CAMBODIAN ROCK BAND

A PLAY BY
LAUREN YEE

DIRECTED BY
MARTI LYONS*

FEATURING SONGS BY
DENGUE FEVER

FEATURING
RAMMEL CHAN*, EILEEN DOAN, CHRISTOPHER THOMAS POW*, PETER SIPLA*, GREG WATANABE*, AJA WILTSHIRE*, AND MATTHEW C. YEE*

MATT MacNELLY
MUSIC DIRECTOR

YU SHIBAGAKI†
SCENIC DESIGNER

IZUMI INABA†
COSTUME DESIGNER

KEITH PARHAM†
LIGHTING DESIGNER

MIKHAIL FISKE†
SOUND DESIGNER

MATT HAWKINS
FIGHT CHOREOGRAPHER

NOVA GRAYSON CASILLO
PROPS DESIGNER

LAURA ALCALÁ BAKER
CASTING

KANOMÉ JONES
CASTING/LINE PRODUCER

SKYLER GRAY
LINE PRODUCER

PATRICK FRIES
ERICA L. SANDVIG
PRODUCTION MANAGERS

DANA M. NESTRICK*
PRODUCTION STAGE MANAGER

HANNAH TODD
ASSOCIATE DIRECTOR

* Denotes a member of Actors’ Equity Association, the union of professional actors and stage managers
† Denotes a member of United Scenic Artists, IATSE Local 829, AFL-CIO
‡ Denotes a member of the Stage Directors and Choreographers Society, a national theatrical labor union

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Additional support for Cambodian Rock Band provided by Playwright’s Society Sponsors

Cambodian Rock Band is presented by special arrangement with SAMUEL FRENCH, INC. CAMBODIAN ROCK BAND commissioned and first produced by South Coast Repertory with support from the Time Warner Foundation. Developed with support from The Ground Floor at Berkeley Repertory Theatre, Berkeley, CA.
CAMBODIAN ROCK BAND

GENERAL INFORMATION

TIME & SETTING: I970s Cambodia, during Khmer Rouge Regime, to present day Cambodia.

RUN TIME: Two hours with one intermission.

PLEASE BE ADVISED, THIS PRODUCTION CONTAINS LOUD MUSIC AND DEPICTIONS OF VIOLENCE. IT IS RECOMMENDED FOR AGES 13 AND UP.

Smoking, cameras, recording devices, and outside food are forbidden in the theater. You may check cameras and recording equipment with the House Manager, who will secure them until after the performance. Children under the age of six are not admitted, except for special programming.

ACCESS SERVICES

The Access Project is supported by a grant from

Caption equipment made possible by support from Alfredo & Pamella Capitanini
Deaf Interpreter made possible by support from Rick & Dawn Gray

ASL INTERPRETED
FRI, APRIL 19, 7:30PM*
* Post-shows live captioned

WORD FOR WORD (OPEN CAPTIONING)
FRI, APRIL 19, 7:30PM*
SAT, APRIL 20, 3:00PM
WED, APRIL 24, 2:00PM*

AUDIO DESCRIPTION / TOUCH TOUR
FRI, APRIL 19, 7:30PM*
(Sound tour at 6:00pm)
SAT, APRIL 20, 3:00PM
WED, APRIL 24, 2:00PM*
(Sound tour at 1:30pm)

Victory Gardens Theater is home of The Access Project, originally developed by Remains Theater with funding from Lila Wallace Readers Digest Resident Theater Initiative. The Access Project is a model program designed to involve the disability community in all aspects of theater, both as audience members and as artists. The AudioLink Personal Listening System for mainstage theater patrons was made possible by a generous grant from the Samuel A. Burstein Family Foundation. Please contact the House Manager to receive a headset. A form of identification is required as a deposit. To learn more visit victorygardens.org.

ADDITIONAL MUSIC CREDITS

“Uku,” “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 • 1 ARMED CRAB PUB • FOOLISH MORTAL PUB • NOON KEY MUSIC • SWOP 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
Used by permission. All rights reserved.

CYCLO by Yos Aularan;
TODAY I LEAN TO DRINK, OLD POT, TASTY RICE, I AM 16 by VOY Ho; and CHAMPA BATTAMBANG by SIN Sisamouth
All used by arrangement with Minky Records, Inc.

Additional Arrangements by Matthew MacNelly and Jane Lui.

Victory Gardens Theater is a professional theater producing in accordance with Actors’ Equity Association Chicago Area Theaters Contract. Victory Gardens is a founding member of the League of Chicago Theatres and a constituent of Theater Communications Group (TCG), the national service organization of the American theater, and a founding member of the Producers Association of Chicago Theater (PACT).

Our Ushers are provided by the Saints, Volunteers for the Performing Arts. For information visit saintschicago.org or call 773.529.5510.

Latecomers will be seated at the discretion of the House Manager. Cameras and recording equipment are strictly forbidden in the theater. Patrons with cell phones or any electronic devices that make noise are requested to either turn off the device or check it with the House Manager prior to show time.
VICTORY GARDENS WOULD LIKE TO THANK THE FOLLOWING INDIVIDUALS AND FOUNDATIONS FOR THEIR SPONSORSHIP SUPPORT OF CAMBODIAN ROCK BAND

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CAMBODIAN ROCK BAND
Dear Friends,

Welcome to Lauren Yee’s Cambodian Rock Band.

We’re very proud to welcome Lauren back to Victory Gardens with her powerful new play. I first had the pleasure of working with Lauren when we developed her play Samsara in our Ignition Festival of New Plays in 2012, which we later produced the world premiere of in 2015. Lauren was back at Victory Gardens this past summer when we developed her newest play Young Americans in our 2018 Ignition Festival.

I first came to Cambodian Rock Band as the director of the world premiere production at South Coast Repertory Theatre in January 2018. During rehearsals, I felt the urgency to give it a second home at Victory Gardens as this play needed to be experienced in Chicago. As our VG co-production dates (with City Theatre in Pittsburgh and Merrimack Repertory Theatre in Lowell) conflicted with my Cambodian Rock Band tour dates with Oregon Shakespeare Festival, La Jolla Playhouse and Portland Center Stage, Lauren and I agreed that Marti Lyons would be the ideal director to helm the second production.

There are many questions that Lauren poses in her richly layered Cambodian Rock Band, but one central question remains dominant throughout the play: What would you do to survive? Will you do the unimaginable to ensure your family’s safety? What happens to your dreams, your life when the political climate in your country shifts?

In dramatizing this moral question, Lauren does what few American plays do and should do: she gave immediate voice to the voiceless, and visibility to the invisible living in this country. We rarely see the Cambodian American community on our stages, less so on TV or in the movies. By giving this community the center stage, this forgotten chapter of our collective American history of how they escaped from tyranny and found refuge on our shores comes to vivid life in Lauren’s new play.

With incredible theatrical deftness, brutal honesty, pure heart and wit, Cambodian Rock Band is also a unique dramaturgical hybrid of its own: fusing history, politics, rock concert, family drama fashing into a potent work of art. Lauren’s play also breathes life to the timely issues in our divided nation: immigration, race, genocide and human rights abuses; the rights of refugees and emigres; the consequences of apathy when a country shifts under a brutal regime; and the destruction of freedom of expression in the midst of political transitions and upheavals.

In Lauren’s astute eyes, one thing remains consistent throughout our often temperamental world: the constancy, the resilience and enduring power of art and artists. Cambodian Rock Band celebrates the indomitable legacy of art and music; how artists capture our individual and national spirit and hopes; and the uncanny ability of art to inspire, to affirm our humanity, and to bring us together. This play is the perfect example of the work we do here at Victory Gardens: it is ambitious, urgent, and gives voice to a group of people who have been silenced both in our histories and on our stages.

We are pleased to welcome director Marti Lyons back to Victory Gardens after her beautiful production of Karen Zacarias’ Native Gardens in 2017. Marti has a keen dramaturgical eye and the unique ability to balance humor, honesty and imaginative staging in her work that made her the perfect fit for this play. Looking ahead to next season, we are thrilled Marti will return to direct our co-world premiere of Lily Padilla’s How to Defend Yourself.

As we close out our 44th season, we hope you will join us for our final production with Dear Evan Hansen scribe Stephen Levenson’s striking new play, If I Forget. With Cambodian Rock Band, and all of our shows at Victory Gardens, we welcome you into the theater to be inspired and challenged as you see your world on stage.

Warm wishes,

Chay Yew
Artistic Director
FROM DAVID CROMER, THE TONY-WINNING DIRECTOR OF BROADWAY’S THE BAND’S VISIT!

NEXT TO NORMAL

MUSIC BY TOM KITT
BOOK AND LYRICS BY BRIAN YORKEY
MUSIC DIRECTION BY ANDRA VELIS SIMON
DIRECTED BY DAVID CROMER

“[A] brave, breathtaking musical!”
The New York Times

BEGINS MAY 8

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‘LIKE’ A SHOW? THEN ‘SHARE’ WHY.

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Public Programs is an event series designed to enhance your experience by exploring themes and issues within Victory Gardens’ productions. Connecting our theater to the world beyond the stage and rehearsal room, Public Programs bridge ideas, provoke dialogue, and deepen the relationship between our audiences and our productions. Public Programs for Cambodian Rock Band are supported by the David Rockefeller Fund.

All Public Programs are free and open to the public!

AFTERWORDS
AFTER EVERY PERFORMANCE OF CAMBODIAN ROCK BAND (UNLESS NOTED) • POST-SHOW CONVERSATION
Join us for one of our intimate post-show conversations led by members from the Victory Gardens community, reflect on what you’ve seen, and share your response.

CONVERSATION: THE PERSISTENCE OF ARTISTIC TRADITION
THURSDAY, APRIL 11 • 9:45PM • POST-SHOW CONVERSATION
How can art be preserved in the wake of war, displacement, and genocide? When art and artists are threatened, what can we do to keep the art-form’s legacy alive? Join us after the show in conversation with artists and scholars of endangered art forms as they discuss and celebrate the preservation and continued life of their art.

CONVERSATION: CROSS-GENERATIONAL CONVERSATIONS AND THE IMMIGRANT EXPERIENCE
THURSDAY, APRIL 18 • 9:45PM • POST-SHOW CONVERSATION
How do immigrant parents communicate their family histories of survival to their children, and how do families integrate these histories into their everyday lives? How do first generation immigrants and their children navigate the generational gap while negotiating the experience of living as an immigrant in America today? Join first and second-generation immigrants as they discuss the power of oral histories, intergenerational communication, and familyhood.

PRESENTATION: WHERE ARE WE NOW: EXPLORING ASIAN AMERICAN POPULATIONS IN CHICAGO
SATURDAY, APRIL 20 • 5:30PM • POST-SHOW PRESENTATION AND CONVERSATION
The Institute for Research on Race and Public Policy discovered that data collected—if at all—about Asian American populations in Chicago was either unreliable or unavailable. In 2018, they published their report, A Tale of Diversity, Disparity, and Discrimination: The State of Racial Justice for Asian American Chicagoans. Join us as we hear about their findings and learn about where were are now, and where we hope to go from here.

CONVERSATION: SPEAKING TRUTH TO POWER WITH THE NATIONAL CAMBODIAN HERITAGE MUSEUM AND KILLING FIELDS MEMORIAL
THURSDAY, APRIL 25 • 9:45PM • POST-SHOW CONVERSATION
The National Cambodian Heritage Museum and the Killing Fields Memorial have dedicated its programs to the Cambodian genocide awareness, advocacy of the voice of the genocide survivors and their families, healing arts, and youth leadership development in social justice and peace building. Join representatives of the museum as they keep the history and culture of Cambodia—along with their own personal stories—alive and thriving.

CONVERSATION: REBUILDING HOME IN EXILE
FRIDAY, MAY 3 • 9:45PM • POST-SHOW CONVERSATION
In 2018, over 200 Cambodian Americans were deported. How do experiences and memories of pain and struggle transform our understanding of where we belong, where we return to, and where we call home? And what do you do when the home you knew is gone, and the place you’ve fled for refuge threatens to deport you? Join us after the show in conversation with refugees and experts on displacement as we explore the complexities of conjuring a home in exile.

SPECIAL EVENT! DENGUE FEVER AT LINCOLN HALL
WEDNESDAY, MAY 1 • 9:00PM
We have partnered with our friends across the street to bring Dengue Fever to town during the run of Cambodian Rock Band! On May 1st, see Cambodian Rock Band at 7:30pm and then head across the street to catch the band live! Tickets are $22, Ages 18+. To purchase, visit LH-ST.com.
BIOS

RAMMEL CHAN*
DUCH

EILEEN DOAN
POU/GUARD/KEYBOARD
Victory Gardens Theater debut. Regional: Anytown, New Kid (George Street Playhouse), Unto These Hills (Mountainside Theatre), Starstruck, Hair (University of Kentucky), Jeff The Monster (University of Central Lancashire). Film/TV: “Now I’m Confused”. Music: Gently (single), A Matter of Time, Many The Miles, One Of You. eileendoan.com

CHRISTOPHER THOMAS POW*
LENG/TED/GUITAR
APRIL 22–MAY 5
Victory Gardens Theater debut. Regional: Understudy in SS/ Macbeth (Chicago Shakespeare Theater), Yippee Ki-Yay; Merry Christmas (Yippee Productions LLC), Robin Hood (Adventure Stage Chicago), and Franklinland (Jackalope Theatre), A Great Migration (Silk Road Rising), The Continuing Adventures of John Blade: Super Spy (Evil Kitten Production), Macbeth; Copenhagen; R&J, (Northwestern). Chris Pow is represented by Shirley Hamilton Talent Representation.

PETER SIPLA*
ROM/JOURNALIST/DRUMS
Victory Gardens Theater: Year Zero. Regional: The King and I (Lyric Opera of Chicago), Short Shakes!: Romeo and Juliet, Passion (Chicago Shakespeare Theatre), South Pacific (Drury Lane Theatre), Newsies, City of Angels (The Marriott Theatre), Wizard of Oz, Miss Saigon (Paramount Theatre), Juno, Blood & Gifts, The Last Wife (TimeLine Theatre), Travels with my Aunt (Writers’ Theatre), Macbeth, 50-minute A Midsummer Night’s Dream (First Folio Theatre), Pacific Overtures (Porchlight Music Theatre), Hot Mikado (SkyLight Music Theatre), Company (Brightside Theatre), Elephant’s Graveyard (Red Tape Theatre), Aladdin, Believe (Disney Cruise Line). Film & TV: “Chicago Fire”.

GREG WATANABE*
CHUM/BASS
Victory Gardens Theater debut. Broadway: Allegiance. Off-Broadway: Ballad Of Yachiyo (Public Theater), Golden Child (Signature Theater). Regional: Romeo and Juliet (OSF), The Summer Moon (A Contemporary Theater, South Coast Rep), Extraordinary Chambers (The Geffen Playhouse), The Happy Ones (South Coast Rep), Exit The King (Shakespeare Theater of NJ), A Single Shard (People’s Light), Our Town (South Coast Rep), Hold These Truths (Pereverance Theatre, New Century Theatre). Film & TV: “Madam Secretary”, “Criminal Minds”, “Curb Your Enthusiasm”, “Reno 911”, “Aquarius”, Only The Brave, Life Tastes Good.

AJA WILTSHEIRE*
NEARY/SOTHEA/LEAD VOCALS
Victory Gardens Theater debut. Regional: Pirates of Penzance, HMS Pinafore (Hypocrites and Olney Theatre Center), Aristophanesathon, Cinderella at the Theatre of Potatoes (Hypocrites), Merrily We Roll Along (Porchlight Music Theatre), Little Fish
(Kokandy Theatre), *Hookman* (Steep Theatre), *Spring Awakening* (Griffin Theatre), *The Wedding Singer* (Haven Theatre), *Closer*, *Next Fall*, and *The Lyons* (AstonRep).

**MATTHEW C. YEE**

*LENG/TED/GUITAR*

**APRIL 5—APRIL 21**

Victory Gardens Theater debut. Theatre credits include *Vietgone*, *Twelfth Night* (Writers Theatre), *Once* (Paramount Theatre), *Treasure Island* (Lookingglass Theatre Company), *Alice’s Rock and Roll Adventure*, *The Year I Didn’t Go to School*, *A Year With Frog And Toad* (Chicago Children’s Theatre) and *The Wheel* (Steppenwolf Theatre Company). Television credits include “Chicago Fire”, “Chicago Justice” (NBC) and “Empire” (Fox).

**LAUREN YEE**

*PLAYWRIGHT*

Lauren Yee’s *Cambodian Rock Band*, with music by Dengue Fever, premiered at South Coast Rep and is also currently running at the Oregon Shakespeare Festival, followed by La Jolla Playhouse. Her play *The Great Leap* has been produced at the Denver Center, Seattle Repertory, Atlantic Theatre, the Guthrie Theatre, and American Conservatory Theatre, with future productions at Arts Club and InterAct Theatre. Honors include the Horton Foote Prize, Kesselring Prize, Primus Prize, a Hodder Fellowship at Princeton, and the #1 and #2 plays on the 2017 Kilroys List. She’s a member of New Dramatists, Ma-Yi Writers’ Lab member, and Playwrights Realm alumnae playwright. She has written for Mixtape (Netflix). Current commissions include *Wondrous Strange* by Meg Miroshnik, Martyna Majok, Jen Silverman and Jiehae Park (2016 Humana Festival). *Title And Deed* by Will Eno (Lookingglass Theatre Company) and a reading of Martin Zimmerman’s *On The Exhale* for the New Stages Festival at the Goodman Theatre, where she received the 2015 Maggio directing fellowship. Other projects include Laura Marks’ *Bethany*, Marks’ *Mine* and Will Nedved’s *Body and Blood* (The Gift Theatre); Catherine Treischmann’s *Hot Georgia Sunday* and Theresa Rebeck’s *Seminar* (Haven Theatre); *Prowess* by Ike Holter, *The Peacock* and *Give It All Back* by Calamity West, and *The Last Duck* by Lucas Neff (Jackalope Theatre); *The Play About My Dad* by Boo Killebrew (Raven Theatre); *Mai Dang Lao* by David Jacobi, *9 Circles* by Bill Cain, *Maria/Stuart* by Jason Grote, and co-directed *The Golden Dragon* (Sideshow Theatre). Next Marti will direct *The Merry Wives of Windsor* (Montana Shakespeare Theater), *Witch* by Jen Silverman (The Geffen Playhouse) and *The Niceties* (Writers Theater). Marti is an ensemble member at The Gift Theatre, an Artistic Associate with Sideshow Theatre and a proud member of SDC.

**MARTI LYONS**

*DIRECTOR*

Marti Lyons is a Chicago based director who just opened *How to Defend Yourself* by Lily Padilla for the 2019 Humana Festival at Actors Theatre of Louisville. She will be at the helm of this play again as it continues its co-World Premiere at Victory Gardens Theater in the winter of 2020. Marti most recently directed *Witch* by Jen Silverman (Writers Theatre); *Botticelli In The Fire* by Jordan Tannahill (Woolly Mammoth Theatre Company); *The Wolves* by Sarah DeLappe and *Kings* by Sarah Burgess (Studio Theater); *Guess Who’s Coming To Dinner* (The Court Theatre); *Native Gardens* by Karen Zacarías (Victory Gardens Theater); *Twelfth Night* (Montana Shakespeare in the Schools); *The Mistery of Love and Sex* by Bathsheba Doran (Writers Theatre); *Short Shakes! Macbeth* and *Short Shakes! Romeo and Juliet* (Chicago Shakespeare Theatre); *Wit* (The Hypocrites); *The City of Conversation* by Anthony Giardina (Northlight Theatre Company). She directed *Wondrous Strange* by Meg Miroshnik, Martyna Majok, Jen Silverman and Jiehae Park (2016 Humana Festival). *Title And Deed* by Will Eno (Lookingglass Theatre Company) and a reading of Martin Zimmerman’s *On The Exhale* for the New Stages Festival at the Goodman Theatre, where she received the 2015 Maggio directing fellowship. Other projects include Laura Marks’ *Bethany*, Marks’ *Mine* and Will Nedved’s *Body and Blood* (The Gift Theatre); Catherine Treischmann’s *Hot Georgia Sunday* and Theresa Rebeck’s *Seminar* (Haven Theatre); *Prowess* by Ike Holter, *The Peacock* and *Give It All Back* by Calamity West, and *The Last Duck* by Lucas Neff (Jackalope Theatre); *The Play About My Dad* by Boo Killebrew (Raven Theatre); *Mai Dang Lao* by David Jacobi, *9 Circles* by Bill Cain, *Maria/Stuart* by Jason Grote, and co-directed *The Golden Dragon* (Sideshow Theatre). Next Marti will direct *The Merry Wives of Windsor* (Montana Shakespeare Theater), *Witch* by Jen Silverman (The Geffen Playhouse) and *The Niceties* (Writers Theater). Marti is an ensemble member at The Gift Theatre, an Artistic Associate with Sideshow Theatre and a proud member of SDC.

**MATT MacNELLY**

*MUSIC DIRECTION*

Music direction: *Cambodian Rock Band* (South Coast Repertory, Oregon Shakespeare Festival, La Jolla Playhouse): Original music: *This might be the end* (The Trip); *Our Town* (La Jolla Playhouse); *In Search of Duende* (UNESCO World Theater Festival, Peru). Acting: *Glengarry Glen Ross* (La Jolla Playhouse); *Time Sensitive* (Guthrie Theater); *Wayceck* (Ensemble Theater Company); *Lysistrata* (Synetic Theater);
BIOS

Fourteen Flights (New York Fringe Festival); Much Ado about Nothing (Folger Theatre); F*king A (Studio Theatre); Film: “Minor Turbulence”, “lady-like”, “The War Inside”; TV: “Rizzoli and Isles”; Education: MFA in Acting, UC San Diego; BA in Theatre and Performance, Georgetown University. matthewmacnelly.com, @mattmacnelly

YU SHIBAGAKI†
SCENIC DESIGNER
Victory Gardens Theater: Fun Home, The House That Will Not Stand, Appropriate, MOJADA. Chicago: The Father, Both Your Houses (Remy Bumppo Theatre); HeLa, Truth and Reconciliation, Antigonick (Sideshow Theater), Mansfield Park (Northlight Theatre), Witch, Vietgone (Writers Theatre); Fear and Misery in Third Reich (Haven Theatre); Welcome to Jesus, Let Me Down Easy/Mercy Strain (American Theater Company) Regional: Engaging Shaw, The Maids, The Island, The Year of Magical Thinking (American Players Theatre); I Come from Arizona (Children’s Theatre Company, Minneapolis); Antarctica, WI (First Stage, Milwaukee).

IZUMI INABA†
COSTUME DESIGNER

KEITH PARHAM†
LIGHTING DESIGNER
Victory Gardens Theater: Native Gardens, Never the Sinner, Hillary and Clinton. BROADWAY: Therese Raquin (Roundabout Theatre Company). OFF-BROADWAY: Man from Nebraska (Second Stage Theatre); The Purple Lights of Joppa Illinois, Between Riverside and Crazy (Atlantic Theater Company); The Model Apartment (Primary Stages); Tribes, Mistakes Were Made, and Red Light Winter (Barrow Street Theatre); Stop the Virgins (Karen O at St. Ann’s Warehouse/Sydney Opera House); Ivanov, Three Sisters (CSC); A Minister’s Wife (Lincoln Center Theatre); Adding Machine A Musical (Minetta Lane). INTERNATIONAL: Homebody/Kabul (National Theatre of Belgrade, Serbia). AWARDS: Obie, Lortel.

Mikhail Fiksel†
SOUND DESIGNER
Victory Gardens Theater: Rightlynd, Lettie, Native Gardens, Wonder in My Soul, Oedipus El Rey, Mojada. Cambodian Rock Band (Oregon Shakespeare Festival); This Flat Earth, The Treasurer, A Life (Playwrights Horizons); King of the Yees (Center Theatre Group, Goodman Theatre); The Wolves (Studio Theatre, Goodman Theatre) The Old Man and the Old Moon (Writers Theatre, Williamstown Theatre Festival, New Victory, City Theatre and The Old Globe); Mary Stuart, Book of Joseph, SS! Romeo And Juliet (Chicago Shakespeare Theater); Witch, Buried Child, The Hunter and The Bear (Writers Theatre); The Undertaking (The Civilians/ Brooklyn Academy of Music); Seize The King, Tiger Style (La Jolla Playhouse); Learning Curve (Albany Park Theater Project/Third Rail Projects); We are only Alive a very short amount of time, Lady in Denmark, The Sign in Sidney Brustein’s Window, 2666, Venus in Furs, Buzzer (Goodman Theatre); The World of Extreme Happiness (Goodman Theatre, Manhattan Theater Club); others.

Matt Hawkins
FIGHT CHOREOGRAPHER
Matt Hawkins has been nominated for fourteen Jeff Awards and has received five. He earned his BFA in acting from Southern Methodist University and his MFA in directing from The University of Iowa. Matt is an Assistant Professor at the University of Notre Dame, where he serves as the Head of Musical Theatre for the department of Film, Television, and Theatre.

NOVA GRAYSON CASILLO
PROPS DESIGNER
Victory Gardens Theater Debut. Chicago: Truman & the Birth of Israel (Greenhouse Theatre Center); Dutch Masters (Jackalope Theatre); Bagatelle, The Finishing School (Roosevelt University Opera); Venetian Twins, Anything Goes (Roosevelt University Theatre). Regional: Othello, Love’s Labour’s Lost, Henry IV Part I, Merry Wives of Windsor
Dana M. Nestrick*
Production Stage Manager
Frankenstein, Puff: Believe it or Not!, Pygmalion (Remy Bumppo); Columnist, Little Shop of Horrors, Hank Williams: Lost Highway [Jeff Award], I Do! I Do!, The Dark at the Top of the Stairs (American Blues Theater); Dada Woof Papa Hot, Time is on our Side, all the terrible things I do, Kid Like Jake (About Face Theatre); the (curious case of) The Watson Intelligence, Santaland Diaries [‘09-’11 & ’15], Mr. Burns [sub-SM], THIS (Theatre Wit); Port Authority, The Overcoat [workshop], A Minister’s Wife [workshops & extension run] (Writers’ Theatre); World Premier: Teddy Ferrara, New Stages: World of Extreme Happiness, Romance, Binky Rudich or the Revenge of the Space Pandas, Mamet Festival (Goodman Theatre); Mamma’z Boyz, Our Lady of the Underpass (Teatro Vista); The Big Meal [Best Ensemble Jeff Award], Welcome to Arroyos’, Speech & Debate [regional premier] (American Theatre Company); The Mystery of Irma Vep (The Provincetown Repertory), Topdog/Underdog, A Christmas Carol (=02-’06), Metamorphoses, The Mystery of Irma Vep, Tennessee Williams’ Eight by Tenn, Trip to Bountiful, Much Ado About Nothing, Constant Star, World Premier of Tea at Five starring Kate Mulgrew. (Hartford Stage) Costume Craft artisan (Steppenwolf) & Core Company Member American Players Theatre (‘01-’15)

Hannah Todd
Associate Director
Hannah Todd is a director based in Chicago, where she has directed at the Apollo Theater (Thrones! A Musical Parody), assistant directed at Northlight Theatre, Lookingglass Theatre, and Chicago Shakespeare Theater, and is a Stakeholder with the Back Room Shakespeare Project. In Washington, DC, Hannah co-founded We Happy Few Productions, where she has directed Hamlet, The Tempest, Romeo and Juliet, The Winter’s Tale, The Dog in the Manger, and Macbeth. Also in DC, Hannah assistant directed at Folger Theater, Shakespeare Theatre Company, and Studio Theatre, and directed for Theater Alliance, Capital Fringe Festival, Source Festival, and Lean & Hungry Theatre. Hannah has a BA from Hampshire College and an MFA in Directing from Northwestern University.

Erica Daniels
Executive Director
Most recently, Erica Daniels was President of Second City Theatricals where she shepherded the remount of The Art of Falling with Hubbard Street Dance Company, as well as Black Side of the Moon with Woolly Mammoth Theatre, Second City’s collaboration with Slate on Unelectable You The Second City’s Completely Unbiased Political Revue, and The Second City’s Guide to America at The Kennedy Center. Previously, Erica was The Associate Artistic Director at Steppenwolf Theatre Company. She joined the company in 2001 as the casting director. Erica did the original casting for Manhattan Theatre Club’s Broadway production of Airline Highway, and the Broadway production of Edward Albee’s Who’s Afraid of Virginia Woolf?. She also cast the original production of August, Osage County (also for Broadway, The National Theatre of London and Sydney Theatre Company) and the Broadway production of Superior Donuts. Prior to that, Erica worked as an agent for Geddes, Arlene Wilson and Shirley Hamilton, and spent a year as The Theatre Department Coordinator at William Morris in New York. Working under George Lane, she worked with such writers as John Patrick Shanley, Richard Greenberg, and Edward Albee and directors such as Michael Mayer, Robert Falls and Daniel Sullivan. Erica began her career as a casting assistant at Jane Brody Casting. She has freelanced with various Chicago companies, including Lookingglass, Collaboration, and About Face. Erica recently cast the independent film Imperfections for Coin Op productions. Erica is on the board of the League of Chicago Theatres. She holds a degree in Performance Studies from Northwestern.

Chay Yew
Artistic Director
Dartmoor Prison, Black N Blue Boys/Broken Men (Goodman Theatre); Where Did We Sit On The Bus? (Teatro Vista/Victory Gardens, Boise Contemporary Theatre); Po Boy Tango (Northlight Theatre). Productions at The Public Theater, Playwrights Horizons, The Playwrights Realm, New York Theatre Workshop, Ensemble Studio Theatre, Rattlestick, National Asian American Theatre Company, Ma-Yi Theatre Company. Regional: Humana Festival at Actors Theatre of Louisville, Berkeley Repertory Theatre, The Kennedy Center, Mark Taper Forum, American Conservatory Theater, South Coast Rep, Long Wharf Theatre, Oregon Shakespeare Festival, Woolly Mammoth Theatre Company, Huntington Theatre Company, Denver Center Theatre, Playmakers Rep, Empty Space Theatre, Mosaic Theatre Company, Curious Theatre Company, Cincinnati Playhouse, Round House Theater, Portland Center Stage, Southern Rep, Geva Theatre Company, Pillsbury Theatre, Gala Hispanic Theatre, Cornerstone Theatre Company, Singapore Repertory Theatre, Theatre at Boston Court, East West Players amongst others. His opera credits include world premieres of Osvaldo Golijov and David Henry Hwang’s Ainadamar (co-production with the Tanglewood Music Center, Lincoln Center for the Performing Arts, and the Los Angeles Philharmonic); and Rob Zuidam’s Rage d’Amors (Tanglewood Music Center). Chay is a recipient of the OBIE Award and DramaLogue Award for Direction. As a playwright, his plays include Porcelain, A Language of Their Own, Red, A Beautiful Country, Wonderland, Question 27 Question 28, A Distant Shore, 17, and Visible Cities. His other work includes adaptations of A Winter People (based on Chekhov’s The Cherry Orchard), Lorca’s The House of Bernarda Alba, and a musical Long Season. His performance works include Vivian and Her Shadows and Home: Places between Asia and America. His plays have been produced at The Public Theater, Mark Taper Forum, Manhattan Theatre Club, Long Wharf Theatre, La Jolla Playhouse, Intiman Theatre, Wilma Theatre, Dallas Theatre Center, Portland Center Stage, amongst many others. Overseas, his plays have been produced by the Royal Court Theatre (London), Fattore K and Napoli Teatro Festival (Naples, Italy), La Mama (Melbourne, Australia), Four Arts (Kuala Lumpur, Malaysia), Singapore Repertory Theatre, Toy Factory, Checkpoint Theatre, Theatre-Works (Singapore), amongst others. He is also the recipient of the London Fringe Award for Best Playwright and Best Play, George and Elisabeth Marton Playwriting Award, GLAAD Media Award, Made in America Award, AEA/SAG/AFTRA Diversity Honor, and Robert Chesley Award. His plays Porcelain and A Language of Their Own, and The Hyphenated American Plays are published by Grove Press. He recently edited Version 3.0: An Anthology of Contemporary Asian American Plays for TCG Publications. He was the founding director of the Taper’s Asian Theatre Workshop and producer of Taper, Too. Chay is also an alumnus of New Dramatists and serves on Chicago’s Department of Cultural Affairs and Special Events’ Cultural Advisory Council and League of Chicago Theatres. He was awarded the 2016 Halcyon Theatre Iris Award for Outstanding commitment for connecting Chicago’s Communities and the Arts, and the 2017 Sideshow Impact Award for Bold and Inclusive Artistic Leadership.

* Denotes a member of Actors’ Equity Association, the union of professional actors and stage managers
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Victory Gardens has assembled several national theater artists who will serve as our artistic advisors and ambassadors. They will raise more awareness across the country of the artistic and cultural importance of Victory Gardens Theater and open more doors to the advancement of our mission of new plays and diversity.

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<tr>
<th>Luis Alfaro</th>
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<td>Nilo Cruz</td>
<td>Sandra Oh</td>
<td>Paula Vogel</td>
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<td>Eve Ensler</td>
<td>Suzan-Lori Parks</td>
<td>George C. Wolfe</td>
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<td>David Henry Hwang</td>
<td>Jose Rivera</td>
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<td>Tony Kushner</td>
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<td>John Logan</td>
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VICTORY GARDENS PLAYWRIGHTS ENSEMBLE

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<tr>
<th>Luis Alfaro</th>
<th>Ike Holter</th>
<th>Tanya Saracho</th>
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<td>Philip Dawkins</td>
<td>Samuel D. Hunter</td>
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<td>Marcus Gardley</td>
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*Indicates multi-year gift
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- SARAH BEARDSLEY & CHRISTOPHER RANDOLPH
- ANURADHA BEHARI & ANJAN ASTHANA
- CHERYL LYNN BRUCE & KERRY JAMES MARSHALL
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