

INSIDE THE MUSICAL GUIDE



A 5TH AVENUE THEATRE AND ACT CO-PRODUCTION OF

CAMBODIAN ROCK BAND

SEPTEMBER 29 - NOVEMBER 5, 2023

By Lauren Yee
Featuring music by Dengue Fever
in association with
Alley Theatre,
Berkeley Repertory Theatre,
Arena Stage, and
Center Theatre Group
Directed by Chay Yew

This “Inside the Musical” Guide offers supplementary curriculum containing educational content, interactive activities, opportunities for reflection, and resources based on the themes of the show *Cambodian Rock Band*. This guide can be utilized before or after experiencing the show. Questions? Reach out to educationprograms@5thavenue.org.

Content Contributors: Anamaria Guerzon, Beth Pollack, Pita Huot, Rithy Hanh, Thyda Ros, Berkeley Repertory Theatre
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TABLE OF CONTENTS

ABOUT THE SHOW

Synopsis	3
Character Breakdown	4
The Khmer Rouge & The Cambodian Genocide	5
Historical Timeline	6

ARTICLES & INTERVIEWS

Khmer Rock, Dengue Fever and Cambodian Rock Band: Art Through Generations by Anamaria Guerzon	7
Interview with Cambodian Rock Band tour Cultural Advisors by Anamaria Guerzon	
Khmer vs. Cambodian (And Why It Matters) by Beth Pollack	

FURTHER RESOURCES

Khmer Rock 101 by Anamaria Guerzon	13
Further Reading, Listening, and Research by Anamaria Guerzon	
Local Theatre Recommendations by Beth Pollack	

CONTINUING THE CONVERSATION

ABOUT THE CONTRIBUTORS

WORKS CITED

Cambodian Rock Band is presented through special arrangement with Concord Theatricals.
All authorized performance materials are also supplied by [Concord Theatricals](#).

SYNOPSIS

In 1978, Chum fled Cambodia and narrowly escaped the murderous Khmer Rouge regime. Thirty years later, he returns in search of his wayward daughter, Neary. As the play jumps back and forth in time, thrilling mystery meets rock concert until both father and daughter are forced to face the music of the past.

Content Advisory:

Cambodian Rock Band contains strong adult content/language and portrayals of violence both on and off stage. This play with live, loud rock music contains references to murder, kidnapping, drug use, and the Cambodian genocide.

For more detailed information please visit
<https://www.5thavenue.org/shows/2023-2024/cambodian-rock-band/>



CHARACTER BREAKDOWN



CHUM

A survivor of the Khmer Rouge's
Cambodian genocide.



NEARY

Chum's daughter.



TED

Neary's boyfriend.

DUCH

Director of the Khmer Rouge's
S-21 prison.



SOTHEA

A member of Chum's band.



ROM

A member of Chum's band.



POU

A member of Chum's band.



LENG

A close friend of Chum and member of his band.

The Khmer Rouge & The Cambodian Genocide

Via Berkeley Rep

The Khmer Rouge was a militant communist regime that ruled Cambodia between 1975 and 1979. Led by dictator Pol Pot, the Khmer Rouge was responsible for the deaths of nearly 2 million Cambodian citizens, during a period that would become known as the Cambodian genocide.

Inspired by communist writing, Pol Pot wanted to turn Cambodia into an agricultural society that lacked economic or social classes. He tried to achieve this by resettling hundreds of thousands of city-dwellers to the countryside to work in agricultural forced-labor camps.

Under ruthless conditions, millions of Cambodians died from starvation, disease, and exhaustion on farming sites that would become known as the “Killing Fields.”

Pol Pot’s regime also outlawed many basic rights, including ownership of private property and freedom of religious practice. The regime was constantly suspicious of revolutionary movements, torturing and executing hundreds of thousands of suspected intellectuals and artists in special centers, including in the infamous S-21 jail in Phnom Penh.

Musicians and artists were forced to hide their identities during this period, as the government destroyed all the art, records, and literature they could find that represented Cambodian life before the Khmer Rouge’s rule.

This greatly impacted how much music historians know about Cambodia’s rock & roll movement.

The Vietnamese invaded Cambodia in 1979, taking political control and forcing Pol Pot and the Khmer Rouge into hiding. Without the oppressive Khmer Rouge regime in place, most personal freedoms were restored in Cambodia.

Adapted from [History.com’s profile](#) on the Khmer Rouge

HISTORICAL TIMELINE

Via Berkeley Rep

CAMBODIA & THE VIETNAM WAR

• **1955:**

The Vietnam War begins

• **1965:**

King Sihanouk, Cambodia's ruler, breaks off relations with the US and allows North Vietnamese guerrillas to set up bases in Cambodia to attack the US-backed government in South Vietnam.

• **1969:**

The US begins a bombing campaign against North Vietnamese forces on Cambodian soil, killing between 50,000-150,000 Cambodian citizens.

• **1970:**

Prime Minister Lon Nol overthrows King Sihanouk. He sends the Cambodian army to fight the North Vietnamese in Cambodia. Over the next few years, the Cambodian army loses territory against the communist Khmer Rouge guerrillas.

KHMER ROUGE'S RULE

• **1975:**

Lon Nol is overthrown. The Khmer Rouge, led by Pol Pot, occupies the capital city of Phnom Penh. All city dwellers are forcibly moved to the countryside to become agricultural workers. Basic personal freedoms are eliminated. Over the next three years, at least 1.7 million people are killed in what becomes known as the Cambodian genocide.

• **1979:**

The Vietnamese take over Phnom Penh. Pol Pot and his Khmer Rouge forces flee. Most elements of life and freedom from before the Khmer Rouge's rule are re-established.

KHMER ROUGE TRIAL

• **2007:**

United Nations (UN)-backed tribunals begin to bring charges of genocide against Khmer Rouge leaders

• **2010:**

Comrade Duch (featured in Cambodian Rock Band) is found guilty of crimes against humanity and given a 35-year prison sentence.

• **2012:**

Duch loses an appeal against his conviction at a UN-backed tribunal. His prison sentence is extended to life.

Khmer Rock, Dengue Fever, and Cambodian Rock Band: Art Through Generations

By Anamaria Guerzon

“Art is the only thing that will be left of us afterwards. So I think even though everyone will be trying to figure out the new state of things and how we do things now [...] art will always be there” (Chen).

—Lauren Yee, as *Cambodian Rock Band* closed due to COVID-19



PAN RON

The American idea of 60s Rock & Roll is often rooted in the Western faces of bands such as The Beatles, Fleetwood Mac, or Jefferson Airplane. However, as the Vietnam War raged on, the people of neighboring Cambodia heard those same voices for the first time over American Forces Radio. This event began an international musical conversation, spanning decades and leading to the creation of Khmer Rock.

Phnom Penh in the 1960s was a thriving city for the arts. King Sihanouck was an artist himself, and encouraged creatives in their craft. Cambodia had recently claimed its independence from France, and part of healing colonial wounds was differentiating this new era of Cambodia from its past through art. Rock & Roll then was not just an artistic movement, but a political one. Cambodians sought to proclaim the country's newfound freedom and identity, and used the Western genre to associate themselves with America's self-proclaimed independence.

Khmer Rock was the alchemical reaction of political, cultural, and artistic tension: its sound has roots tracing back to traditional Mohoris (a type of traditional Cambodian musical), jazz, blues, romvong (traditional folk dance music), psychedelic rock, as well as Rock & Roll. The music is sexy, jolting forward with prominent drum beats, blues chords, Cambodian horn instruments, guitar solos, and powerful vocals. From the movement and community arose some

of the most well-known artists: Sinn Sisamouth, Ros Serey Sothea, and Pan Ron, whose songs would come to transcend time, and are included in *Cambodian Rock Band* today.

Many, if not most, of these bright young musicians were lost to the horrific events of Khmer Rouge. The movement that once represented Khmer independence from France produced anthems of resistance as Cambodia was taken over once again.

“I used to sing Sinn's songs to myself while I was being forced to tend cattle, but I had to do it softly so that the Khmer Rouge guards would not hear me” (Roasa).



SINN SISAMOUTH

The locals kept this music alive through records, tapes, and performances, remembering what would later be called 'The Golden Era.'

Then something unexpected happened: Khmer Rock's introduction to the West two decades later. During a visit to Cambodia in the late 90s, American keyboardist Ethan Holtzman heard a tape of Ros Serey Sothea's

'New Years Eve.' He was moved by the music to engage with Khmer Rock. Upon returning to America, he formed a band



ROS SEREY SOTHEA

with fellow musicians Zac Holtzman, Senon Williams, David Ralicke and Paul Smith. Having assembled the instrumental section, they were left looking for a Khmer vocalist. After an unsuccessful round of auditions in Little Phnom Penh, they learned of Ch'hom Nimol, who was a famous singer in Cambodia before emigrating to America. Luckily for them, at the end of the audition day, she came in to sing— and Dengue Fever was born. Through Dengue Fever and other bands experimenting with Khmer Rock, an unexpected second life was given to the movement, stirring the Cambodian Diaspora.

This modern revitalization brings Cambodian history and joy to the forefront, and leaves the diaspora to reckon with their past through music. Bochan Huy, a Cambodian-American artist notes about her own work utilizing Khmer Rock:

“We’re straddling these two worlds and trying to figure out our sense of home, our identity, who we are, our history, accepting it, and changing to move forward” (Barber).

Many sought to understand this complex relationship with the music of the Golden Era, including Lauren Yee. Yee first encountered Dengue Fever at a music festival in 2011. Art knows no boundaries, as the American-written *Cambodian Rock Band* builds off the years of artistic, cultural and personal history. The music of Dengue Fever is a lens through which the playwright tells the joyful story of the Golden Era, pays tribute to Khmer Rouge, and connects to the Diaspora of Cambodians today. Yee invites audiences to take part in the time-honored tradition of borrowing and transforming art to keep the original spirit alive.

***“Don’t think I’ve forgotten
I’ll always remember you
All the things you’ve said to me
Even after many years I’ll still remember
Don’t think I’ve forgotten
I won’t forget our love!”***

—*Don’t Think I’ve Forgotten* by Sinn Sisamouth
(translated from Khmer by Nate Hun)



An Interview With The Cambodian Rock Band Tour Cultural Advisors

By Anamaria Guerzon & Edited by Beth Pollack



Guest dramaturg Anamaria Guerzon sat down with Pita Huot and Rithy Hanh, two of the Cultural Advisors for the tour of *Cambodian Rock Band*, to chat about their experiences with the show and the impact it has had on the Khmer communities that they've visited during the tour.

Anamaria Guerzon: Thank you so much for taking the time to talk to us! I'm so excited to be able to talk to you all. I would love for you to introduce yourselves and say how you're connected with the national tour of *Cambodian Rock Band* - what is your title and job with the tour specifically?

Pita Huot: My name is Pita Huot, she/her pronouns. I serve on the executive board for Khmer Alumni Association. It's a volunteer non-profit based in Southern California, where we have the largest population of Cambodians living in the U.S. As the Community Engagement Director, my position is basically to kind of outreach into the community and get them engaged in our programming and programming that other community members host. My attachment to the play — I absolutely love the play! I've seen it in multiple cities...

to ensure that not just our community knows about the play, but they are able to see it if they want to see it, and then see it again because they're going to want to see it again — most people do! And I don't care if there's only, like, one family of Cambodians living in that one area, I want to make sure we get to them!

Rithy Hanh: My name is Rithy Hanh, my pronouns are he/him. I actually sit on the executive board for Khmer Alumni Association as Student Development Director. I come up with a lot of mentorship programs. For *Cambodian Rock Band* I'm acting as a hype man, I'm acting as a connection between the elder generation and the newer generation. We need to have the show be accessible for the Cambodian community. No matter where this Cambodian community is, we have to make it accessible.

AG: Since you talked a little bit about bringing the different generations of the Khmer community together... one of the central relationships in *Cambodian Rock Band* is between Chum, who's originally from Cambodia, and his daughter Neary, who was born in the United States. Would you say the dynamics of their relationship resonate with your community? What are some examples of the challenges in connection or communication between immigrants and their first, second, fourth generation children or grandchildren and so on?



RH: I think the issue is the communication. I consider myself 1.5 generation because I was born in a refugee camp and I understand the culture and I still know how to read and write Cambodian, which is Khmer — Khmer is the language and also the people. Even though I'm 1.5 generation, I still have this issue communicating with my dad because of what he's been through and the way his perspective and life is different. Sometimes you try to tell them that you're living in America now and it's not the same as

living in Cambodia, but sometimes the mentality is still like, 'No, I'm older than you, I'm wiser than you, so I don't want to listen to you.' So I think what I try to do is close the gap between the older generation and the new generation, and I have the tools to do so because I know how to talk to the elder generation and then link up the new generation so that we can work together in a way to really close this gap.

AG: That makes me curious, hearing about your background, just how you responded to the show when you first saw it. I know you said you loved it, but more specifically...? If you feel comfortable sharing how you felt.

RH: Yeah! One thing I'd like to share with you is the relationship between the daughter and the father, which I can relate to even though I'm male. I still go through the same thing communicating with my dad, trying to explain [things] to him. Even though I'm a 1.5 generation and I can speak the language very well, I still have that fear, that issue trying to communicate with my father because of the way he thinks. Especially the PTSD that they've been through because of the genocide, you know. We try to explain to them, because they don't even understand what PTSD is and they don't know that it exists. Every time I watch this show, no matter how many times I watch it, it always hits me. The emotions run through me, the things that my dad's going through, the relationship between me and my dad. It's just so much going on — you feel a bit angry, overwhelm, sadness. Feeling sorry for my dad and the things that he's going through. Every time I watch it, it's like I'm watching the story all over again [for the first time] and it's such an emotional story. Every time I watch it I always get emotional.



AG: Pita, I would love to also hear about how you felt seeing *Cambodian Rock Band* for the first time.

PH: I get something different from it every single time I've seen it. But the first time I saw it I was just so amazed by the representation. It was really cool to be like, 'Look at these Asians on here, and they're not like Kung Fu and they're not The Enemy.' So it was so cool to see them rocking out on stage. It was incredible because it was my first time going to that theatre and seeing that sort of performance. And even the student groups that we brought out...to go in and see this professional production and be like, 'Wow, that really hit home.' I sat in the back just because I wanted to see everyone's reaction. Seeing people in tears, seeing the students turn around and be like, 'That's me!' And then for me personally, the first time I saw it was the first time that I ever thought about my parents as people — what they were like before the war. All I know is just them as a result of being genocide survivors and having to move to this country and work in this environment where they don't speak the language and where they're picked on and there's racism, stereotypes, and all this stuff. For the first time I got to visually see just my parents on stage. My dad actually plays the guitar and I know he used to sing, but he doesn't talk about it very often. So for the first time I got to see him and to visually see it like that — it's just beautiful.

AG: You were talking about how these kids had never been to a theater show like this, in part because it doesn't really feel like it's for them. Do you think that seeing productions like *Cambodian Rock Band* has changed their perspective?

PH: We run a mentorship program, it's six months and it pairs you up with someone who is in that field or career that you want to be in. The top two fields are usually medicine and engineering, but we started getting, 'I actually want to be a writer and I actually want to write for theater — like, I want to be Lauren Yee.' Lauren [has] been on our program every year since we've had it. It's just incredible to be like, 'Oh yeah, my mentor was Lauren Yee. Like, you know, Lauren Yee. The Lauren Yee.' Normally you wouldn't have that sort of access because if you had to compete for a mentorship with Lauren Yee, it'll be thousands of people but it was just like, 'Hey Lauren, so there's one student...' and she's like, 'Sure! Any more?'



Cambodian or Khmer?

By Beth Pollack

In the first few pages of the script for *Cambodian Rock Band*, right before the “special thanks” section, Lauren Yee includes the following note: “One More Thing: This will help you out: the word “Khmer” means “Cambodian.” It can refer to the language (we speak Khmer), the people (we are Khmer), and the Khmer Rouge (“Red Cambodia,” or the communists). “Khmer” is pronounced “Kuh-MAI.”

I connected with Thyda Ros, the Co-Executive Director of the Khmer Community of Seattle King County (KCSKC), to talk more about the distinction between the terms “Khmer” and “Cambodian.” Thyda considers herself to be part of a “one and a half” generation of Khmer immigrants – she was born during the war, escaped on foot, and spent two years in a refugee camp before arriving in the United States in 1983.

As we begin our conversation, Thyda traces the etymology of “Cambodia” for me — how it is an anglicization of the French term for the country (Cambodge), which was their own attempt at translating the Khmer name for their country: Kâmpŭchéa.

“So it’s all through colonization,” she tells me, referring to the prevalence of “Cambodian” as a term, “and we try to educate the younger folks that when it comes to the people, the language, the arts, the culture and everything — it’s all ‘Khmer.’”

Thyda brings up the difficulties of assimilation after trauma as a reason why the Khmer community rarely asserted themselves against the “Cambodian” label. She cites the label of “Problem Refugee” that was often placed on Khmer refugees, and the conditioning that Khmer elders received to always agree with the dominant culture as a survival mechanism.

“To this day, we are still in survival mode. Many of our elders live in fear and anxiety,” Thyda says. This trauma has affected the young people of the Khmer community and their relationship to their cultural identity. Thyda tells me about a 2018 study in King County where Khmer youth reported high rates of depression, binge drinking, abuse, and suicide attempts relative to other youth in King County. Thyda hopes that her work with KCSKC will help to anchor young people to a sense of belonging and identity, and looks to forge stronger connections between the young people of her community and the elders, specifically through explorations of traditional Khmer art and culture.

She’s also looking forward to performances of *Cambodian Rock Band*, saying, “Having any events in the broader community — it’s kind of showcasing our own identity. Because we often go unnoticed, invisible. And so...this is bringing visibility to who we are and what we are capable of.”

Mostly, Thyda wants to help people outside the community recognize the impacts of external pressures and neglect on the Khmer refugees and their descendants: “You know, we’re just grateful to be given an opportunity to really explain who we are and our history and how our community has been neglected by the system. Nobody ever really came and asked us what does it mean to be Khmer and what the term ‘Khmer’ means to us, instead of just imposing the term ‘Cambodian’ onto us and forcing us to use it, even though we know that that’s not who we are. And I can’t stress enough about how it is important to have the broader community helping us to come together and not creating more hurt and harm.” For her, choosing to identify as “Khmer” is a step toward reclaiming her identity on her own terms and rejecting a colonizer narrative.

She acknowledges that tensions exist within the community regarding the usage of the two words, as some people feel that embracing the term “Cambodian” will help them to feel like they’re part of the broader community of the United States. However, she specifically highlights the impact of terminology on the elders of her community. “When they hear the word ‘Khmer,’ it just makes them smile. That’s how important that term is...I would challenge anybody to test ‘Cambodian’ and ‘Khmer’ and see the reaction on their face.”

KHMER ROCK 101

Curated by Anamaria Guerzon

Full Moon by Mol Kamach & baksey Cham Krong

Navy a Go Go by Sinn Sisamouth

You've Got a Friend by Pou Vannary

Jam 5 Kai Thiet (Wait 5 More Months) by Ros Serey Sothea

Oh! Phnom Penh by Cheam Chansovannary

Unknown by Ros Serey Sothea

The Story of My Love by Chhoun Malay

Chnam Oun Dop Praya Maury (I'm 16) by Ros Serey Sothea

Paem Nas Sneah (Love Like Honey) by Pan Ron

Old Pot Still Cooks Good Rice by Ros Serey Sothea

Dying Under a Woman's Sword by Yol Aularong, Va Sovy

Don't Think I've Forgotten by Sinn Sisamouth

FURTHER READING, LISTENING, & RESEARCH

By Anamaria Guerzon

MUSICIANS:

- ▶ Laura Mam
(Cambodian-American music artist)
- ▶ Bochan Huy
(Cambodian-American music artist)
- ▶ The Cambodian Space Project
(Band)

Further Learning:

Don't Think I've Forgotten:
Cambodia's Lost Rock and Roll
(Documentary)

The Golden Voice
(Graphic Novel)

Cambodia Living Arts
(Organization)

Albums:

Cambodian Soul Sounds Vol. 1
Cambodian Rocks
Rough Guide to Psychedelic Cambodia

Image credit: Monstera Production / Pexels.com

Upcoming Resonant Plays in the Seattle Community

By Beth Pollack

Though set in the specific context of the Cambodian genocide and its aftermath, *Cambodian Rock Band*'s focus on the deep bond between family members and the impact of family secrets, as well as its moments of joyful resilience through the power of art and music, are all themes that resonate across cultures and generations. If you felt particularly connected with the performance, here are some other upcoming local productions that might also catch your interest. Whether through themes, authorship, or form, all of the plays on this list align with *Cambodian Rock Band* in some way. Have fun exploring all the richness that the Seattle theatre scene has to offer!

Two Big Black Bags (eSe Teatro) **September 21–October 14, 2023**

A world premiere production, *Two Big Black Bags* also delves into the depths of post-war trauma, celebrating the bravery it takes to face the past in order to change the future.

Miss You Like Hell (Strawberry Theatre Workshop) **October 12–November 11, 2023**

Quiara Alegria Hudes, book writer of *In the Heights*, wrote the book and lyrics for this musical, which follows the cross-country roadtrip of a troubled teen and her estranged mother, an undocumented immigrant from Mexico.

Bloodletting (Pork Filled Productions) **October 19–November 4, 2023**

Pork Filled Productions is Seattle's Asian-American theatre company, and their production of *Bloodletting* centers characters of diasporic identities working through both complicated family histories as well as individual ties to the past.

Jaha Koo: The History of Korean Western Theatre (On the Boards) **February 1–3, 2024**

Multidisciplinary artist Jaha Koo explores the tension between Eastern and Western cultures, mingling the personal with the political through this piece of documentary theatre that includes music and video elements.

Luchadora! (Seattle Children's Theatre) **February 22–March 10, 2024**

SCT's upcoming production of *Luchadora!* traces the journeys of two young women a generation apart as they uncover secrets about the past and try to connect with their families in order to appreciate their roots.

Sanctuary City (Seattle Rep) **March 1–31, 2024**

Set in Newark, New Jersey in the aftermath of 9/11, *Sanctuary City* sympathetically portrays young people grappling with the reality of a nation in turmoil and the complexities of the American Dream for immigrants in modern America.

The Moors (Seattle Public Theatre) **March 22–April 14, 2024**

A highly awarded show that was on the 2014 Kilroy List, *The Moors* plays with expectations of form and genre. Though not quite a play with songs, it contains some striking musical moments.

English (ArtsWest & Seda Iranian Theatre Ensemble) **April 4–28, 2024**

A highly lauded play, *English* won the 2023 Pulitzer Prize in Drama - but before that, it was on the 2019 Kilroy List. ArtsWest and Seda Iranian Theatre Ensemble co-produce Sanaz Toossi's rich script that delves into the intersection of identity and language.

CONTINUING THE CONVERSATION

After you experience the show, reflect on the following questions:

- Which character did you relate to the most and why?
- Lauren Yee initially envisioned *Cambodian Rock Band* as a play about music before eventually integrating live performance of Khmer rock songs into the world of the show. How did you see music functioning in the story? When did it feel especially effective to you?
- One of the central relationships in *Cambodian Rock Band* is between Chum and his daughter, Neary. How does their relationship change or develop over the course of the show? Were you able to relate to any of the challenges that they experienced together?
- *Cambodian Rock Band* deals with many heavy topics and dark periods in history, but it also contains a lot of levity. Why is it important to explore both joy and sorrow simultaneously in a story like this one? What about balancing both in art more generally? How does it benefit the story as well as the audience?

ABOUT THE CONTRIBUTORS



Anamaria Guerzon (she/they) is a mixed Filipino-American Theatre Artist, whose artistic practice includes playwriting, dramaturgy, and acting. They hold a Theatre BA from Pacific Lutheran University. They are thrilled to be working with The 5th Avenue for the first time! Besides this, they are currently Assistant Dramaturg and female understudy for *Bloodletting* at Pork Filled Productions. Their play, *SKIN*, has most recently been developed in a workshop/reading with The Playwright Realm's Scratchpad Series (dir. May Adrales). Selected acting credits include: *Slank/Clam* (*Peter and the Starcatcher*, Reboot Theatre Company), *Student* (*TRYING*, Book It Rep), *Nancy* (*Yellow Fever*, Centerstage Theatre). When she's not making theatre, she is finding all the best stickers.



Beth Pollack (she/her) is a Seattle-based performer, dramaturg, and teaching artist. She is the Dramaturg and Curriculum Specialist at The 5th Avenue Theatre, helping to create supplementary materials to enhance audience experiences, facilitating educational programming development, and generally having a blast. As a dramaturg, Beth has additionally worked with Seattle Shakespeare Company and Dacha Theatre. As an educator, Beth has worked with Seattle's Young Shakespeare Workshop, Seattle Children's Theatre, Seattle Shakespeare Company, Jet City Improv, Book-It Repertory, ACT Theatre, and Seattle Rep's Public Works Program. As an actor, she has performed in classical, contemporary, and devised pieces in New York and Seattle - most recently, you may have seen or heard her work with Village Theatre, Seattle Shakespeare Company, Book-It, or Dacha Theatre, where she is a proud company member. Beth graduated magna cum laude from NYU's Gallatin School of Individualized Study with a degree in Theatre Studies and the Historicization of Dramatic Literature and would be happy to explain what that means. More at beth-pollack.com.



Rithy Hanh is a 1.5 generation Cambodian American who spent the first 11 years of his life living in a refugee camp. **Pita Huot** is a 2nd generation Cambodian American whose parents are survivors of the 1975-1979 Cambodian Genocide that is more commonly known as the Khmer Rouge. They both serve on the Khmer Alumni Association's executive board. They are part time Cambodian Rock Band groupies and part time Cambodian community advocates. Khmer Alumni Association is a volunteer non profit organization that centers around alumni networking, community support and Khmer Student Organization involvement



Thyda Ros is the Co-Executive Director of Khmer Community of Seattle-King County (KCSKC). She has been serving Khmer families since 2018 and is a fierce advocate for accessibility to much needed resources for her community. Thyda is dedicated to reclaiming the "Khmer" identity by embracing the rich Khmer arts and culture that she knows enables Khmer youth and elders to meaningfully engage with each other.



Christa Fleming is a graphic designer whose experience spans over 25 years. She has worked with a number of Seattle area organizations, including: The 5th Avenue Theatre, ACT Theatre, Town Hall Seattle, Pratt Fine Arts Center, The Arboretum Foundation, Associated Recreation Council, Pasado's Safe Haven, Cornish, Book-It Repertory Theatre, Northwest Girlchoir, Navos, many independent schools, and more. She also crochets. A lot. You can check out her design work here: christafleming.com.

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