

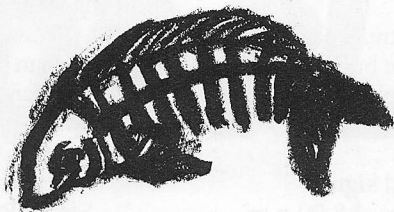
ENCORE

# Fish Head Soup





# Fish Head Soup



by Philip Kan Gotanda  
directed by Tim Bond

September 10 – October 9, 1994

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## General Information

### ACCESS

A Contemporary Theatre is pleased to offer these services. The building itself is accessible for the physically challenged.

We invite you to attend **sign-interpreted performances** at 8:00 p.m. on the third Friday of each play:

*Fish Head Soup*, September 30  
*Voices in the Dark*, November 4

**Audio-described performances** are provided by AVIA (Arts and Visually Impaired Audiences), funded in part by the Seattle Arts Commission, King County Arts Commission, Washington State Arts Commission, National Endowment for the Arts, The Boeing Company, Airborne Express, and Nesholm Family Foundation. These are scheduled for the third Sunday of each play's run at 7 p.m.:

*Fish Head Soup*, October 2  
*Voices in the Dark*, November 6

**Assistive listening devices** are available at no charge for all performances (except those which are audio-described). They are provided by Ackerley Communications, Inc. Please see the House Manager for them.

Large print programs are available upon request.

### ACKNOWLEDGMENTS

ACT acknowledges the following for their donations to the Opening Night party for *Man of the Moment* and *Fish Head Soup*:

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If you are not keeping your program, please give it to an usher or place it in the marked containers near the exit so that we can **re-use** or **recycle** it. ACT also recycles cans and bottles from our concessions and we appreciate your cooperation.

### TICKETS, PLEASE

is a program developed by ACT and Leadership Tomorrow and funded in part by King County Arts Commission. It offers complimentary tickets to community groups and social service agencies. To become a private or corporate sponsor of this program, please contact the Development Office.

## Art in the Lobby

Since 1978, ACT has donated space to display the works of more than 300 visual artists. During *Fish Head Soup* we are pleased to exhibit the work of Marilyn Bergstrom.

While at the U.W., Bergstrom worked with the collograph, a technique that involves glueing different textures to the plate before inking it. Since earning her MFA in painting, she has concentrated on monoprints. "I am intrigued with the media," she says. "For me, printing has extended the creative boundaries of collage painting."

If you are interested in purchasing artwork or have questions about the Art in the Lobby program, please see the House Manager or call ACT's administrative office at 285-3220. All sales directly benefit ACT.

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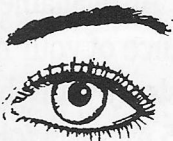
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**The Change Point**

## A concoction of healing

by David Schulz

Theatre requires collaboration. Actors, directors, designers and audiences come together to create a unique experience, a moment of community increasingly rare in our transient society. This production of *Fish Head Soup* represents a collaborative effort of three different Seattle theatres, dedicated to the performance of the play and the importance of bridging cultural barriers.

It began when playwright Philip Kan Gotanda and director Tim Bond, the artistic director of The Group, Seattle's MultiCultural Theatre, were both disturbed by the riots in Los Angeles and the racial conflicts that erupted between minority groups. As a model of multi-cultural cooperation, they planned to produce the play at the Northwest Asian American Theatre. When ACT became interested in producing the play as well, the theatres conferred and decided to stage the play at ACT with Bond as director and Judith Nihei, artistic director of Northwest Asian American Theatre., as assistant director. Working on this play together has proven a model to explore shared experiences without erasing the differences that make all Americans unique. Without the combined resources of ACT, Northwest Asian American Theatre and The Group, this production would not have happened.

In the play, fish head soup is a concoction of healing, an elixir for the disease of racism and self-hatred. Fish head soup is a delicacy savored by a particular ethnic group, but it is served for all to share. Sitting to table together can be a profound experience. Indeed, some of the most important life-transforming moments are marked by communal meals: rites of initiation, weddings and funerals. Sharing in the common pot also forges bonds where disunity once existed. Whether that disunity exists within ourselves or in our community, eating together begins a process towards wholeness. The process that brought this play to the stage of ACT is itself a model for community building and cross-cultural collaboration; it is a model for realizing the creative richness of a diverse society.

David Schulz is a Ph.D. candidate in the School of Drama at the University of Washington.

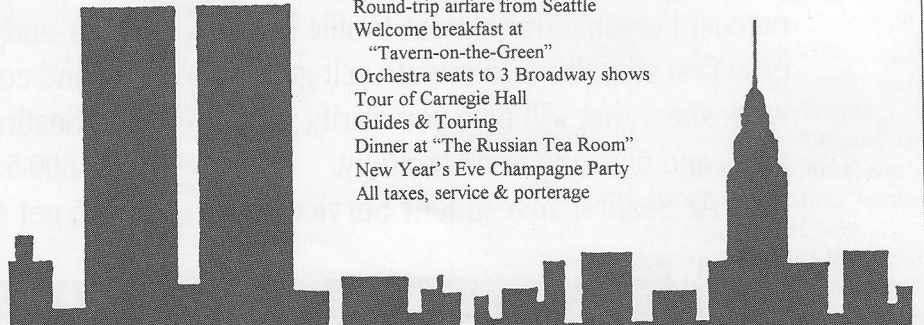
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# A Chronology of the Japanese American Experience in the U.S.

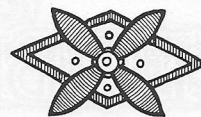
- 1885-1924 Major wave of Japanese immigration to the United States. Most Issei (first generation Japanese-Americans) settle along the West Coast in Washington, Oregon, and California. A significant portion turn to agriculture as tenant or independent small farmers. Denied union membership, others become "petit bourgeois" entrepreneurs.
- Spurred by white farmers who resented the competition, the passage of Alien Land laws in 1913, 1920 and 1923 makes property ownership by Issei increasingly difficult if not impossible. By 1940, while 70 percent of Japanese American farmers lease their land, they produce 30 to 35 percent of all truck crops in California.
- 1924 Immigration of Japanese is artificially stopped by passage of Immigration Act.
- December 7, 1941 Japanese attack Pearl Harbor, Hawaii. Almost immediately, the FBI begin arresting Issei as national security threats despite a conspicuous lack of evidence or accurate reports of espionage activity.
- February 19, 1942 President Roosevelt signs Executive Order 9066 ordering 110,000 West Coast Japanese Americans (including Nisei and Sansei — second and third generation Japanese Americans and full U.S. citizens) to be "relocated" to concentration camps in the interior. Allowed to carry a maximum of two suitcases, most lose their homes, businesses, and farms. Internees are housed in horse stables in fairgrounds and racetracks converted as transfer stations for the actual camps. Washington State citizens are first sent to Puyallup Fairgrounds, then transferred to Idaho. Internment ends after the war in 1945, but many, with nowhere to go, remain in the camps until 1946.
- 1961-1972 United States enters the war in Vietnam. Like the Nisei parents who fought the Japanese during WWII, Sansei are sent overseas to fight in Asia.
- 1965 Immigration reform re-allocates entry quotas for Asian countries at a parity to Western Hemisphere nations.
- Late 1960s and early 1970s Reparation movement begins seeking redress for internment during WWII led by the efforts of the Japanese American Citizens League (JACL). By 1980 Congress begins a fact-finding process that will ultimately end in actual reparations made to surviving internees.
- 1982 Vincent Chin, a Chinese American, is murdered by two Detroit auto workers who mistake him for a Japanese.
- 1988 Civil Liberties Act mandates a formal apology from the Government and a token pay of \$20,000 to survivors of the camps. Total allocation is estimated at 1.2 billion dollars.

## Glossary

*Gassho* = a Buddhist term meaning to put one's hands together for prayer  
*moshi-moshi* = the first thing said in a telephone conversation both when calling and answering  
*hai* = yes  
*boku* = (pronoun) I/me (masculine form)  
*desu* = (verb) to be  
*sayonara* = goodbye  
*onigiri* = hand-molded ball of cold rice, eaten as a snack or included in packed lunches and picnics  
*fugu* = puffer or blowfish; a delicacy which imparts a tingling sensation to the lips when eaten raw; must be prepared by an expert because it is poisonous and potentially fatal  
*tottemo oishikatta* = (phrase) "that was very delicious"  
*chum* = a fishing term meaning to spread bait over the water to attract fish  
*Gook* = Asian; derogatory term used by American GIs in the Korean conflict and continued through the Vietnam War

*koi* = carp  
*hakujin* = Caucasian  
*Jinzo Iwasaki* = the name of Papa's father  
*Akari* = Dorothy's maiden name  
*Namu amida butsu* = homage to Amida Buddha  
*kimono* = Japanese native dress  
*omairi* = (verb) to go or visit, from the phrase *haka mairi*, literally, to visit a grave  
*Obon* = Buddhist festival of the dead  
*"Camp"* = concentration camps where those of Japanese ancestry who lived on the West Coast of the U.S. were interned from 1942 through 1945  
*Hanae Mori* = the first Japanese designer of haute couture to be featured on the Paris runway  
*Otoosan* = father  
*Ojisan/ojichan* = grandfather  
*Obaasan/obaachan* = grandmother  
*kakeji* = hanging, scroll-like picture  
*Imari* = a type of Japanese porcelain ware, often given as wedding gifts in Japanese American families

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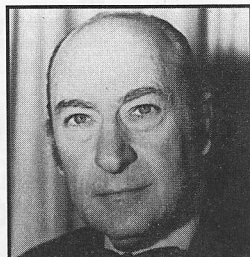
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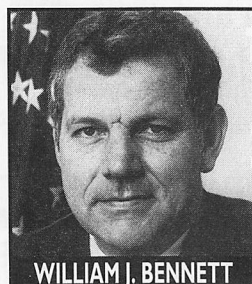
November 8, 1994



LIV ULLMANN

*"An Evening with Liv Ullmann"*

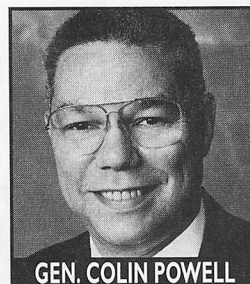
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WILLIAM J. BENNETT

*"Our Children and Our Country"*

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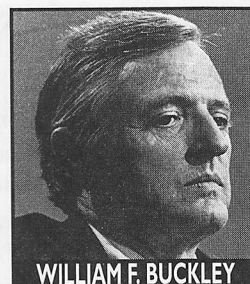
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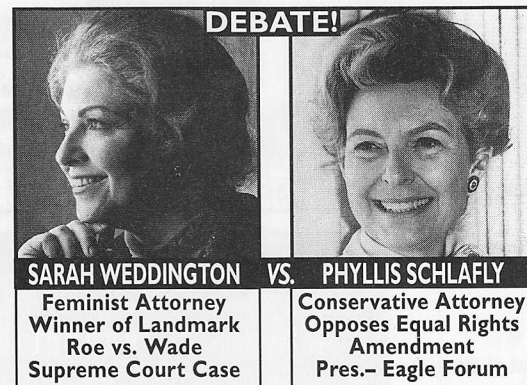
Marsh & McLennan



WILLIAM F. BUCKLEY

*"Reflections on Current Contentions"*

April 6, 1995



SARAH WEDDINGTON

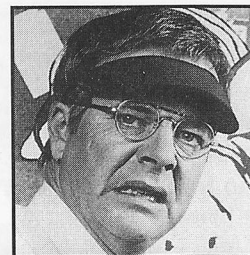
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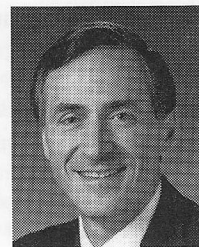
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## A message from SAFECO



SAFECO is pleased to sponsor *Fish Head Soup*, a unique collaboration between the Northwest Asian American Theatre, The Group Theatre and ACT. This

moving examination of the search for social and personal identity spotlights the choices all of us must make to balance our cultural histories with the demands of a larger, multi-cultural society. SAFECO takes particular pleasure in sponsoring this play because the producers crossed cultural, and theater company, boundaries to find talented professionals of many ethnic backgrounds to bring the playwright's vision to life. By doing so, they have insured that the play's message will speak to the widest and most diverse audience possible.

This evening's presentation is the latest in a long line of successes resulting from the lasting partnership between SAFECO and Seattle's artistic community. Because SAFECO was founded in Seattle, and because the Puget Sound region has been our home for more than 70 years, we feel a strong sense of belonging here. It's only right then that we be active and involved in making this community a better place to live. That's why SAFECO commits so much of its resources to supporting cultural, social, educational and health programs around the Sound and in other communities across the country where we live and work. Fulfilling our responsibility as a company means more than just responding to the insurance needs of our customers. It means being an active corporate citizen, concerned about improving our community and willing to pitch in to enhance the lives of the people who live here. It's what we all expect from any responsible neighbor.

It's what's right.

On behalf of SAFECO, I welcome you to *Fish Head Soup*. I hope you enjoy it as much as we enjoy bringing it to you.

Roger Eigsti  
Chairman, CEO and President



# A Contemporary Theatre

**Gregory A. Falls**  
Founding Director

**Phil Schermer**  
Producing Director

**Susan Trapnell Moritz**  
Managing Director

in association with  
Northwest Asian American Theatre  
and  
The Group, Seattle's MultiCultural Theatre,  
presents

## **FISH HEAD SOUP**

by

**Philip Kan Gotanda**

Director	Tim Bond
Assistant Director	Judith Nihei
Scene Designer	Carey Wong
Costume Designer	Paul Chi-ming Louey
Lighting Designer	Darren McCroom
Sound Designer	Steven M. Klein
Composer	Dan Kuramoto
Stage Manager	Craig Weindling

### **The Cast**

in order of appearance

Victor	Nelson Mashita
Papa	Alberto Isaac
Dorothy	Jeanne Sakata
Mat	Sean San José Blackman
Soldier	Ariel Estrada

Place: San Joaquin Valley, California

Time: 1989

**There will be two intermissions.**

### **Casting**

San Francisco - Barbie Stein  
Los Angeles - Pigano, Bialy, Manwiller

This production has been generously underwritten by



with additional support from



A Contemporary Theatre is a member of the League of Resident Theatres, the American Arts Alliance, the Washington State Arts Alliance, and is a constituent of the Theatre Communications Group. This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. Directors and choreographers at ACT are members of the Society of Stage Directors and Choreographers, an independent national labor union.



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## The Actors

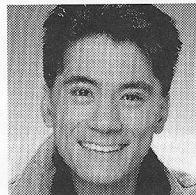


**Sean San José Blackman**

*Mat*

Sean is a native of San Francisco. He dedicates his work to

his parents, Ed and Delfina, and sends his love and thanks to Delia MacDougall, Jordan Winer and Barbie Stein.



**Ariel Estrada**  
*Soldier*

Ariel earned his MFA in Acting this past May from the University of Washington

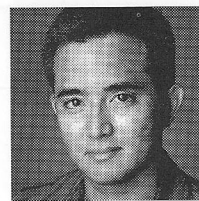
under Steven Pearson and Jack Clay. He has appeared regionally with the 1994 Colorado Shakespeare Festival, as Speed in *Two Gentlemen of Verona* and Sebastian in *Twelfth Night*, and the 1993 Utah Shakespearean Festival as Jo in *Royal Family* and Ross/Surrey in *Richard II*. Last fall he played Mark in David Henry Hwang's *Bondage* at the Theatre Off Jackson. He has also worked with The Group and Hypnotica. This is his first production at ACT.



**Alberto Isaac**  
*Papa*

recently appeared in Philip Kan Gotanda's *The Wash* at the Studio Theatre in

Washington, DC and in the world premiere of *Fish Head Soup* at Berkeley Repertory Theatre. In Los Angeles he has performed at the Mark Taper Forum, The Off Ramp, The Cast and at East West Players in *A Song for a Nisei Fisherman*, *Twelfth Night*, *The Three Sisters*, *Accomplice* and *Pacific Overtures*. Film and TV credits include *Matlock*, *Coach*, *The Bill Cosby Show* and the cult favorite, *Kentucky Fried Movie*. His play *Coda* premiered at East West Players and was later produced in San Francisco, receiving a Bay Area Critics nomination for best new play. He has one L.A. Critics Circle and two Drama-Logue directing awards.



**Nelson Mashita**  
*Victor*

In his debut at ACT, Nelson reprises the role of Victor in *Fish Head Soup*, which,

along with other productions, he performed at East West Players in Los Angeles. Other credits include *Widows*, *Sansei* and *Made in Bangkok*, at the Mark Taper Forum, and *Coriolanus* at San Diego's Old Globe Theater. His television work includes episodes of *Picket Fences*, *Matlock*, *Jake* and *the Fatman* and the CBS pilot *One West Waikiki*. He can also be seen in the films *Rising Sun* and *Darkman*.



**Jeanne Sakata**  
*Dorothy*

Jeanne, returning to ACT after performing here last season as Lily Wu in *Agnes*

*Smedley: Our American Friend*, has performed at the Mark Taper Forum as The Gardener in *Richard II* and as Dr. Lorencova in *Temptation*, at the New York Shakespeare Festival as a witch opposite Raul Julia in *MacBeth*, at both the Oregon Shakespeare Festival and the Arizona Theatre Company as Comrade Chin in *M. Butterfly*, and at Syracuse Stage as Himiko in *Tea*. A veteran of over two dozen L.A. plays at such theatres as the Odyssey Theatre, the Back Alley Theatre and the Los Angeles Theatreworks, she especially enjoyed playing Solange this year under fellow company member Alberto Isaac's direction in East West Players' critically acclaimed production of *The Maids*. Jeanne's TV credits include *L.A. Law*, *Knots Landing*, *The New Adam 12*, the TV movies *Fine Things* and *Hiroshima: Out of the Ashes*, and she recently co-starred in the feature film *Poison Ivy*.

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## Directors and Production Staff

### Gregory A. Falls *Founding Director*

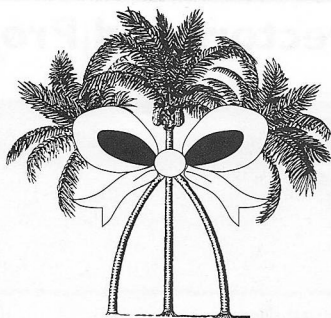
is the founder of ACT and the Young ACT Company. He has directed over 70 productions and adapted ACT's version of *A Christmas Carol* in 1976. He created five original children's theatre revues and three Christmas shows, plus a scripted version of *The Odyssey* with playwright Kurt Beattie which was selected by *Time* magazine as one of the Ten Best Plays of 1985. His other original scripts include *The Persian Princess*, *Aladdin and the Magic Lamp*, *The Forgotten Door*, *The Pushcart War*, *Ali Baba and the Forty Thieves* and *A Wrinkle in Time*. For ten years he was the Executive Director of the University of Washington School of Drama. He is past president of the National Theatre Conference and the Washington Association of Theatre Artists, a founding member of the United Arts Council of Puget Sound, and founder of the Champlain Shakespeare Festival. In 1992 he received a community service award from the Corporate Council for the Arts in recognition of his leadership in regional theatre.

### Susan Trapnell Moritz *Managing Director*

joined ACT in 1982 as Administrative Manager and became Managing Director in 1989. Susan holds a B.A. in French from the University of North Carolina and attended the University of Lyons in France. She also did graduate work in dance education at George Washington University. Prior to coming to ACT, Susan spent four years with Bill Evans Dance Company/Dance Theatre Seattle as Educational Director and then General Manager. She served as a UNESCO bilingual aide in Paris and held writing and editing positions in the Washington, D.C., area. Other experience includes work with the National Urban League and a teaching position in Algeria. She is a member and past president of the Washington State Arts Alliance, a member of the King County Arts Commission, and a member of the Leadership Tomorrow class of 1992. Susan is a native of Arlington, VA.

### Phil Schermer *Producing Director*

has been working in professional theatre for over 25 years. He began his career at the Seattle Repertory Theatre as a painter and then scenic carpenter. He has also designed lighting for the Seattle Rep and its Second Stage, The Bathhouse Theatre, The Empty Space Theatre, The Seattle Group Theatre, Tacoma Actors Guild and Montana Repertory Theatre as well as numerous productions at ACT. He served as Technical Director and Production Manager at ACT before being named Producing Director in 1989. For the past five years, he has been actively involved in the design process for



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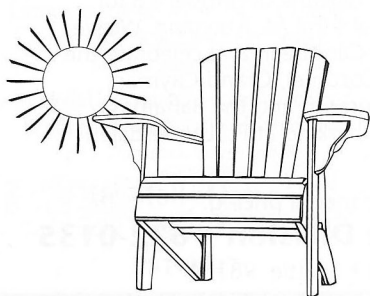
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## Directors and Production Staff

ACT's new facility. Phil received a B.A. in Literature/History from Reed College in Portland and an M.A. in Lighting Design/Technical Production from the University of Washington.

### Tim Bond Director

is now in his third year as Artistic Director of The Group, Seattle's MultiCultural Theatre. He previously served as Literary Manager and Associate Artistic Director from 1984 to 1989. His directing efforts can also be seen this season in the 35th anniversary production of *A Raisin in the Sun* and later *Marisol* at The Group, and in *The African Company Presents Richard III* at the Milwaukee Repertory Theatre. Locally he has worked with the Seattle Repertory Theatre, Seattle Children's Theatre, Empty Space and Madrona Youth Theatre. Tim's regional credits include The Honolulu Theatre for Youth, The Brooklyn Academy of Music and The Playwrights Center of Minneapolis. Some of his favorite productions include *Homeland* while serving as artistic director of the Paul Robeson Theatre and *The Colored Museum*, *Sizwe Bansi is Dead*, *Tod the Boy Tod*, *La Bête*, *Voices of Christmas* and *Yankee Dawg You Die*. A site reporter for the National Endowment for the Arts, Tim serves on the Board of Directors of the Theatre Communications Group.

### Judith Nihei Assistant Director

is Artistic Director and a founding member of the Northwest Asian American Theatre. A San Francisco native, she performed there with The Committee, the city's original improvisational comedy theatre, and the National Theatre of the Deranged. From 1978 to 1986 she was a member of the Asian American Theater Company of San Francisco, serving as director, actor, writer and administrator as well as performing and directing for its improvisational comedy wing. Her film and television roles include the fast-talking attorney in *Chan is Missing* and Sheri, the acerbic waitress, in *Living on Tokyo Time*. Judi's writing credits include scripts for *Buster and Me*, an award-winning children's TV program, and *The Puzzle Works*, a PBS series airing in Fall, 1995. Her short story, "Koden," appears in *American Dragons: Twenty-Five Asian American Voices* (Harper & Row). A graduate of the U.W., Judi has been a columnist/reporter for *The International Examiner*, and a panelist for the National Endowment for the Arts and the King County Arts Commission.

### Philip Kan Gotanda Playwright

is recognized as one of America's leading contemporary playwrights, having written *The Wash*, *A Song for a Nisei Fisherman* and *Yankee Dawg You Die*, among others. His newest work, *Day Standing on its Head*, premiered this year at the Manhattan Theatre Club, directed by Oskar Eustis. His short film, *The Kiss*, was presented at the Sundance Film Festival, the Berlin and Edinburgh International Film Festivals, and the San Francisco International Film Festival, where it won the Golden Gate Award. Philip recently received an award from the prestigious National Theatre Artist Residency Program for a residency at Berkeley Repertory Theatre. Among his other honors are the Guggenheim, The Lila Wallace-Reader's Digest Award, the Ruby Schaar-Yoshino Playwright Award, a directing fellowship from Theatre Communications Group/National Endowment for the Arts, and numerous writing fellowships. A collection of his plays is being published by the University of Washington Press. Currently Philip is collaborating with composer Dan Kuramoto on a full-length spoken-word pieced as well as developing a script, *Inscrutable Grin*, for a feature film.

### Geoffrey Alm Fight Choreographer

is pleased to return to ACT, where his previous credits include *Man of the Moment*, *Life During Wartime*, *Red Noses* (in which he appeared as Charlie Bembo), *The Illusion* and *Voice of the Prairie*. His other local credits include *Julius Caesar*, *Lips Together*, *Teeth Apart* and *Twelfth Night* at the Seattle Repertory Theatre; *The Kentucky Cycle*, *Hamlet*, *Macbeth* and *Peter Pan* at Intiman Theatre Company; and *The Invisible Man* and *Dr. Doolittle in the Moon* at Seattle Children's Theatre. He also choreographed *Henry V* for Montana Shakespeare in the Parks. Geoffrey is a certified teacher for the Society of American Fight Directors, as well as the national certified teachers' representative for the SAFD.

### Steven M. Klein Sound Designer

most recently designed *Oleanna* and *Harvey* at the Seattle Repertory, *Kiss of Blood* at the Empty Space and *The Rememberer* at Seattle Children's Theatre. At ACT he designed sound for *Betty the Yeti*, *Life During Wartime* and *Agnes Smedley: Our American Friend* last season. His previous ACT credits include *Shadowlands*, *The Revengers' Comedies*, *A Christmas Carol*, *Tears of Rage*, *My Children! My Africa!*, *Halcyon Days*, *Four Our Fathers*, *A Normal Life*, *The Jail Diary of Albie Sachs*, *The Downside*, *Breaking the Silence* and *Mrs. California*. Other favorites include *The Miser*, *Much Ado About Nothing*, *Long Day's Journey*



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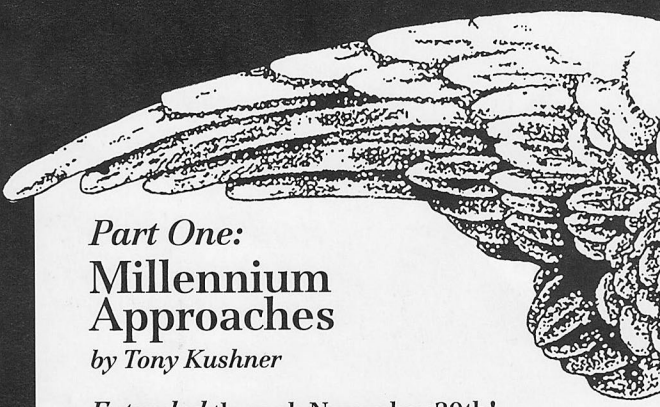
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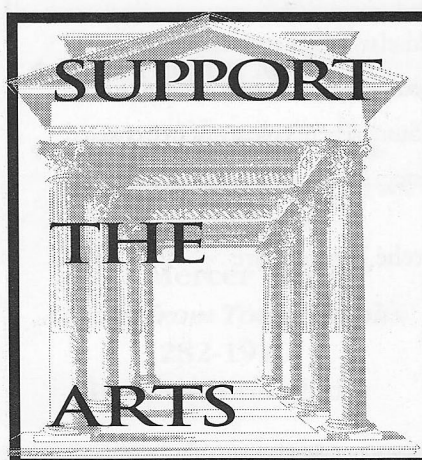
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into Night, Measure for Measure, Frankie and Johnny in the Clair de Lune, That's It Folks!, Tartuffe, You Can't Take It With You and Playboy of the Western World at the Seattle Repertory Theatre; The Puppetmaster of Lodz and Aunt Dan and Lemon at the Empty Space Theatre; The Hunchback of Notre Dame, The Hoboken Chicken Emergency and Little Lulu for Seattle Children's Theatre; In My Father's Bed and Governing Bodies for Alice B. Theater; The Boys Next Door and Yankee Dawg You Die for the Group Theatre Company; and Macbeth, Aristocrats and The Grace of Mary Traverse for Intiman Theatre Company. Upcoming projects include projects for the Utah Shakespeare Festival, Intiman and ACT.

### Dan Kuramoto Composer

This production of *Fish Head Soup* is Dan's third as composer, and his first work in the Pacific Northwest. His theatre credits include the Los Angeles and Broadway productions of Luis Valdez's *Zoot Suit*, the New York and San Francisco productions of Philip Kan Gotanda's *Day Standing on its Head*, the East West Theatre productions of David Henry Hwang's *Dance and the Railroad* and *House of Sleeping Beauties*, as well as the Mark Taper Forum production of *Sansei*, an autobiographical play about the members of the award-winning contemporary jazz band Hiroshima, of which Dan is a founding member. He has also produced their most recent recording *Hiroshima/L.A.*, scheduled for a fall release on Quincy Jones' Qwest Records (distributed by Warner/Reprise).

### Paul Chi-ming Louey Costume Designer

is a native of Hong Kong. Some of his local design credits include Intiman Theatre's *A Midsummer Night's Dream*, the Empty Space's *Dark Rapture* and *Rodeo Radio*, The Group's *La Bête* and Seattle Children's Theatre's *The Rememberer*. Paul was featured as one of seven "Tyro Talents" in the January, 1992 issue of Theatre Crafts International Magazine. His recent designs were seen in Colorado Shakespeare Festival's production of *King Lear*. He received both his B.A. and M.F.A. from the University of Washington.

### Darren W. McCroom Lighting Designer

is Resident Lighting Designer/Facilities Manager for the Group Theatre. Some of his Seattle credits include: *La Bête*, *Harvest Moon*, and *Lady Day* at Emerson's Bar & Grill for the Group, *Make Me Pele for A Day* for The Seattle Children's Theatre and *Smokey Joe's Cafe* at the Empty Space. Other credits include *From the Mississippi Delta*, *Objects Are Closer Than They Appear* and

Miss Dessa for The Illusion Theatre in Minneapolis. He has also lit shows in Miami & Bermuda.

#### Craig Weindling Stage Manager

returns to ACT after stage managing Gray's *Anatomy* earlier this season. Other ACT credits include *Lonely Planet*, *Eleemosynary*, *Willi*, *God's Country*, *A Walk in the Woods*, *Happenstance* and *The Voice of the Prairie*. He has also stage managed with the Seattle Repertory Theatre and Intiman Theatre Company. He has served as production stage manager for Actors Theatre of Louisville and taken tours to Bulgaria, Vancouver BC, Dublin, Spoleto USA and the Kennedy Center. Other work around the country has included StageWest, Arizona Theatre Company, North Carolina Shakespeare Festival and national tours with CAJY and MUCYR covering 49 states. Craig keeps amused in his spare time by volunteering at the Seattle Aquarium and operating Smiley Dog, the one and only Neighborhood Dog Toy Delivery Service.

#### Carey Wong Scene Designer

has designed shows for Berkeley Repertory Theatre, Portland Center Stage, The Portland Repertory, and locally for Intiman, ACT, The Group, Tacoma Actors Guild, and Seattle Opera. He was Resident Designer at Portland Opera for eight seasons, at Opera Memphis for two seasons, and is currently in his 11th season at Wildwood Park for Performing Arts, where he is also Director of Productions. Regional opera credits include designs for San Francisco Opera Center, New York's Valhalla Wagnerfest, Charleston's Spoleto Festival, Pittsburgh Opera, Edmonton Opera, and Anchorage Opera. Upcoming designs include *Comedy of Errors* set in 19th-century Japan for Tacoma Actors Guild, *Babes in Toyland* for Portland's Musical Theatre Company, Milhaud's *Le Pauvre Matelot* coupled with Poulenc's *Les Mamelles De Tirésias* for Florida State University and *La Tragedie De Carmen* for 1995 Wildwood Festival. His previous set design for ACT was Romulus Linney's *Holy Ghosts*.

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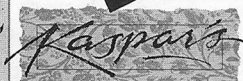
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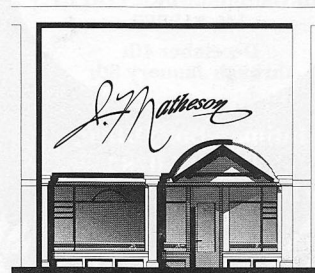
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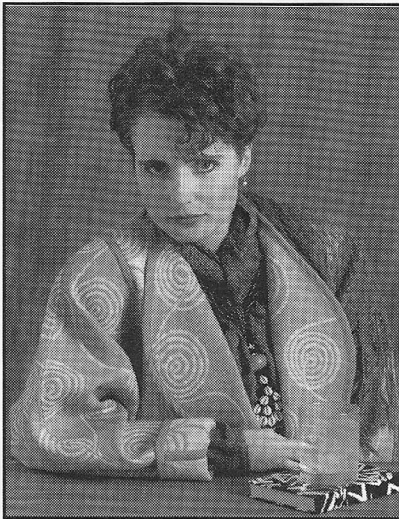


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## FRIENDS (\$250+)

Ace Novelty  
Caravali Coffees  
Gull Industries  
Manlove Travel  
Palmilla/Vitulli Ventures  
Redhook Ale Brewery, Inc.  
Seattle Chocolate Company