



**THE INEXPLICABLE REDEMPTION OF  
AGENT G** By Qui Nguyen

Directed by ALI MOHAMED el-GASSEIR  
DECEMBER 7 - 11 | Hughes Penthouse Theatre



SCHOOL OF DRAMA  
UNIVERSITY of WASHINGTON

# THE INEXPLICABLE REDEMPTION OF AGENT G

Written by **QUI NGUYEN**

Directed by **ALI MOHAMED EL-GASSEIR**

*Costume Designer*  
Isabel Martin

*Light Designer*  
Bryce Bartl-Geller

*Sound Designer*  
Brian Dang

*Technical Director*  
Alex Danilchik

*Stage Manager*  
Nicole Song

*Prop Master*  
Andrea Bryn Bush

*Fight Choreographer*  
Oey Chang

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*Light Board Programmer*  
Sam Jones

*Followspot Operators*  
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*Audio Engineer*  
Avril Martinez

*Costume Shop Manager*  
Josie Gardner

*Light Board Operator*  
Merideth Kirry

*Electricians*  
Sam Jones

*Audio Mixer*  
Ubaldo Mendoza

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Gabi Boettner

*Photographer*  
Mike Hipple

Lex Marcos  
Amber Parker

*Run Crew*  
Luna McMeen

Veronica Cedillo  
Su Choi

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## CAST

*Hung*.....Stanley Dang  
*Russian Flight Attendant, Dinh, Tien, Pimp, Gookie Monster, DHH*.....Alex Ruben  
*San, Huy*.....Anna Saephan  
*Molly, Abby, Sexy White Girl, Pham*.....Annie Willis  
*Qui, Khue*.....Marquis Julian Hill

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The show runs approximately 90 minutes.  
There will be one, 10-minute intermission.

Because of the intimate nature of our space, there will be no late seating for this show.

Please note that all of the entrances to the stage are used frequently throughout the performance. Audience members are asked to please keep their hands, feet, and belongings out of the aisles at all times for their own safety and the safety of the performers.

In this performance, there are effects that may cause motion sickness, including haze, fog, strobe lights, and smoke effects. There's also violence, graphic and racially explicit language, gun shots, and a barrel of fun.

### ACKNOWLEDGEMENTS

Sandra Bobman, Benjamin Dang, Sam Jones, Geoff Korf, CoMotion MakerSpace,  
The UW Dance Program, The UW Husky Wushu Team, Seattle Repertory Theatre

Some of the equipment used in this production was purchased through the Student Technology Fee.

*The Inexplicable Redemption of Agent G* is produced by special arrangement with Broadway Play Publishing Inc, NYC.  
[www.broadwayplaypub.com](http://www.broadwayplaypub.com)

World premiere in New York at Incubator Arts Project produced by Vampire Cowboys & IAP

## ABOUT THE PLAYWRIGHT

Qui Nguyen is a playwright, TV/film writer, and Co-Founder of the OBIE Award-winning Vampire Cowboys of NYC. His work, known for its innovative use of pop-culture, stage violence, puppetry, and multimedia, has been called "culturally savvy comedy" by *The New York Times*, "tour de force theatre" by *Time Out New York*, and "infectious fun" by *Variety*. Qui is currently a writer for Marvel Studios. His company, Vampire Cowboys, often credited with being the pioneers of "geek theatre," holds the distinction of being the first and only professional theatre organization to be officially sponsored by NY Comic Con. Concurrent to our production of *Agent G*, Nguyen's *Vietgone* is running at Seattle Rep, which means he is officially so hot right now.

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## ABOUT THE DIRECTOR

Ali Mohamed el-Gasseir is so excited to return to UW! A Seattle-based director, actor, producer, and teacher, el-Gasseir is currently the Casting Director at Tony Award winning Intiman Theatre. Formerly he has served as Artistic Director of Washington Ensemble Theatre. He has directed regionally in Seattle and California, and as a performer has acted for companies such as Berkeley Repertory Theatre, ACT, Seattle Shakespeare Company, Shakespeare Santa Cruz, and Washington Ensemble Theatre. Ali holds a Bachelor of Arts in Theatre Arts from UC Santa Cruz with an emphasis in directing, and a Master of Arts in Theatre History and Criticism from San Francisco State University.

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## DIRECTOR'S NOTE

### QUI

**I write action-adventure comedies now. COMEDIES! I don't know how to do this. I do shows about ninjas and zombies and b-boys...**

I totally feel you Qui. When Todd London presented me with *The Inexplicable Redemption of Agent G*, it made perfect sense to me. I always ask myself if I am the right person to help tell the story of a script I am presented, and this show rings true to me on a personal level. I am an Arab-American who loves much of American pop culture, reveres my immigrant family, and often does not feel like I am the "correct" person to appropriately represent my cultural heritage in the arts. That dissonance is the central theme of this play: who is allowed to tell culturally sensitive stories and what is the appropriate way to honor those stories?

As Qui—the character—wrestles with telling the story you are about to see, he feels disingenuous, stifled, and riddled with doubt. The only way he finds he is able to truly tell the story of his cousin's journey to America is to tell it in his own particular hip hop/karate movie/western/film noir way. As someone who grew up loving *Tribe Called Quest*, *Jackie Chan*, *Tombstone*, and *The Big Sleep*, I completely love this synthesis of styles.

The challenge of working in different genres and culturally specific styles is measuring the difference between appropriation and homage. Even the title, *The Inexplicable Redemption of Agent G*, calls to mind the awkward translations of American Films into Chinese. *American Hustle* was translated as *United States Cheat Bureau* or—better yet—*Guardians of the Galaxy* was translated as *Interplanetary Unusual Attacking Team!* Jokes aimed at this sort of comedic intersection between Occidental and Oriental cultures feature prominently in this play. The text is often purposefully offensive, attacking stereotypes while it lives inside of them. To successfully navigate this sensitive material, we are honored to have partnered with the UW Husky Wushu team to choreograph our fights, and we were deliberate in ensuring that our casting efforts reached wide across the University community.

I hope I've managed to help this cast celebrate Qui Nguyen's love of genre in its own way.

## ALSO CURRENTLY RUNNING:

### *Fucking A*

By Suzan-Lori Parks

Directed by Malika Oyetimein

Through December 11

Meany Studio Theatres

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## NEXT UP:

### *The Octavia* (Reading)

By Anne Washburn

Directed by Ken Rus Schmoll

January 8, 2017

Glenn Hughes Penthouse Theatre

### *Maple and Vine*

By Jordan Harrison

Directed by Sean Ryan

Jan 17–Jan 29, 2017

Floyd and Delores Jones Playhouse

### *As You Like It*

By William Shakespeare

Directed by Jeffrey Fracé

Feb 7–Feb 19, 2017

Glenn Hughes Penthouse Theatre

### *Pippin*

Book by Roger O. Hirson

Music & lyrics by Stephen Schwartz

Directed by Wilson Mendieta

March 8–March 19th, 2017

Floyd and Delores Jones Playhouse

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## CONTACT US

UW School of Drama

101 Hutchinson Hall

Box 353950

Seattle WA 98195-3950

206.543.5140

**Website:** drama.uw.edu

**Facebook:** UWdrama

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Take our brief survey at:

<http://bit.ly/agent-g-survey>



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