

Passage

T H E A T R E C O M P A N Y



Postscript

Postscript by Jennifer Nelson & Kara Jönsson
Salt Pepper Ketchup by Josh Wilder

MEET THE PASSAGE TEAM



Jennifer Nelson (Education Volunteer) is a playwright, high school French teacher, writer, and journalist, with an MFA in creative writing from Vermont College of Fine Arts. She committed to writing a play after attending a workshop with Jacqueline Goldfinger, an award-winning playwright, at the University of Pennsylvania. She participated in a playwriting class at the Bucks County Playhouse in New Hope, PA, and was thrilled to join Playmate Playwrights to see their works produced in a front of al live audience. Playmate Playwrights will staged additional productions in this region in late January and June 2019.



Kara Jönsson (Artistic and Education Intern) is a developing artist from Santa Cruz, California. Kara is the Director of Operations for the National A1 Audition Conference, The Grove TV & Film Studio, and the International Exchange Coordinator for the Musical Theatre training facility: The Growing Studio. Recent work includes Company Management at the Forestburgh Playhouse, Choreography at Cabrillo Stage Professional Musical Theatre Festival, and Internships with Wolf Talent Group and Michael Chekhov International Intensive. BFA Westminster College of the Arts at Rider University.



C. Ryanne Domingues (Artistic Director) has had the pleasure of directing plays that challenge and excite audiences for over 15 years. She received her undergraduate degree from Bloomsburg University while working on various productions with the Bloomsburg Theatre Ensemble. Following graduation and a yearlong directing and dramaturgy internship with Portland Stage Company, she spent six years co-founding Simpatico Theatre and working for a variety of other Philadelphia theatres, including The Wilma Theater, InterAct Theatre Company, and Plays & Players Theatre. Ryanne received her MFA in Directing from the University of California, Irvine in 2013. She has been an adjunct professor at Rider University and is currently directing the Fall Triangle Show for Princeton University.



Damion A. Parran (Managing Director) hails from Washington, DC. He recently completed three years of managing arts programs as the Boys & Girls Clubs of Greater Washington's Regional Arts Manager. He is a recipient of The Kennedy Center Arts Management Institute Fellowship (2010). Prior to returning to Washington, DC, in 2009, Damion spent five seasons as the Managing Director of Watts Village Theater Company (WVTC), a nonprofit multicultural theater organization based in Los Angeles, California. He received his BFA in theater management from CalArts. After completing his BFA, he joined Cornerstone Theater Company's artistic ensemble and administrative staff. In 2005, Mr. Parran received Cornerstone Theater Company's Quentin Drew Community Bridge Award. He recently completed a two-year term as board treasurer and chief financial officer for River East Emerging Leader.



Elizabeth Zuckerman (Administrative and Marketing Associate) joined Passage in 2015. A native of Philadelphia, PA, she received her BA in theatre from Sweet Briar College. In her administrative career, she has supported Sweet Briar's Academic Resource Center, Millett Design, and the Senior Resource Group. She has done voiceover work for The PHILO Project, podcasts with the [Adjective] Sphinx network, and is a member of the Shakspere [sic] Society of Philadelphia.

ASK THE PASSAGE STAFF

Where do you feel most at home? Where does your sense of community come from? For you, what does it mean to be part of a community? What elements need to be present for you to feel you belong? What keeps communities together? What brings them apart?

Jennifer Nelson (Education Volunteer):

Now that I'm an empty-nester, my idea of home has changed from a suburban home with my three kids to a more nebulous community of artists. My home is where I meet my fellow playwrights and writers. It's also the computer with its slew of writer websites, literary magazines, and Facebook, where I write my stories based on memories I don't want to forget.

Elizabeth Zuckerman (Administrative & Marketing Associate):

For me, being part of a community means actively living in the world and the moment in which you find yourself. It's not enough to exist in a place and with people; you need to engage, to involve yourself, to care about and try to understand the people around you. Something as simple as friendliness can bind a community. A smile, a regular greeting, an acknowledgement that you share the same space; you don't need to have intense heart-to-hearts in order to feel like part of a place!

Stelline Howard (Community Engagement Coordinator):

My sense of community comes from my church. As a little girl I was raised to be God-fearing and to attend church. I saw so many different people who prayed together, laughed, cried, provided financial support, emotional support, ate together, went on trips together, ministered to the community and fed the needy together. This was all done by members of the community, coming together as "one" with the common mission of putting God first while loving your brothers and your sisters. As a community, you love and support each other and build each other up so you can all rise together.

Danny Viola (Production Manager):

Home is not only where the heart is, it's where your trust lies. "Make yourself at home" means that's you can create a home for yourself as long as you can trust the people you surround yourself with, and that they trust you too. A community, like a home, is a place where you can nurture growth, but also take chances and make mistakes. With that, you can learn. A sense of belonging is born out of the experiences you have within your own community. The more you live, the more you learn, the more you grow, the more you allow others to do the exact same around you.

C. Ryanne Domingues (Artistic Director):

I feel most at home when I am with my family and close friends. For me, community is less about the location I am in, and more about the people I am with. I feel the most at home when I am surrounded by people who allow me to be myself and who love me unconditionally. For me, being part of a community means taking an active part in its growth, change, celebrations, and hardships. It means listening to others in the community and knowing they will listen to my thoughts as well. It means investing in the idea of sharing and remaining open when others ask for help. It means taking the time to get to know those around me and being genuinely interested in their well-being. It means kindness and collaboration.

STUDENT ACTIVITIES

THEMES:

- Gentrification/Urban Development, Racism, Poverty, Crime/Violence

PRE-SHOW DISCUSSION TOPICS:

1. Owning a Business:

Think about what it takes to own a business. What skills do you need? What would you sell? Where would you locate your business: in a neighborhood where there are people like you, or one with more diversity?

2. Name of the Neighborhood:

The neighborhood's name in the play changes from Point Breeze to New Bold. What's the significance of a town's name? When do you think it's warranted to change the name of a town?

3. Co-ops:

What is a co-op? Is there one in your neighborhood? Think of what it would mean if you owed a part of a grocery store. You would have a say in what is sold there, but you'd also have to buy a membership fee. What are the pros and cons of such a commitment?

4. Chinese Take-out Restaurants:

Every town has one. Describe your neighborhood's Chinese take-out place. Do you know the owner's story? Does he live in the town or elsewhere? Talk about how "American" it is to have a take-out Chinese restaurant.

POST-SHOW DISCUSSION TOPICS:

1. Food as a form of social justice:

Paul says that food is a form of social justice. What does he mean by that? He also says that one's body is an investment. How does access to healthy food affect a neighborhood? Contrast this with CeCe's view that she can't afford food at the new co-op in town. What do you think about the new food on the menu at Superstar (salmon wonton soup, tempei tofu, bite-sized bulgogi burgers)?

2. Gentrification/Urban Development:

Talk about what it means when a neighborhood changes character. This might include renovating old houses, tearing down ones that are falling apart, and turning buildings into restaurants, retail stores, and artist galleries. As this happens, long-term residents are often pushed out. They might not be able to afford the higher costs that come with neighborhood redevelopment. Has this happened in your town? What are the advantages and disadvantages of this change?

3. Success in running a business:

Talk about the challenges that John and Linda Wu face (health inspections, bad reviews on Yelp, not enough money to buy the building, safety concerns with a Plexiglas partition). Why do you think the Wus ran a business in Philadelphia while living in New Jersey?

4. Symbolism:

What do you think was the significance of the character named Boodah? Why is that his name?

5. Design a menu for a restaurant in an expensive, hipster neighborhood. How would the design and food options differ from those at a neighborhood "joint"? Where would the produce come from? What would the prices be?

ABOUT THE PLAYWRIGHT



Josh Wilder is a playwright from Philadelphia. His work has been developed at various theaters and festivals across the country including The Fire This Time Festival, New York Theatre Workshop, The Drama League, Oregon Shakespeare Festival, 2015 O'Neill National Playwrights Conference, and Milwaukee Rep. Recent commissions include, *Love's Labour's Lost* for *Play On!* at Oregon Shakespeare Festival; and *She a Gem* for The Kennedy Center. He is the recipient of the Holland New Voices Award, Lorraine Hansberry Award, and an ASCAP Cole Porter Prize. Josh is a former 2014 Jerome Fellow and 2013 Jerome Many Voices Fellow at The Playwrights' Center; has been in residence at The Royal Court Theatre; Sundance at UCross; and served as Co-Artistic Director at The Yale Cabaret. MFA: Yale School of Drama.

INTERVIEW WITH THE PLAYWRIGHT

Interviewed by Jennifer Nelson

How and when did you set about writing *Salt Pepper Ketchup*? Can you talk about the development process of the play while at Yale?

In July 2013, I moved to Minneapolis from Philly to start my fellowship at the Playwrights' Center. A really awesome perk that comes with being a fellow at the Center is that you can get free tickets to a lot of theaters in the Twin Cities. *Clybourne Park* by Bruce Norris was happening at the time and it had just won the Pulitzer Prize, so I was excited to see it. When the play was over, I was in a rage. Not because I thought the play was bad, but because I saw a play about gentrification that I felt wasn't intended for me—and that's okay sometimes. What sparked my particular rage was the one-sidedness of the argument of the play. I didn't feel like the people of color were heard at all so I decided to write *Salt Pepper Ketchup* as a response.

During the first week of orientation at Yale, I was given a tour of campus and finally got a chance to step foot inside The Yale Cabaret. When the opportunity came to propose a project for the 2015-16 season, I immediately saw my play in this space. I filled out the proposal, got an interview and I made it! I started working with the actors that were available to me and we workshoped the first act of the play for about two months. I really value the development process and because I was writing characters who weren't black, I had to work closely with the actors who were going to play them. It was a challenging, but very exciting experience because at the end of the day, actors have to feel like they are creating a three-dimensional character with you, and to me that's where the work lies. It was also my first play at Yale, so it was a really cool moment for me to introduce myself to my colleagues and the New Haven community.

What messages do you intend to convey to audience members through this play?

I don't think I have any intended messages. I want the audience to understand the intersectionality of gentrification and its ripple effects on the community. I think the question I want the audience to wrestle with is, "How do you fit in the gentrification equation?"

How do you feel about *Salt Pepper Ketchup* having its rolling world premiere this fall at both Passage Theatre in Trenton and InterAct Theatre in Philadelphia?

I feel great to get a chance to see how the play works on the audience. The audience is the playwright's greatest teacher, so the fact that I get to see the play on both sides of the bridge is a great gift at this stage in my career.

Do you anticipate making changes to the play before it's put on InterAct in late October? Do you expect a different audience reaction given the play takes place in Philadelphia?

I'm making changes now before we get into rehearsal at Passage! There might be more changes made when we're in rehearsal so who knows? It's a new play so when it's published it's done.

I think the play will naturally have a different audience reaction in Philly because it hits home, but hopefully the universal themes will resonate wherever the play goes.

What led you to write a play about gentrification that featured an owner of a take-out Chinese restaurant in South Philadelphia? What challenges did you face as you wrote the play?

I started the play with this question: "If all of the black folks left my neighborhood and moved somewhere else, would the immigrant-owned stores stay in business and if so how long, and if they do stay, then what price does it cost them?" I think my biggest challenge with this play is the characters. I've grown to love them, but I still have more to learn.

Where do you hope the play moves on to after InterAct?

It'd be great if the play moved to New York, or The National Theatre in London. Wherever the play is wanted is where it will go.



Image: Kendra Holloway, Fenton Li, Chuja Seo, and Justin Pietropaolo rehearse a scene from *Salt Pepper Ketchup*.
Photo by Jeff Stewart.

How did your fellowships at Playwrights' Center in Minneapolis impact your decision to become a playwright?

My fellowship period at the Playwrights' Center changed the course of my life. I didn't know I was a playwright until they told me I was. Fate has a way of revealing itself, I guess. Other than fate, it was the hard work, time and dedication that got me to places I never thought of. PWC will always be my first artistic home, and that's what I needed the most.

What writing projects do you have for the future?

My next play *She a Gem* is having its world premiere at The Kennedy Center in February, so come check it out! It's my first Theatre for Young Audiences play, so it's gonna be a good time!

ABOUT THE DIRECTOR



Jerrell L. Henderson is a director and teaching artist. Recent directing credits include *Caged* at Passage Theatre, *In the Red and Brown Water* at Northwestern University and *Bud, Not Buddy* at the Children's Theatre of Charlotte. Other credits include *Red Summer: A New American Play with Music* by Shepsu Aakhu and Andy White at the Fleetwood-Jordain Theatre, *The Freaks Of Mercy* by Joel Drake Johnson at Chicago Dramatists: The Saturday Series, *Trouble In Mind* and *The Caucasian Chalk Circle* at Franklin and Marshall College. As an assistant director, Jerrell has worked with Victory Gardens Theater, The Goodman Theatre, Steppenwolf Theatre, and Looking glass Theatre. As an educator, Jerrell has taught and directed at several institutions including Illinois State University, Northwestern University, and The University of the Arts. He also worked with the Walnut Street Theatre in Philadelphia, PA for nine years, splitting his time between

teaching performance classes, devising and directing scripts with students, and directing several professional outreach productions for the education department. He received a BA in Theatre Arts from The Pennsylvania State University, an MFA in Directing from Northwestern University, is a member of the Lincoln Center Directors Lab and currently a member of Victory Gardens Directors Inclusion Initiative.

INTERVIEW WITH THE DIRECTOR

Interviewed by Jennifer Nelson

Why did you want to direct *Salt Pepper Ketchup* and how did you find out about the play?

The play was brought to my attention by Passage Theatre's Artistic Director, C. Rynne Domingues. I wanted to direct *Salt Pepper Ketchup* because I found the story exciting and relevant. After reading the play, the characters and their circumstances haunted me. I saw myself and my family and the friends I grew up with in the story. I saw some aspects of my personal story being reflected in a play for the first time. That mattered a great deal to me. I hope that by directing this play, I can help someone else in our audience feel as seen as I felt when I read it.

What is the main message you want audience members to take away from the play?

I don't know that there is a main message that I hope every audience member takes away. The purpose of a play like *Salt Pepper Ketchup* is to raise important questions that we as a society are wrestling with. If our story can challenge the audience to question how we as sometimes individual, sometimes collective members of society see and treat people of different races and cultures; how we often revert to tribalism or easy stereotypes when threatened, we have done our job. Sometimes asking clear and pointed questions is more important than finding solid answers.

Please explain the importance of the set, lighting, and costumes to *Salt Pepper Ketchup*?

Strategically using elements of design (set, lights, sound, costumes, etc.) is essential to clear storytelling and the one thing I wish to provide, above all else, is clear storytelling. The set not only shows an audience where the story literally takes place, the lights are not only for assisting the audience to literally see the action playing out on stage, the sound does not only help indicate where the story literally happens, and costumes do not only literally clothe performers. All of these elements work as different colors and shades which come together to create a portrait, an original universe specific unto an individual production. Not only that, each of these elements, individually or

collectively, can provide the audience a window into the imagination of any or all characters thus allowing aspects of the story which might not be immediately clear to read as more clear.

Can you relate to any character or situation in *Salt Pepper Ketchup*? If so, which one or ones, and why?

There are moments in which I relate to every character in the play! I know what it feels like to feel cornered by reality so much you question whether you have to give up core personal values in order to survive. I know what it feels like to have things taken away, or feel as though things are being taken away, by others with more social/economic/political privilege. I know what it feels like to be fed up with how unfair the world can be.

Where and what plays will you be directing next?

I am also directing the production of *Salt Pepper Ketchup* at InterAct. After, I will be directing a re-imagining of William Inge's *The Dark at the Top of the Stairs* with Eclipse Theatre in Chicago, IL.

Why did you become interested in pursuing a career in directing and theatre arts?

It was a field which captured my imagination. I was interested in becoming better and so I tried to study and practice and play in order to get better. I love the idea of being connected to a project larger than myself and I love telling stories in a manner which can allow an audience member access to a part of themselves they've locked away, or perhaps did not realize was there at all. It is a fun and taxing profession and every once in a while one can really make a difference.



Image: Kendra Holloway, Jerrell L. Henderson, Fenton Li, and Chuja Seo rehearse a scene from *Salt Pepper Ketchup*. Photo by Jeff Stewart.

ARTICLES

The History of Gentrification:

By Kara Jönsson

When British geographer Ruth Glass first coined the word in the early 1960s, gentrification referred to replacing working-class housing with more expensive housing and middle class dwellers. Today, gentrification has progressed in its definition. While the idea of the wealthy class purchasing less expensive property has remained, gentrification now includes the raising of surrounding property values, so businesses – even though they remain independent of the incoming gentrifying parties – can no longer afford to keep their doors open. By creating housing and businesses that are supposedly friendlier to the middle-class eye, gentrification forcibly removes the original residents and business owners. But where did this process come from? Whose idea was it to start purchasing run-down restaurants and transforming them into smoothie bars and yoga studios?

Gentrification can be traced back to 17th-century Nantes, France. In 1685, as Louis XIV rose to power, many families began to lose their homes. Once protected by a royal order which ensured housing for people of a lower financial class, these families were forced out by property owners and landlords who intended to make lavish developments to their living quarters. Gentrification is also found in the observations of Fredrich Engels in his *Conditions of the Working Class in England*, published in 1845. Engels describes how, in the city of Manchester, the concealment of “grime and misery” from the “eyes of wealthy men and women” was easy as the new commercial district began to separate itself completely from the lower class dwellings and abandoned buildings. Another example, and one of the first artistic references to gentrification, is found in Charles Baudelaire’s poem “The Eyes of the Poor,” where the narrator describes a quaint and shining new cafe at which he sits. He describes how a poor family walks next to his table. They slowly march down the rubble-filled streets with sadness in their eyes. They know that the lovely restaurant they see in front of them will never truly be theirs despite it being a part of their local neighborhood.

Gentrification did not make its way to North America until much later, due to the still-developing urbanization of the continent. For example, at the time Engels published *Conditions of the Working Class in England*, the city of Chicago was barely ten years old. The process first appeared in the United States in cities such as Georgetown. In the mid-1930s and 1940s, the wealthier class began to purchase houses primarily lived in by African-Americans. They raised the rent and property value, thereby forcing out the original residents, who could no longer afford the cost of the changing neighborhood. Seemingly small events such as this led to the larger gentrification process that began in the early 1960s. A study in 1976 found that, of the US’s 260 cities with higher populations than 50,000, almost half of them were going through gentrification. Since then, gentrification has developed into a major historical trend, and will continue to shape our American cities for generations to come.

Chinese Take-Out Restaurants in the U.S.

By Jennifer Nelson

Who hasn't ordered pork fried rice or chicken with cashew nuts at a local Chinese take-out restaurant? Most Americans can easily find a Chinese take-out spot in their town, which isn't a surprise given the country boasts some 46,700 Chinese restaurants—more than the U.S.'s total McDonald's franchises!

The restaurants often serve Cantonese-style food adapted to local preferences. Many of their menus are printed in Manhattan's Chinatown, which has a large Chinese-American population. The first Chinese restaurants in America opened in California during the mid-nineteenth century, and expanded across the country over the next hundred and fifty years, despite the Chinese Exclusion Act, which forbade immigrants from China except in a few rare circumstances.

All About Cantonese Cuisine

Many Chinese restaurants follow the Cantonese style of cooking. This food comes from China's Guangdong province, which was a trading hub that brought in many imported foods and ingredients. It uses pork, beef and chicken, as well as less common edible meats, such as chicken feet, duck's tongue, frog legs, snakes and snails. Steaming and stir-frying are the most common cooking methods due to their convenience and rapidity. A dish's flavors should be well balanced and not greasy. Spices are used modestly to avoid overwhelming the main ingredients' flavors. Herbs are not widely used in Cantonese cooking, though garlic, chives, and coriander leaves are exceptions. Other common ingredients used to enhance the food's taste are sesame oil, ginger, scallion, chili peppers, black pepper, garlic, rice wine, and star anise.

Origins of Chinese Restaurants

During the California Gold Rush, Chinese restaurants opened to cater to the throngs of immigrants arriving in California from the Canton region. By 1850, San Francisco boasted five Chinese restaurants. Large quantities of food were being imported from China to the West Coast. The trend spread eastward—particularly to New York City—with the growth of the American railroads, many of which were also built in large part by Chinese workers.

Nevertheless, during this period, anti-Chinese sentiment was rampant in America. As many as 300,000 Chinese miners, farmers, railroad and factors had arrived in the United States, leading to non-Chinese workers feeling threatened by these laborers, who often worked for lower wages. Amid these social tensions, the U.S. passed the Chinese Exclusion Act of 1882, which barred Chinese laborers from immigrating or becoming U.S. citizens, and made it extremely difficult for legal residents to re-enter the U.S. after a visit home to China.

But an important exception existed to these laws: some Chinese business owners in the U.S. could get special merchant visas that allowed them to travel to China and bring back employees. Only a few types of businesses qualified for this status. In 1915, a federal court added restaurants to that list—and this resulted in a Chinese restaurant boom. The number of Chinese restaurants doubled from 1910 to 1920, and again from 1920 to 1930. In New York City, the number of Chinese eateries quadrupled between 1910 and 1920. Prior to the restaurant loophole, most Chinese immigrants in America worked in laundries.

Chinese food's cheapness made it an affordable luxury and helped democratize the dining-out experience. The late hours observed by Chinese restaurants were also a draw — especially to bohemians, whose patronage lent these establishments a certain cachet. Yet Chinese immigrants were mainly motivated to open restaurants in order to save, get ahead and send money to their families back home. This is every immigrant's dream, and the Chinese were no different.

So when you step into a nearby Chinese take-out restaurant, think of the history of a people who at one time were excluded from this nation, yet managed to find their way here through legal loopholes to establish restaurants. Ask the owners of the take-out Chinese restaurant in town when they arrived, and what ingredients they use to cater to American tastes. Be curious about their integration into our society, and their struggles to blend into the mosaic of the fabric of our diverse country.

What Are Co-Ops?

By Kara Jönsson

The word “co-op” can bring forward a variety of images, definitions, and examples. However, the idea itself stems from organizations of people who have the same needs. For instance, “in 1844 a group of twenty-eight men, weavers and skilled workers in other trades, formed a cooperative society”. Over time the definition expanded, and the International Co-operative Alliance created seven principles. Although they can be interpreted differently, most cooperative organizations follow them.

Principle #1: Voluntary and Open Membership

Cooperatives are voluntary organizations, open to all people able to use its services and willing to accept the responsibilities of membership, without gender, social, racial, political or religious discrimination.

Principle #2: Democratic Member Control

Cooperatives are democratic organizations controlled by their members—those who buy the goods or use the services of the cooperative—who actively participate in setting policies and making decisions.

Principle #3: Members' Economic Participation

Members contribute equally to, and democratically control, the monetary capital of the cooperative.

Principle #4: Autonomy and Independence

Cooperatives are self-governing, self-help organizations controlled by their members. If the co-op enters into agreements with other organizations or fundraises externally, it is done so based on terms that ensure democratic control by the members and maintain the cooperative's self-governance.

Principle #5: Education, Training, and Information

Cooperatives provide education and training for members, elected representatives, managers and employees so they can contribute effectively to the development of their cooperative. Members also inform the general public about the nature and benefits of cooperatives.

Principle #6: Cooperation Among Cooperatives

Cooperatives serve their members most effectively and strengthen the cooperative movement by working together through local, national, regional and international structures.

Principle #7: Concern for Community

While focusing on member needs, cooperatives work for the sustainable development of communities through policies and programs accepted by the members.

A cooperative can be used for almost any purpose: to fulfill a need, gather or obtain a product or service, create a product or service, or even secure employment.

At the root of cooperatives is an attempt to solve common problems through combines action. Empowerment, democratic control, and shared ownership are also key concepts included in the cooperative ideology. Through teamwork, members become bound to each other through shared values, as well as through their shared experiences in the cooperative. In the day-to-day functions of a cooperative, each member has a voice and a given role.

The principles of the organization place strong emphasis on democratic processes. For example, majority voting systems, full member participation in decision making, and dividing work and benefits equally among members. Furthermore, cooperatives are supposed to work diligently to integrate their community into the programming. There should be no separation between a community and the cooperative that serves it.

GLOSSARY

Black & Milds: a machine-made, pipe tobacco cigar

Kamboucha: a healthy drink containing probiotics

Ma Po Tofu: a popular Chinese dish from Sichuan province. It consists of tofu set in a spicy sauce

Loosies: a cigarette sold individually

Demographics: statistical data relating to the population and particular groups within it.

Conspiracy: a secret plan by a group to do something unlawful or harmful.

Food stamps: a voucher issued cheaply by the state to those on low income and exchangeable for food.

Type 2 diabetes: a long-term metabolic disorder that is characterized by high blood sugar, insulin resistance, and relative lack of insulin

Martyr: a person who willingly suffers death rather than renounce his or her religion or beliefs.

Bulgogi: literally "fire meat", is a gui (Korean-style grilled or roasted dish) made of thin, marinated slices of beef or pork grilled on a barbecue or on a stove-top griddle.

Tempei tofu: a traditional soy product originating from Indonesia. It is made by a natural culturing and controlled fermentation process that binds soybeans into a cake form.

Pan-Asian: of or relating to all Asian peoples.

Dog Eat Dog: used to refer to a situation of fierce competition in which people are willing to harm each other in order to succeed.

Mohicans: an American Indian people formerly inhabiting the Upper Hudson Valley in New York State.

Equal Opportunity Employer: an employer who agrees not to discriminate against any employee or job applicant because of race, color, religion, national origin, sex, physical or mental disability, or age.

Payroll: a list of a company's employees and the amount of money they are to be paid.

Collect call: a telephone call in which the calling party wants to place a call at the called party's expense.

Allergens: a substance that causes an allergic reaction.

Fusion: the process or result of joining two or more things together to form a single entity.

Collateral: something pledged as security for repayment of a loan, to be forfeited in the event of a default.

Supply and demand: the amount of a commodity, product, or service available and the desire of buyers for it, considered as factors regulating its price.



Image: Mark Christie, Justin Pietropaolo, Chuja Seo, Richard Bradford, and Jerrell L. Henderson rehearse a scene from *Salt Pepper Ketchup*. Photo by Jeff Stewart.