: Philip Kan Gotanda

Other descriptive data: Asian American Theater Center, San Francisco, CA

Philip Kan Gotanda and Marya Mazor

Pamela Wu

Bonnie Akimoto, Juliette Chen, David Furumoto, William Ellis Hammond, Michael Hornbuckle, Michael Edo Keane, Ken Narasaki, Diana C. Weng, Jennie S. Yee

Yes

This was the first collaborative effort between the Asian American Theater Co. and the Berkeley Repertory Theater.

(see script)

Dog Lady, Regression 500, n.d., March 19, 1992-March 22, 1992

Dates: n.d., March 19, 1992-March 22, 1992

Creators: Milcha Sanchez-Scott/N/A

Other descriptive data: Asian American Theater Center, San Francisco, CA

Mikel Clifford

N/A

Jaime Maldonado, Ronnie J. Obregon, Sara De la Riva, Carlos Baron, Francine Torres, Steven Ortiz, Theresa A. Morris, Greta Betteo/Guadalupe Garcia

No

Dog Lady and Regression 500 was a co-production by Asian American Theater Company and Rainbow Theater presented by Asian American Theater Company's Community Stage Program.

N/A

Don James, n.d., March 4, 1993-March 28, 1993

Dates: n.d., March 4, 1993-March 28, 1993

Creators: James Crane, Eve Smyth, Andy Peterson

Other descriptive data: Asian American Theater Center, San Francisco, CA

N/A

N/A

James Crane, Eve Smyth, Andy Peterson

No

Preview: March 4, 1993; Premiere: March 5, 1993. Don James was a co-production of Asian American Theater Company and Theatre Au Naturel.

Don James, the famous Italian lover, and his servant, Andrew, have littered the continent of Europe with the satisfied bodies of thousands of women. When Don James returns home to Padua and tries to seduce the beautiful Dona Eve, he is confronted by two obstacles: the woman accusing him of rape and the statue of her father. By allowing their own good sense a temporary leave of absence, the trio tackle a quite serious matter by scoffing at it. (From Theatre Au Naturel press release)

Dragon Dream, n.d., August 18, 1992-September 13, 1992

Dates: n.d., August 18, 1992-September 13, 1992

Creators: Dennis Dun and Cynthia Leung

Other descriptive data: Asian American Theater Center, San Francisco, CA

Paul Hellyer

Dennis Dun and Cynthia Leung

Dennis Dun

No

Premiere: August 18, 1992. Dragon Dream was a co-production of Asian American Theater Company and Dragon Dream Productions and was first presented as a work-in-progress in the 1991 Solo Mio Festival.

Dragon Dream recounts the journey of Dennis Dun, one of the playwrights, to China to act in Bernardo Bertolucci's film The Last Emperor. The plot line is simple: boy meets dragon, boy loses dragon and boy finds dragon. Dun was born in the Year of the Dragon, started acting in the Year of the Dragon, and the film The Last Emperor won its Academy Awards in the Year of

the Dragon. This is the adventure of a dragon with a Hollywood dream in the land of the Imperial Dragon. (From AATC press release)

The Dream of Kitamura, n.d., 1) June 19, 1982-July 25, 1982; 2) June 1, 1987; 3) August 28, 1992-August 30, 1992, September 4, 1992-September 6, 1992; 4) January 14, 1993-January 31, 1993

Dates: n.d., 1) June 19, 1982-July 25, 1982; 2) June 1, 1987; 3) August 28, 1992-August 30, 1992, September 4, 1992-September 6, 1992; 4) January 14, 1993-January 31, 1993

Creators: Philip Kan Gotanda

Other descriptive data: 1) Asian American Theater Workshop, San Francisco, CA;) Theatre On The Square, San Francisco, CA; 3) Asian American Theater Center, San Francisco, CA; 4) Asian American Theater Center, San Francisco, CA

1) David Henry Hwang; 2) Jean Erdman and Philip Kan Gotanda; 3) Lane Nishikawa; 4) Lane Nishikawa

1) Pamela Wu and Wilbur Obata; 2) N/A 3) N/A; 4) N/A

1) Marc Hayashi, Victor Wong, William Ellis Hammond, Diana Tanaka, Amy Hill, Emily Cachapero, June Mesina; 2) (In order of appearance) Chris Odo, Maureen Fleming, Stanford Egi, Glenn Kubota, William Akamine Ha'o, Jodi Long, June Angela, Yukio Tsuiji, Masayoshi Imamura; 3) Taka Aizawa, Rose A. David, Victor Koga, Michael Lee, Simon Lee, Todd Nakagawa, Naomi Noda, Susie Takeda, Nancy Wong, Peter Wong, Shan Shan Wu; 4) (In order of appearance) Pete Wong, Simon Lee, Michael Lee, Victor Koga, Susie Takeda, Nancy Wong

No

1) Preview: June 13, 1982-June 17, 1982; 2) N/A; 3) N/A; 4) Premiere: June 19, 1982; 5) Premiere: January 14, 1993. Asian American Theater Company opened the first professional production of The Dream of Kitamura on June 19, 1982, directed by David Henry Hwang. The Dream of Kitamura produced on June 1, 1987 premiered and revived on the East Coast by Theatre of the Open Eye in New York City. The New York production toured nationally and stopped in San Francisco for one performance only. The Dream of Kitamura produced on August 28, 1992-August 30, 1992 and September 4, 1992-September 6, 1992 was presented by Asian American Theater Company's Summer Student Production. The Dream of Kitamura produced on January 14, 1993-January 31, 1993 was a co-production of Asian American Theater Company and Rice Cracker Student Productions.

The Dream of Kitamura is a dream play in both content and form. Its story centers around an old man's recurring nightmare, and the elements of its style--the eerie music, the liquid movement, the non-linear narrative, the ambiguity of images that seem apt but defy interpretation--all evoke the mood of a vivid dream. The play unfolds in a series of dream scenes, flashbacks, silent images, dances, and narrative interludes. (By John W. White, Honolulu Star Bulletin, May 23, 1987)

Eat a Bowl of Tea, 1987*, n.d.

Dates: 1987*, n.d.

Creators: Judith Rascoe

Other descriptive data: N/A

Wayne Wang

Tom Sternberg

N/A

Yes

Eat A Bowl of Tea was adapted from the novel by Louis Chu.

See script

An Evening with Charlie Chin, n.d., February 10, 1993-February 28, 1993

Dates: n.d., February 10, 1993-February 28, 1993

Creators: William David "Charlie" Chin

Other descriptive data: Asian American Theater Center, San Francisco, CA

N/A

N/A

William David "Charlie" Chin

No

Premiere: February 10, 1993.

Charlie Chin, a veteran musician and community activist looks back at 20 years of Asian American history during an evening of songs, stories, and observations. With wit and humor, he inspects Asian American survival and identity with topics such as the Vietnam years, women's rights, the political left, the arrival of new Asian groups, the recognition of the People's Republic of China, Japan bashing, inter-racial relationships, and the popular media images of Asians in America. (From AATC press release)

Eye of the Coconut, (c)1987; (c)1990, January 30, 1991-February 24, 1991

Dates: (c)1987; (c)1990, January 30, 1991-February 24, 1991

Creators: Jeannie Barroga

Other descriptive data: Asian American Theater Center, San Francisco, CA

Ann Fajilan

Eric Hayashi

(In order of appearance) Ron Cacas, Fe Bongolan, Claire Umeda, Lourdes Bali, Arlene Murray, Earlene Somera, Van Bagnol, Matthew Flint, Paul Roder

Yes

Premiere: January 30, 1991.

Eye of the Coconut cleverly tells of how a Filipino father's understanding and patience are sorely tested by his three high-spirited Americanized daughters. His best laid plans for their futures and his peace of mind are overturned as his eldest daughter, Suzie, trades in his choice of suitors for an "outsider"; the middle daughter's search for identity takes her in the wrong direction; and the youngest, most impressionable daughter answers the calling of a hapless, young street minister to evangelize in Dallas. Eye of the Coconut is every father's dilemma of loving those most dear and then learning to let go. (From AATC press release)

Family Devotions, (c)1987, 1) February 27, 1987-March 15, 1987; 2) March 19, 1987-March 29, 1987

Dates: (c)1987, 1) February 27, 1987-March 15, 1987; 2) March 19, 1987-March 29, 1987

Creators: David Henry Hwang

Other descriptive data: 1) San Francisco State University Little Theater, San Francisco, CA; 2) Oakland Ensemble Theater, Oakland, CA

Lane Nishikawa

Eric Hayashi and Larry Eilenberg

Melodie Soe, Ron Muriera, Elaine Tse, Dewi Yee, Sharon Iwai, Mari Kobara, Ken Narasaki, John Shin, Michael Ordona, Jo Yang, Noel Benozza

Yes

1) Premiere: February 27, 1987; 2) Premiere: March 19, 1987.

Family Devotions centers around a wealthy, devoutly Christian Chinese American family, dominated by two Bible-thumping zealous aunts. Into their Bel Air estate pops their brother from the old country, one Da-Gou, who, when questioned last on the matter 38 years ago, said he was an atheist. They think he has come to escape his Chinese Communist "torturers, " or at least to convert to Christianity. In reality, Da-Gou (a medical student at Columbia University decades before, who speaks English) has come on a mission. There is a guilty secret in the family's past which has led to agitated spirits seeking surcease. Perhaps he can find the ghosts a peaceful home with his Southern California relatives before he returns to China. His kin are successful, but they don't appear to be all that happy. Indeed, they constantly bicker, and find themselves victims of their own wealth. The only hopeful signs in this eight-member extended family are the two grandchildren; Jenny, 17, a plain-speaking, would-be dancer, and Chester, in his early 20s, a violinist on his way to join the Boston symphony. This family is rich, in money, love, God-in all their beliefs. Despite the power of money, the power of religion, and the power of politics, it shows how the traditional and contemporary family structure can be affected. (By Bernard Weiner, San Francisco Chronicle, February 8, 1987)

Fish Head Soup, (c)1992, March 16, 1993-April 11, 1993

Dates: (c)1992, March 16, 1993-April 11, 1993

Creators: Philip Kan Gotanda

Other descriptive data: Asian American Theater Center, San Francisco, CA

Philip Kan Gotanda

Eric Hayashi and Pamela Wu

Randall Nakano, Diane Takei, Greg Watanabe, Kelvin Han Yee

Yes

Preview: March 11, 1993-March 13, 1993, March 15, 1993; Premiere: March 16, 1993. This production of Fish Head Soup was extended until April 25, 1993. Fish Head Soup was developed at Sundance Institute, Mark Taper Forum, Bay Areas Playwright's Festival, and Berkeley Repertory Theater. It had its world premiere at the Berkeley Repertory Theater, directed by Oskar Eustis.

Fish Head Soup is a wild ride into the heart of Japanese America. Fantasy, reality and memories are mingled to a stirring effect. With parallels to "Death Of A Salesman, " Fish Head Soup

presents a family in the throes of tumult; a father who confuses past and present, a prodigal son who seems to do no wrong and his neglected brother, who labors to please. This drama has much to do with the great American tragedy, but its central theme is the Japanese American experience. The characters struggle with racism and their own internalized racism, yet this play, like Arthur Miller's classic is about pursuing the American dream. (By Erika Milvy, The Oakland Tribune, March 18, 1993)

F.O.B., n.d., 1) 1972; 2) July 15, 1981-August 30, 1981; 3) August 5, 1983-September 18, 1983; 4) September 15, 1992-October 11, 1992; 5) October 23, 1992-October 25, 1992; 6) November 5, 1992-November 7, 1992, November 12, 1992-November 14, 1992

Dates: n.d., 1) 1972; 2) July 15, 1981-August 30, 1981; 3) August 5, 1983-September 18, 1983; 4) September 15, 1992-October 11, 1992; 5) October 23, 1992-October 25, 1992; 6) November 5, 1992-November 7, 1992, November 12, 1992-November 14, 1992

Creators: David Henry Hwang

Other descriptive data: 1) Public Theater, Martinson Hall, New York City, NY 2) Asian American Theater Workshop, San Francisco, CA 3) Asian American Theater Workshop, San Francisco, CA 4) Asian American Theater Center, San Francisco, CA 5) University Theatre, San Jose State University, San Jose, CA; 6) Julia Morgan Theatre, Berkeley, CA

1) Mako; 2) Judith Nihei; 3) Judith Nihei; 4) Rick Shiomi; 5) N/A; 6) Rick Shiomi

1) N/A; 2) Wilbur Obata; 3-6) N/A

1) Calvin Jung, Ginny Yang/John Lone; 2) Dennis Dun, Smokey Leung, Kelvin Han Yee; 3) N/A; 4) Kelvin Han Yee, Karen Lee, Lane Nishikawa; 5) N/A; 6) (In order of appearance) Lane Nishikawa, Karen Lee, Kelvin Han Yee, (understudy): Victor Koga, Frances Lee Hall, Michael Chih Ming Hornbuckle

Yes

1 F.O.B.'s New York premiere was produced by the American Place Theatre; 2) Preview: July 15, 1981-July 16, 1981; Premiere: July 17, 1981; 3) The Asian American Theater Company presents a revival of F.O.B., which won Obie's 1980 Best American Play; 4) Premiere: September 15, 1992. F.O.B. extended its performances at the Asian American Theater Center from October 14, 1992-November 1, 1992. F.O.B. was first produced in March 1979 by Nancy Takahashi for the Stanford Asian American Theater Project. It was performed at the Okada House on March 2, 1979. F.O.B. was also shown that summer at the O'Neill National Playwrights Conference in Waterford, Connecticut. Its New York premiere was directed by Mako at Joseph Papp's New York Shakespearean Festival and won the Obie award for best play of 1980-1981. It has also been seen at Los Angeles' East West Players, where it won a Dramalogue Award for playwriting.

F.O.B., which stands for "Fresh off the Boat, " takes place in Torrance, California, where Grace, an immigrant teenager, meets Steve, F.O.B., in her father's Chinese restaurant. Grace's cousin, Dale, also Asian, wanders in and joins the two for dinner. As the play progresses we witness tension between acculturated Asian Americans and "green" F.O.B.s who are just learning to adapt to the newness and disappointments of "the pot of gold, " America. The central drama takes place between Grace, Steve, and Dale, with interrupting speeches and scenes from the past introducing other aspects of Asian myth and history. (By Tim Mikesell, The Oberlin Review, April 23, 1982)

Followers of the Season, n.d., n.d.

Dates: n.d., n.d.

Creators: Oscar Penaranda

Other descriptive data: N/A

Arlene Alfonso Escueta

John Ng

Cif Mortel, William Ellis Hammond, Melvin Escueta, Lane Nishikawa, Randy Nakano, Chris Salcedo, Marilyn Alquizola, Ron Muriera, Dennis Dun, Diana Moore, Bernadette Cha, June Messina, Emily Cachapero

Yes

See script

Fool for Love, n.d., April 23, 1992-May 17, 1992

Dates: n.d., April 23, 1992-May 17, 1992

Creators: Sam Shepard

Other descriptive data: Asian American Theater Center, San Francisco, CA

Andrew Sokoloff

N/A

Jim Chance, Irene Cooper-Basch, George Killingsworth, Robert Weinapple

No

Fool for Love was a co-production of Asian American Theater Company and Incognita Repertory.

Fool for Love transfers audiences into a bleak motel room on the edge of the Mojave desert. The audience will enter into a day of the relentless lives of May and Eddie, witness a passionate, intimate, and tragic love story full of Sam Shepard's masterful comedic touches. (From Incognita Repertory press release)

Foxtrot on Jizo's Skin: Four Butoh Exercises, n.d., May 6, 1993-May 23, 1993

Dates: n.d., May 6, 1993-May 23, 1993

Creators: Helen Pau

Other descriptive data: Asian American Theater Center, San Francisco, CA

Helen Pau

N/A

Kenji Hayashi, Diana Weng, Susie Takeda, Wallace Choy

No

Premiere: May 6, 1993. Foxtrot on Jizo's Skin: Four Butoh Exercises was a co-production of Asian American Theater Company and Rainbow Theater.

Foxtrot on Jizo's Skin: Four Butoh Exercises is a celebration of the perennial departure of the last of the romantics among us all--a tragicomedy working at the level of ritual and myth to rediscover the power of verbal games and the poetic imagination in the art of resurrection. "If

Death were like an absolute forgetting, forgetting that one was ever born; that one has ever lived at all; that one was happy once; that one pricked one's fingers by accident and bled a little and got a rush and went screaming for more..., then to remember/be remembered would be to conquer this black reaper and live on forever. Helen and Dad are foxtrotting and somersaulting--on memory's landscape, mapping with a steadfast passion, the eternal drama of Eros and Dust in four flashbacks against one common foe: Erosive Time." (From Rainbow Theater press release)

Fred Eng's Chinatown Tour, n.d., 1) March 22, 1974; 2) April 19, 1974; 3) April 27, 1974; 4) May 4, 1974; 5) May 17, 1974; 6) June 1, 1974-June 2, 1974

Dates: n.d., 1) March 22, 1974; 2) April 19, 1974; 3) April 27, 1974; 4) May 4, 1974; 5) May 17, 1974; 6) June 1, 1974-June 2, 1974

Creators: Frank Chin

Other descriptive data: 1) Luther Burbank High School Auditorium, Sacramento, CA; 2) Calvary Presbyterian Church; 3) Forum I, De Anza College; 4) University of California, Santa Cruz, Santa Cruz, CA; 5) Pine Methodist Church; 6) American Conservatory Theater (A.C.T.) Playroom

Frank Chin and Janis Chan

N/A

1) N/A; 2) N/A; 3) (In order of appearance) Don Tanaka, Eric Hayashi, Gil Chooley, Kathleen Chin, Cindy Goo, Joe Yoshino, Jr., Marc Hayashi, Marilyn Wong, Michael Chan, Woody Moy, Kathleen Frank Chinlin Abe; 4) (In order of appearance) Don Tanaka, Eric Hayashi, Gil Chooley, Cindy Goo, Kathleen Chin, Joe Yoshino, Marc Hayashi, Marilyn Wong, Mike Chan, Woody Moy, Kathleen Frank Chin Abe; 5) Haley Yee, etc. ; 6) (In order of appearance) Don Tanaka, Eric Hayashi, Gil Chooley, Kathleen Chin, Cindy Goo, Joe Yoshino, Jr., Jeff Yuen, Marilyn Wong, Michael Chan, Woody Moy, Esther Yuen, Chris Salcedo, Franklin Abe

No

1) N/A; 2) Only Act 1 of Fred Eng's Chinatown Tour was performed, 3-4) N/A; 5) This was "An Evening of Asian American Theater" presented by the San Francisco Center for Japanese American Studies. Haley Yee, as Freddie Eng, introduces his Chinatown tour; 6) N/A. Fred Eng's Chinatown Tour was developed by the actors and directors from taped interviews with Chinese Americans made for the Combined Asian American Resources Project, CARP.

Fred Eng's Chinatown Tour takes you on a journey through the Asian American communities of the West Coast, from Seattle to Hanford, from San Francisco's Chinatown to the migrant labor camps of the San Joaquin Valley, and right into the kitchen of his own home to meet his family in their apartment overlooking the gaudy trappings of the Chinese New Year's parade. Utilizing the voices of housewives, actors, businessmen, laborers, and others from a collection of interviews, this production is a combination of drama, music, dance and mime. (From Asian America Theater Workshop/Company press release)

The Holiday Show, n.d., December 2, 1992-December 20, 1992

Dates: n.d., December 2, 1992-December 20, 1992

Creators: Richard Haratani and the Winter Magic Players

Other descriptive data: Asian American Theater Center, San Francisco, CA

Dennis Lowry

Eric Hayashi

Linda Chuan, Miyuki Fujii, Michael Lee, Naomi Noda, Kira Onodera, Machiko Saito, Susie Takeda, Pete Wong, Jennie Yee, Frank L. Young

No

The title, *The Holiday Show*, was selected purposely to emphasize the Asian American experience of the holiday season. Mainstream audiences are unaware that there is quite a large difference between the eurocentric and the Asiocentric perception of these holidays. The *Holiday Show* was designed specifically to explore these differences. In *The Holiday Show*, a Japanese and a Chinese family live next door to each other. Both are young families with father, mother, college freshman kid, and an eight to ten year old kid. The family who have all been born in the United States have always been friendly but have also always been plagued with hereditary differences that they were not necessarily aware of. The families join in celebrating and preparing for the arrival of Santa Claus. As the festivities proceed, the two college-aged kids begin to fall in love. The culmination of this festive day should be the arrival of the carolers. However, just before they arrive, an argument breaks out and all the old prejudices flare up hurting everyone's feelings. The lovers fall apart and the first act ends with a discordant "Silver Bells." Act II opens with the beginnings of healing started by one of the mothers (or eventually both) and the two younger kids. The Langston Hughes short story "One Christmas Night" is told in an illustration of how Christmas love is something that must be created universally for all people if it is to be anything less than hollow. The young kids make attempts to reunite the two lovers and the two fathers. The willful pride of the adversaries persists, however, and the kids can only muster a grudging truce. Thus, the families save face when they meet the carolers. (From AATC press release)

Hollywood Mirrors, n.d., November 17, 1978-December 23, 1978

Dates:	n.d., November 17, 1978-December 23, 1978
Creators:	Momoko Iko
Other descriptive data:	Asian American Theater Workshop, San Francisco, CA
	Momoko Iko
	Eric Hayashi
	Emilya Cachapero, Marc Hayashi, Amy Hill, George Hoag, Geri Hoag, A.M. Lai, Don Mar, Adrian Kinoshita Myers, Randall Nakano, Judith Nihei, Lane Nishikawa, Rebecca Sanchez, Mee Har Tom
	Yes
	Premiere: November 17, 1978. <i>Hollywood Mirrors</i> was Asian American Theater Workshop's first musical and dance production.
	<i>Hollywood Mirrors</i> is a musical spoof of Asian stereotypes told along with updated versions of Japanese folktales. (See script for more details) (From AATC press release)

Honey Bucket, 1976*, 1) October 8, 1976-October 30, 1976; 2) November 3, 1978-November 18, 1978; 3) January 25, 1979-February 10, 1979; 4) October 1979-unknown

Dates:	1976*, 1) October 8, 1976-October 30, 1976; 2) November 3, 1978-November 18, 1978; 3) January 25, 1979-February 10, 1979; 4) October 1979-unknown
Creators:	Melvyn Escueta

Other descriptive data:

1) Asian American Theater Workshop, San Francisco, CA; 2) Oakland Metropolitan Theatre, Oakland, CA; 3) Western Addition Cultural Center, San Francisco, CA; 4) N/A

1) Frank Chin and Chris Wong; 2) N/A; 3) Melvyn Escueta; 4) Robert Merrill

N/A

1) Frank Abe, Jean Wong, Don Tanaka, Lauren Tom, Rodney Kageyama, Marc Hayashi, Karen Seriguchi, Alcide Alforque, Joe Yoshino, Forrest Gok, Phil Purganan, Dennis Myers; 2) N/A; 3) Phil Purganan, Ron Denny, Julius Varnardo, etc.; 4) Bernadette Hak Eun Cha, Kern Chinn, Melvyn Danguilan Escueta, William Ellis Hammond, Marc Hayashi, A.M. Lai, Diana Moore, Lane Nishikawa, Rebecca Sanchez, Michael Simpson, Ron Yee

Yes

1) Honey Bucket was held over for two weeks, until November 13, 1976; 2) N/A; 3) This was the second production of Honey Bucket by the Asian American Theater Workshop. This production was held in conjunction with the Western Addition Cultural Center, the Nueva Viscaya Organization of California, and Swords to Plowshares, a San Francisco-based veterans rights organization; 4) program only. This production of Honey Bucket was co-produced by Asian American Theater Company and Swords to Plowshares-Veterans Fair.

Honey Bucket is a horror story centered around Andy Bonifacio. The horror is present in his memories and nightmares of his tour of duty in Vietnam. Memories and ghosts of his dead comrades haunt him off and on at first--eventually they are all around him constantly, taking over his decisions, advising him what to say. Bonifacio's conflict comes about in the deterioration of his relationship with the people around him because of these horrors. The rapidly crumbling relationships show effectively the tenuous grip Bonifacio has on "the real world" that leads him to his mental breakdown. The torture that Bonifacio portrays comes from having to justify his six years in the Marines and one year tour in Vietnam to himself and the society he has come home to. All the while, in the back of his head, there is the doubt that that period in his life was a waste and his beliefs were wrong. (By Ed Diokno, Philippine News, October 16-22, 1976)

The House of Sleeping Beauties/The Sound of a Voice, n.d., November 30, 1983-January 13, 1984

Dates:

n.d., November 30, 1983-January 13, 1984

Creators:

David Henry Hwang

Other descriptive data:

People's Theater Coalition, Bldg. B, Fort Mason Center, San Francisco, CA

Christina Yao

Joanne Kumekawa and Keith Choy

Hiroshi Kashiwagi and Amy Hill/Randy Nakano and Diana Tanaka

No

N/A

How To Get a Head in Show Biz, n.d., December 05, 1991-December 22, 1991

Dates:

n.d., December 05, 1991-December 22, 1991

Creators:

Dave Magidson, Woody LaBounty, Brady Lea

Other descriptive data:

Asian American Theater Center, San Francisco, CA

Dave Magidson, Woody LaBounty, Brady Lea

N/A

Dave Magidson, Woody LaBounty, Brady Lea

No

How To Get a Head in Show Biz tells the hilarious tale of two San Francisco street performers who, during a juggling act, accidentally chop off the head of an audience volunteer. Miraculously, the head and body both survive, and what ensues is a frantic struggle to reunite the severed cranium with the angry body. This would be an easy task, except the jugglers are wanted by the authorities for decapitation, and the head and body don't necessarily want to be reunited. (Hokubei Mainichi, November 15, 1991)

i.e. Deutschland IV, n.d., March 31, 1993-April 25, 1993

Dates: n.d., March 31, 1993-April 25, 1993

Creators: Karina Epperlein

Other descriptive data: Asian American Theater Center, San Francisco, CA

Karina Epperlein

N/A

Karina Epperlein

No

i.e. Deutschland IV was first performed in 1987. A later revision with additional music by Timothy White was presented at The Lab in May 1988. The Third revision in 1990 was directed by Mary Forcade. This present version, originally commissioned by the Goethe Institute of San Francisco, was presented by The New Arts Connection and at Sonoma State University. This production of i.e. Deutschland IV was presented by Asian American Theater Company's Exponential Art Program.

i.e. Deutschland IV does not attempt to give any answers to questions of the collective past. Rather, it is a confessional meditation on the emotional and spiritual landscape of Germany, in the course of which the character shifts from an anguished denial of her motherland to a final acceptance of her heritage. This is an intense hour-long journey of the soul, speaking on an emotional and visceral level as well as that of ideas. (From AATC press release)

I'm Not Perfect, n.d., 1) n.d.; 2) August 27, 1992-October 11, 1992; 3) March 3, 1993-March 28, 1993

Dates: n.d., 1) n.d.; 2) August 27, 1992-October 11, 1992; 3) March 3, 1993-March 28, 1993

Creators: Ed Crasnick

Other descriptive data: 1) Improv, Walnut Hill, CA; 2) The Complex, Hollywood, CA; 3) Asian American Theater Center, San Francisco, CA

Fred Raker

N/A

Ed Crasnick

No

1) N/A; 2) A Lean Corned Beef production of I'm Not Perfect.; 3) Preview: March 3, 1993-March 07, 1993. I'm Not Perfect began as a collection of short stories titled "Kitchen Privileges, " which was performed at the Marsh in San Francisco in 1991.

I'm Not Perfect is an emotional travelogue that explores relationships between a mother and her son, a man and his girlfriend and the apparent dichotomy between a performer's persona and the man inside. It centers on growing up in a Jewish neighborhood in Boston. This story is colored with memories of family, food addiction, psychotherapy, the Ed Sullivan Show and the contrast between his family and those portrayed in the image perfect world of television. I'm Not Perfect revolves around three generations of family, changing neighborhoods, and sitting around the kitchen table with relatives who are "bigger than life." (From Improv flyer)

I'm on a Mission from Buddha, (c)1990, 1) March 7, 1990-April 1, 1990; 2) April 25, 1990-May 20, 1990; 3) June 8, 1990-June 24, 1990; 4) July 6, 1990-July 29, 1990; 5) August 17, 1990-August 19, 1990; 6) August 31, 1990-September 2, 1990; 7) October 23, 1990; 8) January 19, 1991; 9) January 25, 1991; 10) February 12, 1991-March 3, 1991, March 19, 1991-April 14, 1991; 11) April 11, 1991; 12) May 31, 1991, June 1, 1991, June 7 1991-June 6, 1991; 13) January 22, 1993; 14) May 7, 1993-May 8, 1993; 15) May 20, 1993-June 5, 1993; 16) October 28, Yr?-October 29, Yr?, October 31, Yr?

Dates: (c)1990, 1) March 7, 1990-April 1, 1990; 2) April 25, 1990-May 20, 1990; 3) June 8, 1990-June 24, 1990; 4) July 6, 1990-July 29, 1990; 5) August 17, 1990-August 19, 1990; 6) August 31, 1990-September 2, 1990; 7) October 23, 1990; 8) January 19, 1991; 9) January 25, 1991; 10) February 12, 1991-March 3, 1991, March 19, 1991-April 14, 1991; 11) April 11, 1991; 12) May 31, 1991, June 1, 1991, June 7 1991-June 6, 1991; 13) January 22, 1993; 14) May 7, 1993-May 8, 1993; 15) May 20, 1993-June 5, 1993; 16) October 28, Yr?-October 29, Yr?, October 31, Yr?

Creators: Lane Nishikawa

Other descriptive data: 1) Asian American Theater Center, San Francisco, CA; 2) Asian American Theater Company, San Francisco, CA; 3) El Teatro Campesino, San Juan Bautista, CA; 4) Julia Morgan Theater, Berkeley, CA; 5) New World Festival, San Jose, CA; 6) Sierra Repertory Theatre, Sonoma, CA; 7) Fall-East Coast Tour; 8) Trustees'; Auditorium, Asian Art Museum, San Francisco, CA; 9) Station KQED-TV9; 10) Los Angeles Theatre Center, Downtown Los Angeles, CA; 11) Caminito Theater, Los Angeles, CA; 12) Julia Morgan Theater, Berkeley, CA; 13) UCSC Performing Art Theater, Santa Cruz, CA; 14) Cowell Theater, Fort Mason Center, San Francisco, CA; 15) Asian American Theater Center, San Francisco, CA; 16) Center Stage, Hoytt Theater, San Rafael, CA

1-7) Eric Hayashi; 8-9) Deborah Gee; 10-15) Eric Hayashi

1-7) Eric Hayashi; 8-9) KQED-TV9; 10-15) Eric Hayashi

Lane Nishikawa

Yes

1) Preview: February 28, 1990, March 1, March 4, 1990, March 6, 1990; Premiere: March 7, 1990. The World Premiere of Lane Nishikawa's one man show, I'm on a Mission from Buddha played to sell-out crowds during the show's first four week run; 2) I'm on a Mission from Buddha was brought back to the Asian American Theater Center after an East Coast Tour and was extended until June 3, 1990; 4) I'm on a Mission from Buddha was extended until August December 1990; 5-6) N/A; 7) The beginning of Asian American Theater Company's tour of Lane Nishikawa's I'm on a Mission from Buddha on the East Coast; 8) The preview screening of I'm on a Mission from Buddha was presented by the Asian Art Museum, KQED-TV9, and the Asian American Theater Company; 9) Broadcast premiere on KQED-TV9; 10) Preview: February 8, 1991-February 10, 1991; Premiere: February 12, 1991. This was a visiting production from Asian American Theater Center, San Francisco; CA 11) Lane Nishikawa performed excerpts from I'm on a Mission from Buddha; 12-13) N/A; 14) This production was two special benefit performances

for The Asian American Theater Company; 15) I'm on a Mission from Buddha was performed in conjunction with Life in the Fast Lane for Asian American Theater Company's 20th Anniversary Season; 16) N/A.

I'm on a Mission from Buddha, a one-man show, is a powerful look at Asian American life. During the show, Nishikawa (the writer and performer), performs eighteen vignettes, touching on timely subjects ranging from life in the theater to the changing roles of Asian Americans in our country. The roles range from a World War II hero to a sushi-fearing redneck (From AATC press release).

In the Dominion of Night, N/A, December 14, 1994-December 18, 1994

Dates: N/A, December 14, 1994-December 18, 1994

Creators: Philip Kan Gotanda, Dan Kuramoto, Danny Yamamoto, Taiji Miyigawa

Other descriptive data: Berkeley Repertory Theatre

Diane Emiko Takei

Pamela Wu

Joe Ozu & The New Orientals, featuring Mr. Moto

No

N/A

Inner Life, (c)1992, August 5, 1992-August 20, 1992

Dates: (c)1992, August 5, 1992-August 20, 1992

Creators: Richard Haratani

Other descriptive data: Asian American Theater Center, San Francisco, CA

Wilbur Obata

N/A

(In order of appearance) Tran Ngoc Linh (Juliette Chen), Sammie Choy, Richard Haratani, Frances Lee Hall, Kelly Diem Nguyen

Yes

Preview: July 30, 1992-August 2, 1992, August 4, 1992; Premiere: August 5, 1992. Inner Life placed second overall in the first San Francisco Bay Guardian Playwriting Contest [1990] and was developed at the Bay Area Playwrights Festival XIV [1991]. The play continued its development as part of AATC's New Plays and Playwrights Development Program.

Inner Life portrays the journey of a South Vietnamese mother and two daughters living in San Francisco's Tenderloin district during the early 1980s. Not knowing the fate of the men in their family, each deals with life in America in her own distinct manner. A letter arrives with the promise of reuniting the family, starting a chain of events that forces them to come to terms with their future and with each other. (From AATC press release)

Intake-Outake, n.d., 1) April 14, 1978; 2) June 23, 1978-July 9, 1978;

Dates: n.d., 1) April 14, 1978; 2) June 23, 1978-July 9, 1978;

Creators: Judith Nihei, Adrienne Fong, Diana Tanaka, Marc Hayashi, & the Ensemble

Other descriptive data: 1) University of California, Santa Cruz, College 8 Courtyard, Santa Cruz, CA; 2) Asian American Theater Workshop, San Francisco, CA;

Marc Hayashi

George Hoag

1) N/A; 2) Berton Chow, Dennis Dun, Adrienne Fong, Erlinda Garcia, Marc Hayashi, George Hoag, Geri Marie Hoag, Arthur Lai, Judith Nihei, Diana Tanaka

Yes

1) Intake-Outake was presented by the Asian American Theater Workshop Ensemble during the People's Theatre Festival at the University of California, Santa Cruz; 2) Performed by the Asian American Theater Workshop Ensemble.

Intake-Outake is a comedy/satire which takes a slanted look at the different ways the mass media portrays Asians and how Asian Americans see themselves projected. (From AATC press release)

Intake-Outake, Take II, n.d., July 20, 1979-August 26, 1979

Dates: n.d., July 20, 1979-August 26, 1979

Creators: Judith Nihei and Marc Hayashi

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Marc Hayashi

John Ng

Emilya Cachapero, Jim Cranna, William Ellis Hammond, Amy Hill, Rodney Kageyama, A.M. Lai, Adrian Kinoshita-Meyers, Judith Nihei, Lane Nishikawa, John Nishio, Diana Tanaka, Kelvin Han Yee, Joe Yoshino

No

Premiere: July 20, 1978. This was a revised version of Intake-Outake, the original media-inspired theater piece [1978].

Intake-Outake II, with the use of videotape equipment, television monitors and slide projectors depicts the stereotypical images of Asians projected by the media. (From AATC press release)

Jan Ken Po, n.d., March 21, 1986-May 4, 1986

Dates: n.d., March 21, 1986-May 4, 1986

Creators: Philip Kan Gotanda, David Henry Hwang, R.A. Shiomi

Other descriptive data: People's Theater Coalition, Bldg. B, Fort Mason Center, San Francisco, CA

Shelley Souza

N/A

(In order of appearance) Lane Nishikawa, William Ellis Hammond, June Mesina Ouelette

No

Premiere: March 21, 1986. Jan Ken Po was a co-production of People's Theater Coalition and Asian American Theater Company.

Jan Ken Po is a collaboratively written piece about a destructive love triangle between two brothers and a woman, complicated by conflicting perceptions and lies about each other's history. (From AATC press release)

Jelly Belly, n.d., November 14, 1979-December 21, 1979

Dates: n.d., November 14, 1979-December 21, 1979

Creators: Adrian Kinoshita-Myers

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Judith Nihei

John Ng

Benjamin Wah Sum Lum, Mitzie Abe, Susan Mukai, Amy Hill, Lane Nishikawa

Yes

Preview: November 12, 1979-January 13, 1979; Premiere: 11, 14, 1979.

Jelly Belly is a comedy about a fat Sansei man, not an autobiography. It is an expression, rather than a statement about growing up fat. Audiences will see two fat people, a formerly fat person, a person who has never been fat, and finally, a girl who's not even aware that "fat" can be an all-consuming obsession in people's lives. The audience will also see a tiny slice of life- a minuscule portion taken from a seventy pound overweight named Myron Hotei. Myron is a person who is struggling to accept his physical condition. Other people's opinions shape his self image; he's tolerant of "put-downs" and eventually is convinced that he deserves the belittling he receives. His struggle for a positive image is continually breached by people's attitudes and their ammunition: "fatty", "fatso", "beached whale", "hippo", "blimp", "piglet", "porky", "waddles", "lard gut", "thunder thighs", "jelly belly" and a long string of others. Familiar? This is what poor Myron has to deal with, or for that matter, anyone overweight. He has a condition of ridicule, prejudice, discrimination and abuse. (From "Author's Notes" in Jelly Belly playbill)

The Kid Inside the Dragon: An Art and a Reality of Chinese-America, 1971*, n.d.

Dates: 1971*, n.d.

Creators: Frank Chin and William Wong

Other descriptive data: N/A

William Wong

N/A

N/A

Yes

The Kid Inside the Dragon: An Art and a Reality of Chinese-America is a screenplay based on the story "Food for All His Dead" and original treatment for a documentary by Frank Chin and William Wong. "Food for All His Dead" was copyrighted in 1962, 1967, and 1971 by Frank Chin.

N/A

KIN, n.d., 1) October 7, 1989-October 8, 1989; 2) February 13, 1991-February 16, 1991

Dates: n.d., 1) October 7, 1989-October 8, 1989; 2) February 13, 1991-February 16, 1991

Creators: Chris B. Millado

Other descriptive data: 1) Serramonte del Rey Theatre, Daly City, CA; 2) Cowell Theater, Fort Mason Center, San Francisco, CA

Chris B. Millado

N/A

1) (In order of appearance) Mara Torres, Robert Santos-Schray, Julia Camagong, Alex Torres, Edgar Aguinaldo, George Despues, George Imperial, Marlette Marasigan, Marnelle Marasigan , Blesilda Ocampo, Mel Cabrera, Dominick Benigno, Tony Segarra; 2) (In order of appearance) Gwyn Gabe, Julia Camagong, Sandra Ong, George Imperial, Wilma Consul, Art Desuyo, Allan Manalo, Michelle Domingo, Joy Bagnol, Ken Kabasares, Bingo Marasigan, Alex Torres, John S. Abiol, Edgar Aguinaldo

No

1) This production of KIN was performed as a "work-in-progress" by Teatro ng Tanan, sponsored by the Daly Filipino Organizing Project (DCFOP), Likha and Bayanihan Resource Center; 2) Preview: February 12, 1991. KIN was a co-production by Teatro ng Tanan (The People's Theater) in cooperation with Asian American Theater Company, Likha, Daly City Filipino Organizing Project and Cowell In-Performance Series.

KIN is about the search for cultural identity, the rediscovery of roots and its accompanying painful realization. (From program)

Lady Is Dying, n.d., October 21, 1977-October 23, 1977; October 28, 1977-October 30, 1977; November 4, 1977-November 6, 1977; November 11, 1977-November 13, 1977; November 18, 1977-November 20, 1977; November 25, 1977-November 27, 1977; December 2, 1977-December 4, 1977; December 9, 1977-December 11, 1977

Dates: n.d., October 21, 1977-October 23, 1977; October 28, 1977-October 30, 1977; November 4, 1977-November 6, 1977; November 11, 1977-November 13, 1977; November 18, 1977-November 20, 1977; November 25, 1977-November 27, 1977; December 2, 1977-December 4, 1977; December 9, 1977-December 11, 1977

Creators: Amy Sanbo and Lonny Kaneko

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Frank Chin

Eric Hayashi

Frank Chin, Lane Nishikawa, Sharlene Yow, Hiroshi Kashiwagi, Sachiko Nakamura, Jerry Tondo, Merle Woo Yamasaki

Yes

Premiere: October 21, 1977.

N/A

The Lair (La Madriguera), n.d., May 21, 1992-May 24, 1992; May 28, 1992-May 31, 1992; June 4, 1992-June 7, 1992

Dates:	n.d., May 21, 1992-May 24, 1992; May 28, 1992-May 31, 1992; June 4, 1992-June 7, 1992
Creators:	Jairo Anibal Nino and translated by Carlos Baron
Other descriptive data:	Asian American Theater Center, San Francisco, CA
	William Peters
	N/A
	Carlos Baron, Luz de la Riva, Jaime Maldonado
	No
	The Lair was a co-production of Asian American Theatre's Community Stage and Rainbow Theater. Performances of The Lair on May 24, 1992 and June 7, 1992 were in Spanish.
	The Lair is about an arrogant dictator and his personal secretary tormenting each other while trapped together during a coup. (From AATC press release)

A Language of Their Own, n.d., January 5, 1996-February 4, 1996

Dates:	n.d., January 5, 1996-February 4, 1996
Creators:	Chay Yew
Other descriptive data:	Asian American Theater Center, San Francisco, CA
	Tim Dang
	N/A
	Merv Maruyama, Art Desuyo, Eric Newton, Alan S. Quismorio, (understudy): James Chan, Jordan Viray, John Wolfe
	No
	A Language of Their Own received its world premiere at The New York Shakespeare Festival in April 1995 with George C. Wolfe as the Producing Director. The Asian American Theater Co. production of A Language of Their Own was produced in association with Berkeley Repertory Theatre.
	N/A

The Last Spirit Boxer: The Life and Times of a Chinese Laundry Man, n.d., 1) November 4, 1992-November 22, 1992; 2) December 4, 1992-December 5, 1992;

Dates:	n.d., 1) November 4, 1992-November 22, 1992; 2) December 4, 1992-December 5, 1992;
Creators:	William David "Charlie" Chin
Other descriptive data:	1) Asian American Theater Center, San Francisco, CA; 2) Julia Morgan Theater, Berkeley, CA
	Bill Chen
	N/A
	William David "Charlie" Chin
	No

1) Premiere: November 3, 1992; 2) The Last Spirit Boxer: The Life and Times of a Chinese Laundry Man was a co-production of Asian American Theater Company and Julia Morgan Theater.

The Last Spirit Boxer: The Life and Times of a Chinese Laundry Man is a one man play about the story of Hung Ock Lee, the Last Boxer, weaving the experiences of several men into one. Born in China during the Qing Dynasty (1644-1911), his father's murder by foreigners in the German-held Shan Tung province led the ten-year-old Hung Ock Lee to join the Boxer Rebellion of 1900. In 1911, at the age of 20, Hung immigrates to America as a "paper son," referring to those men who came to America with falsified identities. He spends the rest of his life working in the restaurants and laundries of the United States; a country that forbade Chinese (between 1882 and 1943) from becoming citizens, buying property, bringing their families to America, or marrying Whites. (From AATC press release)

Laughter and False Teeth, n.d., n.d.

Dates: n.d., n.d.
Creators: N/A
Other descriptive data: N/A
 N/A
 N/A
 N/A
 N/A
 Yes
 See script

Life in the Fast Lane: Requiem for a Sansei Poet, (c)1981, 1) July 3, 1982-August 29, 1982; 2-17) December ?, 1982-January ?, 1983; 18) March 1, 1983-March 6, 1983; 19) May 20, 1993-June 5, 1993; 20) n.d.

Dates: (c)1981, 1) July 3, 1982-August 29, 1982; 2-17) December ?, 1982-January ?, 1983; 18) March 1, 1983-March 6, 1983; 19) May 20, 1993-June 5, 1993; 20) n.d.
Creators: Lane Nishikawa
Other descriptive data: 1) Odyssey Theater, West Los Angeles, CA; 2) Oregon; 3) Washington; 4) Carleton College, Northfield, MN; 5) Oberlin College, Oberlin, OH; 6) University of Massachusetts, Amherst, MA; 7) University of Pennsylvania, Philadelphia, PA; 8) Brown University, Providence, RI; 9) Yale University, New Haven, CT; 10) Chinatown, New York City, NY; 11) Wesleyan University, Middletown, CT; 12) Japanese Canadian Cultural Center, Toronto, Ontario, Canada; 13) Japanese Canadian Cultural Association, Montreal, Quebec, Canada; 14) Smith College, North Hampton, MA; 15) Harvard University, Cambridge, MA; 16) Princeton University, Princeton, NJ; 17) Japanese American Citizens League, Chicago, IL; 18) Nippon Kan Theater, Seattle, WA; 19) Asian American Theater Center, San Francisco, CA; 20) Geneseo, NY
 1) Marc Hayashi; 2-17) Marc Hayashi; 18) N/A; 19-20) Marc Hayashi
 1) Philip Kan Gotanda, Eric Hayashi, Andrew Chang; 2-17) Sansei Theater Company; 18) Sansei Theater Company; 19-20) N/A
 1-18) Lane Nishikawa; 19) Greg Watanabe; 20) Lane Nishikawa;
 Yes

1) Life in the Fast Lane was produced by Philip Kan Gotanda, Eric Hayashi, and Andrew Chang for the Sansei Theatre Company in West Los Angeles; 2-17) N/A; 18) Life in the Fast Lane was produced by Sansei Theater Company; 19) This 1993 production of Life in the Fast Lane was performed in conjunction with I'm on a Mission from Buddha; 20) Life in the Fast Lane was a co-production of Asian American Theater Company and The Geneseo Foundation and Perspectives on Asian Cultures performed in conjunction with I'm on a Mission from Buddha. Life in the Fast Lane saw its initial development as part of Asian American Theater Company's New Play Series in 1980-1981. It received its World Premiere at the Asian American Theater Company in its 1981 season. Life in the Fast Lane was subsequently presented by Sansei Productions of San Francisco on a fifty-city, four-year tour of the United States, Canada, and Europe.

See script

Live Oak Store, (c)1981, May 13, 1983-June 26, 1983

Dates: (c)1981, May 13, 1983-June 26, 1983

Creators: Hiroshi Kashiwagi

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Anna Duhay

Smokey Leung

(In order of appearance) Seiji Steimetz, Sharon Iwai, Tom Welch, John Nishio, Trici Seid, Ken Narasaki, Chris Huie, Durand Garcia, John Dorning

Yes

The original harmonica music for Live Oak Store was written and performed by Jeff Howe and played with permission by Jeff Howe. Live Oak Store was dedicated to the Issei, many now deceased, whom without government assistance or charity survived the Great Depression.

Live Oak Store is a delicate play about impressions. One gets the feeling what it must have been like for a struggling Japanese American family during the Depression era. Racial prejudice is treated simply without being rhetorical. (By Richard Springer, East West Players, June 22, 1983)

Lo Foo and the Missing Ming Artifact, n.d., March 11, 1983-April 24, 1983

Dates: n.d., March 11, 1983-April 24, 1983

Creators: Wood Moy, Judith Nihei, Joseph Kwong

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Joseph Kwong

Thomas Wing Wo

Wood Moy, Bernadette Hak Eun Cha, Dennis Dun, Amy Hill, Keith Choy, Terry O'Brien, Jo Yang, Mic Murphy

No

Lo Foo and the Missing Ming Artifact is part who-done-it, part comedy and part psychological study. It is about an elderly detective's efforts to find not only "the missing Ming Artifact" but what proves to be his own true identity. The villain is Lo Foo, the detective's alter ego, a

manufactured entity, complete with linen suit ("a symbol of purity and the Chinese laundry"), Panama hat, Confucius quotes a la Charlie Chin, likewise boasting Number 1 and Number 2 sons, just like in the movies. (By Rodrigo Reyes, Coming Up, April 1983)

Locura Lo Cura, n.d., February 12, 1992-March 1, 1992

Dates: n.d., February 12, 1992-March 1, 1992

Creators: N/A

Other descriptive data: Asian American Theater Center, San Francisco, CA

N/A

N/A

Elias Serna, Lalo Lopez, Tomas Carrasco

No

Locura Lo Cura was a co-production of Asian American Theater Company and Chicano Secret Service.

Locura Lo Cura is a down political, satirical performance piece by three young Chicanos that takes the ridiculousness of Right and Left wing America to an absurd level. A vast array of actors confront and conceptualize the absurd state of America, Chicano style. The whole scenario will make you laugh, piss you off, and hopefully send you home with a mind full of exaggerated images of what we're all really dealing with. (From program)

M. Butterfly, n.d., August 7, 1991-?

Dates: n.d., August 7, 1991-?

Creators: David Henry Hwang

Other descriptive data: Curran Theatre, San Francisco, CA

N/A

N/A

N/A

No

Premiere: August 7, 1992.

N/A

Madame Mao's Memories, n.d., 1) September 28, 1989-?; 2) June 13, 1990-July 8, 1990

Dates: n.d., 1) September 28, 1989-?; 2) June 13, 1990-July 8, 1990

Creators: Henry Ong

Other descriptive data: 1) Theatre/Theater, Hollywood, CA; 2) Asian American Theater Center, San Francisco, CA

1) N/A; 2) Robin McKee

1) Robin McKee; 2) N/A

Kim Miyori

No

1) Preview: June 6, 1990; Premiere: June 13, 1990. Madame Mao's Memories had its world premiere in October 1989 in Los Angeles, produced by Robin McKee in association with Nicolette Chaffey for Theatre/Theater and Yellow Chrysanthemum Productions. It re-opened on January 12, 1990 and ran indefinitely; 2) The 1990 production of Madame Mao's Memories in San Francisco was a co-production of Asian American Theater Company and Waterburg Productions.

Madame Mao was responsible for the murder of 30,000 people and she persecuted 70,000 more-millions suffered because of her. This one-woman show probes at the rise and fall of Jiang Qing, who, after her marriage to Communist Chinese leader Mao Tse Tung, eventually spearheaded the cultural revolution. (From AATC press release)

Making a Name for Ourselves, n.d., May 28, 1993-June 21, 1993

Dates: n.d., May 28, 1993-June 21, 1993

Creators: William Chang, Timothy Franklin, Kevin Kataoka, Albert Tadakuma, Diana C. Weng, Judy F. Weng

Other descriptive data: Asian American Theater Center, San Francisco, CA

N/A

Timothy Franklin and Judy F. Weng

Peter Dotter, Timothy Franklin, Joseph Arun Hong, Todd Nakagawa, Diana C. Weng, Judy F. Weng

No

Making a Name for Ourselves was extended between July 9, 1993-August 2, 1993 and was a co-production of Asian American Theater Company and The Actors Anonymous. It emerged as an acting collective formed in 1991 from the cast of Wind & Water's "What Now?" for the purpose of writing, directing, and performing its own material.

Making a Name for Ourselves demands a close and unflinching look at Asian American stereotyped images and how they affect (or destroy) identity. It takes a radically different stylistic approach by lampooning elements of American society through a series of short comic sketches with serious undertones. Skits include "The Mr. Asian American Pageant" (where contestants are judged on their ability to best represent misconceptions about being an Asian American male, the "Bad Musicals" series ("Laundry on the Roof"), and other short dramatic sketches and commercials bring home central issues about American life. (From AATC press release)

Manila Murders, 1974*, September 1, 1977-October 1, 1977

Dates: 1974*, September 1, 1977-October 1, 1977

Creators: Dom Magwili

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Frank Chin

Eric Hayashi

Emilya Cachapero, Annie Panlibulton, Bill Lloren, Reuben Ignacio, Phil Purganan, Lynda George

Yes

Manila Murders concerns the homecoming of a young Filipino law student, Thomas DeGuzman, to his family's estate somewhere outside of Manila. Thomas is the son of the late General Carlos De Guzman, a fictitious official in the Marcos regime. Thomas returns home to collect his inheritance to find his family in turmoil...his mother, sister, and brother have been allegedly threatened by political terrorists. Within the framework of the major theme are several subplots; the presence of Thomas' white wife from the United States, Thomas' uncle Pepe (a Manila police inspector) investigating the acts of terrorism, and the petty jealousies between the members of the De Guzman family. (By Forrest Gok, The San Francisco Journal, September 14, 1977)

MASK, n.d., October 23, 1992

Dates: n.d., October 23, 1992

Creators: N/A

Other descriptive data: Asian American Theater Center, San Francisco, CA

N/A

Cynthia Wallis

N/A

No

MASK was a co-production of Asian American Theater Company's Exponential Arts and Cynthia Wallis.

N/A

The Merchant of Venice, n.d., May 8, 1992-May 24, 1992

Dates: n.d., May 8, 1992-May 24, 1992

Creators: William Shakespeare

Other descriptive data: Asian American Theater Center, San Francisco, CA

Christina Yao

N/A

Cristina Ablaza, David Akina, Patty Cachapero, Louise Fong, Jim Hirabayashi, Michael C.M. Hornbuckle, Dennis Magliocco, Steven Ortiz, Laurence Thoo

No

Premiere: May 7, 1992. The Merchant of Venice was a co-production of Asian American Theater Company and Bridge & Gate Productions and was San Francisco's first Asian Shakespearean production.

"The insidious nature of racial and class discrimination is at the root of 'Merchant'. Fueled by a poor economy, ethnic and economic groups begin to point fingers and label each other negatively. This is a play about three tribes, the Portias, the Antonios, and the Shylocks. They are all 'nice people,' but only to the limits of their humanity and latent savagery, which becomes immediately apparent when they venture out of their boundaries." (Christina Yao, director) (By Don Lau, J.D. Asian Week, May 15, 1992)

Midnight Works, n.d., August 1, 1992-September 5, 1992

Dates:	n.d., August 1, 1992-September 5, 1992
Creators:	N/A
Other descriptive data:	Asian American Theater Center, San Francisco, CA
	N/A
	Cynthia Wallis (Curator)
	Nao Bustamante, Beth Custer, Brenda Hutchinson, Francisco Hernandez, Kirk Ward, Luis Juarez, Richard Secrist, Douglas Wright, Raphael Moller, Ernesto Sanchez, Hane Handel, Augusta Huggins Meyers, Kelvin Han Yee
	No
	Midnight Works was presented by Asian American Theater Company's Exponential Arts Program.
	Midnight Works is a diverse slate of work. The show's title and concept: "Midnight...when anything can happen. It is something fun, something strange, and an urban exploration." (From AATC press release)

The Mission, 1988, 1) 1988; 2) 1989; 3) August 10, 1989-August 13, 1989, August 16, 1989-August 20, 1989.

Dates:	1988, 1) 1988; 2) 1989; 3) August 10, 1989-August 13, 1989, August 16, 1989-August 20, 1989.
Creators:	Richard Montoya, Herbert Siguenza, Ricardo Salinas
Other descriptive data:	1) Intersection for the Arts, San Francisco, CA; 2) El Teatro Campesino, San Juan Bautista, CA; 3) Los Angeles Theatre Center, Los Angeles, CA; 4) Asian American Theater Center, San Francisco, CA
	1-2) N/A; 3) Jose Luis Valenzuela; 4) Tony Curiel
	1-4) N/A
	Richard Montoya, Herbert Siguenza, Ricardo Salinas
	No
	1-2) N/A; 3) The Mission performed at the Los Angeles Theater Centre was a visiting production of Culture Clash in association with the Latino Theatre Lab; 4) The Mission was a co-production of Asian American Theater Company and El Teatro Campesino for Culture Clash in 1989. It was extended from August 24, 1989-August 26, 1989, August 31, 1989-September 1, 1989, September 3, 1989. The Mission went on a national tour in 1989.
	The Mission begins against the backdrop of the early California Missions and the alleged ill-treatment of the Costanoan Indians by Padre Junipero Serra. Through a unique "Indian-rap-peyote dream sequence, the characters time-travel to the home of three Latino comics living in the present day Mission District of San Francisco. Struggling to live and 'eke out' an existence as working actor-comedians, the three audition for a nationally televised show commemorating the beatification of Serra. Though the TV program is 'headlined' by Julio Iglesias, the trio is eliminated for not being 'Hispanic' enough. Outraged and in desperation, they kidnap the international singing star, demanding in return, a slot on the TV show. What follows is a series of misadventures, hilariously funny, slapstick, serious, and tragic. (From AATC press release)

Mr. Moto Meets Linda Low on Skull Island, n.d., n.d.

Dates: n.d., n.d.

Creators: Chang, ???

Other descriptive data: N/A

N/A

N/A

N/A

Yes

See script

The Mundane Bliss Twist of Food, Sex, and Other Obsessions, Not Necessarily in That Order, n.d., October 8, 1992-October 24, 1992

Dates: n.d., October 8, 1992-October 24, 1992

Creators: Florence Yoo

Other descriptive data: Asian American Theater Center, San Francisco, CA

Lee Ann Fujii

N/A

Florence Yoo, (voice overs and musicians): Ken Steele, Man Cow, Derek Bianchi, Liz Snyder, Jackie Snyder, Michael James

No

The Mundane Bliss Twist of Food, Sex, and Other Obsessions, Not Necessarily in That Order was presented by Asian American Theater Company's Exponential Arts Program and Faith and Sleep No More Productions.

The name of the title pretty much says it all. The Mundane Bliss Twist of Food, Sex, and Other Obsessions, Not Necessarily in That Order is loosely based on her [Florence Yoo] growing up Korean in a Chicago suburb. It is also a celebration of life's very small pleasures. (By Karen Hershenson, source unknown)

The Music Lessons, 1979, February 15, 1982-February 21, 1982

Dates: 1979, February 15, 1982-February 21, 1982

Creators: Wakako Yamauchi

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Amy Hill

Smokey Leung

(In order of appearance) William Ellis Hammond, James Hirabayashi, June Mesina, Ken Narasaki, Ron Muriera, Emilya Cachapero, Mark Tobey, Linda Hill

No

"Most of the time we play the game with the cards dealt us. But sometimes, we get a wild notion to draw for an inside straight and for an instant we get a glimpse of our options. We do nothing; our lives continue unchanged. But we are never again the same." (Wakako Yamauchi)

New World, n.d., June 3, 1993-June 27, 1993

Dates: n.d., June 3, 1993-June 27, 1993

Creators: Daniel Weber

Other descriptive data: Asian American Theater Center, San Francisco, CA

Virginia Abascal

N/A

Sammy Choy, William Ellis Hammond, Montgomery Hom, Anderson Lim, Frank Liu, Steve Uchida

Yes (currently located in AATC Production Files)

New World is a multi-media piece that includes music, dance, and visual performance in its tale of a Vietnamese refugee trying to make a life for himself in San Francisco's Chinatown. It is the real drama of Dang Mui, balancing old world values with strange, new world realities. It is a compelling tale of bigotry and prejudice, Chinese versus Vietnamese, and the American dream of 'strength from diversity' within the microcosm of San Francisco's Asian American community.

Nisei Bar and Grill, n.d., November 13, 1981-December 20, 1981

Dates: n.d., November 13, 1981-December 20, 1981

Creators: Garrett Hongo

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

William Ellis Hammond

Smokey Leung

Mitzie Abe, Emilya Cachapero, Dennis Dun, James Hirabayashi, Fay Kawabata, Ron Muriera, Randall Nakano, Ken Narasaki, Judith Nihei, Lane Nishikawa, John Nishio

Yes

See script

Not My Fault, n.d., 1) December 3, 1982-December 19, 1982; 2) December 2, 1983-December 18, 1983

Dates: n.d., 1) December 3, 1982-December 19, 1982; 2) December 2, 1983-December 18, 1983

Creators: Nancy Scott

Other descriptive data: 1) Asian American Theater Workshop, San Francisco, CA; 2) New Zephyr Theater, San Francisco, CA

James Cranna

1) Dennis Myers and Smokey Leung; 2) John Ng and B. Woo

1) Ron Muriera, June Mesina, Dennis Dun, Amy Hill, John Nishio, Blain Palmer, Anna Duhay, Keith Choy, Emily Cachapero; 2) Emily Cachapero, Keith Choy, Amy Hill, June Mesina, Ron Muriera, Judith Nihei, John Nishio, Blain Palmer

yes (currently located in AATC Production Files)

Not My Fault, is improv-comedy where your whims will be picked from thin air and performed before your very eyes each time you suggest a topic for the improv-comedy group. Improv is a fast and furious performing art with unrehearsed performances, and audience participation is important to the show. (From AATC press release)

Obon, Festival of the Dead, n.d., October 15, 1982-November 28, 1982

Dates: n.d., October 15, 1982-November 28, 1982

Creators: Wendy Naomi Sodegami

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Emily Cachapero

Jean Lee Wong and Karen T. Yamamoto

(In order of appearance) Sharon Iwai, Mitzie Abe, Mariko de Montalte, Amy Hill, Dennis Dun

Yes (currently located in AATC Production Files)

Four generations of Japanese Americans reveal their strengths of character in Obon, Festival of the Dead. Meet an earthly old woman, Babachan: she died a few years back but returns during Obon, the Japanese festival of the dead. Babachan, an Issei, or first generation Japanese immigrant, comes back from the dead because her family-daughter Joan, granddaughter Terry, and great-granddaughter Dawn-has strayed from the principles of Bushido, the code of chivalry of the samurai and the prevailing ethic of Japan when Babachan came to the New World. (From AATC press release)

Once Is Never Enough, (c)1985; 1986*, September 21, 1984-November 8, 1984

Dates: (c)1985; 1986*, September 21, 1984-November 8, 1984

Creators: R.A. Shiomi, Marc Hayashi, Lane Nishikawa

Other descriptive data: People's Theater Coalition, Bldg. B, Fort Mason Center, San Francisco, CA

Marc Hayashi

Pamela Wu and Wilbur Obata

(In order of appearance) Lane Nishikawa, Jo Yang, Terry Chow, Kelly Quon, Ken Narasaki, Sharon Omi, Chris Toomey, John Shin, Mark Milinich

Yes

See script

Paper Angels, n.d., 1980

Dates: n.d., 1980

Creators: Genny Lim

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Amy Hill

John Ng

N/A

Yes

Paper Angels documents the story of Chinese immigrants who landed on Angel Island. Between 1910 and 1940, some 175,000 Chinese immigrants arrived at Angel Island thinking that they had reached the Gam Saan, the golden mountain of their dreams. What they discovered there was a Kafkaesque bureaucratic nightmare of imprisonment and humiliation. For months, sometimes years, they were detained in overcrowded, unsanitary barracks patrolled by armed guards-segregated, arbitrarily interrogated and repeatedly searched until officials ruled on their eligibility. Their stories are documented in Genny Lim's Paper Angels. (By Christine Koyama, New York Times, June 16, 1985)

Passion, n.d., April 4, 1987-April 5, 1987

Dates: n.d., April 4, 1987-April 5, 1987

Creators: Presco Tabios

Other descriptive data: Buriel Clay Theatre, San Francisco, CA

Julia Barclay

N/A

Van Bagnol, Noel Benozza, Lionel Chew, Tyche Hendricks, Anne Houle, Fay Kawabata, Patrick Lee, Cynthia Rector

No

This colony of old-timers who live in single hotel rooms is a bachelor society. It is made of pioneer Filipinos who left their country in the 1920s without "the most sustaining thing. They came without their country's women. Not by their own choice, but by law, which is 'a statement in itself.' In America, these Filipinos were forbidden, also by law, to marry white women." (From program Production Notes)

Pay the Chinaman/Fairybones, n.d., October 7, 1987-November 1, 1987

Dates: n.d., October 7, 1987-November 1, 1987

Creators: Laurence Yep

Other descriptive data: Asian American Theater Company, San Francisco, CA

Lane Nishikawa/Andrea Gordon

Eric Hayashi

Wood Moy, Dennis Dun/Jo Yang, Emily Cachapero, Smokey Leung

Yes

Pay the Chinaman, set in 1893 in a rural California Delta town, captures the powerful spirit of 2 con men pitted against each other in an alien land full of real "demons." Fairybones, also set in California in the 1890s, tells the chilling story of a spirit woman's attempt to pass on her

magically redeeming yet terrifying power to a cynical and rebellious young protégé. (From AATC press release)

Pinoys in Space, 1981*, n.d.

Dates: 1981*, n.d.

Creators: Dom Magwili

Other descriptive data: N/A

N/A

N/A

N/A

Yes

Pinoys in Space was based on the Radio Play by the same title.

See script

Play Ball, (c)1986, 1989*, n.d.

Dates: (c)1986, 1989*, n.d.

Creators: R.A. Shiomi

Other descriptive data: N/A

N/A

N/A

N/A

Yes

See script

A Play by Bill Yamasaki, 1979*, May 18, 1979-June 24, 1979

Dates: 1979*, May 18, 1979-June 24, 1979

Creators: Adrian Kinoshita-Myers

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Judith Nihei

Arlene Alfonso Escueta

Randall Akiro Nakano, George Hoag, William Ellis Hammond, Andra Paguyo, Diana Moore, Marc Hayashi

Yes

A Play by Bill Yamasaki is a melodrama focusing on the life of a young Japanese American playwright, Bill Yamasaki, and his pursuit of heroes and success. (From AATW press release)

Point of Order: Hirabayashi vs. United States, n.d., January 7, 1983-February 20, 1983

Dates: n.d., January 7, 1983-February 20, 1983

Creators: R.A. Shiomi

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

George W. Crowl

Jim Chew

William Ellis Hammond, Teruo, Sharon Iwai, James Hirabayashi, Van Bagnol, Mark Clark, Austin Edgington, Susan Daniels, John Lohr, A.M. Lai, Ken Narasaki, Jonas Israel, Lance Baker

No

Point of Order: Hirabayashi vs. United States was adapted through interviews with Gordon Hirabayashi to create a play re-creating the ordeal during which Gordon pitted himself against the government and also his community, friends, and family. The Gordon Hirabayashi case is a haunting reminder of injustices done to Japanese Americans on the west coast and the government's proclamations in time of war. (From AATC press release)

Prairie du Chien, n.d., January 14, 1993-February 7, 1993

Dates: n.d., January 14, 1993-February 7, 1993

Creators: David Mamet

Other descriptive data: Asian American Theater Center, San Francisco, CA

Dennis Lowry

N/A

N/A

No

Preview: January 12, 1993-January 13, 1993. Prairie du Chien was a co-production of Asian American Theater Company and Running Train Productions.

N/A

Pressed: A Celebration of Women, n.d., October 9, 1991-November 3, 1991

Dates: n.d., October 9, 1991-November 3, 1991

Creators: "The Ensemble"-- see files.

Other descriptive data: Asian American Theater Center, San Francisco, CA

Charles E. Polly

N/A

"The Ensemble"-- see files.

No

Pressed:A Celebration of Women was a co-production of Asian American Theater Company and Broads Off Broadway Productions.

The ensemble comedy drama consists of a group of women and men who write and perform new work relating to women. (By Don Lau, J.D., Asian Week, October 18, 1991)

Project X: The Artist Talk Show, n.d., July 19, 1991-August 3, 1991

Dates: n.d., July 19, 1991-August 3, 1991

Creators: several

Other descriptive data: Asian American Theater Center, San Francisco, CA

N/A

Rene Yañez and Cynthia Wallis

John Kreidler, Ernesto Sanchez, Hannah Sims, Ed Hardy, Philip Kan Gotanda, Phil Esparza, Luis Valdez, Candi Farlice, Leon Dockery, Kary Schulman, Anna Bustamante, John Reily, Gronk, Maria Acosta, Colon, Spencer Moon, Emily Todd, Jock Sturges, Mark Pauline, Julian Schmedley, Rhodessa Jones, Ann Hamilton, David Bonetti, Chiori Santiago, Ann Hatch, Ann McDonald, Juan Carillo, Laura Farabough, Mondo 2000, Patrick Martin, Steve Okazaki, Paula Anglim, Rena Braunstein, Chris Hardeman, Lorraine Gracia, Genny Lim, Auto Desk, Bill Griffith, A.B. Spellman, Ann Chamberlain, David Henry Hwang, Jose A. Burciaga, Winston Tong

No

Project X: The Artist Talk Show, their second series was a co-production of Asian American Theater Company and Fusion Concepts.

Project X: The Artist Talk Show producers Rene Yañez and Cynthia Wallis have developed this unique performance/interview format as an exploration process in which to showcase contemporary artists, with a focus on their intent and expressions outside of the broadcast television formula. This series is the vision of Rene Yañez, whose approach to this theatrical art event stems from his background as a curator/designer/mixed-media artist and activist. (From AATC press release)

Project X: The Unusual Talk Show, n.d., May 25, 1990-May 26, 1990

Dates: n.d., May 25, 1990-May 26, 1990

Creators: Rene Yanez, (conceptual artist)

Other descriptive data: Asian American Theater Center, San Francisco, CA

Eric Hayashi

Cynthia Wallis

Lane Nishikawa, Robert Crumb, Owena Fogerty, Eric Hayashi, Rene Yanez

No

Project X: The Unusual Talk Show was a co-production of Asian American Theater Company and Fusion Vision Concepts.

Project X: The Unusual Talk Show is an "exploration of performance art as a medium," according to artist Rene Yanez, the show's originator and host. Yanez will interview underground cartoonist Robert Crumb, photographer Owena Fogerty, actor/writer Lane Nishikawa and Eric Hayashi, artistic director of the Asian American Theater Company. (From AATC press release)

A Question of Loyalty, (c)1990, November 14, 1990-December 9, 1990

Dates: (c)1990, November 14, 1990-December 9, 1990

Creators: Hiroshi Kashiwagi

Other descriptive data: Asian American Theater Center, San Francisco, CA

Paul Hellyer

N/A

Joanne Takahashi and Michael Ordon

Yes

A Question of Loyalty was a co-production of Asian American Theater Company and Tale Spinners Theater.

A Question of Loyalty is a subtle blend of the personal and political. It tells the story of how Grace and Tak fall in love in a WWII "relocation center," how they struggle with the choices they make when their loyalty is thrown into question, and how, after forty years apart, they meet again and together look back on their lives. A Question of Loyalty is based on playwright Hiroshi Kashiwagi's personal experiences and interviews with other camps. (From AATC press release)

Reasons to Live. Reason to Live. Half. No Reason., 1991*, n.d.

Dates: 1991*, n.d.

Creators: Han Ong

Other descriptive data: N/A

N/A

N/A

N/A

Yes

See script

Rich Relations, (c)1985; (c)1986, July 10, 1991-August 4, 1991

Dates: (c)1985; (c)1986, July 10, 1991-August 4, 1991

Creators: David Henry Hwang

Other descriptive data: Cowell Theater, Fort Mason, San Francisco, CA

Simon Fill

Eric Hayashi

Ken Narasaki, Lane Nishikawa, Andrea Steven, Sharon Iwai, Janis Chow, Lisa Larice, David Kim

Yes

Preview: July 2, 1991-July 3, 1991, July 5, 1991-July 7, 1991; Premiere: July 10, 1991. Rich Relations was a co-production of Asian American Theater Company and The Fort Mason Center at the Cowell Theater. It was first produced by The Second Stage, New York City with Robyn

Goodman and Carole Rothman as the Producers. This production opened on April 21, 1986 in New York City.

Rich Relations is a black comedy about a wealthy Chinese American family who live in the hills above Los Angeles. The family includes Hinson, a wealthy developer and real estate broker and Barbara, his sister who constantly begs for a share in his fortune. When Hinson's son Keith comes home from the toney Eastern prep school where he teaches, Barbara's tactics for acquiring Hinson's wealth become more and more relentless. Barbara tries to entrap Keith into marrying her daughter, Marilyn, thereby resulting in a doubling of relations to her wealthy brother. As the day wears on, family arguments ensue over life, death, marriage, and wealth. (From AATC press release)

Rosie's Cafe, (c)1986; 1987*, January 11, 1989-February 5, 1989

Dates: (c)1986; 1987*, January 11, 1989-February 5, 1989

Creators: R.A. Shiomi

Other descriptive data: Asian American Theater Center, San Francisco, CA

Lane Nishikawa and Simon Levy

Eric Hayashi

Sharon Omi, William Ellis Hammond, Ron Muriera, Lane Nishikawa, Van Bagnol, Sean O'Brien, Mari Kobara, Karen Lee, Tom Welch, Art Desuyo, Janice Chow

Yes

The year is 1951 and the Japanese Canadians are just returning from the internment camps to Vancouver to start their lives all over again. Rosie meets a dark stranger and must choose between love and loyalty while Sam meets a weird detective who is tracking down the Pier Six Prowler. (From AATC press release)

S.A.M. I Am, n.d., March 8, 1996-April 7, 1996

Dates: n.d., March 8, 1996-April 7, 1996

Creators: Garrett H. Omata

Other descriptive data: N/A

Karen Amano

Pamela Wu

Todd Nakagawa, Noel Benozza, Diana C. Weng, Liane Yasumoto, Luis Saguar, Sarah Sloan, Mark A. Fossen

No

S.A.M. I Am received its world premiere at East West Players in Los Angeles, CA in 1995 with Director Heidi Helen Davis and Artistic Director Tim Dang.

N/A

Sad Clown, n.d., September 19, 1992, September 26, 1992, October 3, 1992

Dates: n.d., September 19, 1992, September 26, 1992, October 3, 1992

Creators: N/A

Other descriptive data: Asian American Theater Center, San Francisco, CA

N/A

N/A

Ernesto Sanchez

No

Sad Clown is a show for children and those young at heart. It is the story of a clown that cannot smile, and this clown's journey to happiness. Numerous mask characters meet the clown on his path, each in his or her way, trying to get the clown to smile. The show is humorous, magical, and touching without words, but is not representative of Western mime traditions. Presented with masks and puppets, Sad Clown is also influenced in style by Asian and Latin American mask and performance techniques. (From AATC press release)

Secrets of the Samurai Centerfielder, n.d., September 28, 1991-September 30, 1991, October 5, 1991-October 7, 1991, October 14, 1991-October 15, 1991

Dates: n.d., September 28, 1991-September 30, 1991, October 5, 1991-October 7, 1991, October 14, 1991-October 15, 1991

Creators: Dan Kwong

Other descriptive data: Highways Performance Space, Santa Monica, CA

N/A

N/A

Dan Kwong

No

Secrets of the Samurai Centerfielder is a comic medley of monologue, slides, music, and dance-movement. Performance artist Dan Kwong explores his Asian American heritage and his struggle to fashion an identity in the midst of three cultures--Chinese, Japanese, and American. The overriding theme is racial oppression: what it means, how it has been practiced, and how victims respond. While Kwong's natural samurai baseball player provides an apt metaphor for the cultural challenges that exist for Asian Americans, his various slideshows are the most effective segments--one chronicling the struggles of Kwong's Japanese immigrant grandfather, another flashing racist quotes to the theme song of "The Donna Reed Show." (From Los Angeles' Free Weekly, October 6, 1989, Vol. 11, No. 51)

Shootout at the CD Cafe, n.d., n.d.

Dates: n.d., n.d.

Creators: N/A

Other descriptive data: N/A

N/A

N/A

N/A

Yes

See script

A Showing by Joe Shea, n.d., April 13, Yr?

Dates: n.d., April 13, Yr?

Creators: Joe Shea

Other descriptive data: Asian American Theater Center, San Francisco, CA

N/A

N/A

Joe Shea

No

N/A

A Song for a Nisei Fisherman, (c)1981; 1987-1988*, 1) August 15, 1980-September 21, 1980; 2) May 6, 1987-June 6, 1987; 3) June 2, 1988-June 26, 1988

Dates: (c)1981; 1987-1988*, 1) August 15, 1980-September 21, 1980; 2) May 6, 1987-June 6, 1987; 3) June 2, 1988-June 26, 1988

Creators: Philip Kan Gotanda

Other descriptive data: 1) Marina Theatre, Fort Mason Center, Bldg. B, San Francisco, CA; 2) Toronto Free Theatre Upstairs, Toronto Ontario, Canada; 3) Music Hall Theatre, San Francisco, CA

1) David Henry Hwang; 2) Lane Nishikawa; 3) Philip Kan Gotanda

1) Wilbur Obata; 2) N/A; 3) Eric Hayashi;

1) Marc Hayashi, James Hirabayashi, Suzie Kobuchi Okazaki, Judith Nihei, Lane Nishikawa, William Ellis Hammond, Taylor Gilbert, Peggy Ford, John Nishio, Ken Narasaki, Kent S. Hori, Mitzie Abe, Lane Nishikawa, (understudy): Ken Narasaki, Michael Ramirez, Adrian Kinoshita-Meyers; 2) N/A; 3) Marc Hayashi, Richard Haratani, Jim Hirabayashi, Sharon Iwai, Francis Jue, Ron Muriera, Lane Nishikawa, Colette Ogle, Betty Porter, Diane Takei, Joanne Takahayashi

Yes

1) N/A; 2) Preview: May 1, 1987-May 3, 1987, May 5, 1987; Premiere: may 6, 1987. This production of A Song for a Nisei Fisherman was presented by Sansei North Productions in association with the Japanese Canadian Cultural Centre; 3) N/A.

A Song for a Nisei Fisherman unfolds in five scenes, all having to do with the rituals of fishing: catching, cleaning, cooking, eating and again catching. After a plaintive introductory ballad, the play proper begins, with an old man, Itsu Matsumoto, talking to the audience quietly about the Zen of fishing, the little but important things one must do to be successful at this exercise in patience. As Itsu finishes, he flits back in memory, and we see the origins of his restrained exterior: his hard-working but emotionally cold farmer-father, whose violent interior came out during the too-numerous occasions when he got drunk on sake; Itsu's struggle to get into medical school and his indifference to widespread racism in pre-war America; his fights with his gambler/petty thief brother; Itsu, now a doctor, finally getting up the courage to propose to Michiko; the internment of the entire Matsumoto family in a World War II "relocation" camp; Itsu's anti-Japanese racism, when he discovers that his eldest son is dating a Chinese American

woman, and his calling his younger son a "bum" and disgrace to the family because he wants to drop out of law school to become a writer. Toward the end of the play, we also learn that Michiko, his wife of 28 years, who died of a brain tumor, several times considered leaving the emotionally removed ego-obsessed Itsu, but stuck with him partially because separating would have shamed her parents. Now we begin to understand why Itsu is a fisherman. He's not only throwing a line into a shady stream--the still waters, and the rituals associated with fishing, are where this lonely isolated man feels most at peace, where he's most himself, where he can hook into his past and where he can begin to consider his future demise. (By Bernard Weiner, San Francisco Chronicle, June 4, 1988)

The Sound and the Beauty, n.d., November 30, 1984-January 13, 1985

Dates:	n.d., November 30, 1984-January 13, 1985
Creators:	David Henry Hwang
Other descriptive data:	People's Theater Coalition, Fort Mason Center, San Francisco, CA
	N/A
	N/A
	N/A
	No
	N/A

The Sound of a Voice/The House of Sleeping Beauties, n.d., November 30, 1984-January 13, 1984

Dates:	n.d., November 30, 1984-January 13, 1984
Creators:	David Henry Hwang
Other descriptive data:	People's Theater Coalition, Fort Mason Center, San Francisco, CA
	Christina Yao
	Joanne Kumekawa and Keith Choy
	Amy Hill, Hiroshi Kashiwagi, Diana Tanaka, Randy Nakano
	No

These two one-act plays contain an unexpected mix of folk tale with delicately shaded characterization. In *The Sound of a Voice*, a 17th century warrior visits a lonely country woman who coaxes him to stay so long he loses the will to leave. Is she a witch, as rumor has it, or are her powers based on an engulfing love? In *The House of Sleeping Beauties*, an old man visits a brothel to shut it down, but remains because it fulfills his need to relinquish memory and vanquish old age. In the course of his visit, the man develops a shirting relationship with the proprietress, whose motives are as opaque as the house's procedures. (By Hilda Scheib, Bay City News Service, December 3, 1984)

Sport of the Gods, n.d., September 10, 1992-October 4, 1992

Dates:	n.d., September 10, 1992-October 4, 1992
Creators:	Howard Stone
Other descriptive data:	Third Stage, Asian American Theater Center, San Francisco, CA

Diana Brown and Barry Weir

N/A

N/A

No

Sport of the Gods was a co-production of Asian American Theater Company's Community Stage and Livingroom Productions.

Sport of the Gods is a bum rap in two acts. (From AATC flyer)

State without Grace, n.d., October 11, 1985-November 24, 1985

Dates: n.d., October 11, 1985-November 24, 1985

Creators: Linda Kalayaan Faigao

Other descriptive data: People's Theater Coalition, Bldg. B, Fort Mason Center, San Francisco, CA

Dom Magwili

Jim Chew

(In order of appearance) Emilya Cachapero, Van Bagnol, Patty Cachapero, Fe Bongolan, Jim Hirabayashi, Kristin Lew, Sharon Iwai, Georgette Austria, (understudy): Edna Rodis, Anna Duhay, Phil Purganan, Terry Chow

Yes

The original production of State without Grace was produced by the Pan Asian Repertory Theater in New York.

State without Grace is a woman's play taking place in 1978 in the Philippines. In a suburb of the capital, Quezon City, Celia returns to her homeland after 10 years of living in America. Four of those most recent years she was married to a Caucasian man named Mark. Celia's homecoming is marked by trouble at her Lola's (grandmother's) home. Her aunt Rosa and uncle Leon have had to move their three girls, Elise, Laura, and Nene, into Lola's home because Leon is unemployed. Just as Celia is headstrong and independent so, she discovers, is her cousin, Elise. In fact, Elise is going through what she went through at a younger age. Elise is causing a family scandal because her fiancé is a non-Christian, Ifugao researcher. The fact that he is a pagan, with primitive roots in the mountain people of the Philippines, roots he plans to go back to, is unacceptable to Lola. Celia is used as an unwilling emissary to bring Elise back. We soon learn that Celia's marriage was not the ideal she reported. That very traumatic event brought her back to the islands. At one point, she adds her voice to Lola's in trying to bring Elise back so her young cousin will not make the same mistakes she has made. Lola, in an effort to end the dispute, gives Elise an ultimatum: She can stay with her pagan lover but her whole side of the family, mother, father, and sisters will be thrown out of her house. Elise makes the difficult choice of leaving her fiancé and returning to Lola's home but in doing so breaks her relationship with Celia. Celia, realizing she too, must make her own decision, returns to America. (From AATC press release)

Statements after an Arrest under the Immorality Act, n.d., April 9, 1992-April 12, 1992

Dates: n.d., April 9, 1992-April 12, 1992

Creators: Athol Fugard

Other descriptive data: Asian American Theater Center, San Francisco, CA

Mika Burns

N/A

Shawn Gaynor, Reuben Jackson, Steven Shults

No

Statements after an Arrest under the Immorality Act was a co-production of Asian American Theater Company's Community Stage and the Rainbow Theatre Company.

N/A

Stealing Fire, (c)1989*, n.d.

Dates: (c)1989*, n.d.

Creators: Diana Son

Other descriptive data: N/A

N/A

N/A

N/A

N/A

Yes

See script

Straight from the Heart, n.d., July 14, 1992-July 15, 1992

Dates: n.d., July 14, 1992-July 15, 1992

Creators: N/A

Other descriptive data: Asian American Theater Center, San Francisco, CA

Alan Wong

N/A

Maurice Jenny and Ron Melvin

No

Straight from the Heart was a co-production of Asian American Theater Company and I Can Do That Theater.

Straight from the Heart is a story about people discovering who they are. (From program)

Sushi by Candlelight, n.d., April 9, 1987-April 11, 1987

Dates: n.d., April 9, 1987-April 11, 1987

Creators: Adrienne Fong

Other descriptive data: Buriel Clay Theatre, San Francisco, CA

Ken Narasaki

N/A

Hiroshi Kashiwagi, Mari Kobara, Sharon Omi, Tim Orr

No

N/A

Taxi Karma and The Dissident, n.d., 1) November 14, 1991; 2) November 21, 1991; 3) November 17, 1991, November 24, 1991, December 1, 1991; 4) January 29, 1992-March 1, 1992

Dates: n.d., 1) November 14, 1991; 2) November 21, 1991; 3) November 17, 1991, November 24, 1991, December 1, 1991; 4) January 29, 1992-March 1, 1992

Creators: Canyon Sam

Other descriptive data: 1) Green Gulch Zen Farm, Marin, CA; 2) La Pena Cultural Center, Berkeley, CA; 3) The Phoenix Theatre, San Francisco, CA; 4) Asian American Theater Center, San Francisco, CA

Christine McHugh

N/A

Canyon Sam

No

1-3) N/A; 4) The January 29, 1992-February 2, 1992 performance was extended from February 20, 1992-March 1, 1992. Canyon Sam's Taxi Karma and The Dissident were developed with Nina Wise. Taxi Karma was created in the Fall of 1990 directed by David Ford and was performed three times at the Marsh Theatre in San Francisco as part of their Monday Night Marsh Series in January 1991. The Dissident was created in the Spring of 1991 in collaboration with award-winning performer/director Nina Wise and performed in May 1991 at the New College of California.

Taxi Karma and The Dissident is a monologue in two parts. The two pieces chronicle performance artist Canyon Sam's time and experiences in China and Tibet, where she explored her spirituality and her ethnic roots. Sam's point of view as a go-between of our several cultures is invaluable. Taxi Karma is a view of Dharamsala (a town in northern India which is the exiled capital of Tibet) as seen by Sam, a passenger in a taxi. From the cab, she comments on "Tibetans, Indians, Westerners, monks, beggars, spiritual seekers, tourists--a cacophony of humanity." As the Tibetans are guests of India, there is an inevitable clash among the Buddhists, Westerners, Hindi, and Tibetan cultures, all of which play out before the eyes of the taxi-riding tourist. Sam's genius as a writer/performer is not only that she dissolves the social boundaries of our two cultures, holding them up to us side by side as the constructs that they are. Her genius lies in her ability to inspire through storytelling. The Dissident is the story of a Tibetan nun who was a freedom fighter for Tibet, "She's typical. She's a monastic, she's young and determined. Her story really tells the story of freedom fighters in Tibet." (By Kate Bornstein, Arts and Entertainment, Bay Area Reporter, January 23, 1992)

Tea, (c)1985*, March 15, 1985-April 28, 1985

Dates: (c)1985*, March 15, 1985-April 28, 1985

Creators: Velina Hasu Houston

Other descriptive data: People's Theater Coalition, Bldg. B, Fort Mason Center, San Francisco, CA

Judith Nihei

Jim Chew

Emilya Cachapero, Amy Hill, Sharon Omi, Fay Kawabata, Mitzie Abe

Yes

Premiere: March 15, 1985. Tea was performed at East West Players in Los Angeles in June 1985 as a play-in-progress.

As the daughter of a Japanese warbride, Velina Hasu Houston knew that the stereotypes about Asian warbrides which existed did not represent the experiences of her mother or other Asian warbrides. "There were a lot of stereotypes about warbrides, not only by people in Japan, but also by Americans and the Asian American community," noted Houston. "The stereotypes offended me because they had nothing to do with my mother's experiences and the experiences of other Japanese warbrides," she declared. Houston's anger at the stereotypes inspired her to write about the warbride experience. Tea is the third play in Houston's warbride trilogy; the first play being Asa Ga Kimashita (Morning Has Broken)and the second play, American Dreams. Tea, set in Fort Riley, Kansas is the story of five Japanese warbrides, each married to an American soldier of a different race. The play chronicles the experiences and feelings of the five women as they try to assimilate into the small Kansas community. (From AATC press release)

There May Be Gun Play, n.d., November 12, 1992-November 14, 1992, November 19, 1992-November 21, 1992

Dates: n.d., November 12, 1992-November 14, 1992, November 19, 1992-November 21, 1992

Creators: The Pros from Dover Improvisational Comedy Troupe

Other descriptive data: Asian American Theater Center, San Francisco, CA

N/A

N/A

N/A

No

There May Be Gun Play was presented by Asian American Theater Company's Community Stage and extended from December 4, 1992-December 29, 1992.

There May Be Gun Play is an evening of improv and sketch comedy. (From flyer)

Thirst, (c)1983; (c)1985*, January 17, 1986-March 2, 1986

Dates: (c)1983; (c)1985*, January 17, 1986-March 2, 1986

Creators: Velina Hasu Houston

Other descriptive data: People's Coalition Theater, Fort Mason Center, San Francisco, CA

Mitzie Abe

N/A

Nadja Kennedy, Sharon Iwai, Fay Kawabata, John Shin, Kathryn Roszak, Michael O'Brien

Yes

Thirst is a play about strangers in a foreign land. This play is centered around the three daughters of a Japanese warbride, as they gather for a reunion at the family's central California farm after the death of their mother. Two of the daughters, Marina and Calista, were fathered by a Japanese American. The father of the eldest daughter, Plinka, was a white American soldier during the occupation. Plinka is referred to as a "half-breed" and a "woman/child" by her sisters and neighbors, and she is as different as her mother apparently was: ethereal, poetic, prone to dreaming--and to getting those around her to think and dream as well, activities they don't appreciate. Marina ran off to New York to find herself--or perhaps avoid herself--through high living and sexual flings. Calista, seeking simplicity in her life, has married a local Japanese American farmer, Jimmy, and is about to bear their child. Even after 16 years in this country, they still wonder about their place in it, especially in a white-dominated farming community where their heritage underlines their role as outsiders. Plinka is considering returning to Japan. (By Bernard Weiner, San Francisco Chronicle, January 22, 1986)

Tiny Dimes, n.d., October 24, 1991-November 10, 1991

Dates: n.d., October 24, 1991-November 10, 1991

Creators: Peter Mattei

Other descriptive data: Asian American Theater Center, San Francisco, CA

Tony Kelly

N/A

Karen Amano, Velina Brown, Art Desuyo, Alan Kopischke, Rhonnie Washington

No

Tiny Dimes uses the corporate boardroom table as its centerpiece. Like some Luis Bunuel nightmare, a business meeting that can never get started yet can never end turns into a dream loop of paranoia, pointless displays of power and insipid self-help affirmations for five white collar workers. The playwright tunes in to the compartmentalization of American life. Work is walled off from home life, sex from love, food from real sustenance or pleasure, language from meaning. (By Steven Winn, San Francisco Chronicle, October 31, 1991)

Tokyo Bound, n.d., 1) January ?, 1991-January 20, 1991; 2) April 5, 1991-April 28, 1991; 3) August 8, 1991-August 25, 1991; 4) February 5, 1993-February 7, 1993, February 12, 1993-February 14, 1993; 5) October 3, Yr?-November 10, Yr?

Dates: n.d., 1) January ?, 1991-January 20, 1991; 2) April 5, 1991-April 28, 1991; 3) August 8, 1991-August 25, 1991; 4) February 5, 1993-February 7, 1993, February 12, 1993-February 14, 1993; 5) October 3, Yr?-November 10, Yr?

Creators: Amy Hill

Other descriptive data: 1) Northwest Asian American Theatre, Seattle, WA; 2) Asian American Theater Center, San Francisco, CA; 3) East West Players, Los Angeles, CA; 4) Julia Morgan Theater, Berkeley, CA; 5) The Matrix, Los Angeles, CA

Anne Etue

1-4) N/A; 5) Deborah Nishimura

Amy Hill

Yes (currently located in AATC Production Files)

1) Tokyo Bound was a production of the Northwest Asian American Theatre; 2) Preview: April 2, 1991-April 4, 1991; Premiere: April 5, 1991. Due to its rave reviews, Tokyo Bound was extended until May 26, 1991; 3) Tokyo Bound was a co-production of East West Players and Tokyo Bound Productions; 4) The scheduled performances on February 12, 1993-February 14, 1993 were canceled. Due to its critical and popular acclaim at East West Players, Tokyo Bound was extended until September 22, 1991; 5) Tokyo Bound was a co-production of Twilight Productions and Tokyo Bound Productions. Tokyo Bound was first staged as a work-in-progress for the "Fresh Tracks" series "Solo Flights" at the Japanese American Cultural and Community Center in Los Angeles in August of 1991.

Thinking of traveling to Japan? Think you're going to meet a nice, quiet, subservient woman? Amy Hill, the writer/performer wants you to think again. Tokyo Bound is a one woman show that explores the experience of traveling and meeting the women of Japan. Hill conveys the different quirky personalities of eight Japanese women through a series of side splitting portrayals. These women vary from a handkerchief clutching Elevator Attendant to a baby dollish Pop Singer. (From AATC press release)

Tripnology, n.d., 1) December 13, 1992-February 14, 1992; 2) March 26, 1992-April 5, 1992

Dates: n.d., 1) December 13, 1992-February 14, 1992; 2) March 26, 1992-April 5, 1992

Creators: Jonal Woodward

Other descriptive data: 1) Dominican College, San Rafael, CA; 2) Asian American Theater Center, San Francisco, CA

1) N/A; 2) Ed Bullins

1-2) N/A

1) N/A; 2) Jonal Woodward, Ed Bullins, Khadijah, Steve Taylor, Pauletta Jones, Sherice Sharp, Donald Bullins, Reeves Coleman, Ronald Wilson, Greg Levias, Sondra Rogers, Alicia Nelson

No

1) N/A; 2) ripnology was extended from June 25, 1992-July 19, 1992.

Tripnology consists of three one-act plays. "Woodward himself plays the addict so authentically, it sends shudders down the viewer's spine." (From People's Weekly World); "Jonal Woodward's three one-act plays train a satirical eye on racism, homelessness, and addiction...a...tour de force." (From The Tenderloin Times)

The Truant and Followers of the Season, n.d., November 29, 1979-December 23, 1979

Dates: n.d., November 29, 1979-December 23, 1979

Creators: Oscar Penarada

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Amy Hill and Arlene Escueta

John Ng

Berton Chow, Dennis Dun, William Ellis Hammond/Dennis Dun, Emily Cachapero, Lane Nishikawa, Chris Salcedo

No (The Truant); Yes (Followers of the Season is currently in the Production Files)

The Truant and Followers of the Season are two one-act plays. The Truant is a portrait of a young man, in search of magnanimity in life, who finds himself a misfit in everything that

society and life offer him. This is a tragicomedy of a pathetic clown whose grand gestures are the reflected images of his isolation from the rest of the world. Followers of the Season is a play about the Alaskan cannery experience of Filipino workers. The conditions that trap the workers are vehicles in exploring certain kinds of human experience. (From AATC press release)

Tsunami, The Next Wave in Asian American Performance/Art: 1) Symposium in Manila; 2) First Generation Stigmas; 3) The Fat Lady Sings and Layers; 4) Taxi Karma and The Dissident; 5) Sex, Love, and Marriage; 6) Tales of the Fractured Tao With Master Nice Guy, n.d., 1a) ?-April 25, 1992; 1b) January 8, 1992-January 12, 1992; 2) January 15, 1992-January 19, 1992, January 22, 1992-January 26, 1992; 3a) August 10, 1991-August 11, 1991; 3b) January 16, 1992-January 19, 1992, January 23, 1992-January 26, 1992, January 29, 1992-February 2, 1992 3c) June 19, 1992-June 20, 1992; 4) January 29, 1992-February 2, 1992; 5) February 5, 1992-February 9, 1992; 6) February 12, 1992-February 16, 1992

Dates: n.d., 1a) ?-April 25, 1992; 1b) January 8, 1992-January 12, 1992; 2) January 15, 1992-January 19, 1992, January 22, 1992-January 26, 1992; 3a) August 10, 1991-August 11, 1991; 3b) January 16, 1992-January 19, 1992, January 23, 1992-January 26, 1992, January 29, 1992-February 2, 1992 3c) June 19, 1992-June 20, 1992; 4) January 29, 1992-February 2, 1992; 5) February 5, 1992-February 9, 1992; 6) February 12, 1992-February 16, 1992

Creators: 1) Han Ong; 2) Winston Tong; 3) Sachiko Nakamura; 4) Canyon Sam; 5) William David "Charlie" Chin; 6) Dan Kwong

Other descriptive data: 1a) The Marsh, Cafe Beano, San Francisco, CA; 1b-2) Asian American Theater Center, San Francisco, CA; 3a) Unbound Spirit Repertory Dance Concert, San Francisco, CA; 3b) Asian American Theater Center, San Francisco, CA; 3c) Berkeley Arts Center, Live Oak Park, Berkeley, CA; 4-6) Asian American Theater Center, San Francisco, CA

1a-3b) N/A; 4) Christine McHugh, 5-6) N/A

1-6) N/A

1) Han Ong; 2) Winston Tong; 3) Sachiko Nakamura; 4) Canyon Sam; 5) William David "Charlie" Chin; 6) Dan Kwong

Yes (currently located in AATC Production Files)

1a) N/A; 1b) Symposium in Manila was a co-production of Asian American Theater Company and Han Ong; 2) First Generation Stigmas was a co-production of Asian American Theater Company and Winston Tong; 3) The Fat Lady Sings was a co-production of American Theater Company, Jose Alarcon, and Sachiko Nakamura; 4) Canyon Sam's Taxi Karma and The Dissident was a co-production of Asian American Theater Company and Canyon Sam; 5-6) N/A.

Tsunami, the Next Wave in Asian American Performance Art is a six week series dedicated to presenting startling and original writers/performers who are making new waves in the Asian American performance community. Symposium in Manila is a two-part piece dealing with the insincerity behind the current vogue for multiculturalism, and alternative modes of protest for the disenfranchised. First Generation Stigmas contains text, music, puppetry, and video. It concerns growing up in America as the first-born son of immigrant parents. The Fat Lady Sings explores the devastating effects of eating disorders. Layers is a 60-minute installation piece that combines sculptural elements, movement, and narrative theater playing with possibilities inherent in paper, sound, on-stage sculpture and costumes. In Taxi Karma, the home of the Dalai Lama is vividly evoked in a madcap taxi ride through town. The ride introduces us to Tibetan aristocrats, Hindi movie stars, child beggars and Buddhist monks. In The Dissident, while searching for ancestral wisdom in China, Sam is drawn to the Himalayan plateaus where she meets a Buddhist nun with haunting accounts of post Tiananmen Tibet. Sex, Love, and Marriage uses humorous monologues and songs in a search through the mysteries of great sex, true love and a happy marriage. Lastly, Tales of the Fractured Tao reports on the condition

of the family in Asian American life using autobiographical source material. The "Tale" utilizes slides, a silhouette screen and recorded voices and music. (From AATC press release)

12-1-A (Block 12-Barrack 1-Unit A), 1977, 1) March 19, 1982-April 18, 1982; 2) August 13, 1982-September 26, 1982

Dates:	1977, 1) March 19, 1982-April 18, 1982; 2) August 13, 1982-September 26, 1982
Creators:	Wakako Yamauchi
Other descriptive data:	1) East West Players, Los Angeles, CA; 2) Asian American Theater Company, San Francisco, CA 1) Sab Shimono; 2) Judith Nihei 1) N/A; 2) Berton Chow 1) Nobu McCarthy, Ellen Wakamatsu, James Saito, Dian Kobayashi, Doug Yasuda, Haunani Minn, Benjamin Lum, Glen Chin, Rodney Kageyama, Tim Dang, Jenny Nagatani, Bill Lee, (understudy): Susan Haruye Ioka, Glen Chin, Rob Narita, Merv Maruyama, Diane Takei, Betty Muramoto, Tim Dang, Denice Kumagai; 2) Anna Duhay, Amy Hill, John Nishio, Faye Kawabata, Sharon Iwai, Ken Naraskai/George W. Crowl Yes 1) N/A; 2) Preview: August 10, 1982. The first production of 12-1-A was produced by East/West Players of Los Angeles in 1982. 12-1-A is named after the barracks unit number at the Poston, Arizona concentration camp where the play takes place. This a charming and emotionally satisfying comedy-drama which clearly captures the essence of daily camp life for Japanese Americans during World War II. The play is issue-oriented, bringing out the different attitudes Japanese Americans had towards the war, the camps, and their mixed national loyalties. However, the strong political statement is about the senselessness and injustice of America's concentration camps. It is a truly moving, subtle, human story of displaced persons trying to cope with surviving in a hostile, lonely, spirit-breaking environment. The Tanaka family, headed by the widow Tanaka, is the focus. Koko, the teenage daughter, is an all American bobby-soxer who learns to love. Mitch is her older brother, the head of the fatherless family, who takes a harvesting job outside the camp and encounters racial hostility and disillusionment. While at the camps, the Tanakas make friends with an assortment of characters: Yo, a tough-talking, cynical young woman who is alone in the camps; Harry, a kind retarded man who falls in love with Koko; Mrs. Ichioka, an embittered woman with a dying husband whose alliances are with Japan; and Ken, Mrs. Ichioka's son, a camp administration worker who is suspected of being a collaborator. (By Forrest Gok, Dupont Guy Broadcast [KFRC Radio in San Francisco], August 22, 1982)

Uncle Tadao, (c)1990; 1991*, 1) January 15, 1992-February 23, 1992; 2) April 14, 1992-May 17, 1992

Dates:	(c)1990; 1991*, 1) January 15, 1992-February 23, 1992; 2) April 14, 1992-May 17, 1992
Creators:	R.A. Shiomi
Other descriptive data:	1) East West Players, Los Angeles, CA; 2) Asian American Theater Center, San Francisco, CA 1) Philip Kan Gotanda; 2) Lane Nishikawa 1) Tim Dang and Natalie Topel; 2) N/A 1) Sab Shimono, Francois Chau, Saachiko, Tom Donaldson, Dian Kobayashi, Shaun Shimoda, Chi-en Telemaque; 2) (In order of appearance) Ken Narasaki, Sharon Omi, James Pawlak, Sharon

Iwai, Montgomeery Hom, Bonnie Akimoto, Randall Nakano, (understudy): Frances Lee Hall, Calvin Hsu, Susie Takeda

Yes

Uncle Tadao had its world premiere production at East West Players in Los Angeles.

Uncle Tadao set in 1984 Toronto, focuses on the Uchidas, a seemingly well-adjusted Canadian family of Japanese ancestry whose members think of themselves as Canadians first and Japanese second. But the Uchida family still bears the scars from December 7, 1941, when the loyalty of Japanese living in Canada and the United States came into question and a flood of paranoia was unleashed. The internment that followed resulted in the arbitrary loss of life, property, careers and self-esteem. It also left deep psychological wounds, which, for the Uchidas, are reopened in this play, allowing all the accumulated hurt, confusion, repressed anger and guilt to flow out. The catharsis brings a father to the brink of madness and suicide and nearly destroys his entire family. George Uchida is propelled into thinking about the past by his socially conscious daughter and becomes haunted by the specter of his dead brother, Uncle Tadao. Years of guilt come to the surface as George relives his brother's resistance to the internment order, capture, detention in a special camp for political dissidents and, eventually, ritualistic suicide. (By Jim Farber, Daily Variety, January 17, 1992)

Voices in the Shadows, n.d., January 16, 1981-February 22, 1981

Dates: n.d., January 16, 1981-February 22, 1981

Creators: Edward Sakamoto

Other descriptive data: Asian American Theater Workshop, San Francisco, CA

Rodney Kageyama

John Ng

Hiroshi Kashiwagi, Dianna Chan-Moriwaki, Ken Narasaki, Fay Kawabata, Randall Akira Nakano, James Hirabayashi, William Ellis Hammond

No

Preview: January 14, 1981-January 15, 1981; Premiere: January 16, 1981.

Death: the unknown, is something I suppose we romanticize about, we dread, we scorn, embrace, and respect. It's "there," and we live with it. Ironical though it may be, funerals are in fact not for the dead, but for the living! It seems to me, they are merely catalysts for pent up emotions, we the participants look within ourselves. Voices in the Shadows is such a story. It is about a man and his family following the death of his daughter. Tragedy prompts the characters to re-examine themselves and their relationships with one another. It is a story about an embittered man and his world with which he has sadly lost control. (From program director's notes)

Walls, (c)1987*; (c)1988*, April 26, 1989-June 4, 1989

Dates: (c)1987*; (c)1988*, April 26, 1989-June 4, 1989

Creators: Jeannie Barroga

Other descriptive data: Asian American Theater Center, San Francisco, CA

Marian Li

Eric Hayashi

(In order of appearance) Ron Dorn, Maura Vaughn, Geneva Baskerville, Sharon Iwai, Charles Shaw Robinson, Eric Cazenave, William Ellis Hammond, Janis Chow, David Kudler, Michael Racela, Lewis S. Sims, James Reese, Joanne Takahashi, Richard Haratani, Van Bagnol

Yes

Preview: April 19, 1989, April 23, 1989, April 25, 1989; Premiere: April 26, 1989.

Walls dramatizes the building of the Vietnam Veterans Memorial from concept to design and exemplifies the personal, political, and emotional attitudes of various individuals toward the Vietnam War. (From AATC press release)

Webster Street Blues, 1986*, 1) November 18, 1987-December 13, 1987; 2) November 17, 1992-December 20, 1992

Dates: 1986*, 1) November 18, 1987-December 13, 1987; 2) November 17, 1992-December 20, 1992

Creators: Warren Sumio Kubota

Other descriptive data: 1) Zephyr Theater, San Francisco, CA; 2) Asian American Theater Center, San Francisco, CA

1) Susan Marsden; 2) Lane Nishikawa

1) N/A; 2) Eric Hayashi

1) Kelvin Han Yee, Ken Narasaki, Sharon Omi, Joanne Takahashi, (understudy): Richard Haratani, Elaine Chan ; 2) Janis Chow, Mari Kobara, Todd Nakagawa, Greg Watanabe

Yes

1) Preview: November 13, 1987-November 15, 1987, November 17, 1987. Webster Street Blues was extended from January 6, 1988-January 31, 1988; 2) N/A.

Webster Street Blues is a warm, funny, nostalgic look at the lives of four young Japanese adults growing up in Japantown. The looming issues of the Vietnam War, Redevelopment, interracial relationships, finding a date and bowling, complicate the lives of the four characters. Chuck faces the draft lottery and is in love with Gayle. Gayle is in love with the anti-war movement. Sheri is in love with an alcoholic and Dean is in love with himself. These four characters inhabit Webster Street Blues, a comedy about relationships, love and angst set in San Francisco's Japantown in the summer of 1972. (From AATC press release)

What Now?, 1990*, 1) October 17, 1991-October 18, 1991, October 24, 1991-October 25, 1991; 2) November 1, 1991-November 2, 1991; 3) November 7, 1991-November 8, 1991; 4) November 13, 1991-November 17, 1991

Dates: 1990*, 1) October 17, 1991-October 18, 1991, October 24, 1991-October 25, 1991; 2) November 1, 1991-November 2, 1991; 3) November 7, 1991-November 8, 1991; 4) November 13, 1991-November 17, 1991

Creators: Jeffrey Liu

Other descriptive data: 1) Trinity Fellowship Hall, Berkeley, CA; 2) De Saisset Museum Auditorium, Santa Clara, CA; 3) Cowell and Oakes College, Santa Cruz, CA; 4) Asian American Theater Center, San Francisco, CA

Greg Watanabe

Patty Ting

(In order of appearance) William Chang, Timothy Franklin, Montgomery Hom, Patty Ting, Greg Watanabe, Diana Weng, Judy Weng

Yes

1-3) N/A; 4) What Now? presented at the Asian American Theater Center extended its performances from November 21, 1991-November 23, 1991. What Now? was a co-production of Asian American Theater Company and Wind & Water, an Asian American drama group from Berkeley, CA.

What Now? is a play about contemporary college life which has progressive themes dealing with family ties, political awareness and activism, religion, and interracial relationships. What Now? is especially significant because it focuses on the relatively untouched experiences of contemporary Asian Americans. Plays that students can identify with are even more scarce. (From AATC press release)

When We Were Young, n.d., n.d.

Dates: n.d., n.d.

Creators: N/A

Other descriptive data: N/A

N/A

N/A

N/A

Yes

See script

Whiskey Chicken, n.d., 1) November 8, 1989-December 3, 1989, 2) January 17, 1990-February 11, 1990

Dates: n.d., 1) November 8, 1989-December 3, 1989, 2) January 17, 1990-February 11, 1990

Creators: Wyman Wong

Other descriptive data: Asian American Theater Center, San Francisco, CA

Marc Hayashi

Eric Hayashi

Dennis Dun, Sharon Iwai, Art Desuyo, Karen Lee, (understudy): Wallace Choy, Frank Ting, Susanne Yeung

No

1) Preview: November 1, 1989-November 5, 1989, November 7, 1989. Due to the San Francisco Earthquake on October 17, 1989, the premiere opening of Whiskey Chicken was moved to January 17, 1990; 2) Preview: January 10, 1990-January 13, 1990, January 14, 1990-January 16, 1990; Premiere: January 17, 1990. Whiskey Chicken extended its performances until April 14, 1990.

Set in 1957, Whiskey Chicken revolves around a Chinese American family in San Francisco's Chinatown. Kwong, a 27-year-old waiter, wants to move out of the city so he can start a restaurant in the East Bay. His wife, Mei Ling, wants to move to the suburbs, the world of

"Leave it to Beaver." Kwong's mother, Lai Ching, wants to return to China to see her family. Everyone wants to get out of Chinatown-except Chung, the crusty and proud patriarch who rules the roost and the family's weekly mahjongg game, and he holds the key to everyone's fate. Chung, who has opinions about everything, tells his wife that "the two worst things that ever happened to China were Mao Tse-tung and her mother." (From AATC press release)

Wong Bow Rides Again, (c)1985, n.d.

Dates: (c)1985, n.d.
Creators: Cherylene Lee
Other descriptive data: N/A
 N/A
 N/A
 N/A
 Yes
 See script

Wring of Life, n.d., 1) November 6, 1992-November 22, 1992; 2) February 4, 1993-February 21, 1993; 3) August 20, 1993-August 22, 1993, August 27, 1993-August 29, 1993

Dates: n.d., 1) November 6, 1992-November 22, 1992; 2) February 4, 1993-February 21, 1993; 3) August 20, 1993-August 22, 1993, August 27, 1993-August 29, 1993
Creators: Fred Adler and Daniel Cedeno
Other descriptive data: 1-2) Asian American Theater Center, San Francisco, CA; 3) Victoria Theatre, San Francisco, CA
 1-2) William Oliver; 3) Daniel Cedeno and Pamela Brown
 N/A
 Fred Adler
 No
 1-2) Wring of Life was a co-production of Asian American Theater Company's Exponential Arts Program and Wonder Works Unlimited. The November 6, 1992-November 22, 1992 production of Wring of Life was originally titled Classified; 3) N/A.
 Performer/writer Fred Adler whose movement and spectacle-oriented work explores the physicality of communication in this quickly changing, complexly layered, and imagistic culture. In Wring of Life, these themes are expanded through taking a broad look at the search for the meaningful existence in the (post) modern world, primarily through the paradigms of work, place of residence, and love. The first act follows the madcap mishaps of a lost soul in search of employment, lampooning the absurdities of the job market and exposing the cutthroat social Darwinism of the modern world. The second act focuses on similar comic themes as they apply to the often frustrating and frantic search for housing, using acrobatic physical gesture and contortionism to poke fun at the on-the-edge way we live today. (From AATC press release)

Yankee Dawg You Die, (c)1986*, 1) September 5, 1990-October 14, 1990; 2) November 8, 1990; 3) November 17, 1990-December 16, 1990; 4) February 13, 1991-February 14, 1991, February 20, 1991-February 21, 1991,

February 24, 1991, February 27, 1991-February 28, 1991, March 1, 1991-March 2, 1991, March 8, 1991-March 9, 1991; 5) March 17, 1991-April 10, 1991

Dates: (c)1986*, 1) September 5, 1990-October 14, 1990; 2) November 8, 1990; 3) November 17, 1990-December 16, 1990; 4) February 13, 1991-February 14, 1991, February 20, 1991-February 21, 1991, February 24, 1991, February 27, 1991-February 28, 1991, March 1, 1991-March 2, 1991, March 8, 1991-March 9, 1991; 5) March 17, 1991-April 10, 1991

Creators: Philip Kan Gotanda

Other descriptive data: 1) Asian American Theater Center, San Francisco, CA; 2) Bowker Auditorium, University of Massachusetts, Amherst, MA; 3) El Teatro Campesino, San Juan Bautista, CA; 4) Julia Morgan Theater, Berkeley, CA; 5) Addison Stage, Berkeley, Repertory Theater, Berkeley, CA

1-3) Lane Nishikawa; 4) N/A; 5) Sharon Ott

1) Eric Hayashi; 2) N/A; 3) Eric Hayashi; 4-5) N/A

1) Kelvin Han Yee and Ken Narasaki; 2) Lane Nishikawa and David Kent; 3) Richard Haratani and Ken Narasaki; 4) Ken Narasaki and David Kim; 5) Sab Shimono and Kelvin Han Yee

Yes

1) Preview: August 29, 1990-September 4, 1990. Yankee Dawg You Die was extended until 11, April 1990; 2) Yankee Dawg You Die began its East Coast Tour and was also a co-production of Asian American Theater Company and New World Theater.

Yankee Dawg You Die is a timely, humorous and poignant look at the barriers facing Asian American actors today. Vincent Chang and Bradley Yamashita are far apart in age and outlook, but they share the same problem-trying to get legitimate roles in Hollywood. Both actors have been limited in the roles they are offered, being given mostly small roles and walk-on parts. Vincent, the veteran actor, "will never turn down a role," and tries to bring dignity to each part. Bradley, the socially conscious up-start, challenges him. It is not enough to play small, demeaning roles, he states, because people will believe what they see. (From AATC press release)

The Year of the Dragon, n.d., 1)1974; 2) March 5, 1976-March 6, 1976, March 11, 1976-March 13, 1976; 3) March 24, 1977-May 15, 1977

Dates: n.d., 1)1974; 2) March 5, 1976-March 6, 1976, March 11, 1976-March 13, 1976; 3) March 24, 1977-May 15, 1977

Creators: Frank Chin

Other descriptive data: 1) The American Place Theatre, New York, NY ; 2) N/A; 3) Asian American Theater Workshop, San Francisco, CA

1) Russell Treyz; 2) N/A; 3) Janis Chan

1-2) N/A; 3) Karen Seriguchi

1) (In order of appearance) Randall Kim, Lilah Kan, Pat Suzuki, Tina Chen, Doug Higgins, Conrad Yama, Keenan Shimizu; 2) N/A; 3) Frank Chin, George Woo, Mee Har Tom, Kathleen Chang, Mike Lee, Wayne Mattingly, Sachiko Nakamura

Yes

The Year of the Dragon was a co-production of the Ethnic Cultural Center Theater of the University of Washington and the Asian Exclusion Act (formerly T.E.A.). The Year of the Dragon

was originally produced by the American Place Theater in New York in 1974 directed by Russell Treyz.

The Year of the Dragon is a moving and prodigiously complex play about Chinese American identity crisis and contemporary family life in San Francisco's Chinatown. The comic melodrama focuses on the various members of the middle-class Eng family, independent business people who run tours through Chinatown. Among the parents, children, and in-laws are a variety of conflicting impulses, some from the old world, some from the new. The characters try to assess where they stand in relation to the confines of their own family and ethnic group and to the broader spectrum of American society. (By John Angell Grant, Bay Guardian, n.d.)

Yellow Fever, (c)1982, 1) March 19, 1982-May 2, 1982; 2) November 30, 1982-December 16, 1982; 3) October 26, 1983-December 4, 1983

Dates:	(c)1982, 1) March 19, 1982-May 2, 1982; 2) November 30, 1982-December 16, 1982; 3) October 26, 1983-December 4, 1983
Creators:	R.A. Shiomi
Other descriptive data:	1) Asian American Theater Company, San Francisco, CA; 2) Pan Asian Repertory Theatre, New York City, NY; 3) YWCA, Downtown Center, San Francisco, CA 1) Lane Nishikawa; 2) Raul Aranas; 3) Lane Nishikawa 1) Tom Wong Wo; 2) N/A; 3) Pamela Wu and Jim Chew 1) (In order of appearance) A.M. Lai, Suzie Okasaki, Blaine Palmer, Dennis Dun, June Mesina, Bob Martin, John Nishio ; 2) Donald Li, Freda Foh Shen, Carol Honda, James Jenner, Henry Yuk, Jeffrey Spolan, Ernest Abuba; 3) A.M. Lai, Sharon Iwai, Jim Bonner, Dennis Dun, Lisa Hullana, Chris Toomey, John Nishio, (understudy): Jim Andreassi, Kent Hori Yes 1) N/A; 2) Yellow Fever premiered in New York, presented and produced by the Pan Asian Repertory Theatre, the only Asian American professional theater on the East Coast; 3) N/A. Yellow Fever is a mystery-comedy concerning hard-nosed Japanese American private detective Sam Shikaze and his investigation of the mysterious disappearance of the Cherry Blossom Beauty Queen. Working with and sometimes against Shikaze are police Captain Kenji Kadota, an old rival from the police academy, and reporter Nancy Wing. Unlike Shikaze, hardworking and honest Kadota works within the rules of the system and from this stems much conflict. Reporter Nancy Wing is sexy, young, and ambitious. Together the three solve the mystery. (From AATC press release)

Yellow Is My Favorite Color, 1978, July 11, 1978-August 27, 1978

Dates:	1978, July 11, 1978-August 27, 1978
Creators:	Edward Sakamoto
Other descriptive data:	Asian American Theater Workshop, San Francisco, CA Rodney Kageyama and Mel Escueta Berton Chow Adrian Kinoshita-Myers, Lane Nishikawa, Emily Cachapero, Ron Denny, William Hammond, Paula Mezynski, Diana Moore, Rebecca Sanchez, Jean Wong

No

Yellow Is My Favorite Color was extended to September 3, 1978.

Yellow Is My Favorite Color is the personal odyssey of Henry Kawamizu from early childhood during World War II through mid-life in the 1980s. It is the rollicking adventure of a young Japanese American conditioned to hate being a "Jap", growing up in his own fantasy world of white women, acting super-stardom, and sexual superiority-all of which are unattainable because Henry is your basic myopic nerd, a Yellow child-man Woody Allen. (By Forrest Gok, The San Francisco Journal, July 26, 1978)

Yes, No, or Six!, n.d., November 7, 1991-November 9, 1991, November 21, 1991-November 23, 1991, December 5 1991-December 22, 1992; January 9, 1992-February 2, 1992

Dates: n.d., November 7, 1991-November 9, 1991, November 21, 1991-November 23, 1991, December 5 1991-December 22, 1992; January 9, 1992-February 2, 1992

Creators: David Cohen and David Ford

Other descriptive data: Asian American Theater Center, San Francisco, CA

David Ford

N/A

David Cohen

No

Yes, No, or Six! was presented by Asian American Theater Company's Exponential Arts Program and extended until March 6, 1992.

Yes, No, or Six! is a witty and emotionally penetrating chronicle of David Cohen's years spent dealing with San Francisco's garbage, as well as his own personal garbage. In this hilarious and honest story about people pleasing, David takes us through the interior comedy of his struggle to maintain intimacy in his personal life while searching for a landfill for San Francisco's garbage. (From AATC press release)

Zatoichi Superstar, n.d., May 22, 1985-June 30, 1985

Dates: n.d., May 22, 1985-June 30, 1985

Creators: Warren Kubota

Other descriptive data: People's Theatre Coalition, Fort Mason Center, Bldg. B, San Francisco, CA

Dom Magwili and John Shin

Adrienne Fong and Helen Plenert

(In order of appearance) Fay Kawabata William Ellis Hammond, John Shin, Hiroshi Kashiwagi, Sharon Iwai, Emily Cachapero, (ensemble): Vallant Chow, Patrick Lee, Presco Raquiza Tabios, Terry Chow

No

Preview: May 17, 1985.

Evil villains, Zen samurais and deadly assassins appear in the adventure comedy Zatoichi Superstar! It is the story of a young man's search for meaning and enlightenment as he is

caught in a cross cultural collision of real and symbolic characters. What choices will Ichi make as he encounters the Zen Master, a benevolent yet vulgar teacher of life; Yuki, a naïve searcher for the meaning of life, and Boss Gonzo, a voluptuous evil kingpin. (From AATC press release)



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