



55th Season • 526th Production
SEGERSTROM STAGE / MARCH 30 - APRIL 27, 2019

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

IN ASSOCIATION WITH
MANHATTAN THEATRE CLUB

presents the world premiere of

POOR YELLA REDNECKS

by Qui Nguyen

Original Music by
Shane Rettig

Arnulfo Maldonado
SCENIC DESIGN

Valérie Thérèse Bart
COSTUME DESIGN

Lap Chi Chu
LIGHTING DESIGN

Shane Rettig
SOUND DESIGN

Kenny Seymour
ARRANGEMENTS

Jared Mezzocchi
PROJECTION DESIGN

Sean Cawelti
PUPPET DESIGN/DIRECTION

Kimberly Colburn
DRAMATURG

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Kathryn Davies
STAGE MANAGER

Directed by
May Adrales

Talya Nevo-Hacohen
& Bill Schenker
Honorary Producer

Marci Maietta Weinberg
& William Weinberg
Honorary Producer

POOR YELLA REDNECKS was co-commissioned by South Coast Repertory
and Manhattan Theatre Club and developed by South Coast Repertory as part of the Pacific Playwrights Festival.

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

CAST OF CHARACTERS

(In order of appearance)

Tong	<i>Maureen Sebastian</i>
Playwright/Immigration Officer/British Narrator/Little Man Puppeteer/ Bobby/Bully Tommy/Grocery Boy	<i>Paco Tolson</i>
Quang/Bully Chris	<i>Tim Chiou</i>
Huong/Thu/San/Cop	<i>Samantha Quan</i>
Nhan/Cowboy/Little Man/Grocery Boy	<i>Eugene Young</i>

SETTING

El Dorado, Arkansas, 2015 and 1981.

LENGTH

Approximately two hours including one intermission.

PRODUCTION STAFF

Assistant Stage Manager	<i>Natalie Figaredo</i>
Music Director	<i>Shammy Dee</i>
Hip-Hop Consultant	<i>Lawrence Kao</i>
Fight Consultant	<i>Maggie Macdonald</i>
Dialect Coach	<i>Judith Moreland</i>
Assistant Scenic Designer	<i>Corey Umlauf</i>
Costume Design Assistant	<i>Kaitlyn Kaufman</i>
Assistant Lighting Designers	<i>Alexander Freer, Caleb Wildman</i>
Assistant Sound Designer	<i>Ningru Guo</i>
Video Illustrations	<i>Raven Bartlett</i>
Assistant Puppet Designer	<i>Greg Ballora</i>
Puppet Builders	<i>Morgan Rebane, Mark Royston</i>
Assistant to the Director	<i>Kelley Ho</i>
Stage Management Interns	<i>Teiya Dyke, Millie Graham</i>
Light Board Operator	<i>Keannak Parvaz</i>
Follow Spot Operator	<i>R.J. Romero, Aaron Stevens</i>
Sound Board Operator	<i>Jim Lupercio</i>
A2/Audio Support	<i>Lauren Zuiderveld</i>
Video Operator	<i>Abraham Lopez</i>
Automation Operator	<i>Alex Johnson</i>
Wardrobe Supervisor/Dresser	<i>Jyll Christolini</i>
Wig and Makeup Technician	<i>Gillian Woodson</i>
Wig Assistant	<i>Karina Moreno</i>
Additional Costume Staff	<i>Lalena Hutton, Erik Lawrence, Kaler Navazo, Tessa Oberle, Kathy Ranabargar</i>

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 or the actors.

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 by using the hashtag #PoorYellaRednecks or #Vietgone2 and tagging the designers listed on P1.



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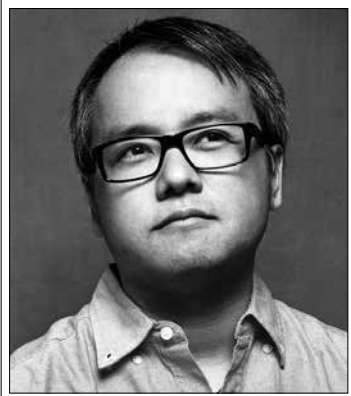
A Viet-Universe

by Kimberly Colburn

Qui Nguyen creates universes—and one of his best known is *Vietgone*, the prequel to *Poor Yella Rednecks*. Nguyen's worlds are populated with ass-kicking Asians who make use of contemporary vernacular and curse words. Even the grandmother, Huong, uses colorful words that you may not recognize as coming from a typical grandmother. Nguyen is doing this in the extreme to illustrate a point: Vietnam is not backward and the people there think and speak in the same way you hear stars speak in movies. By turning the tables and giving the Vietnamese characters the Hollywood blockbuster language and making white Americans sound silly and foreign, Nguyen emphasizes that there is more that unites us as humans than divides us.

In addition to the carefully crafted language, Nguyen embraces his own modern influences and pushes the play into a heightened world. He uses domestic issues as the base and peppers the text with dance breaks and fights. These are the hallmarks of the “geek theatre” aesthetic that he pioneered with his New York-based company, Vampire Cowboys.

Poor Yella Rednecks has even more rap songs than *Vietgone*, but they function in a more traditional musical way by moving the story forward in addition to giving insight into the characters. Director May Adrales noted that the music in *Vietgone* functions more like soliloquys, whereas *Poor Yella Rednecks* allows the company to perform together.



Left, Qui Nguyen. Above, the Playwright (Paco Tolson) interviewing his Father (Raymond Lee) and, below, Raymond Lee, Maureen Sebastian and Paco Tolson in SCR's world premiere of *Vietgone* (2015).

Nguyen is well-known in indie circles for such plays as *She Kills Monsters*, *Alice in Slasberland* and *Agent G*, but it was *Vietgone* that became his breakout hit (2015, world premiere at SCR). It went on to noteworthy productions at Oregon Shakespeare Festival and Manhattan Theatre Club, but its continued success is remarkable. Over the last four years, nearly every major regional theatre has produced it in every corner of the continent—with more new productions already announced for next season. It's a universe that has offered countless Asian actors the chance to play a romantic lead—something that still is all too rare. *Vietgone*'s ubiquity and impact illustrate that this is a world that resonates with audiences and it's exciting to see a rare feat in theatre: a title so quickly well-known that it has earned a sequel.

Vietgone, in case you missed it, tells the story of how Tong and Quang meet in a refugee camp after fleeing the fall of Saigon (if you didn't see it, don't worry—*Poor Yella Rednecks* stands on its own). Both plays are based, in part, on interviews that Nguyen did with his parents; at the end of an action-packed play that even featured ninja cameos, he surprised *Vietgone*'s audiences with a moving epilogue of himself interviewing his father. *Vietgone* was told more from the father's perspective (Quang), while *Poor Yella Rednecks* is told more from his mother's perspective (Tong). It picks up six years after *Vietgone* left off. The couple is now married and struggling to navigate life as immigrants in rural Arkansas.

While these are serious issues and real problems that new Vietnamese immigrants would face at this time, Nguyen's style of writing is built first for entertainment. He wants to make audiences laugh and cheer even more than he wants to make them cry—so don't forget to have fun.

Artist Biographies



TIM CHIOU
Quang/Bully Chris

is excited to reunite with Samantha, May and SCR. His previous stage credits include *Two Mile Hollow* by Leah Nanako Winkler (Artists at Play), *Yoga Play* by Dipika Guha (SCR), *tokyo fish story* by Kimber Lee (directed by May Adrales, The Old Globe), *The North China Lover* (adapted and directed by Heidi Stillman, Lookingglass Theatre Company), *Snow Falling on Cedars* adapted by Kevin McKeon (TheatreWorks), and *Year Zero* by Michael Golamco (Victory Gardens Theatre The Colony Theatre). His recent television credits include “Silicon Valley,” “iZombie” and “American Koko.” Follow him: @timchiou and timchiou.com



SAMANTHA QUAN
Huong/Thu/San/Cop

appeared in SCR’s 2015 Pacific Playwrights Festival reading and the world premiere production of *Vietgone* and in the play’s co-production at Manhattan Theatre Club. Her theatre credits include workshops of *Peerless*, *Hannah and the Dread Gazebo*, *Red Flamboyant* and *American Hwangap* (Ojai Playwrights Conference), *B.F.E.* (Just Add Water Festival), *Masha No Home* (Ensemble Studio Theatre) and *An Infinite Ache* (The Old Globe). Her television credits include “Elementary,” “NCIS,” “Blue” and “Castle.” Her film credits include *4 Wedding Planners*, *Sake Bomb* and *Good Grief*. Quan is an alumna of the graduate acting program at New York University’s Tisch School of the Arts.



MAUREEN SEBASTIAN
Tong

appeared at SCR previously in *Vietgone* and in the Pacific Playwrights Festival reading of *Poor Yella Rednecks*. Her regional credits include *Arabian Nights* (Berkeley Repertory Theatre, Arena Stage), *The Winter’s Tale* and *A Midsummer Night’s Dream* (The Shakespeare Theatre of New Jersey) and *Thunder Above, Deeps Below* (Eugene O’Neill Theatre Center). Her off-Broadway credits include *Now Circa Then* (Ars Nova), *Lonely, I’m Not* and *Year Zero* (Second Stage Theater) and *Soul Samurai* (Vampire

Cowboys Theatre Company, Ma-Yi Theater Company). Her television credits include “Law & Order: SVU” (NBC), “Bull” (CBS), “Elementary” (CBS), “Oasis” (Amazon), “American Gothic” (CBS), “Revolution” (NBC) and “New Girl” (FOX).



PACO TOLSON
*Playwright/Immigration Officer/
British Narrator/Little Man
Puppeteer/Bobby/Bully Tommy/
Grocery Boy*

appeared at SCR previously in *Peter and the Starcatcher* and the world premiere of *Vietgone*, as well as the 2013 CrossRoads Project and the 2015 and 2018 Pacific Playwrights Festivals. Off-Broadway, he appeared in *Vietgone* (Manhattan Theatre Club), *Twelfth Night* (Fiasco Theater, Classic Stage Company), *The Unwritten Song* (Ensemble Studio Theatre), *The Children of Vonderly* and *Rescue Me* (Ma-Yi Theater Company) and *Soul Samurai* (Ma-Yi Theater Company, Vampire Cowboys Theatre Company). During his tenure with Vampire Cowboys, he originated roles in *Men of Steel*, *Fight Girl Battle World*, *Agent G* and *The Saturday Night Saloon*. His Oregon Shakespeare Festival credits include *The Winter’s Tale*, *Daedalus Project*, *Vietgone* and works in development at the festival’s Black Swan Lab. In 2016, he appeared in the Boston Court New Play Festival. His film and television credits include “Madam Secretary,” “Happy!,” “Law & Order: Criminal Intent,” “The Code” and *7 Day Gig*. “With love to Kate and Ama, my heart and soul.”



EUGENE YOUNG
*Nhan/Cowboy/Little Man/Grocery
Boy*

is making his SCR mainstage debut after taking part in the reading of *Poor Yella Rednecks* last year at the Pacific Playwrights Festival. His New York City credits include *Cardinal* (Second Stage Theater), *Geek!* and *Alice in Slasherland* (Vampire Cowboys Theatre Company) and *Twelfth Night* (Arclight Theater, Leviathan Lab). Regionally, he appeared in *Alice in Slasherland* (Redhouse Arts Center, Vampire Cowboys Theatre Company) and *Tiger Style!* (Eugene O’Neill Theatre Center). His television credits include “Veep” (HBO), “Jane the Virgin” (CW), “Criminal Minds” (CBS), “Unforgettable” (CBS) and “Revenge” (ABC). youngeugene.com IG: @youngeugene

PLAYWRIGHT, DIRECTOR AND DESIGNERS

QUI NGUYEN (*Playwright*) is a playwright, screenwriter and co-founder of the Obie Award-winning Vampire Cowboys Theatre Company (New York City), the “pioneers of geek theatre.” His plays include *Vietgone* (2016 Harold and Mimi Steinberg/ATCA New Play Award, commissioned by SCR and premiered by SCR with Manhattan Theatre Club); *She Kills Monsters* (2014 American Alliance for Theatre and Education Distinguished Play Award); *Soul Samurai* (2009 GLAAD Media Award nomination) and the critically acclaimed Vampire Cowboys Theatre Company shows *The Inexplicable Redemption of Agent G*, *Alice in Slasherland*, *Fight Girl Battle World*, *Men of Steel*, *Living Dead in Denmark* and the upcoming *Revenge Song* (Geffen Playhouse, 2020). His recent awards include a 2016 Daytime Emmy Award for Outstanding Writing in a Preschool Animated Program (“Peg+Cat”) and a 2015 New York Community Trust Helen Merrill Playwriting Award. For television and film, he’s written for Marvel Studios, AMC, SyFy and PBS. He currently writes for “The Society” (Netflix) and Walt Disney Animation Studios.

MAY ADRALES (*Director*) is thrilled to be back at SCR, having directed *Vietgone*, *Little Black Shadows* and the PPF reading of *Cambodian Rock Band*. Her work has been seen at Lincoln Center Theater, Signature Theatre, Manhattan Theatre Club, Second Stage Theater, Milwaukee Repertory Theater, Goodman Theatre, Actors Theatre of Louisville, Portland Center Stage, Seattle Repertory Theatre, Syracuse Stage, Cleveland Play House, Oregon Shakespeare Festival, Pioneer Theatre and Two River Theater. She serves as associate artistic director at Milwaukee Repertory Theatre. Adrales is former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She holds an MFA from the Yale School of Drama, is a former faculty member at Yale and Brown universities and holds fellowships with The Drama League, New York Theatre Workshop and Second Stage for directing. She has directed at NYU, Bard College, The Juilliard School, Fordham University and Yale School of Drama. mayadrales.net

ARNULFO MALDONADO (*Scenic Design*) is a New York City-based set and costume designer. His recent NYC credits include *Fireflies* (Atlantic Theater Company); *India Pale Ale*, *Sugar in Our Wounds* (Manhattan Theatre Club); *School Girls*; *Or, The African Mean Girls Play*, *Charm* (MCC Theater); *I Was Most Alive With You*, *Dance Nation*, *Men on Boats* (Playwrights Horizons); *God Said This* (Primary Stages); and *Usual Girls* and *Bobbie Clearly* (Roundabout Theatre Company). His regional credits include Alley Theatre, Berkeley Repertory Theatre, Center Stage, Center Theatre Group, Guthrie Theater, Humana Festival, Kansas City Repertory Theatre, Long Wharf Theatre, The Old Globe, Two River Theater and Williamstown Theater Festival. He has designed for the touring productions of Octavia E. Butler’s *Parable of*

the Sower (Under the Radar Festival at the Public Theater; international tour); and *The Magnetic Fields: 50 Song Memoir* (BAM Next Wave Festival; international tour). Maldonado is a Clubbed Thumb Affiliated Artist, recipient of a Princess Grace Fabergé Theater Award and a multiple-Henry Hewes Design Award nominee. He earned his MFA at NYU’s Tisch School of the Arts. arnulfomaldonado.com

VALÉRIE THÉRÈSE BART (*Costume Design*) is technically making her SCR debut, but started here as a stitcher many years ago. An NYC-based designer, her credits there include *Little Women* (by Kate Hamill, world premiere, Primary Stages), *Something Clean* and *Too Heavy for Your Pocket* (world premieres, Roundabout Theatre Company), *Vanity Fair* (by Kate Hamill, world premiere, Pearl Theater), *The Servant of Two Masters* (Theatre for a New Audience), *Twelfth Night & What You Will* (Bedlam) and *Macbeth* (The Acting Company). Regionally, her work includes the world premiere of *The Song of Summer* by Lauren Yee (Trinity Repertory Theatre), *A Doll’s House, Part 2* (Actors Theatre of Louisville), *Vietgone* by Qui Nguyen and *The Great Leap* by Lauren Yee (Denver Center for the Performing Arts), *The Invisible Hand* (Cleveland Play House) and the world premiere musical *POP!* (Yale Repertory Theatre). She also designs for opera with such titles as *Rocking Horse Winner/Vinkensport* (Opera Saratoga), *Rigoletto* (Minnesota Opera), *Fidelio* and *Butterfly* (Heartbeat Opera) and *Listen, Wilbelmina!* (Wolf Trap Park for the Performing Arts, sets/costumes). She earned her MFA in design from the Yale School of Drama. For more, visit valeriebart.com

LAP CHI CHU (*Lighting Design*) recently designed the world premieres of Lynn Nottage’s *Mlima’s Tale*, Sarah DeLappe’s *The Wolves*, Rajiv Joseph’s *Describe the Night*, and Suzan-Lori Park’s *Father Comes Home from the Wars*. He has designed regionally for Mark Taper Forum, Geffen Playhouse, Williamstown Theater Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, American Contemporary Theater, Goodman Theatre, American Repertory Theater, Shakespeare Theater Center, Dallas Theater Center and The Alley Theater. His New York design credits include The Public Theater, Lincoln Center Theater, Atlantic Theater Company, New York Theatre Workshop, Signature Theatre and Second Stage Theatre. His awards include the 2018 Obie Award for Sustained Excellence in Lighting Design, Los Angeles Drama Critics Circle Angstrom Award for Career Achievement in Lighting Design, an Ovation Award and multiple Bay Area Theatre Critics Circle Awards. Chu is on the lighting design faculty at California Institute of the Arts. lapchichu.com

SHANE RETTIG (*Original Music/Sound Design*) returns to SCR where he previously worked on *Vietgone*. His New York credits include The Public Theater, The New Group, Signature Theatre, Roundabout Theatre Company, Vampire Cowboys Theatre Company, Ma-Yi Theater Company, Clubbed Thumb, New Georges, The Flea Theater, The New Victory Theater, La MaMa, Soho Rep, Rattlestick Playwrights Theater

and HERE Arts Center. He designed the music and was co-lyricist for *War is F*cking Awesome* with Qui Nguyen (Sundance Lab, 2013); and music for *The Unknown* (New York Musical Theatre Festival, 2005). His work has been seen regionally at Actor's Theatre of Louisville, Arena Stage, Berkshire Theatre Festival, Children's Theatre Company, Dallas Theatre Center, La Jolla Playhouse, Williamstown Theatre Festival, Yale Repertory Theatre and the Prague Quadrennial. He received the Frederick Loewe Award (*War is F*cking Awesome*, 2015) as well as nominations for Drama Desk and Lucille Lortel awards.

KENNY SEYMOUR (*Arrangements*) is a composer, arranger, copyist, music director and keyboardist. His Broadway and off-Broadway credits include *Ain't Too Proud: The Life & Times of the Temptations* (music director/music supervisor/arranger; Tony Award for Best Musical); *Memphis* (music director/conductor); *Amazing Grace* (orchestrator); *Marley* (music supervisor/arranger/orchestrator); *A Time Like This: Music for Change at Carnegie Hall* (music director/music supervisor and arranger/orchestrator); *HalfTime: The Musical* (dance music arranger/electronic music producer); *Tallest Tree in the Forest* (music director/arranger/incidental music); *Scary Musical* (orchestrator); *Hot Feet: The Music of Earth Wind & Fire* (synth programmer); and *The Wiz* at La Jolla Playhouse (dance music arranger). His work for film includes *Talking With the Taxman About Poetry* (composer, Global Music Award, Best Original Score). He has been a music arranger and orchestrator for television shows on FOX, BET and NBC including the inaugural ball for President Barack Obama. Seymour earned degrees from Manhattan School of Music and Berklee College of Music. kennyseymour.com

JARED MEZZOCCHI (*Projection Design*) returns to SCR after designing *Vietgone* in 2015. He won a 2017 Obie Award, Lucille Lortel Award and Henry Hewes Award for his design in *Vietgone* (Manhattan Theatre Club), and also received the 2012 Princess Grace Award as the first projections designer to receive it. He is a company member at Woolly Mammoth Theatre (*The Nether*, *Women Laughing Alone With Salad*, *Chad Deity*). His additional Washington, D.C. credits include *Smart People* (Arena Stage), *Astro Boy* (Studio Theatre) and *BELL* (National Geographic). His additional New York credits include *Downtown Loop* (3-Legged Dog) and *You Are Dead. You Are Here.* (HERE Arts Center). Regionally, his work has been seen at Portland Center Stage, Milwaukee Repertory Theater, Baltimore Center Stage, Cleveland Play House, Company One Theatre and The Wilma Theater. He has designed nationally and internationally for Big Art Group, Builder's Association and Connect4Climate (Design Week, Milan, Italy). Mezzocchi is the artistic director of Andy's Summer Playhouse, an innovative New Hampshire children's theater focusing on new work. He teaches in the MFA design program at The University of Maryland.

SEAN CAWELTI (*Puppet Design and Direction*) is a director, puppet/video designer and creator of immersive and

site-specific experiences. He is a graduate from the University of California, Irvine, with honors in directing and he studied puppetry at Tisch School of the Arts at NYU. He is the founding artistic director of Rogue Artists Ensemble (Los Angeles) and has won awards for his work as a designer, director and playwright, including a UNIMA Citation of Excellence and the Sherwood Award from Center Theater Group (Los Angeles). His work has been seen at the Getty Villa, SCR, Segerstrom Center for the Arts, Cornerstone Theater Company, Chicago Opera Theater, LA Theatre Works, Geffen Playhouse, Long Beach Opera, Imago Theatre (Portland), New York City Opera, Center for Puppetry Arts (Atlanta) and the Kanye West Yeezus world tour. Cawelti is a member of United Scenic Artists Local 829. seancawelti.com

KIMBERLY COLBURN (*Dramaturg*) was SCR's literary director, co-director of the Pacific Playwrights Festival and led the theatre's CrossRoads initiative; she has relocated to Toronto. Her recent dramaturgical work includes the SCR world premiere productions of *A Doll's House Part 2* by Lucas Hnath and *Little Black Shadows* by Kemp Powers. Formerly, she was literary manager at Actors Theatre of Louisville, where she was dramaturg for the world premieres of *Partners* by Dorothy Fortenberry and *The Roommate* by Jen Silverman, among others. Her other world premiere projects include José Cruz González's *The Long Road Today/El Largo Camino de Hoy*, Matthew Lopez's *Zoey's Perfect Wedding*, Zoe Kazan's *Trudy and Max in Love* and *A Wrinkle in Time* adapted by John Glore, along with dozens of other productions, workshops and readings. She has worked with companies including Los Angeles Opera, Mixed Blood Theatre, Oregon Contemporary Theatre, Critical Mass Ensemble, Artists at Play and Native Voices at the Autry.

KATHRYN DAVIES (*Stage Manager*) previously stage-managed *Sugar Plum Fairy*, *The Roommate*, *All the Way*, *Future Thinking*, *Red*, *Vietgone*, *The Whipping Man*, *Tartuffe*, *Reunion*, *Trudy and Max in Love*, *The Motherf**ker with the Hat*, *How to Write a New Book for the Bible*, *Sight Unseen*, *Topdog/Underdog*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair* and *The Injured Party*—all at SCR. Her favorite credits include *The Wars* at the Grand Theatre; *Dividing the Estate* at Dallas Theater Center; *La Bobème* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Tosca* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre; and *The Designated Mourner* at the Edinburgh Fringe Festival. Davies also worked as head theatre representative at the Toronto International Film Festival, Dubai International Film Festival, AFI Fest, TCM Film Festival and the Los Angeles Film Festival.

NATALIE FIGAREDO (*Assistant Stage Manager*) is a production stage manager whose credits include *With Love and*

a Major Organ (Boston Court Pasadena), *The Cake* (Geffen Playhouse), *The Cake* (Echo Theatre), *Reasons to be Pretty*, *The Lieutenant of Inishmore* (Long Beach Playhouse) and *Tender Napalm* (Six01 Studio). Her credits as an assistant stage manager and production assistant include *Amos and Boris*, *Little Black Shadows*, *Junie B Jones is Not a Crook*, *Tales of a Fourth Grade Nothing*, *Yoga Play*, *Orange*, *Mr. Popper's Penguins*, *Going To A Place where you Already Are* and *A Year with Frog and Toad* (SCR) and *Closer* (The Macha Theatre). She is an assistant stage manager at Disneyland.

SHAMMY DEE (*Music Director*) moves people through music, primarily as a DJ and producer. As a music director, he has worked on *Welcome To Arroyo's* (The Old Globe), *How We Got On* (Cleveland Playhouse) and *Tiger Style!* (La Jolla Playhouse). He was both music director and composer for *Vietgone* (A.C.T. San Francisco, East West Players) and is excited to be a part of *Poor Yella Rednecks*. He releases a new song every week. Instagram: @shammydee | shammydee.com

LAWRENCE KAO (*Hip-Hop Consultant*) appeared at SCR previously in *tokyo fish story* and *Fast Company*. He grew up in Hacienda Heights, Calif., as an only child left to his imagination. Playing the role of Lysander in a high school production of *A Midsummer Night's Dream* furthered his interest in acting. While studying theatre at UC-Irvine, he began dancing with Kaba Modern, which led to his participation on "America's Best Dance Crew" (MTV). His other theatre credits include *Krunk Fu Battle Battle* (East West Players), *Vietgone* (San Diego Repertory) and *The Great Leap* (Guthrie Theater). He is a series regular on an upcoming Netflix original series "Wu Assassins." Follow him @iamLawrenceKao

MAGGIE MACDONALD (*Fight Consultant*) is an accomplished fight director, motion-capture actress/performer and stuntwoman. Her film and television credits include season two of "The Tick," *The Hunger Games* series, "The Americans" and season seven of "The Vampire Diaries." For the past three years, she has been working on the highly anticipated video game sequel to Naughty Dogs' *The Last of Us* as a motion-capture performer for the lead character, Ellie. She will be fight-choreographing the debut of *Revenge Song*, a Vampire Cowboys Creation at Geffen Playhouse next season. Macdonald is an adjunct faculty member in the combat department at the American Musical and Dramatic Academy in Los Angeles.

DAVID IVERS (*Artistic Director*) is responsible for the overall artistic operation of the theatre. He started at SCR in March 2019. He has a proven track record of theatrical excellence, dynamic leadership and creating meaningful connections with audiences. Prior to his appointment as artistic director at SCR, he served as artistic director for Arizona Theatre Company. Before that, he served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six years as artistic director. He was a resident artist at Denver Center Theatre Company for a decade, acting in and/or directing more than 40 plays and has helmed productions at many of the nation's leading regional theatres including the Guthrie Theatre, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. His early career included serving as associate artistic director of Portland Repertory Theatre and he appeared in productions at some of the na-

TALYA NEVO-HACOHEN & BILL SCHENKER (*Honorary Producer*) share a deep passion for live professional theatre and first became subscribers at SCR a decade ago. They are now First Nighters on both stages and members of Platinum Circle. Talya, a real estate executive, is a member of SCR's Board of Trustees; Bill, who is enjoying retirement, acted in New York and LA for nearly two decades. Together, in 2017, they served as the dynamic chairs of SCR's annual Gala and reprised this role with even greater success in 2018. Earlier, as members of The Playwrights Circle, they helped underwrite the world premiere of Eliza Clark's *Future Thinking* in the 2015-16 season and then generously stepped-up as Honorary Producers of Aaron Posner's *District Merchants* in the next season. According to Talya, "Bill and I jumped at the opportunity to be Honorary Producers of *Poor Yella Rednecks*. For us, *Vietgone* was a profound play and we wanted Qui Nguyen's unique and vibrant approach to storytelling to live again on the stage."

MARCI MAIETTA WEINBERG & WILLIAM WEINBERG (*Honorary Producer*) are long-time theatre lovers with a particular interest in new plays. Bill got the theatre bug early from his parents, Elaine and Martin Weinberg, who started bringing him and his four siblings to all of SCR's productions when Bill was a youngster. He and Marci are Segerstrom Stage subscribers and Argyros Stage First Nighters. They have been members of Platinum Circle since 2007. *Poor Yella Rednecks* marks their second time serving as Individual Honorary Producers, following earlier sponsorship of *Vietgone*, and continuing their support of Qui Nguyen's compelling tale of adjusting to a new life in America. Marci and Bill's other involvement at SCR has included helping to underwrite the world premiere of Beau Willimon's *The Parisian Woman* as members of The Playwrights Circle; sponsoring Neighborhood Conservatory, SCR's free afterschool theatre workshops for at-risk elementary school students; and frequently underwriting a table at the annual Gala. Bill, who joined SCR's Board of Trustees in 2010, said of his and Marci's ongoing leadership involvement, "We're honored to be part of this amazing Orange County institution. SCR brings so many diverse voices to the stage and adds so much to the cultural vibrancy of our community."

tion's top regional theatres including Portland Center Stage and the Oregon, Alabama, and Idaho Shakespeare festivals. He taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

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 on One OC's Nonprofit Advisory Council. 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. In October 2018, she received the Helena Modjeska Cultural Legacy Award from Arts Orange County for Lifetime Achievement in the Arts and was recognized as a Person of Influence in the Orange County Business Journal's 2018 "OC 500."

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 Reper-

tory 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.

MANHATTAN THEATRE CLUB (*Co-producer*) Under the dynamic leadership of Artistic Director Lynne Meadow and Executive Producer Barry Grove, MTC has become one of the country's most prominent and prestigious theatre companies. Over the past four and a half decades, acclaimed productions at its Broadway and Off-Broadway venues have earned numerous awards including 23 Tony Awards® and 7 Pulitzer Prizes including the 2018 winner, *Cost of Living*. MTC's World, Broadway and New York premieres have included *Ink*, *Choir Boy*, August Wilson's *Jitney*, *The Father*, *Constellations*, *Outside Mullingar*, *Casa Valentina*, *Wit*, *The Assembled Parties*, *Time Stands Still*, *Murder Ballad*, *Venus in Fur*, *Good People*, *The Whipping Man*, *Ruined*, *Blackbird*, *The Explorer's Club*, *The Columnist*, *Rabbit Hole*, *Doubt*, *The Tale of the Allergist's Wife*, *Proof*, *Love! Valour! Compassion!*, *Crimes of the Heart*, *Ain't Misbehavin'* and the co-world premieres of *Vietgone* and *Poor Yella Rednecks*. For more information on MTC, visit Manhattantheatreclub.com.



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.