

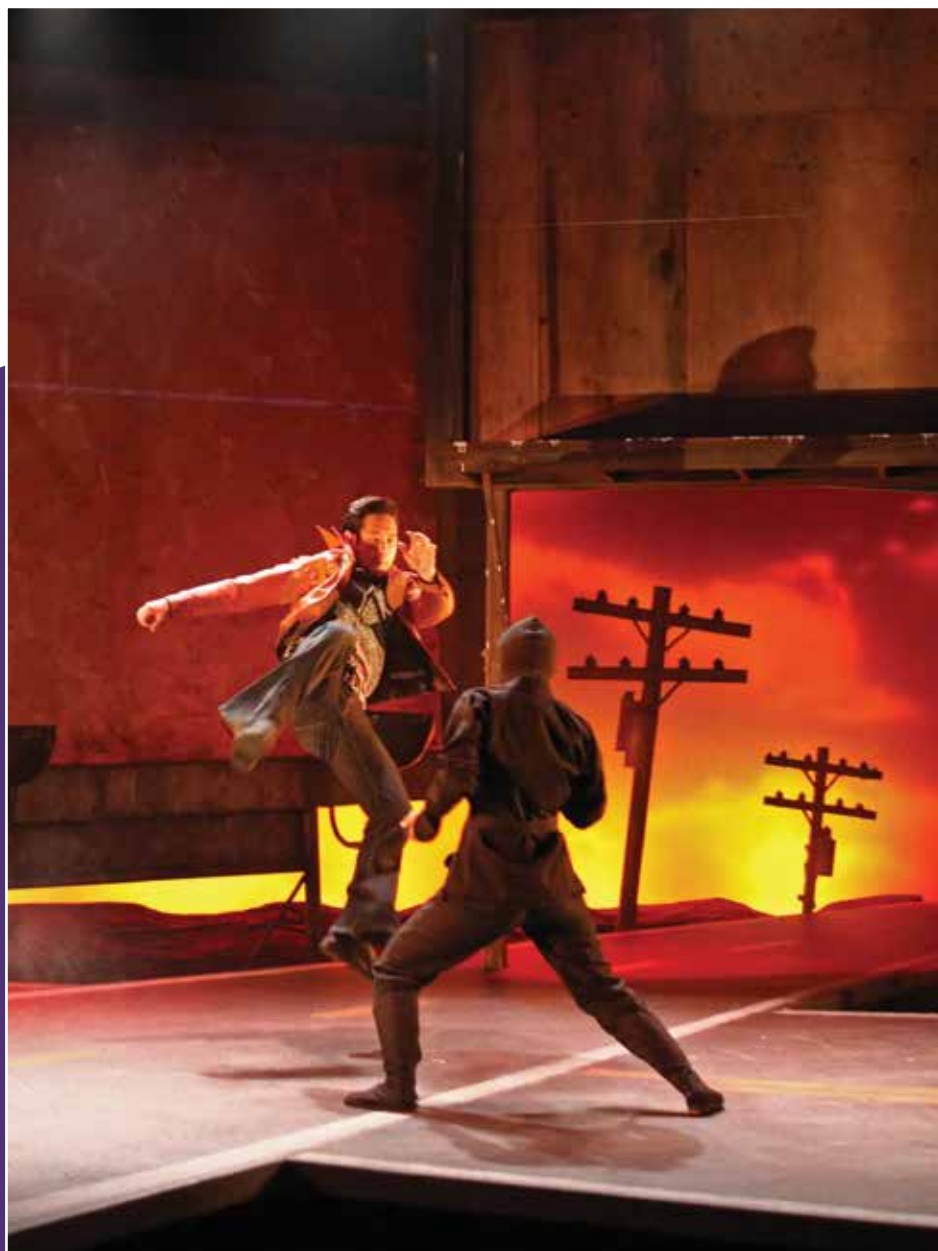


19th Annual
**Pacific
Playwrights
Festival**



South Coast Repertory





Vietgone

Raymond Lee and Maureen Sebastian in SCR's 2015 world premiere of *Vietgone* by Qui Nguyen. *Vietgone* went on to production at the Oregon Shakespeare Festival, where it is currently running. SCR's production will be at Manhattan Theatre Club in the fall. Photo by Debora Robinson.

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the 19th Annual

Pacific Playwrights Festival

April 22-24, 2016

The Honorary Producers of the Pacific Playwrights Festival are
Bette & Wylie Aitken • Sarah J. Anderson & Thomas B. Rogers
Yvonne & Damien Jordan • Bill & Carolyn Klein
Samuel & Tammy Tang • Linda & Tod White

Major support for SCR's new play program comes from
The Shubert Foundation • Time Warner Foundation
The Harold and Mimi Steinberg Charitable Trust
National Endowment for the Arts
and the Elizabeth George Foundation

The long-term success of the Pacific Playwrights Festival is greatly assisted by the establishment of endowment funds. We are deeply grateful to the following donors who have honored us with gifts:

The Yvonne and Damien Jordan Endowment
The Jean and Tim Weiss Next Generation Endowment
The Tod and Linda White Pacific Playwrights Festival Endowment

FESTIVAL READINGS

A PERFECT CIRCLE

by Noah Haidle

Director: Evan Cabnet • Dramaturg: Kimberly Colburn

Friday, April 22, at 1 p.m. • Segerstrom Stage

LITTLE BLACK SHADOWS

by Kemp Powers

Director: May Adrales • Dramaturg: Andy Knight

Friday, April 22, at 3:30 p.m. • Segerstrom Stage

CURVE OF DEPARTURE

by Rachel Bonds

Director: Mike Donahue • Dramaturg: John Glore

Saturday, April 23, at 10:30 a.m. • Segerstrom Stage

LADY TATTOO

by Meg Miroshnik

Director: Marti Lyons • Dramaturg: Joy Meads

Sunday, April 24, at 10:30 a.m. • Segerstrom Stage

WINK

by Jen Silverman

Director: Bart DeLorenzo • Dramaturg: Jerry Patch

April 22-24 • Nicholas Studio

FESTIVAL PRODUCTIONS

FUTURE THINKING

by Eliza Clark

Director: Lila Neugebauer • Dramaturg: Kimberly Colburn

March 25-April 24 • Segerstrom Stage

OFFICE HOUR

by Julia Cho

Director: Neel Keller • Dramaturg: John Glore

April 10-30 • Julianne Argyros Stage

WELCOME



Dear Friends and Colleagues:

Welcome to the 19th Annual Pacific Playwrights Festival and thank you for joining us to support new American playwriting.

If you're here for the entire festival, you'll see seven brand new plays in the span of 48 hours, from Friday afternoon to Sunday morning. But even if you're only sampling some of the work, you'll get a taste of what we've found to be fresh and exciting in our corner of the American theatre. (That would be the lower left-hand corner, in case your travels have you geographically disoriented.)

South Coast Repertory has produced 16 world premieres in its last three seasons (including the two that are part of this year's PPF line-up), so there's not much question about our commitment to new plays. But, why do a festival like this?

In part it's simply a matter of wanting to celebrate the work and to get as many people as we can to celebrate with us. Because it's fun—and our festival is nothing if not festive. But beyond that, we also have a vested interest in seeing that the work of the writers we most admire gets out into the world (beyond this lower left-hand corner of it) and gets produced widely, thereby encouraging those writers to continue creating new plays for all of us.

So on behalf of Rachel Bonds, Julia Cho, Eliza Clark, Noah Haidle, Meg Miroshnik, Kemp Powers, Jen Silverman and the many playwrights who have preceded them in the first 18 years of PPF, we thank you again for joining the celebration and helping us spread the word.

Kimberly Colburn and John Gore
Festival Co-Directors



Photos clockwise from top left: Jon Tenney and Penny Johnson Jerald; Rebecca Moza and Rachel Bonds; Jaimi Paige and Nike Doukas in rehearsal for the 2015 reading of *The Whistleblower* by Itamar Moses; Assaf Cohen and Anjali Bhimani in rehearsal for the 2015 reading of *Orange* by Aditi Brennan Kapil; Lila Neugebauer and Kimberly Colburn in rehearsal for the 2014 reading of *Future Thinking* by Eliza Clark; John Gore and Jennifer Kiger.



A PERFECT CIRCLE

by Noah Haidle

Director: Evan Cabnet • Dramaturg: Kimberly Colburn
Friday, April 22, at 1 p.m. • Segerstrom Stage

NOAH HAIDLE (*Playwright*) has had four plays produced at SCR including *Mr. Marmalade*, *Princess Marjorie*, *Saturn Returns* and *Smokefall*. His plays have been produced in New York at MCC, Lincoln Center Theater, Roundabout Theatre Company and Rattlestick Playwrights Theater; and regionally at Goodman Theatre, Huntington Theatre Company, Long Wharf Theatre, Woolly Mammoth Theatre and Williamstown Theatre Festival. *The Homemaker*, his most recent play, premiered at the Staatstheater Hannover, Germany, and won best foreign play of 2015 as voted by German theatre critics. His work is published by Methuen in London, Suhrkamp in Berlin, Nordiska in Copenhagen and Dramatists Play Service in New York. *Stand Up Guys*, his first produced screenplay, starring Al Pacino, Christopher Walken and Alan Arkin, opened nationally in 2013. Haidle is a graduate of Princeton University and The Juilliard School, and lives in Detroit with his wife and their nine fish. His picture hangs in exactly one bar in the entire world and it's in the lobby of SCR.

EVAN CABNET (*Director*) has selected credits that include *Thérèse Raquin* (Roundabout Theatre Company, Studio 54), Branden Jacobs-Jenkins' *Gloria* (Vineyard Theatre), William Inge's *Off the Main Road* (Williamstown Theatre Festival), Donald Margulies' *The Model Apartment* and Theresa Rebeck's *Poor Behavior* (Primary Stages), *A Kid Like Jake* and *All-American* (Lincoln Center Theater, LCT3), Christopher Shinn's *Teddy Ferrara* (Goodman Theatre), *The Performers* (Broadway, Longacre Theatre), *Warrior Class* (Second Stage Uptown), *Outside People* (Vineyard), *Oobrah!* (Atlantic Theater), *Saigono Samurai* (Ginka Theater, Tokyo) and his own adaptations of *Ubu Roi* and Salman Rushdie's *Haroun and the Sea of Stories* (Williamstown). He is an associate artist with the Roundabout, a frequent guest director at The Juilliard School and a performance consultant for the Metropolitan Opera (*Die Fledermaus*). His upcoming projects include *Do I Hear a Waltz?* (Encores! at City Center) and *An American Daughter* (Williamstown).

KIMBERLY COLBURN (*Dramaturg*) is South Coast Repertory's literary director and co-director of the Pacific Playwrights Festival. Recently, she was the literary manager at Actors Theatre of Louisville, where she was the dramaturg for the world premieres of *Partners* by Dorothy Fortenberry, *The Roommate* by Jen Silverman and *Dot* by Colman Domingo, among others. Formerly the associate literary director at SCR, she was the dramaturg for world premieres of *The Long Road Today* by José Cruz González, Zoe Kazan's *Trudy and Max in Love* and *A Wrinkle in Time* adapted by John Glore, among dozens of other productions and readings. She has worked with companies including Los Angeles Opera, Sledgehammer Theatre, Oregon Contemporary Theatre, Critical Mass Ensemble, Artists at Play and Native Voices at the Atrium.



LITTLE BLACK SHADOWS

by Kemp Powers

Director: May Adrales • Dramaturg: Andy Knight
Friday, April 22, at 3:30 p.m. • Segerstrom Stage

KEMP POWERS (*Playwright*) is a playwright, screenwriter and author. His plays include *One Night in Miami...* (Baltimore Center Stage, 2015; Denver Center for the Performing Arts, 2015; Rogue Machine Theatre, 2013; three Los Angeles Drama Critics Circle awards; four NAACP Theater Awards; *LA Weekly* Theater Award), *Little Black Shadows*, *The Two Reds* (Los Angeles Theatre Center, 2017) and the forthcoming *Christa McAuliffe's Eyes Were Blue* (Denver Center commission). He is a resident playwright at Los Angeles' Rogue Machine Theatre and a founding member of The Temblors, a producing playwrights collective at LATC. He currently is developing a dark comedy with fellow playwright John Pollono for FX and producer Nina Jacobson (*The Hunger Games*). Powers has toured as a storyteller for the Peabody Award-winning series "The Moth" and was one of 50 storytellers selected for publication in the 2013 debut book, *The Moth: 50 True Stories* (*New York Times* bestseller).

MAY ADRALES (*Director*) is a freelance theatre director based in New York City. Her work has been seen at SCR, Lincoln Center Theater, Signature Theatre, Manhattan Theater Club, Goodman Theatre, Actors Theatre of Louisville, Portland Center Stage, Syracuse Stage, Cleveland Play House, Oregon Shakespeare Festival, Pioneer Theatre, Milwaukee Rep and Two River Theater. She is a Drama League Directing Fellow, Women's Project Lab Director, SoHo Rep Writers/Directors Lab and New York Theatre Workshop Directing Fellow. She is a recipient of a TCG New Generations grant, Denham Fellowship and Paul Green Directing Award. She proudly serves as an associate artist at Milwaukee Repertory Theatre. She is a former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She earned her MFA at the Yale School of Drama. She has directed at NYU, Bard College, Juilliard and Fordham University. She is currently on faculty at the Yale School of Drama and Brown University. mayadrales.net

ANDY KNIGHT (*Dramaturg*) is South Coast Repertory's associate literary director and festival coordinator for the Pacific Playwrights Festival. At SCR, his dramaturgy credits include the world premieres of Qui Nguyen's *Vietgone* and Catherine Trieschmann's Theatre for Young Audiences play, *OZ 2.5*, as well as *Venus in Fur* and *The Whipping Man*. In addition to working as a production dramaturg, he assists on SCR's CrossRoads Initiative, a community-based program that brings playwrights into the Orange County community on residencies as a way to inspire their new plays. Before coming to SCR, Knight worked at Chicago's Goodman Theatre.



CURVE OF DEPARTURE

by Rachel Bonds

Director: Mike Donahue • Dramaturg: John Glore
Saturday, April 23, at 10:30 a.m. • Segerstrom Stage

RACHEL BONDS (*Playwright*) has had her plays developed or produced by SCR, Ars Nova, Manhattan Theatre Club, McCarter Theatre Center, Roundabout Underground, Atlantic Theater Company, Studio Theatre, New Georges, Ensemble Studio Theatre, Actors Theatre of Louisville, SPACE on Ryder Farm, Williamstown Theatre Festival and New York Stage and Film, among others. Her plays include *Curve of Departure* (SCR commission); *Five Mile Lake* (SCR, McCarter Theatre Center, Weissberger Award); *The Wolfe Twins* (Studio Theatre); *Swimmers* (Marin Theatre Company, Rella Lossy Award, Sky Cooper Prize); *Rez* (in collaboration with The Bengsons, Ars Nova); *Alma* (Atlantic Theatre Company commission); *At the Old Place* (Arden Theatre Company commission); *Firecracker*; and *Michael & Edie* (*New York Times* Critic's Pick, 2010). She is an alumna of the EST's Youngblood, Ars Nova's Play Group and SPACE on Ryder Farm's Working Farm Writers' Group. She was recently named the 2016 Tow Foundation Playwright-in-Residence at Ars Nova. Bonds is a graduate of Brown University.

MIKE DONAHUE (*Director*) is a New York-based director. His credits include the world premieres of Matthew Lopez's *The Legend of Georgia McBride* (MCC Theater and Denver Center), Jen Silverman's *Phoebe in Winter* (Clubbed Thumb) and *The Hunters* (Cherry Lane Mentor Project) and Ethan Lipton's *Red-Handed Otter*. Regionally, he directed the world premieres of Jen Silverman's *The Roommate* (Humana Festival); Rachel Bonds' *The Wolfe Twins* (Studio Theatre, Washington, D.C.) and *Swimmers* (Marin Theatre Company); and Lauren Feldman's *Grace, or The Art of Climbing* (Denver Center); as well as Dmitri Shostakovich's *Moscow, Cheryomushki* with new libretto by Meg Miroshnik (Chicago Opera Theatre). Donahue is recipient of a Fulbright Scholarship (Berlin), the Drama League Fall Fellowship, The Boris Sagal Fellowship (Williamstown Theatre Festival), winner of the Joe A. Callaway Award (SDC Foundation) and a graduate of Harvard University and the Yale School of Drama. His upcoming projects include the world premiere of Jen Silverman's *Collective Rage* (Woolly Mammoth).

JOHN GLORE (*Dramaturg*) has been SCR's associate artistic director since 2005, following five years as resident dramaturg for L.A.'s Center Theatre Group. He previously served as SCR's literary manager from 1985 to 2000. He has worked as dramaturg on more than 100 SCR productions, workshops and readings including the Pacific Playwrights Festival world premieres of *Mr. Wolf*, by Rajiv Joseph, and *Five Mile Lake*, by Rachel Bonds. His ongoing collaboration with Culture Clash has included co-writing new adaptations of two plays by Aristophanes, *The Birds* (co-produced by SCR and Berkeley Repertory Theatre in 1998) and *Peace* (at the Getty Villa in 2009); and serving as dramaturg on four other Culture Clash productions. His own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country.



LADY TATTOO

by Meg Miroshnik

Director: Marti Lyons • Dramaturg: Joy Meads
Sunday, April 24, at 10:30 a.m. • Segerstrom Stage

MEG MIROSHNIK (*Playwright*) has written *The Fairytale Lives of Russian Girls*, *The Droll*, *The Tall Girls*, *Lady Tattoo* and *Utopia, Minnesota*, among others. Her work has been produced and developed by SCR, Yale Repertory Theatre, Alliance Theatre, La Jolla Playhouse, Eugene O'Neill National Playwrights Conference, Cleveland Play House, Actors Theatre of Louisville, Center Theatre Group, McCarter Theatre Center, The Kennedy Center, Lincoln Center Directors' Lab, Lark New Play Development Center, Chicago Opera Theater, Washington Ensemble Theatre and others. Her awards include the Whiting Award, Susan Smith Blackburn finalist and the Alliance/Kendeda Graduate Playwriting Award. She has upcoming commissions from Steppenwolf Theatre Company, Olney Theatre Center and Yale Repertory. She is a Core Writer at the Playwrights Center. She holds an MFA in playwriting from the Yale School of Drama, where she studied under Paula Vogel. Miroshnik grew up in Minneapolis and currently lives in Los Angeles, where she is a founding member of The Kilroys.

MARTI LYONS (*Director*) is a freelance director based in Chicago. She currently is directing *Wondrous Strange* by Meg Miroshnik and works by Martyna Majok, Jen Silverman and Jiehae Park for the Humana Festival at Actors Theatre of Louisville, starring the theatre's Apprentice Company. She recently directed Will Eno's *Title and Deed* for Lookingglass and a reading of Martín Zimmerman's *On The Exhale* for Goodman Theatre, where she received the 2015 Maggio Directing Fellowship. She has directed Laura Marks' *Bethany* and *Mine* and Will Nedved's *Body and Blood* for The Gift Theatre, where she is an ensemble member. In addition, she has directed Catherine Trieschmann's *Hot Georgia Sunday* for Haven Theatre; *9 Circles* by Bill Cain; *Maria/Stuart* by Jason Grote; and co-directed *The Golden Dragon* for Sideshow Theatre; as well as *The Peacock* by Calamity West for Jackalope Theatre. Next, she will direct *Mai Dang Lao* by David Jacobi for Sideshow, *Prowess* by Ike Holter for Jackalope and *City of Conversation* by Anthony Giardina for Northlight Theatre Company. martilyons.com

JOY MEADS (*Dramaturg*) is literary manager/artistic engagement strategist at Center Theatre Group. At CTG, her dramaturgy credits include *Appropriate* by Branden Jacobs-Jenkins, *Forever* by Dael Orlandersmith, *Marjorie Prime* by Jordan Harrison (2015 Pulitzer Prize finalist), *A Parallelogram* by Bruce Norris, *The Royale* by Marco Ramirez and *Radiate* by Daniel Alexander Jones. Previously, Meads was literary manager at Steppenwolf Theatre Company and associate artistic director at California Shakespeare Theater. She also has developed plays with SCR, New York Theatre Workshop, Berkeley Repertory, Denver Center, The O'Neill, Ojai Playwrights Conference, Portland Center Stage and Campo Santo, among others. She is a proud member and co-founder of The Kilroys (thekilroys.org).



WINK

by Jen Silverman

Director: Bart DeLorenzo • Dramaturg: Jerry Patch
Friday, April 22, at 8 p.m.; Saturday, April 23, at 2:30 p.m. and 8 p.m.;
Sunday, April 24, at 2:30 p.m. • Nicholas Studio

JEN SILVERMAN (*Playwright*) has had her work produced off-Broadway by the Playwrights Realm (*Crane Story*), Clubbed Thumb (*Phoebe in Winter*), Actors Theatre of Louisville (*The Roommate*, Humana 2015; *Wondrous Strange*, Humana 2016), Yale Repertory Theatre (*The Moors*) and InterAct Theatre in Philadelphia (*The Dangerous House of Pretty Mbane*, Barrymore Award). She is a member of New Dramatists, a Core Writer at the Playwrights Center in Minneapolis and has developed work at Eugene O'Neill Theater Center, PlayPenn, SPACE on Ryder Farm, Williamstown Theatre Festival, New York Theatre Workshop, Portland Center Stage, The Theatre @ Boston Court and the Royal Court in London, among other places. She's a two-time MacDowell Fellow, recipient of The Kennedy Center's Paula Vogel Playwriting Award, a New York Foundation for the Arts grant, a Leah Ryan Fellowship/Lilly Award, the 2015 Helen Merrill Fund Award for emerging playwrights and the Yale Drama Series Award for *Still*. Silverman is an alumna of Brown University, the Iowa Playwrights Workshop and The Juilliard School. jensilverman.com

BART DELORENZO (*Director*) returns to South Coast Repertory, where he directed the premieres of *tokyo fish story*, *Fast Company*, *Doctor Cerberus* and *Shipwrecked!*, as well as *Dead Man's Cell Phone*, along with NewSCRipts and Pacific Playwrights readings. He is the artistic director of L.A.'s Evidence Room, where he recently directed *The False Servant*, *Passion Play*, *Annapurna*, *Ivanov*, *Margo Veil* and *The Receptionist* with the Odyssey Theater. Recent directing includes *Death of the Author*, *Coney Island Christmas* and *Joan Rivers* at the Geffen Playhouse; *Annapurna* with The New Group; *Need to Know* at Rogue Machine; and *Cymbeline* at A Noise Within. He is on the faculty at CalArts. He has received Los Angeles Drama Critics Circle awards, *LA Weekly* awards, Backstage Garlands, and the Alan Schneider Director Award. He currently is directing *Stage Kiss* at the Geffen.

JERRY PATCH (*Dramaturg*) was affiliated with SCR from 1967-2005 and returned in 2014 as literary consultant. He served as dramaturg on nearly 150 new plays developed and seen at SCR including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Intimate Apparel*, *Search and Destroy*, *Three Days of Rain* and *Wit*. He was project director of SCR's Pacific Playwrights Festival from its inception in 1998 through 2005 and, for seven years, served as artistic director of the theatre program of Sundance Institute. As a professor of theatre and film, he taught at Long Beach City College, UC Irvine, UC San Diego, CSU Long Beach and other institutions. He was consulting dramaturg for New York's Roundabout Theater Company for nearly a decade and left SCR to become resident artistic director for The Old Globe in San Diego. He is an artistic consultant, following seven seasons as director of artistic development, for Manhattan Theatre Club in New York.

SCR BIOGRAPHIES

MARC MASTERSON (*Artistic Director*) is in his fifth season with SCR. His recent directing credits include *Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his Actors Theatre tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance, and as a theatre

advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

PAULA TOMEI (*Managing Director*) is responsible for leading 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; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; and has been a guest lecturer in the graduate schools of business at Stanford and UC Irvine (UCI). She teaches a graduate class in nonprofit management at UCI and was appointed by the chancellor to UCI's Community Arts Council. She also is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She

Justine Lupe, Arye Gross and Enver Gjokaj
rehearse for the 2014 Pacific Playwrights
Festival reading of *Future Thinking* by
Eliza Clark.



graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance.

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 L.A. 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 Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance*; Horton Foote's *The Trip to Bountiful*; Samuel D. Hunter's *The*

Whale and Rest (world premiere); and *The Whipping Man* by Matthew Lopez. 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 in theatre and film from USC.



Omid Abtahi, Tala Ashe
and Penny Johnson
rehearse for
the 2014 Pacific
Playwrights Festival
reading of *Zealot* by
Theresa Rebeck.

INTRODUCING THE 2016 ELIZABETH GEORGE PLAYWRIGHTS

This marks the 15th year that the Elizabeth George Foundation has partnered with SCR in supporting emerging playwrights. Sheila Callaghan and Rajiv Joseph, plus three of the playwrights featured in this year's festival—Eliza Clark, Julia Cho and Noah Haidle—all received Elizabeth George commissions at the outset of their illustrious careers. We're thrilled that this year's class—Julia Doolittle, Claire Kiechel and Susan Soon-He Stanton—is joining us this weekend for the festival.



JULIA DOOLITTLE has written full-length plays including *Better Than Feeling*, *(Temp)oral*, *Corpses*, *Icarus* and *username://Prometheus*. Her work

has been developed at the Williamstown Theatre Festival, Rattlestick Playwright's Theater, The Women's Project, Ensemble Studio Theatre, Urban Stages and Rogue Machine Theatre. Born in L.A. and educated at Sarah Lawrence College (BA), Doolittle now resides in Brooklyn. She's thrilled to be a 2016 recipient of the Elizabeth George Commission from SCR. juliadoesalot.com



CLAIRE KIECHEL is an author of plays, stories and radio dramas. Her plays include *Pilgrims* (developed at the Millay Colony, Pipeline Theatre Company reading, Lark

Roundtable reading; finalist for the 2016 O'Neill Theater Conference and the Leah Ryan Fund); *Some Dark Places of the Earth* (semi-finalist for the Princess Grace Award and the O'Neill); *Lulu Is Hungry* (Cincinnati Playhouse workshop, Fresh Ground Pepper workshop presentation);

Wolf Play (winner, 2012 Samuel French OOB Festival, published by Samuel French). She is a current member of Ensemble Studio Theatre's Obie Award-winning group Youngblood and The Civilians 2015-16 R&D Group. She earned her BA at Amherst College and her MFA at The New School for Drama.



SUSAN SOON-HE STANTON is the author of *Takarazuka!!!*, *Today Is My Birthday*, *SEEK*, *The Things Are Against Us*, *Cygnus* and more.

Her plays have been produced or developed at Clubbed Thumb, East West Players, Playwrights Horizons, The Kennedy Center, The Flea Theater, Oregon Shakespeare Festival and others. Her writing groups and residencies include Sundance Institute's Theater Lab, The Public Theater's Emerging Writers Group, Playwright's Center Core Writer, SoHo Rep Writer/Director Lab, Women's Project Lab and MaYi. Her awards include Van Lier Fellowship at the Lark Play Development Center, Southern Rep's Ruby Prize (runner-up), Susan Smith Blackburn nomination and an NET Partnership Grant. She is a writing consultant for Disney Creative Entertainment. She received a feature film development grant from the Sloan Foundation.

PPF STAFF

Festival Directors	Kimberly Colburn, John Glore
Casting Director	Joanne DeNaut, CSA
Festival Coordinator	Andy Knight
Festival Assistant	Kat Zukaitis
Casting Assistant	Stephanie Marick
Production Manager	Joshua Marchesi
Company Manager	Nancy Levy
Front of House Manager	Stephanie Draude
Special Events Manager	Kate McCall
Events Assistants	Naomi Longshore, Jessica Terris
Publications Team	Benjamin Horak, Tania Thompson, Heather Van Holt
Lead Production Assistant	Sanaz Toossi
Production Assistants	Kevin Chrisney, Gabe Figueroa, Julia Ostmann, Colby Sostarich, Luke White
Lighting Supervisor	Lois Bryan
Sound and Video Supervisor	Will McCandless
Live Feed Engineer	Joel Veenstra

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Assaf Cohen, Anjali Bhimani, Pia Shah, Manika Jolly and Manu Narayan in rehearsal for SCR's 2015 Pacific Playwrights Festival reading of *Orange* by Aditi Brennan Kapil.



Mr. Wolf

John de Lancie and Emily James in SCR's 2015 world premiere of *Mr. Wolf* by Rajiv Joseph. *Mr. Wolf* is currently running at the Cleveland Playhouse. Photo by Debora Robinson.



Of Good Stock

Andrea Syglowski, Rob Nagle, Melanie Lora, Kat Foster and Corey Brill in SCR's 2015 world premiere of *Of Good Stock* by Melissa Ross. SCR's production was quickly followed by a production at Manhattan Theatre Club. Photo by Debora Robinson.

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 SouthCoastRepertory
#PPF2016

scr.org

BOX OFFICE: (714) 708-5555
LOST AND FOUND: (714) 708-5523



Five Mile Lake

Corey Brill, Nicole Shalhoub and Nate Mooney in SCR's 2014 world premiere of *Five Mile Lake* by Rachel Bonds. *Five Mile Lake* went on to be produced at the McCarter Theatre in 2015.

Photo by Debora Robinson.