Title: Elizabeth Wong Papers
Identifier/Call Number: CEMA 16
Contributing Institution: UC Santa Barbara Library, Department of Special Collections
Language of Material: English
Physical Description: 20.5 linear feet 45 document boxes, 2 oversize boxes, 1 diskette box
Date (inclusive):
Abstract: Elizabeth Wong is an award winning Chinese American playwright and a television screenwriter specializing in Asian American issues. The Elizabeth Wong Papers consists of personal and professional materials generated by Wong during the period 1980-2003. The collection consists of seven series contained in 48 archival boxes occupying approximately 21 linear feet of space. The bulk of the collection contains Wong’s literary works in journalism, television and particularly theatre and related correspondence, publicity and professional files
Location note: Del Norte (Boxes 46 and 47 are oversize)
Language of Materials: The collection is in English.
creator: Wong, Elizabeth, 1958-
Conditions Governing Access note
Service copies of audiovisual items may need to be made before viewing or listening. Please consult Special Collections staff for further information.
Conditions Governing Use note
Copyright has not been assigned to the Department of Special Collections, UCSB. All requests for permission to publish or quote from manuscripts must be submitted in writing to the Head of Special Collections. Permission for publication is given on behalf of the Department of Special Collections as the owner of the physical items and is not intended to include or imply permission of the copyright holder, which also must be obtained.
Immediate Source of Acquisition note
Donated by Elizabeth Wong, July 14, 1998
Preferred Citation
[Identification of Item], Elizabeth Wong Papers, CEMA 16. Department of Special Collections, UC Santa Barbara Library, University of California, Santa Barbara.
Scope and Contents note
The Elizabeth Wong Papers consists of personal and professional materials generated by Wong during the period 1980-2003. The collection consists of seven series contained in 48 archival boxes occupying approximately 21 linear feet of space. The bulk of the collection contains Wong’s literary works in journalism, television and particularly theatre and related correspondence, publicity and professional files. Also included are several folders of correspondence from fellow writers, friends, students, and the public.
The second largest component of the collection, Series VI: Subject Files, includes material about specific individuals and subjects as well as a large collection of scripts by notable writers in the fields of television and theatre. Also contained in this collection are 42 diskettes on which Wong saved drafts of scripts and correspondence; due to the significant differences between versions, the scripts have been printed and made available here. However, due to the considerable number of correspondence, it will be printed out as needed at the request of the researcher. Altogether, the Elizabeth Wong Papers provides critical insight into Wong’s creative, personal and professional life as a prominent contemporary Asian American playwright.
Biographical/Historical note
Elizabeth Wong is an award winning Chinese American playwright and a television screenwriter specializing in Asian American issues. Wong's plays include the Playwright's Forum Award winning play, Letters to a Student Revolutionary (1991), which premiered off-Broadway and has been produced both abroad and in numerous U.S. cities. Wong also was a staff writer for the ABC sitcom All-American Girl, the first network series to feature an Asian-American woman as its central character. Her plays have been published by Dramatic Publishing Company, and are included in anthologies such as Contemporary Plays by Women of Color, Women on the Verge: Seven Avant-garde Playwrights, and Unbroken Thread: Six Asian American Playwrights. Letters is about two women -- one Chinese, one Chinese American --whose lives converge around the Tiananmen Square massacre. It was produced by Pan Asian Repertory in New York and by theaters in Los Angeles and Seattle. Letters to a Student Revolutionary has toured both nationally and internationally, and was the only U.S. invitee to the 1992 Singapore Arts Festival.
Among Wong's latest plays are *The Happy Prince* (1997) and *The Play Formerly Known as The Happy Prince* (1996), which are both adaptations of an Oscar Wilde short story, commissioned by the Kennedy Center for the Performing Arts. Among her other works are the *Explorator-yum* (1997), *China Doll* (1995), *The Concubine Spy* (1992), and *Kimchee and Chitlins* (1990). Kimchee and Chitlins is a play concerning relations between Korean Americans and African Americans. It was premiered at the Victory Gardens Theater in Chicago. Wong described her work best when she stated, "my work is about response." Every play Wong has written was in itself a response to issues she felt were ignored or needed attention. Through her plays she was able to bring to light issues ranging from the tragic events in China and the way women seek political meaning in today's society to the Black boycott of Korean stores in Brooklyn. Raised in Los Angeles' Chinatown, Wong's childhood was harsh. She always dreamed of the world outside the ghetto and as a result, undertook as her role model Anna May Wong, America's first Chinese American actress. Hoping to learn from Anna May's journey as an artist, she began researching her extensively. She soon became intrigued in the Broadway success of a graduate from her high school, David Henry Hwang, and as a result, moved to New Haven. She started attending Katz's dramaturgical course and was encouraged to write by many Yale School of Drama graduate students. Determined to pursue her interests, she moved to New York and was accepted to NYU's Tisch School of the Arts, where her career as a playwright began.

Wong is a graduate of the University of Southern California and New York University. During the 1980's she worked as a field producer at KNXT-TV Channel Two News, and as a reporter for both The San Diego Tribune and The Hartford Courant. In the early 1990's, she worked as a writer for Walt Disney Studios, a dramaturg at the Actors Theater of Louisville, a playwriting teacher at David Hwang Playwriting Institute and as an op/EDITORIAL columnist for the Los Angeles Times, commenting on social issues and cultural experiences. Most recently, Wong has been an assistant professor at Bowdoin College and teaches playwriting at the University of Southern California and the University of California, Santa Barbara. She also serves as a member of the Circle Repertory Theater Playwright's Project, the Women's Project Lab, the Dramatist's Guild and is an advisory board member of Theatre Emory, Atlanta. She resides in Los Angeles.

**Series Description**

Series I: Biographical, 1991-2001, contains articles and profiles from various periodicals, such as USC Alumni, Chicago Sun Times, Asian Pacific Alliance for Creative Equality, Pararasis Magazine and the Los Angeles Theater Magazine. Also included are resumes and curriculum vitaea, personal calendars and a televised interview on Dateline. The material in this series is arranged chronologically, then alphabetically by title.

Series II: Awards, Fellowships and Residencies, 1990-2003, have been grouped together on the basis that these are experiences that are exclusive to Elizabeth Wong (as opposed to Series IV: Festivals, Retreats and Workshops, events that are particularly focused on multiple writers). Included here are two awards (Jane Chambers Award including drafts and recordings of Wong’s acceptance speech and Kennedy Center’s American College Theater Festival Award), three fellowships (Bush Foundation, Catawba College and Walt Disney Studios) and two residencies (Bowdoin College and University of Southern Maine). At Catawba College, Wong’s play *China Doll* was rehearsed and re-worked; both rehearsal and final drafts from this residency are located here (see also Series V for more material relating to *China Doll*). While at Walt Disney Studios, Wong worked on scripts for Roseanne, Colors United, and Seinfeld, drafts of which are also located here (see also Series V for more of Wong’s television scripts). This series is arranged alphabetically by title then chronologically within the same years.

Series III: Correspondence, 1990-2004, contains personal and business correspondence to and from Elizabeth Wong. Included is correspondence with various theater companies, as well as correspondence with various potential agents. In some cases correspondence grouped based on an event or organization (Women Who Write Plays, Center Theater Group) however a majority of the material here was grouped according to year. It is important to note here that Elizabeth Wong maintained correspondence in both analog and digital form. This series contains a large amount of correspondence still in the original digital format (3 ½” diskettes) with no corresponding analog version. This material will be made available to researchers upon request. This series is arranged chronologically then alphabetically within the same years.

Series IV: Festivals, Retreats and Workshops, 1992-2003, have been grouped together on the basis that these are events exclusive to playwrights (as opposed to Series II: Awards, Fellowships and Residencies, events exclusive to Elizabeth Wong). Included here are materials relating to two major festivals: Humana Festival of New American Plays and Kennedy Center’s American College Theater Festival (for material relating to the KCACTF Cohen Award, see Series II) as well as documents from retreats and workshops. This series is arranged alphabetically by title, then chronologically within titles.

Series V: Writings, 1980-2004, is the largest series in this collection. The series has been grouped into four sub series as follows: *Journalism/Periodicals* contains articles written for the Los Angeles Times, Headline Muse (a quarterly online magazine or “e-zine”) and Courant Paper (the first newspaper for which Wong wrote); *Television* contains materials (including reviews, story ideas, writer’s notes and drafts of scripts) relating to *All American Girl* (the first television sitcom to focus on an Asian-American family, it was produced by Walt Disney Studios and starred Margaret Cho and Amy Hill), *Cybill* and *Divas Las Vegas* (a collaborative project between Wong and Rodney Vance which never aired); *Theater* is comprised of
materials (including correspondence, drafts of scripts, publicity, research, reviews and writer’s notes) relating to 21 different theatre productions including to 16 published works (such as China Doll, Letters to a Student Revolutionary, Kimchee and Chitlins, Dating and Mating in Modern Times, Amazing Adventures of the Marvelous Monkey King); Miscellany contains two handbooks, a small selection of poetry and a speaking engagement at Pepperdine University in 1999. These sub series are arranged alphabetically; materials within sub series are arranged alphabetically and then chronologically by title.

Series VI: Subject Files, Bulk dates 1991-2004, is grouped into four sub series and is comprised of Wong’s collected research files including actor biographies and headshots, periodicals and scripts (for more scripts see Series VII: Teaching). Those materials that do not fall into one of these three categories have been grouped together at the end of the series and titled miscellany. Each sub series is arranged is arranged alphabetically; scripts are listed in bibliographic form and are therefore alphabetized by author’s last name.

Series VII: Teaching, 1988-2002, contains class handouts, teaching notes, and other teaching materials from classes Wong has taught at Bowdoin College, the University of California at Santa Barbara and the University of Southern California. Also included here are a number of television sitcom scripts that Wong had obtained specifically for the purpose of teaching (as opposed to those scripts in Series VI: Subject Files which Wong collected for her own research). These materials are arranged chronologically then alphabetically within the year.

Subjects and Indexing Terms
African American theater
African Americans -- playwrights
American drama -- Chinese American authors.

<table>
<thead>
<tr>
<th>Box 1, Folder 1</th>
<th>American Theatre Magazine “Miss Saigon” 1990</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 1, Folder 2</td>
<td>Magazine clippings 1991-1992</td>
</tr>
<tr>
<td>Box 46, Folder 1</td>
<td>Clippings, USC profile “Alumni” 1992</td>
</tr>
<tr>
<td>Box 1, Folder 3</td>
<td>Asian Pacific Alliance For Creative Equality (APACE), Clippings on Wong 1992</td>
</tr>
<tr>
<td>Box 1, Folder 4</td>
<td>Chicago Sun- Times profile 1993</td>
</tr>
<tr>
<td>Box 1, Folder 5</td>
<td>Artistic Statements 1994</td>
</tr>
<tr>
<td>Box 1, Folder 6</td>
<td>L.A. Theatre Magazine 1994</td>
</tr>
<tr>
<td>Box 1, Folder 7</td>
<td>Dramatic Publishing</td>
</tr>
<tr>
<td>Box 1, Folder 8</td>
<td>Daily planner 1998</td>
</tr>
<tr>
<td>Box 1, Folder 9</td>
<td>Dateline interview 1998</td>
</tr>
<tr>
<td>Item V1125/VHS</td>
<td>Correspondence</td>
</tr>
<tr>
<td>Item V1126/VHS</td>
<td>Ted Turner (E. Wong)</td>
</tr>
<tr>
<td>Unlabeled</td>
<td></td>
</tr>
<tr>
<td>Box 1, Folder 10</td>
<td>Updated biographies and interviews 1998-2001</td>
</tr>
<tr>
<td>Box 1, Folder 11</td>
<td>Curriculum vitae 1999</td>
</tr>
<tr>
<td>Box 1, Folder 12</td>
<td>Press clippings and releases, programs, flyers 1999</td>
</tr>
<tr>
<td>Box 1, Folder 13</td>
<td>Resume updates 1999</td>
</tr>
<tr>
<td>Box 44, Folder 1</td>
<td>Programs of Wong’s shows or mentioning her name</td>
</tr>
<tr>
<td>Box 1, Folder 14</td>
<td>Regarding Inside the Red Envelope- Michael's first draft of his chapter and my notes January 2000</td>
</tr>
<tr>
<td>Box 1, Folder 15</td>
<td>Personal miscellany, calendar book 2000</td>
</tr>
<tr>
<td>Box 1, Folder 16</td>
<td>Resume</td>
</tr>
<tr>
<td>Box 1, Folder 17</td>
<td>Dramatic Publishing</td>
</tr>
<tr>
<td>Box 1, Folder 18</td>
<td>Organizer 2001</td>
</tr>
<tr>
<td>Box 1, Folder 19</td>
<td>Dictionary of Literary Biography 2001</td>
</tr>
<tr>
<td>Box 1, Folder 20</td>
<td>Pararasis Magazine Article 2001</td>
</tr>
</tbody>
</table>

Series II: Awards, Fellowships, and Residencies 1990-2003

Bowdoin College Playwright Residency
Series II: Awards, Fellowships, and Residencies 1990-2003
Bowdoin College Playwright Residency

Bowdoin College
Box 1, Folder 21
Correspondence and miscellany
Box 1, Folder 22
Personal correspondence, email, flyers
Box 1, Folder 24
Administrative syllabus, class 1996
Box 46, Folder 3
Bowdoin calendar 1996
Box 2, Folder 1
China Doll, Bowdoin draft 1996
Box 2, Folder 1
The Crayon Box 1996
Box 2, Folder 2
Correspondence and general information
Item V1124/VHS
Box 2, Folder 3
Happy Prince, Luanne Nunes, director 1996
Box 2, Folder 4
Bowdoin, paperwork 1996
Box 2, Folder 5
Bowdoin College 1996
Box 2, Folder 6
Personal correspondence while in Bowdoin Aug.-Dec. 1996
Box 2, Folder 7
Bowdoin College miscellany
Box 2, Folder 8
China Doll programs
Box 2, Folder 8
The Happy Prince, drafts, research
Box 2, Folder 9
Diskette (“SCANUNDO.DAT”)
Box 2, Folder 10
Original documents

Bush Foundation
Box 3, Folder 1
Bush Foundation Fellowship

Catawba College
Box 3, Folder 2
Salisbury NC, Petersen Playwright Residency
Box 3, Folder 2
China Doll, Petersen Fellowship
Box 48, Folder 2
Diskette
Box 48, Folder 2
Diskette printouts
Box 3, Folder 3-6
Catawba working rehearsal draft February 1999
Box 3, Folder 7-10
Catawba draft December 7, 1999
Box 3, Folder 11
Cast list December 17, 1999
Box 3, Folder 12
China Doll cover December 17, 1999
Box 3, Folder 13
Cast list January 2000
Box 3,
Final draft January 2000
Folder 14-17
Box 47, Folder 1
Pamphlet
Box 3, Folder 18
Script, Catawba draft, first version December 1999
Box 3, Folder 19
Script changes December 1999

Jane Chambers Award
Box 4, Folder 1
Jane Chambers Award, AFTHE, San Antonio 1998
Box 4, Folder 2
Jane Chambers Award, The Dramatist announcement 1998
Box 4, Folder 2
Acceptance speech 1998
Cassette A6767/CS
Audiocassette
Box 4, Folder 3
Drafts

Kennedy Center’s American College Theatre Festival Award
Box 4, Folder 4
KCACTF XXXIII Award 2000
Box 4, Folder 5
KCACTF XXXIII Salutes the Millennium 2000
Box 4, Folder 6
KCACTF Cohen Award, August ATHE Conference 2001
Box 4, Folder 7
KCACTF Cohen Award, August ATHE Conference 2001
University of Southern Maine Playwright Residency

Box 4, Folder 8
Playwright residency at University of Southern Maine 2001
Box 4, Folder 9
Personal materials from Maine USM Residency 2001

Walt Disney Studios Fellowship Program

Box 4, Folder 10
Articles
Box 4, Folder 11
Sample Outlines 1991
Box 4, Folder 12
Correspondence 1992
Box 4, Folder 13
General Information 1992
Box 4, Folder 14
Staff and Casts Production Schedule 1992
Box 5, Folder 1
Fellows
Box 5, Folder 2
Primetime Schedule
Box 5, Folder 3
Bibles
Box 5, Folder 4
Campbell/EGRI
Box 5, Folder 5
Correspondence, research, handouts, contracts
Box 5, Folder 6
Colors United, multiple versions
Box 5, Folder 7
Outlines, ideas, story pitches, scripts
Box 5, Folder 8
Colors United research, clippings, notes
Box 5, Folder 9
Memorandums

Roseanne, “Stamps of Disapproval”

Box 5, Folder 10
First version January 7, 1992
Box 5, Folder 11
Second revision December 1, 1992
Box 5, Folder 12
Third revision December 8, 1992
Box 6, Folder 1
Script drafts, notes, outlines, breakdowns 1992-1993
Box 6, Folder 2
First draft January 7, 1993
Box 6, Folder 3
First draft February 19, 1993

Colors United

Box 6, Folder 4
Beat outline September 3, 1993
Box 6, Folder 5
Notes 1993
Box 6, Folder 6
Script September 17, 1993
Box 6, Folder 7
Script October 11, 1993
Box 6, Folder 8
Script, first draft October 22, 1993
Box 6, Folder 9
Synopsis 1993
Item V1123/VHS

Watts Side Story

Seinfeld, “The Laundry”

Box 7, Folder 1
Outline March 16, 1993
Box 7, Folder 2
First draft April 2, 1993
Box 7, Folder 3-4
First draft May 28, 1993
Box 7, Folder 5
Revised first draft May 28, 1993
Box 7, Folder 6
First draft June 18, 1993
Box 7, Folder 7
Notes 1993
Box 7, Folder 8
Act one
Box 7, Folder 9
n.d.

Miscellany

Box 7, Folder 10
NEA Applications 2000
Box 7, Folder 11
NEA/TCG 02/03 correspondence with Cincinnati Playhouse 2002
Box 7, Folder 12
NEA/TCG 2002

Series III: Correspondence

Box 7, Folder 13
Business
Box 7, Folder 14
Box 7, Folder 15
Personal, Primary Stages Reading 1992
Box 7, Folder 16
West Coast Ensemble, production, playwrights
Series III: Correspondence
Work related, email on 7 diskettes 1999

<table>
<thead>
<tr>
<th>Box 7, Folder 17</th>
<th>Incoming and outgoing 1994</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 7, Folder 18</td>
<td>Business</td>
</tr>
<tr>
<td>Box 7, Folder 19</td>
<td>Mailing list master</td>
</tr>
<tr>
<td>Box 8, Folder 1</td>
<td>Personal 1995</td>
</tr>
<tr>
<td>Box 8, Folder 2</td>
<td>Business 1998-2000</td>
</tr>
<tr>
<td>Box 8, Folder 3-4</td>
<td>Business 1999</td>
</tr>
<tr>
<td>Box 48, Folder 3</td>
<td>(9) “My Documents” up to year 2000, business letters, backup disc</td>
</tr>
<tr>
<td>Box 48, Folder 4</td>
<td>(10) Business letters up to year 2000, backup disc</td>
</tr>
<tr>
<td>Box 48, Folder 5</td>
<td>(11) Business letters, resume year 2000, teaching syllabus, backup disc</td>
</tr>
<tr>
<td>Box 8, Folder 5</td>
<td>Original documents</td>
</tr>
<tr>
<td>Box 8, Folder 6</td>
<td>Christmas cards 1999</td>
</tr>
<tr>
<td>Box 8, Folder 7</td>
<td>Personal 1999</td>
</tr>
<tr>
<td>Box 8, Folder 8</td>
<td>Work related 1999</td>
</tr>
</tbody>
</table>

Work related, email on 7 diskettes 1999

| Box 48, Folder 6  | 1998 |
| Box 48, Folder 7  | October 1998 - February 1999 |
| Box 48, Folder 8  | February - March 1999 |
| Box 48, Folder 9  | March - April 1999 |
| Box 48, Folder 10 | April 1999 |
| Box 48, Folder 11 | April - May 1999 |
| Box 48, Folder 12 | April, May, June 1999 |

Email on diskette 1999-2000

| Box 48, Folder 13 | May - Aug 1999 |
| Box 48, Folder 14 | Aug 1999 |
| Box 48, Folder 15 | Aug - Nov 1999 |
| Box 48, Folder 16 | Aug - Dec 1999 |
| Box 48, Folder 17 | Nov 1999 - Jan 2000 |
| Box 48, Folder 18 | Jan 2000 |
| Box 48, Folder 19 | Jan, Feb, March 2000 |
| Box 48, Folder 20 | Feb - April 2000 |

Box 9, Folder 1

Business

Box 9, Folder 2

Personal

Box 9, Folder 3

Women Who Write Plays 1999, 2001

| Box 48, Folder 21 | January 2000 |
| Box 48, Folder 21 | January - February 2000 |
| Box 48, Folder 22 | |
| Box 48, Folder 22 | |
| Box 9, Folder 4 | |

Personal 2000

Guide to the Elizabeth Wong Papers CEMA 16
CEMA 16
Guide to the Elizabeth Wong Papers CEMA 16

Series III: Correspondence
Business, email on diskette 2000

Box 9, Folder 5-6

Business

Email on 12 diskettes

Box 48, Folder 23  March 2000
Box 48, Folder 24  April - May 2000
Box 48, Folder 25  May 2000
Box 48, Folder 26  May 2000
Box 48, Folder 27  June 2000
Box 48, Folder 28  2001
Box 48, Folder 29  Letters regarding Badass/ Kerma 2001
Box 48, Folder 31  HM Publications/DLB interviews 2001
Box 48, Folder 32  “Letters,” Maine UCM Residency 2001
Box 48,  “Letters,” “Monkey King,” 2001
Folder 333
Box 48, Folder 34  “Stations,” H-Muse 2001

Box 9, Folder 7

2000-2002

Box 9, Folder 8

Business 2001

Box 10, Folder 1-3

2001

Box 10, Folder 4

Recommendations 2001

Box 10, Folder 5

Center Theater Group, Mark Taper Forum, Thank You Letters 2001

Box 10, Folder 6

Personal

Box 10, Folder 7

Professional

Box 10, Folder 8

Correspondence and miscellany

Box 10, Folder 9

Business 2002

Box 10, Folder 10

Personal 2002

Box 10, Folder 11

Business 2003
Series III: Correspondence

Email on 12 diskettes

Box 10, Folder 12-13

2003

Box 11, Folder 1

2003-2004

Disk \special-romanuscripts\CEMA\cema_016_Wong_Elizabeth

Digital Correspondence

Series IV: Festivals, Retreats and Workshops 1992-2003

Humana Festival of New American Plays

Box 11, Folder 2  Actors Theater of Louisville 1993-1994
Box 11, Folder 3  Miscellaneous: Flyers and Correspondence 1993-1994
  General note
  See also Box 47 Folder 2

Box 11, Folder 4  Actors Theatre of Louisville 1993-1995
Box 11, Folder 5  The Bible 1994
Box 11, Folder 6  China Doll April 1996
  General note
  script, no notes

Box 11, Folder 7  Humana Festival 1998
Box 11, Folder 8  Actors Theatre of Louisville 1998
  General note
  See also Box 47 Folder 3

Box 44, Folder 2  Actors Theatre of Louisville, Articles 1998

Let the Big Dog Eat, Louisville 1998

Box 48, Folder 35  Diskette
Diskette printouts
Box 11, Folder 9  BIGDOGN January 21, 1998
Box 11, Folder 10  DIXNOTES January 21, 1998
Box 11, Folder 11  NEWPAGES January 21, 1998
Box 11, Folder 12  JAN98 February 3, 1998
Box 11, Folder 13  FEB98 February 6, 1998
Box 11, Folder 14  SYNOPSIS February 19, 1998
Box 11, Folder 15  BDCAST March 31, 1998
Box 11, Folder 16  COVER March 31, 1998
Box 11, Folder 17  LVILLE March 31, 1998
Box 11, Folder 18  Let the Big Dog Eat, Humana Festival Correspondence 1998
  25th Anniversary Humana Festival 2000-2001
  Heaven/Hell Project “Badass of the RIP Eternal” 2000-2001
  General 2000-2001
  Gallery corrections for “Badass of the RIP Eternal” 2001
  General 2001
  Heaven and Hell, Actors Theatre Louisville 2001
  Playbill 2001

Kennedy Center’s American College Theatre Festival (KCACTF)
Series IV: Festivals, Retreats and Workshops 1992-2003
Kennedy Center's American College Theatre Festival (KCACTF)

National selection team member Jan-April 1999
Region I 1999
Region II 1999
Region III 1999
Region IV 1999
Region V 1999
Region VI 1999
Region VIII 1999
Region V 2002

Chameleon Productions, workshop 1992
Circle Repertory Theatre Playwrights Retreats 1992
Mark Taper Forum, Kimchee & Chitlins, workshop 1992
Women’s Project & Productions, playwrights lab 1992
Brave New Works Festival, presented by Playwriting Center of Theater Emory 2001
Brave New Works workshop, presented by Playwriting Center of Theater Emory 2002-2003
Pamphlet 2003
Brave New Works Festival, presented by Playwriting Center of Theater Emory, Dating and Mating in Modern Times Feb 2003
Kennedy Center 1st Workshop, The Happy Prince June 2003

Journalism/Periodicals

Courant Paper
“Forecasts anchored in Somers” February 19, 1987
“Misdirected casket leaves family angry” February 26, 1987
“Sculpture for Bradley is a breeze for ex-architect” June 22, 1987
“Young violinist to take ‘gift’ to the limit” June 25, 1987
“Artist hopes mobile will fly at Bradley” August 11, 1987
“Proponents enjoy path in Windsor Locks” September 17, 1987
“Ground crews had a long, cold night at windy airport” December 30, 1987
“In Windsor Locks, being constable is ‘kind of a nothing job” December 18, 1987
“Motorists trying for that elusive green” February 6, 1988

HeadlineMuse
Correspondence October 2000
“In Search of the Monkey King: The Tricky Business of Adapting Myth for Children” 2000
Subject File 2000
“An Archetypal Look at the Oscars”, contributing writer 2001
“Golfing With the Gods: The Mysterious Allur of a Game and a Little White Ball” 2001
“Icarus Does an Ollie: Extreme Skateboarding” 2001
“Mists of Avalon: A Return to the Goddess” 2001
“Myth and Theme Parks: Musing on Amusement”, contributing writer 2001
“Shopping with the Gods: Myth in Advertising” 2001

Los Angeles Times
“Crossing the Line Between ‘Chinese’ and ‘American’” July 19, 1980
“The Struggle to be An American Girl” September 7, 1980
“‘Gung Hay Fat Choy’ - and Much More Still” February 4, 1981

Guide to the Elizabeth Wong Papers CEMA 16
Box 44, Folder 4  “A Present for Popo” December 30, 1992
Box 44, Folder 5  “Crowing in the New Year” January 22, 1993
Box 44, Folder 6  “Close Encounters of the Street Kind” March 10, 1993
Box 44, Folder 7  “Reflections on Outrage in the Street” April 14, 1993
Box 44, Folder 8  “A Real American Me at the Movies” May 12, 1993
Box 44, Folder 9  “Double Decaf PC With A Twist” June 16, 1993
Box 44, Folder 10  “No More Side Orders of Smoke” July 21, 1993
Box 44, Folder 11  “What I Did For Summer Vacation” August 25, 1993
Box 44, Folder 12  “Woman, Meat and Morality” September 16, 1993
Box 44, Folder 13  “Service with a Growl” November 10, 1993
Box 44, Folder 14  “Philanthropy of Words, Deeds Part I” December 20, 1993
Box 44, Folder 15  “But What About Michelle Kwan?” January 18, 1994
Box 44, Folder 16  “A Name for One Who Survived” April 13, 1994
Box 14, Folder 17  “Confessions of a Sitcom’ophile”

Miscellany
Box 14, Folder 18  “To Pursue A Dream”, Lasting Impressions article in Hartford Monthly Magazine 1988

Television

_All American Girl_
Box 44, Folder 17  Articles, reviews and p.r. 1994
  General note
  See also Box 47 Folder 6

Box 14, Folder 19  Episode schedules 1994
Box 14, Folder 20-22  Feature stories, reviews 1994
Box 15, Folder 1-2  Feature stories, reviews, 1994
Box 15, Folder 3  Internet reviews 1994
Box 44, Folder 18-19  Notes 1994

_Cybill_
Box 15, Folder 8  B story
Box 15, Folder 9  Double, Double, Toil and Trouble, Writer’s first draft
Box 15, Folder 10  First draft
Box 15, Folder 11  N.d.
Box 15, Folder 12  N.d.

_Divas Las Vegas_
Box 15, Folder 13  “Pilot,” by Rodney Vance 2000
Box 45, Folder 1  Notes, research 2000-2001
_Pilot, Side By Side_
  August 2001
Box 15, Folder 14  With notes August 2001
Box 15, Folder 15  Will Wong’s notes August 2001
Box 16, Folder 1  Drafts August - September 2001
Box 16, Folder 2  Pilot, first draft 2002
Box 16, Folder 3  Pilot, Desert Rain

Miscellany
Box 16, Folder 4  Love Life of a Eunuch, synopsis
Theatre

Alice Downsized
First draft written in 8 days May 1998
Script June 1998
Email, notes 1998
Workshop/reading from Falcon Theatre, (Mark Taper Forum/Asian American Workshop), and Dreamwork SKG funding/commission 1998

Amazing Adventures of the Marvelous Monkey King
September 2000

Box 16, Folder 9
Monkey King proposal March 3, 2000
Box 16, Folder 10
Beach inspired opening September 10, 2000
Box 16, Folder 11
Script September 7, 2000
Box 16, Folder 12
More summaries September 8, 2000
Box 16, Folder 13
New opening September 8, 2000
Box 16, Folder 14
Script September 8, 2000
Box 16, Folder 15
Summary of Monkey’s Life Before the Journey with Monk September 8, 2000
Box 16, Folder 16
New opening September 9, 2000
Box 16, Folder 17
No Monkey Talk Opening September 22, 2000
Box 16, Folder 18
Script September 22, 2000
Box 16, Folder 19
Working draft September 22, 2000
Box 16, Folder 20
Script September 23, 2000
Box 16, Folder 21
Working draft September 23, 2000
Box 16, Folder 22
Cover and cast list September 24, 2000
Box 16, Folder 23
Script September 24, 2000
Box 16, Folder 24
Yoga magic incantations September 25, 2000
Box 16, Folder 25
Script September 26, 2000
Box 16, Folder 26-27
Denver production, final draft January 26, 2001
Box 17, Folder 1
Changes, revisions 2000
Box 17, Folder 2
First Draft 2000
Box 17, Folder 3
Research 2000
Box 17, Folder 4-5
Script, production drafts for Denver Center Theatre Company 2001
Box 47, Folder 8
Honolulu Theater for Youth presents Amazing Adventures of the Marvelous Monkey King Poster, Richardson Theatre, Oct. 19 & 26, Paliku Theatre Nov. 2 & 9

Box 17, Folder 6
American Icon June 2001

Boyd & Oskar

The Play Formerly Known as The Happy Prince, Cincinnati Playhouse, script 1997

Cincinnati Playhouse in the Park, workshop material
The Play Formerly Known as The Happy Prince, script used for first Cincinnati reading, contains comments from the first reading 1997
Cincinnati version, ca. 1999
Diskette

Box 48, Folder 37
Diskette printouts
Cincinnati Commission

Box 17, Folder 9
The Psychic Cat May 26, 1999
Box 17, Folder 10
Kennedy Center version 9/22/1999
Box 17, Folder 11
Synopsis 9/22/1999
Box 17, Folder 12
Cast list 10/13/1999
Box 17, Folder 13
First draft after first reading and Nov. notes November 1999
Box 18, Folder 1
Cast list December 1999
Box 18, Folder 2
Cover December 1999
Box 18, Folder 3
Working draft December 1999
Box 18, Folder 4
Changes after December 4 notes from Bert 12/6/1999
Box 18, Folder 5
Synopsis 12/26/1999
Box 18, Folder 6
Cast list 1/7/2000
Box 18, Folder 7
Cast list February 2000
Box 18, Folder 8
Cover 1/7/2000
Box 18, Folder 9
Cover February 2000
Box 18, Folder 10
Working draft February 2000
Box 18, Folder 11
Original documents February 1999
Drafts, notes 1999
Box 48, Folder 38
Diskette, Cincinnati version of The Happy Prince renamed Boyd & Oskar
Diskette printouts
Box 18, Folder 12
Bert Goldstein April 22, 1999
Box 18, Folder 13
Bert Goldstein July 1 1999
Box 18, Folder 14
Bert Goldstein July 2, 1999
Box 18, Folder 15
Edward Stern July 2, 1999
Box 18, Folder 16
Bert Goldstein, Oct 3 Memo on first four scenes 10/3/1999
Box 18, Folder 17
Bert Goldstein, Oct 10 Memo on Nov. 1 rewrite 10/13/1999
Box 18, Folder 18
Cincinnati Commission, Script, created on 9/22/1999, last modified 10/13/1999
Box 18, Folder 19
John Buzzetti, new cincy [sic.] script November 1 draft 1999
Box 18, Folder 20
Synopsis, created 9/22/1999, last modified 12/26/1999
Script
Box 18, Folder 21
December 1999
Box 18, Folder 22
Working draft February 29, 2000
Box 18, Folder 23
Working draft February 30, 2000
Box 18, Folder 24
Working draft February 2000
Box 18, Folder 25
Working draft March 1, 2000
Box 18, Folder 26
Synopsis and scene breakdown, created 3/1/2000, last modified, 3/1/2000
Box 18, Folder 27
Working draft March 2, 2000
Box 18, Folder 28
Final March 9, 2000
Box 18, Folder 29
Final March 10, 2000
Box 18, Folder 30
Cast list, created 10/13/1999, last modified 3/12/2000
Box 18, Folder 31
Cover, created 11/28/1999, last modified 3/12/2000
Original documents
Box 19, Folder 1
General note
See also Box 47 Folder 4
Box 19, Folder 2
Formerly known as The Happy Prince, Cincinnati Playhouse, photographs 2000
Box 19, Folder 3
Rehearsal production stuff, Cincinnati Playhouse in the Park March 2000
Box 19, Folder 4
Formerly known as The Happy Prince, Cincinnati Playhouse, correspondence 2000-2001
Box 19, Folder 5
Program
Box 19, Folder 6
Synopsis
Box 19, Folder 7
Bu & Bun, Five and Dime Theatre 1991-1992
China Doll
Box 19, Folder 8
Script 1995
Box 19, Folder 9
Notes 1995
Box 19, Folder 10
Second Draft April 1996
Box 20, Folder 1
Script November 25, 1996
Box 20, Folder 2
Script November 1996
Box 48, Folder 39
Diskette October 1999
Disk printouts
Box 20, Folder 3
Pages, Act II, created, last modified 10/28/1999
Box 20, Folder 4
Draft October 29, 1999
<table>
<thead>
<tr>
<th>Box 20, Folder 5</th>
<th>Pages, Act I, created 10/26/1999, last modified 11/30/1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 20, Folder 6</td>
<td>Original documents</td>
</tr>
<tr>
<td>Box 20, Folder 7</td>
<td>Anna May images and research 1999-2001</td>
</tr>
<tr>
<td>Box 20, Folder 8</td>
<td>Catawba College, Petersen Fellowship, rehearsal draft February 2000</td>
</tr>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>See also Box 47 Folder 5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 20, Folder 9</th>
<th>Script March 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 21, Folder 1</td>
<td>Bowdoin College Version September 2000</td>
</tr>
<tr>
<td>Box 21, Folder 2</td>
<td>Old pages, replaced September 2000</td>
</tr>
<tr>
<td>Box 21, Folder 3</td>
<td>The Gersh Agency October 2000</td>
</tr>
<tr>
<td></td>
<td>Arena Stage 2000</td>
</tr>
<tr>
<td></td>
<td>Diskette</td>
</tr>
<tr>
<td></td>
<td>Diskette printouts</td>
</tr>
<tr>
<td>Box 21, Folder 4-5</td>
<td>Draft September 17, 2000</td>
</tr>
<tr>
<td>Box 21, Folder 6</td>
<td>Log of new changes, created __, last modified 9/17/2000</td>
</tr>
<tr>
<td>Box 21, Folder 7</td>
<td>New last page for Arena October 19, 2000</td>
</tr>
<tr>
<td>Box 21, Folder 8-9</td>
<td>News pages for Arena [sic.], per September notes, created 9/17/2000, last modified 10/19/2000</td>
</tr>
<tr>
<td>Box 21, Folder 10</td>
<td>Cover and cast list October 2000</td>
</tr>
<tr>
<td></td>
<td>Draft October 2000</td>
</tr>
<tr>
<td></td>
<td>Box 21, Folder 11-12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 48, Folder 40</th>
<th>Arena Stage, final October 2000</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 21, Folder 13</td>
<td>Diskette</td>
</tr>
<tr>
<td>Box 21, Folder 14</td>
<td>Diskette printouts</td>
</tr>
<tr>
<td>Box 21, Folder 15-16</td>
<td>Cover, created 8/21/1999, last modified 12/17/1999</td>
</tr>
<tr>
<td>Box 21, Folder 17-18</td>
<td>Cast list January 2000</td>
</tr>
<tr>
<td>Box 21, Folder 19</td>
<td>Final draft January 2000</td>
</tr>
<tr>
<td></td>
<td>Catawba final draft February 2000</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 22, Folder 1-2</th>
<th>Arena Stage 2000-2001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 22, Folder 3</td>
<td>Northwest Asian American Theatre, post Chicago draft, working copy August 2001</td>
</tr>
<tr>
<td>Box 46, Folder 4</td>
<td>Northwest Asian American Theater, poster and playbill 2001</td>
</tr>
<tr>
<td>Box 22, Folder 4</td>
<td>Script October 2001</td>
</tr>
<tr>
<td>Box 22, Folder 5</td>
<td>Script, old draft October 2001</td>
</tr>
<tr>
<td>Box 22, Folder 6</td>
<td>Kennedy Center, ATHE, Cohen Award/Chicago Palmer House version 2001</td>
</tr>
<tr>
<td>Box 22, Folder 7</td>
<td>Program 2001</td>
</tr>
<tr>
<td>Box 22, Folder 8</td>
<td>Proposal</td>
</tr>
<tr>
<td>Box 22, Folder 9</td>
<td>Script</td>
</tr>
<tr>
<td>Box 22, Folder 10</td>
<td>Script, NWAAT working draft</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 23, Folder 1</th>
<th>China Doll 2001-2002</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 23, Folder 2</td>
<td>Synopsis</td>
</tr>
<tr>
<td>Box 23, Folder 3</td>
<td>Poster for GENSeng staged reading, Black Box Theatre, starring Samantha Chan</td>
</tr>
<tr>
<td>Box 23, Folder 4</td>
<td>Dating and Mating in Modern Times</td>
</tr>
<tr>
<td>Box 23, Folder 5</td>
<td>West Coast Ensemble 2001-2002</td>
</tr>
<tr>
<td>Box 23, Folder 6</td>
<td>Workshop, West Coast Ensemble with Laura March 26-April 4, 2002</td>
</tr>
<tr>
<td>Box 23, Folder 7</td>
<td>Script 2002</td>
</tr>
<tr>
<td>Box 23, Folder 8</td>
<td>Script including cast list 2002</td>
</tr>
<tr>
<td>Box 23, Folder 9</td>
<td>Third draft 2002</td>
</tr>
<tr>
<td>Box 23, Folder 10</td>
<td>Stage design, by Bart McGeehon 2002</td>
</tr>
<tr>
<td>Box 48, Folder 42</td>
<td>Correspondence</td>
</tr>
<tr>
<td>Box 48, Folder 43</td>
<td>Compact Disc</td>
</tr>
<tr>
<td>Box 23, Folder 44</td>
<td>NBC Micro-Mini application 2003</td>
</tr>
<tr>
<td>Box 23, Folder 45</td>
<td>Theatre Emory</td>
</tr>
</tbody>
</table>

Guide to the Elizabeth Wong
Papers CEMA 16

CEMA 16
<table>
<thead>
<tr>
<th>Box 24, Folder 1</th>
<th>Old version, doesn't contain Love Juice monologue 2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 24, Folder 2</td>
<td>Theatre Emory 2003-2004</td>
</tr>
<tr>
<td>Box 24, Folder 3</td>
<td>Programs and reviews 2003-2004</td>
</tr>
<tr>
<td><strong>The Happy Prince</strong></td>
<td></td>
</tr>
<tr>
<td>Box 24, Folder 4</td>
<td>The Play Formerly Known as, script 1997</td>
</tr>
<tr>
<td>Box 24, Folder 5</td>
<td>The Opera!, working copy 2002</td>
</tr>
<tr>
<td>Box 24, Folder 6</td>
<td>Working copy 2003</td>
</tr>
<tr>
<td>Box 24, Folder 7</td>
<td>Script</td>
</tr>
<tr>
<td>Box 24, Folder 8</td>
<td>Heaven and Hell (on Earth), A Divine Comedy 2001</td>
</tr>
<tr>
<td></td>
<td>Inside a Red Envelope, short play commissioned for publication 1999</td>
</tr>
<tr>
<td>Box 48, Folder 43</td>
<td>Diskette April 1999</td>
</tr>
<tr>
<td></td>
<td>Diskette printouts</td>
</tr>
<tr>
<td></td>
<td>Script (multiple documents, in variant forms, for many dates)</td>
</tr>
<tr>
<td>Box 24, Folder 9</td>
<td>April 6, 6a-6g</td>
</tr>
<tr>
<td>Box 24, Folder 10</td>
<td>April 7</td>
</tr>
<tr>
<td>Box 24, Folder 11</td>
<td>April 11</td>
</tr>
<tr>
<td>Box 24, Folder 12</td>
<td>April 12</td>
</tr>
<tr>
<td>Box 24, Folder 13</td>
<td>April 13, 13a-13b</td>
</tr>
<tr>
<td>Box 24, Folder 14</td>
<td>April 14,14a</td>
</tr>
<tr>
<td>Box 24, 15-16</td>
<td>April 17, 17a-17d</td>
</tr>
<tr>
<td>Box 24, Folder 17</td>
<td>Cast list, created/last modified April 18</td>
</tr>
<tr>
<td>Box 24, Folder 18</td>
<td>Cover, created/last modified April 18</td>
</tr>
<tr>
<td></td>
<td>Script</td>
</tr>
<tr>
<td>Box 24, Folder 19</td>
<td>April 18</td>
</tr>
<tr>
<td>Box 24, Folder 20</td>
<td>April 19</td>
</tr>
<tr>
<td>Box 24, Folder 21</td>
<td>Key diary and notes, last modified April 22</td>
</tr>
<tr>
<td>Box 24, Folder 22</td>
<td>Script, April 30, Final draft</td>
</tr>
<tr>
<td>Box 24, Folder 23</td>
<td>Diary, final entry, April</td>
</tr>
<tr>
<td>Box 24, Folder 24</td>
<td>Cast list 1, created April 30, last modified May 4</td>
</tr>
<tr>
<td>Box 24, Folder 25</td>
<td>Diary, final entry May</td>
</tr>
<tr>
<td>Box 24, Folder 26</td>
<td>Original documents</td>
</tr>
<tr>
<td><strong>Kimchee &amp; Chitlins</strong></td>
<td></td>
</tr>
<tr>
<td>Box 45, Folder 2</td>
<td>Original research includes press clippings 1990-1991</td>
</tr>
<tr>
<td>Box 25, Folder 1</td>
<td>Script, original version June 1991</td>
</tr>
<tr>
<td>Box 25, Folder 2</td>
<td>Script revised May 1992</td>
</tr>
<tr>
<td>Box 25, Folder 3</td>
<td>Out in Front, Mark Taper Forum 1992</td>
</tr>
<tr>
<td></td>
<td>Ca. 1992</td>
</tr>
<tr>
<td>Box 25, Folder 4</td>
<td>Notes and research, 1 of 2</td>
</tr>
<tr>
<td>Box 25, Folder 5</td>
<td>Drafts, ca. 1992, 2 of 2</td>
</tr>
<tr>
<td>Box 25, Folder 6</td>
<td>The Women’s Project and Productions reading 1992</td>
</tr>
<tr>
<td>Box 25, Folder 7</td>
<td>Press clippings</td>
</tr>
<tr>
<td>Box 25, Folder 8</td>
<td>Flyers, includes synopsis, 1992-1995</td>
</tr>
<tr>
<td>Box 25, Folder 9</td>
<td>Advertisements, press clippings 1993</td>
</tr>
<tr>
<td>Box 25, Folder 10</td>
<td>Victory Gardens Theatre, contracts &amp; reviews 1993</td>
</tr>
<tr>
<td>Box 25, Folder 11</td>
<td>Victory Gardens Theatre, press release 1993</td>
</tr>
<tr>
<td></td>
<td>Victory Gardens Theatre 1993</td>
</tr>
<tr>
<td>Box 26, Folder 1</td>
<td>Script revised 1993</td>
</tr>
<tr>
<td>Box 26, Folder 2</td>
<td>Script changes</td>
</tr>
<tr>
<td>Box 26, Folder 3</td>
<td>Correspondence, publicity, research, schedules</td>
</tr>
<tr>
<td>Box 26, Folder 4</td>
<td>Notes</td>
</tr>
<tr>
<td>Box 26, Folder 5</td>
<td>Articles 1993-1994</td>
</tr>
<tr>
<td>Box 26, Folder 6</td>
<td>Correspondence and synopsis 1993-1994</td>
</tr>
<tr>
<td>Box 26, Folder 7</td>
<td>Los Angeles Weekly 1994</td>
</tr>
<tr>
<td>Box 26, Folder 8</td>
<td>Los Angeles Press 1994</td>
</tr>
<tr>
<td>Box 26, Folder 9</td>
<td>Rafu Shimpo 1994</td>
</tr>
<tr>
<td>Box 26, Folder 10</td>
<td>USC Daily Trojan Profile, review 1994</td>
</tr>
<tr>
<td>Box 26, Folder 11</td>
<td>L.A. Theatre Magazine</td>
</tr>
</tbody>
</table>

Guide to the Elizabeth Wong Papers CEMA 16
| Box 26, Folder 12 | Script, early draft |
| Box 26, Folder 13 | Script, final draft |
| Box 26, Folder 14 | Synopsis |
| Box 26, Folder 15 | *The Women's Project Newsletter* |
| Box 26, Folder 16 | *Let the Big Dog Eat* |
| Box 26, Folder 17 | Research 1995-1998 |
| Box 26, Folder 18 | Script |
| Box 26, Folder 19 | First draft with corrections November 1997 |
| Box 26, Folder 20 | November 1997 |
| Box 26, Folder 21 | F draft, November 1997 |
| Box 26, Folder 22 | No notes January 1998 |
| Box 26, Folder 23 | February 1998 |
| Box 26, Folder 24 | N.D. |
| Box 26, Folder 25 | Versions 1-2, 4-6 |
| Box 27, Folder 1 | Research, Humana Festival, Actors Theatre of Louisville, ca. 1997-1998 |
| Box 27, Folder 2 | Script |
| Box 27, Folder 3 | with notes January 1998 |
| Box 27, Folder 4 | March 20, 1998 |
| Box 27, Folder 5 | March 21, 1998 |
| Box 27, Folder 6 | March 24, 1998 |
| Box 27, Folder 7 | March 25, 1998 |
| Box 27, Folder 8 | March 26, 1998 |
| Box 27, Folder 9 | Show draft, March 26, 1998, 4:00 pm |
| Box 27, Folder 10 | Final/publication draft, April 1998 |
| Box 27, Folder 11 | Correspondence, research 1997-1998 |
| Box 27, Folder 12 | Working file, research 1997-1998 |
| Box 27, Folder 13 | Script including published version 1998 |
| Box 27, Folder 14 | Actors Theatre of Louisville, new play program 1998-1999 |
| Box 27, Folder 15 | *Letters to a Student Revolutionary* |
| Box 27, Folder 16 | First draft, revisions plus original step sheet 1989 |
| Box 27, Folder 17 | Colorado Springs Theatreworks 1990 |
| Box 27, Folder 18 | Henry Street Settlement Reading 1990 |
| Box 27, Folder 19 | Script 1990 |
| Box 27, Folder 20 | Pan Asian Repertory Theatre 1990-1991 |
| Box 27, Folder 21 | University of Massachusetts at Amherst, Theatre in the Works 1990-1991 |
| Box 28, Folder 1 | Press clippings 1990-1992 |
| Box 28, Folder 2 | Playbills 1990-1993 |
| Box 28, Folder 3 | Correspondence 1990-1995 |
| Box 28, Folder 4 | Playbills, programs, chronology 1990-1998 |
| Box 28, Folder 5 | *New York Newsday* review 1991 |
| Box 28, Folder 6 | International tour reviews 1992 |
| Box 28, Folder 7 | Applause Books correspondence 1993 |
| Box 28, Folder 8 | East/West players contract 1993 |
| Box 28, Folder 9 | Call backs 1994 |
| Box 28, Folder 10 | Back Stage West review 1994 |
| Box 28, Folder 11 | *Carson Chronicle* review 1994 |
| Box 28, Folder 12 | *Drama-logue* review 1994 |
| Box 28, Folder 13 | *Los Angeles Reader* review 1994 |
| Box 28, Folder 14 | *Los Angeles Theatre* Magazine 1994 |
| Box 28, Folder 15 | *Los Angeles Times* review 1994 |
| Box 28, Folder 16 | Northwest Asian American Theatre 1994 |
| Box 28, Folder 17 | Northwest Asian American Theatre, reviews 1994 |
| Box 45, Folder 4 | Rafu Shimpo review/profile 1994 |
| Box 28, Folder 18 | Grand Valley State University, Michigan, correspondence 1998 |
| Box 28, Folder 19 | An original 10-minutes |
Box 28, Folder 20

Primary Stages reading

Box 28, Folder 21

Synopsis

**Love Juice**

Box 28, Folder 22

sent to Liz Engleman of McCarter for her book, rewritten 11/09/03

**Prodigal Return**

Box 28, Folder 23

Project with Georges Pfreundes of Switzerland 1994-2000

Cassette A6764/CS


Cassette A6765/CS

Jill B., Jill on microcassette, Debbie Goldfield 1997

Box 29, Folder 1

Prodigal Return, Judy G., “Back from Africa”,” Alice C. “Back from Marathon Race,” Evelyn G. back from baseball [illegible], back from air, [illegible]”

**Prometheus**

Box 29, Folder 2

Script

November 1998

Box 29, Folder 3

Denver, stuff from production/rehearsal binder 1998

Box 29, Folder 4

Drafts from Denver scripts 1998

Box 29, Folder 5-6

Research 1998

Box 29, Folder 7

Written for early auditions 1998

Box 29, Folder 8

1st reading of first draft, includes working notes, drafts and correspondence 1998-1999

Box 29, Folder 9

Press announcements 1999

**Punk Girls**

Box 29, Folder 10

Drafts & ideas 1996

Omaha Magic Theatre

Box 29, Folder 11

1996

Box 30, Folder 1

Essay, includes updated version of script 1996

Box 30, Folder 2

Script, updated version 1996

Box 30, Folder 3

Original script, workshop version 1996

Box 30, Folder 4


Box 30, Folder 5

Omaha Magic Theatre, draft 1997

Box 30, Folder 6

Research November 1997

Box 30, Folder 7

Omaha Magic Theatre, Hair Pieces Version 1998

Box 30, Folder 8

Monologue

Box 30, Folder 9

Hair Pieces 1998-2001

Box 30, Folder 10

Omaha Magic Theatre, script 1999

Box 30, Folder 11

2000

**Hair Pieces**, staged reading program 2000

**Hair Pieces**, a collection of short plays by women about hair, by Jewish Women’s Project, pamphlet 2001

Box 30, Folder 13

Omaha Magic Theatre, final draft

Box 30, Folder 14

Omaha Magic Theatre, draft

Box 30, Folder 15

Script

**Reveries of an Amorous Woman**

1990

Box 30, Folder 16-17

Synopsis

**Right to Bare Arms, and Asses**

Box 30, Folder 18

Mixed Blood Theatre’s Bill of (W)Rights 2003-2004

**Stations of Desire, Saints, Sinners and In Between**

first draft 1998-1999

**Ten by Ten (Commandments)**

Box 30, Folder 20

Review 2003

Box 31, Folder 21

10-minutes play, final draft 2003

**Miscellany**

Box 31, Folder 2

Flyers and Poems, written by Wong for special occasions

Box 31, Folder 3

Handbook for *A Piece of My Heart*
**Actors Bios & Headshots**

Box 31, Folder 8
- Angela, June
- Chang, Roxanne
- Conklin, Mark W.
- Dains, Michael
- Faulk, Bruce J.
- Forbes, Suzanne
- Hassett, Jaime
- Hiep Mai, Jayvee
- Ingkavet, Andrew
- Kim, Keith
- Kim, Soomi
- Jeanmarie, Veronique
- Jung, Paul
- Lee, Mary
- Lee, Reggie
- Lorenzana, Cherry Rox
- Loughran, Lauretta
- Lum, Mary
- Mahmud-Bey, Shiek
- Mariye, Lily
- Mashita, Nelson
- Mau, Les J.N.
- Miki, Mia
- Nee, Phil
- Pang, Cecilia
- Ross, Jayne
- Saunders, Lewis
- Shaddock, Pamela Jean
- Sheehan, Julie
- Similio, Richard
- Sung, Elizabeth
- Tom, Lauren
- Villamor, Christen
- Whitehead, Brandon
- Williams, Sundra Jean
- Wong, Jonathan
- Worthy, Rick
- Yang, Jo
- Yen, Ana

**Periodicals**

Box 32, Folder 4

Box 32, Folder 5
- *ASSITEJ/USA International Hot Line* June 2003

Box 32, Folder 6
- *Artspiral*, Is There An Asian American Aesthetics?, Interview: From “Star Star” to Avante Garde: Nine Artists From China

Box 32, Folder 7
- *Dramatist* Publishing 2003-2005
- *The Dramatist* 2000
### Periodicals

| Box 32, Folder 8 | 2001 |
| Box 32, Folder 9 | 2002 |
| Box 32, Folder 10 | 2003 |
| Box 32, Folder 11 | 2004 |

**Dramatists Guild Quarterly**

- Box 32, Folder 12: Summer 1990
- Box 32, Folder 12: Spring 1992
- Box 32, Folder 13: Summer 1992
- Box 32, Folder 14: Spring 1993
- Box 32, Folder 14: Autumn 1993
- Box 32, Folder 15: Winter 1993
- Box 32, Folder 15: Summer 1994
- Box 32, Folder 16: Autumn 1994
- Box 32, Folder 16: Summer 1995
- Box 32, Folder 16: Autumn 1995
- Box 32, Folder 17: Winter 1996
- Box 32, Folder 17: Spring 1998, Wong’s first listing

**Milimeter**

- Box 33, Folder 1: 2003

**Parabasis**

- Box 33, Folder 2: 2000-2001

**Smith and Kraus Publishers**

- Box 33, Folder 3: 2001-2003

**Theatre For Young Audiences Today**

- Box 33, Folder 4: 2002
- Box 33, Folder 5-6: 2003
- Box 33, Folder 7: WGA West Member News 2003
- Box 33, Folder 8: Written By, Member News, Newsletter for WGA September 2001
- Box 33, Folder 9: Yaddo News 2002

### Scripts

- Box 33, Folder 10: Anderson, Wes and Wilson, Owen, *Royal Tenenbaums*
- Box 33, Folder 11: Berliner, Jonathan, *Famous Last Words*, a play in three acts
- Box 33, Folder 11: Beaumont, Christopher, *Bold Tracks*
- Box 33, Folder 12: 1991
- Box 33, Folder 13: 1992
- Box 33, Folder 14: Bocho, Steven and Milch, David, and Clark, Bill, *NYPD Blue, “Raging Bulls”* 1998
- Box 34, Folder 1: dramaturgical work for Denver Center Theatre November 1999
- Box 34, Folder 2: production draft, dramaturgical notes with suggested rewrites January 2000
- Box 34, Folder 3: N.D.
- Box 34, Folder 4: Cherry, Marc, *White Trash Nation*
- Box 34, Folder 5: Fisher, Antwone, *Fish* November 24, 2001
- Box 34, Folder 5: González, José Cruz

**Calabasas Street**

- Box 34, Folder 6: 1998

**The Highest Heaven**

- Box 34, Folder 7: January 1999

**Mariachi Quixote (or La Sanchi Learns to Play the Guitarrón)**

- Box 34, Folder 8: draft two, revised June 1998
- Box 34, Folder 9: Sirenas, first draft 1999

**Knees and Toes**

- Box 34, Folder 10: Hammond, Wendy, *Julie Johnson*, draft January 1993
- Box 34, Folder 11: Jacobs, Robert Nelson, *Chocolate*

**Previously Unproduced**

- Box 35, Folder 4: Lipsky, Jon, *The Survivor: A Cambodian Odyssey*

**Written By, Member News, Newsletter for WGA September 2001**

- Box 35, Folder 5: dated, old draft April 19, 1993
- Box 35, Folder 6: script December 1993
<table>
<thead>
<tr>
<th>Box 35, Folder 7-8</th>
<th>Actors TheatreLouisville, Humana Festival 1994</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 35, Folder 9</td>
<td>Actors TheatreLouisville, Humana Festival, correspondence, notes</td>
</tr>
<tr>
<td>Box 35, Folder 10</td>
<td>Linney, Romulus, <em>Shotgun</em> December 22, 1993</td>
</tr>
<tr>
<td>Box 36, Folder 1</td>
<td>Look, Lydia, <em>Madam Aï</em></td>
</tr>
<tr>
<td></td>
<td>Lubocki, Brian</td>
</tr>
<tr>
<td>Box 36, Folder 2</td>
<td><em>Five Months</em> 1998</td>
</tr>
<tr>
<td>Box 36, Folder 3</td>
<td><em>Spin City,</em> “Smoke Out”</td>
</tr>
<tr>
<td>Box 36, Folder 4</td>
<td><em>Frasier,</em> “Meat Market” April 1998</td>
</tr>
<tr>
<td>Box 36, Folder 5</td>
<td><em>The Magic Island</em></td>
</tr>
<tr>
<td>Box 36, Folder 6</td>
<td>Milch, David and Clark, Bill, <em>NYPD Blue</em> “Czech Bouncer” 1998</td>
</tr>
<tr>
<td>Box 36, Folder 7</td>
<td>Nagy, Phyllis, <em>Trip’s Cinch</em> September 1993</td>
</tr>
<tr>
<td>Box 36, Folder 8</td>
<td>Noxon, Marti, <em>Buffy The Vampire Slayer,</em> “Beauty and the Beasts” 1998</td>
</tr>
<tr>
<td>Box 36, Folder 9</td>
<td>Pearson, Benjamin, <em>Buffy the Vampire Slayer,</em> “Blood Drive” November 1999</td>
</tr>
<tr>
<td></td>
<td>ASSITEJ/USA</td>
</tr>
<tr>
<td>Box 37, Folder 12</td>
<td>2001</td>
</tr>
<tr>
<td>Box 37, Folder 13</td>
<td>Board of Directors nomination and welcome correspondence 2001</td>
</tr>
<tr>
<td>Box 37, Folder 14</td>
<td>ASSITEJ/USA Board Meeting 2001</td>
</tr>
<tr>
<td>Box 37, Folder 15</td>
<td>New Visions, New Voices 2002</td>
</tr>
<tr>
<td>Box 37, Folder 16-17</td>
<td>One Theatre World Symposium 2003</td>
</tr>
<tr>
<td>Box 37, Folder 18</td>
<td>One Theatre World Symposium, committee 2003</td>
</tr>
<tr>
<td>Box 38, Folder 1</td>
<td>Board of Directors 2003-2004</td>
</tr>
<tr>
<td>Item V1108/VHS</td>
<td>A Call for Dialogue: The State of Black-Korean Relationships, © Copyright Hyun Chul Woo, Approx. 60 minutes 1995</td>
</tr>
<tr>
<td>Box 38, Folder 2</td>
<td>Correspondence</td>
</tr>
<tr>
<td>Box 38, Folder 3-4</td>
<td>Cambodia</td>
</tr>
<tr>
<td>Box 38, Folder 5</td>
<td>Cela, Camilo José, <em>San Camilo,</em> 1936, translation by Polt, J.H.R 1991</td>
</tr>
<tr>
<td>Box 38, Folder 6</td>
<td>Fiction Writers Handbook, excerpts</td>
</tr>
<tr>
<td></td>
<td><em>The Gersch Agency 1999-2001</em></td>
</tr>
<tr>
<td>Box 38, Folder 7</td>
<td>Correspondence</td>
</tr>
<tr>
<td>Box 38, Folder 8</td>
<td>Dramaturgy, Denver Center</td>
</tr>
<tr>
<td>Box 38, Folder 9</td>
<td><em>The Happy Prince,</em> Cincinnati Playhouse</td>
</tr>
<tr>
<td>Box 38, Folder 10</td>
<td>Wong, Elizabeth, general</td>
</tr>
<tr>
<td>Box 38, Folder 11</td>
<td>Untitled commission, Denver Center Theatre</td>
</tr>
<tr>
<td>Box 38, Folder 12</td>
<td>Gordimer, Nadine, <em>Crimes of Conscious,</em> A City of the Dead, A City of the Living 1994</td>
</tr>
<tr>
<td>Box 45, Folder 5</td>
<td>Haing Ngor: A Cambodia Odyssey, with Richard Warner 1987</td>
</tr>
<tr>
<td>Box 38, Folder 13</td>
<td>Irene Fornes tribute 1998</td>
</tr>
<tr>
<td>Box 38, Folder 14</td>
<td>Los Angeles City Camp 1993</td>
</tr>
<tr>
<td>Box 38, Folder 15</td>
<td>Los Angeles Times</td>
</tr>
<tr>
<td></td>
<td>Environment</td>
</tr>
<tr>
<td>Box 38, Folder 16</td>
<td>Guns, Brady Bill</td>
</tr>
<tr>
<td>Box 38, Folder 17</td>
<td>Ideas</td>
</tr>
<tr>
<td>Box 39, Folder 1</td>
<td>New Dramatists, membership application 1998</td>
</tr>
<tr>
<td>Box 39, Folder 2</td>
<td>Nobel Lecture on Literature</td>
</tr>
<tr>
<td>Box 39, Folder 3</td>
<td>Programs</td>
</tr>
<tr>
<td></td>
<td>The Annual Los Angeles Women’s Theatre Festival 2000</td>
</tr>
<tr>
<td>Box 39, Folder 4</td>
<td><em>Expecting Isabel,</em> contains an article on Velina Hasu Houston’s Ikebana</td>
</tr>
<tr>
<td>Box 39, Folder 5</td>
<td>Programs of shows seen by Wong in 1999</td>
</tr>
<tr>
<td>Box 39, Folder 6</td>
<td><em>Rice Dream</em></td>
</tr>
<tr>
<td>Box 39, Folder 7</td>
<td>Sartre, Jean Paul, <em>Nausea,</em> translation by Alexander, Lloyd</td>
</tr>
<tr>
<td>Box 39, Folder 8</td>
<td>Scandinavian Children’s Theatre 2001-2003</td>
</tr>
<tr>
<td>Box 39, Folder 9</td>
<td>Seattle Arts Council December 2001 - January 2002</td>
</tr>
<tr>
<td>Box 39, Folder 10</td>
<td>Solzhenitsyn, Alexander, <em>One Day In The Life of Ivan Denisovich,</em> translation by Aitken, Gillon 1971</td>
</tr>
<tr>
<td>Box 45, Folder 6-7</td>
<td>Tiananmen Square</td>
</tr>
<tr>
<td></td>
<td>General note</td>
</tr>
<tr>
<td></td>
<td>See also Box 46 Folder 8</td>
</tr>
</tbody>
</table>
Box 39, Folder 11  Unbroken Thread: An Anthology of Plays By Asian American Women 1990-1993
Box 39, Folder 12  Walden Family Playhouse
Box 39, Folder 13  Writers Guild of America, West 2002
Box 40, Folder 1-2  Writers Guild of America, “Great Stories, New Voices,” member, Asian American Writers Committee
Box 40, Folder 3  Miscellany
Box 36, Folder 10  Pirandello’s One-Act Plays, translation by Murray, William
Box 36, Folder 11  Saar, David P., Yellow Boat 1993
Box 36, Folder 12  Silvester, Michael, Friday Night at Hodge’s Café 1993
Box 36, Folder 13  Slavs!
Box 36, Folder 14  Smith, V., Marguerite Bonet 1997
Box 36, Folder 15  Smith, Val, Meow, draft February 1997
Box 36, Folder 16  Sven, Davis, Cyrano
Box 36, Folder 17  Svich, Caridad, Fugitive Pieces 1999
Box 37, Folder 1  Tally, Ted, All The Pretty Horses
Box 37, Folder 2  Turner, Bonnie and Turner, Terry, 3rd Rock From the Sun, “Truth or Dick,” final draft 1995
Box 37, Folder 3  Wright, Micahel, Sky Tumbling 1998
Box 37, Folder 4  Vance, Rodney
Box 37, Folder 5  Forever Blue 2000
Box 37, Folder 6  Trilogy 1989
Box 37, Folder 7  Williams, Caroline Hope, Just Be Frank/Underachievers Anonymous/ Phone Books, a trilogy of three short plays
Box 37, Folder 8  Wright, Tim, Where’s Little Louie! 2001
Box 37, Folder 9  Xuehua Hu, Sherwood, Ultimate Passion August 1996
Box 37, Folder 10  Miscellany
Box 37, Folder 11  Arcand, Denys, Barbarian Invasions, production information
Box 40, Folder 4  Original handouts 1988-1999
Box 40, Folder 5  Playwriting handouts 1989-1999
Box 40, Folder 6  Supplement for courses 1991-1996
Box 40, Folder 7  Script for UCSB Students, Kaplan, Michael B., Herman’s Head, “A Charlie Brown Fitz,” first draft 1992
Box 41, Folder 1  Teaching 1992-1993
Box 41, Folder 2  East/West Players 1992-1994
Box 41, Folder 3  Sitcom 101 1992-1995
Box 41, Folder 4  University of California, Santa Barbara 1992-1995
Box 41, Folder 5  Scripts for UCSB Students, Angel, David and Casey, Peter, and Lee, David, Frasier, “The Good Son,” pilot
Box 41, Folder 6  Administrative 1995
Box 41, Folder 7  Playwriting 101 1995
Box 41, Folder 8  Dartland, Dottie, “Look Who’s Stalking,” writer’s first draft 1994
Box 41, Folder 9  Langworthy, Mike and Babcock, Philip, “You Might As Well Jump,” writer’s first draft 1995
Box 41, Folder 10  Lorre, Chuck, “Virgin, Mother, Crone,” second draft 1994
Box 41, Folder 11  Miscellany
Box 41, Folder 12  Scripts for UCSB students, Cybill 1994-1995
Box 41, Folder 10

**Teaching materials 1995-1996**

Box 41, Folder 11

**Sitcom teaching material 1995-1997**

Box 41, Folder 12

Bowdoin College, Theatre 360, course/teacher student evaluations Fall 1996

Box 41, Folder 13

Fisch, Joe, *3rd Rock From the Sun*, “Dick Like Me” 1996

Box 41, Folder 14

Intro to Sitcom Writing 1996

Box 42, Folder 1-3

Intro to Sitcom Writing 1996

Box 42, Folder 4

**Scripts for UCSB Students, NewsRadio, “The Song Remains the Same,” Furey, John and Morton, Lewis, shooting draft 1996**

Box 42, Folder 5

*3rd Rock From the Sun*, “Brains with Eggs,” pilot 1996

Box 42, Folder 6-8

**Articles for courses 1996-1997**

Box 42, Folder 9

Playwriting class, handouts, notes 1997

Box 42, Folder 10

**Miscellaneous correspondence and notes 1997**

---

**University of Southern California**

Box 42, Folder 11  Adjunct Professor 1997
Box 42, Folder 12  Playwriting 1997
Box 42, Folder 1  Playwriting syllabus, etc Fall 1997
Box 43, Folder 2  1998

Box 43, Folder 3

**Teaching 1999**

---

**Student Evaluation Statistics, College of Creative Studies 1999-2000**

Box 43, Folder 4  University of California, Santa Barbara, hour-long intro, “Buffy” 2000
Box 43, Folder 5  Teaching Playwriting Workshop 2001-2002
Box 43, Folder 6  University of California, Santa Barbara, teaching 2002
Box 43, Folder 7  Overcoming Writer’s Block, course proposal
Box 43, Folder 8  Scripts for UCSB students, *Friends*, “The One Where Underdog Gets Away”
<table>
<thead>
<tr>
<th>Box 43, Folder 9</th>
<th>Playwriting Symposium/Workshop</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 43, Folder 10</td>
<td>Sitcom writing</td>
</tr>
</tbody>
</table>