



54th Season • 516th Production
JULIANNE ARGYROS STAGE / MARCH 4-25, 2018

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

CAMBODIAN ROCK BAND

by Lauren Yee

featuring songs by Dengue Fever

Takeshi Kata
Se Hyun Oh
SCENIC DESIGN

Sara Ryung Clement
COSTUME DESIGN

David Weiner
LIGHTING DESIGN

Mikhail Fiksel
SOUND DESIGN

Andy Knight
DRAMATURG

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Bryan Sommer
STAGE MANAGER

Music Director
Matthew MacNelly

Directed by
Chay Yew

Carolyn & Bill Klein
Honorary Producer

Samuel & Tammy Tang
Honorary Producer

CAMBODIAN ROCK BAND was commissioned by South Coast Repertory as part of SCR's CrossRoads Initiative,
with funding from the Time Warner Foundation.

This play is a recipient of an Edgerton Foundation New American Play Award.

Developed with support from The Ground Floor at Berkeley Repertory Theatre, Berkeley, CA.

CAST OF CHARACTERS

(In order of appearance)

Duch	<i>Daisuke Tsuji</i>
Chum	<i>Joe Ngo</i>
Neary/Sothea	<i>Brooke Ishibashi</i>
Ted/Leng	<i>Raymond Lee</i>
Rom/Journalist	<i>Abraham Kim</i>
Pou/S-21 Guard	<i>Jane Lui</i>

SETTING

Phnom Penh, Cambodia. 2008, 1975 and 1978.

LENGTH

Approximately two hours and 15 minutes, including one 15-minute intermission.

PRODUCTION STAFF

Assistant Stage Manager	<i>Kathleen Barrett</i>
Fight Choreographer	<i>Ken Merckx</i>
Associate Costume Designer	<i>Kathryn Poppen</i>
Assistant to the Set Designers	<i>Natalie Nagar</i>
Stage Management Intern	<i>Amber Goebel</i>
Video Installation and Programming	<i>Lilly Bartenstein</i>
Light Board Operator	<i>Sean Deuel</i>
Sound Board Operator	<i>James Busker</i>
A2	<i>Rachel Deering</i>
Automation Operator	<i>Ben Morrow</i>
Deck Crew	<i>Sam Maytubby</i>
Dresser	<i>Anna de la Cour</i>
Wig and Makeup Technician	<i>Alissa Goetz</i>
Hair Stylist	<i>Shelley Mosley</i>
Additional Costume Staff	<i>Alexis Riggs</i>
Language Coach	<i>Tina Tao Lim</i>

ACKNOWLEDGEMENTS

Di Glazer, Celine Glasman James, May Adrales, Joshua Kaban Brody, Vichet Chum, Rithy Hanh, Benjamin Kamine, Kristin Leabey, Josh Mills, Yana Morgulis and Bob Dylan and Special R.

“Uku” “Tokay” “Family Business” “One Thousand Tears of a Tarantula” “Cement Slippers” “Sni Bong” “Tooth and Nail” all written by Dengue Fever.

All Dengue Fever songs administered by Ellipsis Music Corp. (ASCAP) and Pentagon Lipservices (BMI) on behalf of

CHHOM CHIMNEY • I ARMED CRAB PUB • FOOLISH MORTAL PUB • NOON KEY MUSIC • S W O P SONGS • TROLL UNDER THE BRIDGE

Dengue Fever music and information are available from <http://denguefevermusic.com>

“The Times They Are A-Changin’” Written by Bob Dylan

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The actors and stage managers employed in this production are members of Actors’ Equity Association,
the Union of Professional Actors and Stage Managers in the United States.

Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.

Videotaping and/or recording of this performance by any means whatsoever are strictly prohibited.

Electronic devices should be turned off or set to non-audible mode during the performance. Smoking is not permitted anywhere in the theatre.

Photos may be taken before and after the show, and during intermission, but not during the performance.

Show your appreciation for the play and scenic designer: #CambodianRockBand @_miyasama_ @se.hyun.oh

The Sound Before the Silence

by Andy Knight

In 1953, after 90 years as a French protectorate, Cambodia won its independence and the Southeast Asian country became the Kingdom of Cambodia. In 1955, general elections were held. Prince Norodom Sihanouk, who had abdicated as king in pursuit of a political career, and his newly established party, *Sangkum Reastr Niyum* (People's Socialist Community), triumphed; the *Sangkum* party won every seat in Parliament and the Prince was appointed prime minister. The Sihanouk era had begun.

The Prince envisioned postcolonial Cambodia as a modern nation. He sought to improve the country's infrastructure and to foster a strong national identity, which often meant harsh punishment for far-left dissidents. To Sihanouk, modernity also required cultural relevance and the arts and entertainment boomed in Cambodia during the 1950s and '60s. But the country's music enjoyed a particular renaissance—for it was during this era that rock and roll came to Cambodia.

Even before the arrival of rock and roll, Cambodia's popular music had incorporated foreign influences. While the country was still a protectorate, folk musicians integrated Western instruments into their ensembles and Latin beats into their songs. By the 1960s, the youth in urban Cambodia were hooked on *yé-yé* music, French pop named after the common refrain "yeah, yeah." Then, as the United States' military presence in neighbor-

ing Vietnam increased, English-language rock and roll became popular.

Throughout the 1960s and early '70s, Cambodian musicians recorded Khmer-language covers of foreign songs. But as a whole, Cambodia's rock was far more than a mere

imitation of the Western form. Artists composed and recorded original songs that addressed national concerns and challenged con-

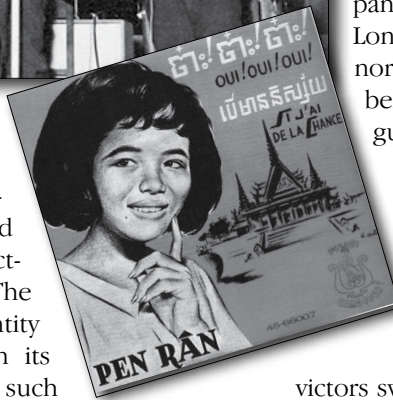
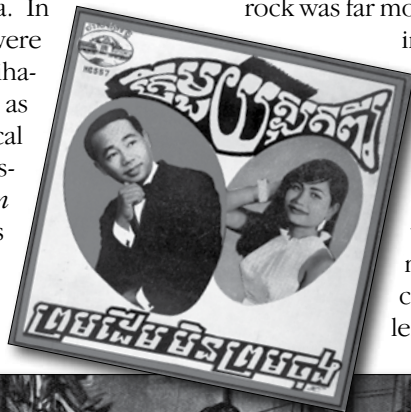
country's far-left communist revolutionaries—whom he nicknamed the "Khmer Rouge"—he lost the support of urban Cambodians, who disapproved of his government's corruption. Finally, in March 1970, while Sihanouk was in France, General Lon Nol and Prince Sisowath Sirik Matak, both high-ranking government officials, orchestrated a coup with the unspoken permission of the United States. The Kingdom of Cambodia was now the Khmer Republic.

During the five years that followed, Cambodia was enmeshed in a civil war as the U.S.-backed Lon Nol government fought the tenacious Khmer Rouge. But in Phnom Penh, Cambodia's capital, the music persevered. The sounds of rock and roll would not be quieted—not by the U.S. bombs dropped on eastern Cambodia in the name of the Vietnam War, nor the rampant corruption within Lon Nol's government, nor the growing number of Khmer Rouge guerrilla fighters.

Then, on April 17, 1975, the Khmer Rouge breached Phnom Penh, and the music finally stopped. The war was over and the victors swiftly instituted their vision for a new society. Over the next four years, approximately two million Cambodians would be exterminated by the Khmer Rouge, including 90% of the country's musicians.

But miraculously, many of their recordings survived.

Photo: Baksey Cham Krong, considered by many to be Cambodia's first rock and roll band. Albums, top to bottom: the cover of a 45 rpm with Sinn Sisamouth and Ros Serey Sothea ballads; the cover of a Pen Ran record.



temporary attitudes; and both covers and original pieces combined Western-inspired melodies with a distinctly Cambodian sound. The music's unique identity was also embodied in its greatest stars. Singers such as Ros Serey Sothea and Sinn Sisamouth appealed to a wide audience with a modern sound that was complemented by traditional looks and performance styles. Other artists, such as Pen Ran and Liv Tek, epitomized the term "rock star" with their unrestrained, raucous performances.

By 1969, Cambodia was on the brink of a new political era. While Sihanouk ruthlessly contended with the

Artist Biographies



BROOKE ISHIBASHI
Neary/Sothea

is delighted to return to her hometown for her SCR debut. Hailing from three generations of a musical family (Grandmother Mary Kageyama Nomura was coined “The Songbird of Manzanar” during

Japanese internment there), Ishibashi is proud to share a story that transcends harrowing times through the power of music. Her credits include work at The Public Theater, New York City Center, La MaMa, Ars Nova, HERE Arts, Women’s Project Theater, Vampire Cowboys Theatre Company, Vineyard Theatre, Clubbed Thumb, New Georges, Ma-Yi Theater, National Asian-American Theater Company, Soho Rep, The Foundry Theatre, Lark Play Development Center and the National Asian Artists Project. Her upcoming credits include a musical project inspired by the life of Pat Suzuki and the pilot presentation of *The Sisters Ishibashi*. She holds a black belt in Tae Kwon Do. She is a proud member of Fair Wage Onstage, a Grassroots movement of Actors’ Equity Association members separate from—but working alongside and in support of—the union to fight for higher wages and stronger contracts. FairWageOnstage.com



ABRAHAM KIM
Rom/Journalist

returns to SCR after taking part in the *Cambodian Rock Band* workshop and Pacific Playwright Festival reading, participating both as a musician (drummer) and as an actor. Kim is an acclaimed drummer and music producer, based in Los Angeles. He has toured domestically and internationally as a drummer for artists like Dan AKA Dan and Magnetic North & Taiyo Na and recently completed a 63-city tour across the U.S. and Canada with renowned indie rock band, Run River North. He is currently gigging locally with his band, Former Faces. As an actor, Kim’s credits include playing Son in *LA Riots*, a play written and directed by John Daniels (Cafe Fais Do Do, 2009). You may have seen him playing a “tough guy” hanging out in the LA Metro in a commercial for YouTube Music last year. Instagram: @abekimdrummerla



RAYMOND LEE
Ted/Leng

appeared at SCR previously in the world premiere of *Office Hour* and the world premiere production and Pacific Playwrights Festival reading of *Vietgone*, as well as productions of *Robin Hood* and

Four Clowns. His other theatre credits include *Vietgone* (Manhattan Theatre Club), for which he received the Theatre World Award for Outstanding Off-Broadway Debut, and *tokyo fish story* (The Old Globe). His television credits include “Mozart in the Jungle,” “Scandal,” “Modern Family,” “It’s Always Sunny in Philadelphia” and “How I Met Your Mother.” His film credits include *Farah Goes Bang* (Nora Ephron Prize) and *A Leading Man* (Best Supporting Actor, Asians on Film Festival). He is currently a series regular on Alan Ball’s new HBO series, “Here and Now.” Lee is a founding member of the Los Angeles-based touring clown troupe Four Clowns. He sends all kinds of love to his wife and mom.



JANE LUI
Pou/S-21 Guard

is a multi-instrumentalist, composer and recording artist originally from Hong Kong. Her most recent work includes original compositions and music direction for *LA Times* Critic’s Choice *The Secret*

in the Wings (Coourage Theatre Company). Her album *Goodnight Company* was nominated for Best Recording at the San Diego Music Awards. Her work has earned 4.4-million views on her YouTube channel, *Luieland*, and brought her music to Europe, Australia, Japan and across the U.S. She has been featured in Virgin America In-Flight Entertainment, *Uppercase Magazine* and *Make:* magazine. In 2012, she began acting and doing voiceover work. Lui is deeply grateful to be a part of the *Cambodian Rock Band* family. She is currently working on her fourth album under the project name *Surrija*. She earned a BMus from San Diego State University’s School of Music, magna cum laude. Surrija.com/JaneLui.com



JOE NGO
Chum

is beyond elated to be a part of *Cambodian Rock Band*. His credits include Lauren Yee's *King of the Yeas* (ACT Theatre, Seattle), *White Snake* (Baltimore Center Stage), *Henry IV: Part One* (Seattle Shakespeare Company), *Blood Wedding* (Odyssey Theatre Ensemble) and *Hamlet: Abridged* as an actor/teaching artist with the Oregon Shakespeare Festival School Visit program. As a solo performer/writer, his piece *Words, Words* was recently produced as a part of Leviathan Labs' Living Room Series and BarnArts Collective's BarnFest in New York City. He is a graduate of Cal Poly Pomona and the MFA acting program at the University of Washington. He wishes to express his immense gratitude for being able to share this play with his family and friends, especially his parents, who survived the Khmer Rouge. Joe-Ngo.com



DAISUKE TSUJI
Duch

is mad with joy to make his SCR debut. Most recently, he appeared in *With Love and a Major Organ* at The Theatre @ Boston Court, *As You Like It* at Antaeus Theatre Company and as William Shakespeare in the world premiere of *Imogen Says Nothing* at Yale Repertory Theatre. His other theatre credits include the title role in *The Orphan of Zhao* at American Conservatory Theater and La Jolla Playhouse; *American Night* at Kirk Douglas Theatre; and, as a company member of Oregon Shakespeare Festival, he performed in 10 productions including the Fool in *King Lear*. His television credits include recurring roles in IFC's "Brockmire" and Amazon's "The Man in the High Castle." As a clown, he has worked with Cirque du Soleil in *Dralion*. Currently, he is working on a video game, "Ghost of Tsushima," as the main character. He is a proud UCLA alumnus. daisuketsuji.com

PLAYWRIGHT, DIRECTOR AND DESIGNERS

LAUREN YEE (*Playwright*) has written *King of the Yeas*, which premiered last season at the Goodman Theatre (Chicago) and Center Theatre Group (LA), followed by productions at ACT Theatre and Canada's National Arts Centre. Her current and upcoming productions include *The Great Leap* at Denver Center for the Performing Arts, Seattle Repertory Theatre and Atlantic Theatre

Company; *King of the Yeas* (San Francisco Playhouse and Baltimore Center Stage); and *The Song of Summer* (Trinity Repertory Company). Her other plays include *Ching Chong Chinaman* (Pan Asian, Mu Performing Arts), *The Hatmaker's Wife* (Playwrights Realm, Moxie Theatre, PlayPenn), *Hookman* (Encore Theatre, Company One), *In a Word* (San Francisco Playhouse, Cleveland Public Theatre, Strawdog Theatre) and *Samsara* (Victory Gardens Theatre, Chance Theater). Her work is published by Samuel French. Her recent honors include the Kesselring Prize, Francesca Primus Prize, an upcoming Hodder Fellowship at Princeton University and the top two plays on the 2017 Kilroys List (*Cambodian Rock Band* and *The Great Leap*). She is a finalist for the American Theatre Critics Association/Harold Steinberg Award and the Edward M. Kennedy Prize. Yee is a member of the Ma-Yi Writers' Lab and alumna playwright of Playwrights Realm. She has current commissions from Geffen Playhouse, La Jolla Playhouse, Lincoln Center/LCT3, Mixed Blood Theatre, Portland Center Stage and Trinity Repertory. She earned a BA from Yale University and an MFA from the University of California, San Diego. laurenjee.com

CHAY YEW (*Director*) has New York credits that include The Public Theater (*Oedipus el Rey*, *Durango*, *Ameriville*, *Low*), Playwrights Horizons (*Cool Dip in a Barren Sabaran Crick*), New York Theatre Workshop (*The Architecture of Loss*), Rattlestick Playwrights Theater (*Draw The Circle*), The Playwrights Realm (*My Mañana Comes*), Ensemble Studio Theatre (*Where Did We Sit on the Bus?*), National Asian American Theatre Company (*The House of Bernarda Alba*) and Ma Yi Theatre (*Last of the Suns*). His regional credits include works at the Humana Festival of New American Plays at Actors Theatre of Louisville, The Kennedy Center, Mark Taper Forum, Goodman Theatre, American Conservatory Theatre, Berkeley Repertory Theater, Denver Center Theater, Huntington Theatre, Oregon Shakespeare Festival, Seattle Repertory Theatre, Cincinnati Playhouse, Woolly Mammoth Theatre, PlayMakers Repertory, Empty Space Theatre, Portland Center Stage, East West Players and Singapore Repertory Theatre. His opera credits include the world premieres of Osvaldo Golijov and David Henry Hwang's *Ainadamar* (co-production with Tanglewood Music Center, Lincoln Center for the Performing Arts and LA Philharmonic) and Rob Zuidam's *Rage D'Amors* (Tanglewood). He is a recipient of the Obie Award and *Drama-Logue* Award for Direction. He is artistic director of Victory Gardens Theater in Chicago.

MATTHEW MACNELLY (*Music Director*) is an actor, musician, director and producer who resides in Los Angeles. He's thrilled to be back at SCR developing this unique play. MacNelly has been playing guitar and writ-

ing original music since he was 14. As a musician, he has played in several rock bands at venues from Washington, D.C., to LA. His acting credits in Southern California include *Woyzeck* (ETC, Santa Barbara), *Glengarry Glen Ross*, *Our Town* (La Jolla Playhouse) and *Three Plays in a Tattoo Shop* (The Trip Theater). He has a BA from Georgetown University and an MFA in acting from the University of California, San Diego.

TAKESHI KATA (*Scenic Design*) returns to SCR after designing *A Doll's House, Part 2* and *Office Hour*. His recent New York credits include *Office Hour* (The Public Theater), *The Profane* (Playwrights Horizons), *Man From Nebraska* (Second Stage Theater); *Gloria* and *Outside People* (Vineyard Theatre); *Forever* (New York Theatre Workshop); and *Darren Brown: Secret, Through a Glass Darkly* (Atlantic Theatre Company). Regionally, Kata has worked at Alley Theatre, American Players Theatre, Cleveland Play House, Dallas Theater Center, Ford's Theatre, Geffen Playhouse, Goodman Theatre, Hartford Stage, Kirk Douglas Theatre, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, The Old Globe, Skylight Opera, Steppenwolf Theatre Company, Williamstown Theatre Festival and Yale Repertory Theatre. Kata has won an Obie Award and has been nominated for Drama Desk and Barrymore awards. He is an assistant professor at the USC School of Theatre.

SE HYUN OH (*Scenic Design*) returns to SCR after designing *A Doll's House, Part 2* and *Yoga Play* last season. His recent scenic design credits include *Underneath the Lintel* (Geffen Playhouse); *The Hothouse*, *Hedda Gabler* (Antaeus Theatre); *Allegiance the Musical* (Japanese American Cultural & Community Center); *Building the Wall* (Fountain Theatre); *Exit Strategy* (LA LGBT Center); *Grey Nomad* (Australian Theatre Company); *Two Kids that Blow Shit Up* (Artists At Play); *BED* (Echo Theatre Company). His associate design credits include *Office Hour* (Public Theatre); *Constellations* (Geffen Playhouse); *The Imaginary Invalid* (The Old Globe); *Another Sun the Musical* (Hyundai Theatre Group). He holds an MFA in scenic design from Northwestern University. sehyunoh.com

SARA RYUNG CLEMENT (*Costume Design*) returns to SCR where her past projects include costumes for *A Doll's House, Part 2*; *4000 Miles*; *Completeness*; and *Becky Shaw*; sets and costumes for *How the World Began*; and the set design for *Absurd Person Singular*. Her upcoming projects include the world premieres of Kemp Powers' *Little Black Shadows* and Idris Goodwin's *The Way the Mountain Moved*. Her work has been seen off-Broadway at Second Stage Uptown and regionally at Oregon Shakespeare Festival, Geffen Playhouse, Seattle Repertory Theatre, Denver Center Theatre Company, La Jolla Playhouse POP Tour, Mixed Blood Theatre, TheatreWorks, Baltimore

Center Stage, The Theatre @ Boston Court, Perseverance Theatre, East West Players, Cornerstone Theater Company, A Noise Within, Yale Repertory Theatre, Native Voices at the Autry and others. She is on the set design faculty at UCLA School of Theater, Film and Television. Clement was awarded the Donald and Zorca Oenslager Fellowship in Design and earned a MFA at Yale School of Drama and an AB from Princeton University. sararyungclement.com

DAVID WEINER (*Lighting Design*) returns to SCR after designing *Smokefall*. His work on Broadway includes *The Price*, Stephen King's *Misery*, *Romeo and Juliet*, *Dead Accounts*, *Grace*, *Godspell*, *The Normal Heart*, *Reasons to Be Pretty*, *Butley*, *The Real Thing*, *Dinner at Eight* and *Betrayal*. His off-Broadway work includes designs at Manhattan Theatre Club, Second Stage Theatre, Playwrights Horizons, MCC Theater, The Public Theater, New York Theatre Workshop, Theatre for a New Audience, Vineyard Theatre and Atlantic Theater Company. Weiner has worked regionally at Steppenwolf Theatre Company, Goodman Theatre, Center Theatre Group, Guthrie Theater, La Jolla Playhouse, Oregon Shakespeare Festival, McCarter Theatre, Huntington Theatre, American Repertory Theater, Williamstown Theatre Festival, American Conservatory Theater, New York Stage & Film and Berkeley Repertory Theatre. His opera and music credits include *Pictures Reframed* (Lincoln Center), *Die Vogel*, *Der Zerbochene Krug* and *Der Zwerg* (Los Angeles Opera). His theme park work includes the first live stage production of *Frozen* at The Hyperion Theater in Disney's California Adventure Park. Weiner has been awarded three Lucille Lortel Awards (*Guards at the Taj*, *Through a Glass Darkly* and *Rodney's Wife*), an LA Ovation Award (*Venice*), a Drama Desk nomination (*Small Fire*) and seven American Theater Wing Hewes Design Award nominations. DavidWeinerDesign.com.

MIKHAIL FIKSEL (*Sound Design*) is a designer, composer, musician and DJ based in New York City and Chicago. His recent theatre credits include *The Wolves* by Sarah DeLappe (Studio Theatre, Goodman Theatre); *The Treasurer* by Max Posner and *A Life* by Adam Bock (Lucille Lortel Award, Drama Desk Award nomination; Playwrights Horizons); *Tiger Style* by Mike Lew (La Jolla Playhouse); *Learning Curve* by Albany Park Theatre Project and Third Rail Projects; *The Sign In Sidney Brustein's Window* by Lorraine Hansberry and *2666* by Robert Falls and Seth Bockley (Goodman Theatre); and *Fulfillment* by Thomas Bradshaw (Drama Desk nomination; The Flea). His other credits include projects with Manhattan Theatre Club, 2nd Stage Theatre, American Conservatory Theatre, Berkeley Repertory, Dallas Theatre Center, The Old Globe, Geffen Playhouse, Long Wharf Theatre, Williamstown Theatre Festival, Victory Gardens, Writers Theatre and TimeLine Theatre Company. His film projects include original scores for *The Wise Kids*, *Alien Brides*

and *Glitch*. He is a recipient of two Lucille Lortel Awards, multiple Joseph Jefferson Awards and the Michael Maggio Emerging Designer Award; he is a proud member of Theatrical Sound Designers and Composers Association and United Scenic Artists. mikhailfiksel.com

ANDY KNIGHT (*Dramaturg*) is South Coast Repertory's associate literary director and festival coordinator for the Pacific Playwrights Festival. At SCR, his dramaturgy credits include the world premieres of Qui Nguyen's *Vietgone*, Catherine Trieschmann's Theatre for Young Audiences play, *OZ 2.5* and the West Coast premiere of Karen Zacarias' *Destiny of Desire*. His other recent credits include the world premiere of Carla Ching's *The Two Kids That Blow Sh*t Up* with Artists at Play. In addition to working as a dramaturg, he assists on SCR's CrossRoads Initiative, a program that brings playwrights into the Orange County community as a way to inspire their new plays.

BRYAN SOMMER (*Stage Manager*) returns for his second time at South Coast Repertory. He first worked at SCR on the workshop of *Tales of a 4th Grade Nothing* (2017) and he's thrilled to be a part of the *Cambodian Rock Band* company. His other select regional theatre credits include *Shakespeare in Love*, *Romeo and Juliet*, *Julius Caesar*, *The Odd Couple*, *King Lear* and *Les Misérables* at Utah Shakespeare Festival; *Porgy and Bess* at Ensemble Theatre Company of Santa Barbara; and *Honor Killing*, *Elf: The Musical*, *Other Desert Cities* and *Deathtrap* at Pioneer Theatre Company in his native home of Salt Lake City. When he can't be found in the regional theatre, he can be found sailing the seas on cruise ships, stage-managing for Norwegian Creative Studios on cruise lines such as Regent Seven Seas and Oceania. Sommer is a proud member of Actors' Equity Association.

KATHLEEN BARRETT (*Assistant Stage Manager*) is happy to return to South Coast Repertory where her previous credits include work on *A Doll's House, Part 2*; *Flora & Ulysses*; *Office Hour*; *The Tempest*; *The Stinky Cheese Man*; *Five Mile Lake*; *The Light in the Piazza*; and *Ivy + Bean: The Musical*. In addition, she has spent the last four summers working with the SCR Summer Players on their productions of *Into the Woods*, *Beauty and the Beast*, *Mary Poppins* and *Peter Pan*. Her other recent credits include *King Charles III* (Pasadena Playhouse); *The Crucible*, *Pass Over*, *The Fundamentals*, *Constellations*, *East of Eden*, *The Herd*, *Airline Highway* (Steppenwolf Theatre Company); *Cinderella at the Theater of Potatoes* (The Hypocrites); *Hand to God* (Victory Gardens Theater); *Far from Heaven* (Porchlight Music Theatre); and *Gotta Dance* (Broadway in Chicago). Barrett holds a BA from Kalamazoo College in Michigan.

MARC MASTERSON (*Artistic Director*) has expanded SCR's community and artistic initiatives and produced

BILL AND CAROLYN KLEIN (*Honorary Producers*) are longtime supporters of SCR with a particular interest in imaginative new work. The Kleins have been generous SCR donors and subscribers since the early 1990s, as well as First Nights subscribers, Gala patrons and Platinum Circle members since 2000. With their support of *Cambodian Rock Band*, this is the couple's fourth time as Individual Honorary Producers, having previously underwritten *The Fantasticks* in 2012, *tokyo fish story* in 2015 and *Moby Dick* last season. In 2016, Bill and Carolyn served, along with five other couples, as Honorary Producers of the Pacific Playwrights Festival. Bill has been a member of SCR's Board of Trustees since 2010 and serves on the Finance Committee. Bill and Carolyn sum up their involvement with "We are happy to support this work and help SCR bring important stories to life on its stages for our community."

SAMUEL AND TAMMY TANG (*Honorary Producers*) are pleased to take a third turn as Individual Honorary Producers. Samuel is Vice President, Development, on the SCR Board of Trustees and also chairs the Board's Major Gifts Committee. The Tangs are fully engaged in the life of the theatre as Honorary Producers of the Pacific Playwrights Festival, First Nights subscribers on both stages and Gala underwriters. Previously, the couple helped underwrite *tokyo fish story* and last season's *District Merchants*. Describing the experience of being Honorary Producers for this new play, the couple says, "*Cambodian Rock Band* transports you to a place where theatre and rock music merge, synthesize and explode into an unforgettable adventure."



dozens of world premieres including *A Doll's House, Part 2* by Lucas Hnath, *Vietgone* by Qui Nguyen, *Mr. Wolf* by Rajiv Joseph and *Office Hour* by Julia Cho. In recent years, SCR productions have transferred to some of the leading theatres in the country including Manhattan Theatre Club, Oregon Shakespeare Festival, Berkeley Repertory Theatre and The Goodman Theatre. His recent directing credits include *Shakespeare in Love*, *All the Way*, *Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR; *Hand to God* at the Alliance Theatre; *Bybalia*, *Mississippi* by Evan

Linder at the Contemporary American Theatre Festival; *As You Like It* for the Houston Shakespeare Festival; and *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays, where he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. The world premieres he directed at the Humana Festival include works by Charles Mee, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, and Rick Dresser. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding* and *The Crucible*. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance. He has served as a theatre advisory panel member for the National Endowment for the Arts, as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT and served as a theatre panelist and site visitor for the National Endowment for the Arts (NEA) and the California Arts Council. Her teaching background includes a graduate class in non profit management at UC Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and is a member of the College of Arts Dean's Task Force for California State University, Fullerton. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale* and *Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (west coast premiere). Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*; Thomas Babe's *Great Day in the Morning*; Keith Reddin's *Rum and Coke* and *But Not for Me*; and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults*; and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD from USC.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.