

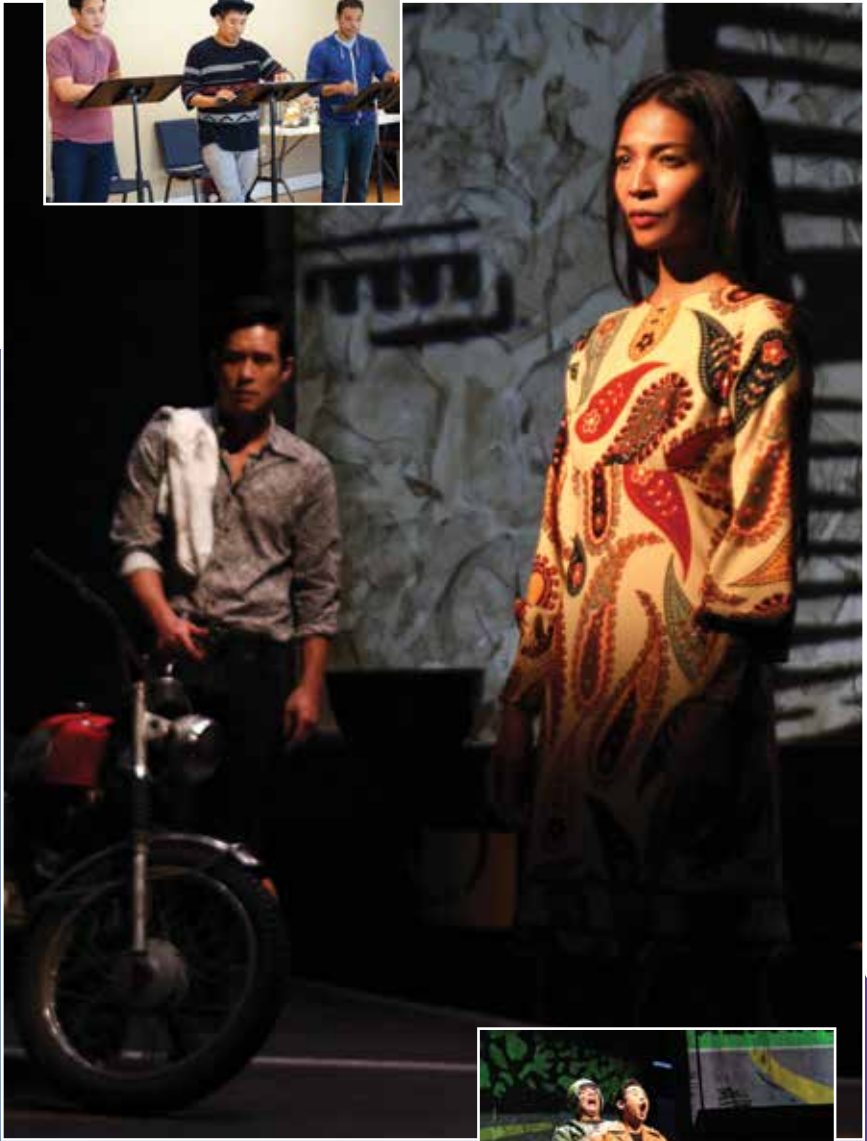
22nd Annual



**PACIFIC
PLAYWRIGHTS
FESTIVAL**



South Coast Repertory



***Vietgone* by Qui Nguyen**

Top, Raymond Lee, Lawrence Kao and Paco Tolson in rehearsal for the 2015 Pacific Playwrights Festival reading; middle, Raymond Lee and Maureen Sebastian in the 2015 world premiere production; bottom, Jon Hoche and Raymond Lee in the 2015 production.

Production photos by Debra Robinson.





South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the 22nd Annual

Pacific Playwrights Festival

April 26-28, 2019

The Honorary Producers of the Pacific Playwrights Festival are
Sarah J. Anderson & Thomas B. Rogers
Kristen & Adrian Griggs • Carolyn & Bill Klein
Marilyn & Tom Sutton • Samuel & Tammy Tang
Linda & Tod White

Major support for SCR's new play program comes from
The Shubert Foundation
The Harold and Mimi Steinberg Charitable Trust
Edgerton Foundation • The National Endowment for the Arts
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 Cripe Eberhard Drachman Family Endowment
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

PRELUDE TO A KISS

music by Dan Messé, lyrics by Sean Hartley & Dan Messé
book by Craig Lucas

Director: David Ivers • Music Director: David O • Dramaturg: John Glore
Friday, April 26, at 1 p.m. • Segerstrom Stage

THE CANADIANS

by Adam Bock

Director: Jaime Castañeda • Dramaturg: Jerry Patch
Friday, April 26, at 4 p.m. • Segerstrom Stage

MASK ONLY

by Ana Nogueira

Director: Mike Donahue • Dramaturg: Andy Knight
Friday, April 26, at 8 p.m.; Saturday, April 27, at 2:30 and 8 p.m.;
and Sunday, April 28, at 2:30 p.m. • Nicholas Studio

UNLIKEABLE HEROINE

by Melissa Ross

Director: Gaye Taylor Upchurch • Dramaturg: Kimberly Colburn
Saturday, April 27, at 10:30 a.m. • Segerstrom Stage

WHITELISTED

by Chisa Hutchinson

Director: Sarah Rasmussen • Dramaturg: Amrita Ramanan
Sunday, April 28, at 10:30 a.m. • Segerstrom Stage

FESTIVAL PRODUCTIONS

POOR YELLA REDNECKS

by Qui Nguyen

Director: May Adrales • Dramaturg: Kimberly Colburn
March 30–April 27 • Segerstrom Stage

SHEEPDOG

by Kevin Artigue

Director: Leah C. Gardiner • Dramaturg: Jerry Patch
April 14–May 5 • Julianne Argyros Stage

WELCOME



Greetings, Friends and Colleagues!

Thirty-one years ago, South Coast Repertory premiered Craig Lucas's dark romantic fairy tale, *Prelude to a Kiss*, an early product of SCR's then-nascent commissioning program. The play went on to Broadway success and helped to advance SCR's growing reputation as an incubator of new American plays.

That paved the way for many more commissions (more than 300) and world premieres (more than 150). All seven projects in this year's Pacific Playwrights Festival—including a new musical adaptation of *Prelude to a Kiss*, written by Lucas with composer Dan Messé and lyricist Sean Hartley—were seeded by SCR commissions. Collectively, the plays demonstrate the breadth and diversity of American theatre today. The readings run the gamut, from Chisa Hutchinson's horror story about gentrification and unconscious bias, to Melissa Ross's drama examining how different generations of women frame their understanding of feminism, to comedies by Adam Bock and Ana Nogueira that delineate small human stories while slyly considering some big existential questions.

Meanwhile, productions of Qui Nguyen's *Poor Yella Rednecks* and Kevin Artigue's *Sheepdog* offer two very different kinds of bold theatricality as they explore urgent subject matter that couldn't be more timely.

All in all, this year's festival—the first under new Artistic Director David Ivers—feels “very PPF.” That isn't so surprising because Ivers knows PPF from the inside—having performed in a reading of Amy Freed's *SHREW!* in 2017—and from the outside, having attended as a visiting theatre professional last year. And now he pulls off a festival hat trick by directing the concert-reading of *Prelude to a Kiss*, marking a marriage of SCR's legacy and its future.

The mix of plays this weekend gives PPF its richness and depth; but it's the vibrant mix of people in the audience—all of you!—that makes it a festival. Welcome!

The Pacific Playwrights Festival Team



Photos clockwise from top left: Meera Simham, Christina Elmore and Pia Shah; Leah C. Gardiner and Lea Coco; I.B. Hopkins, Dan Caffrey and Aditi Kapil; Christian Barillas and Elisa Bocanegra; John Glore and Tim Chiou; and Sophie Cripe, Paula Tomei and David Ivers.



PRELUDE TO A KISS

music by Dan Messé

lyrics by Sean Hartley & Dan Messé

book by Craig Lucas

Director: David Ivers • Music Director: David O • Dramaturg: John Glore
Friday, April 26, at 1 p.m. • Segerstrom Stage



DAN MESSÉ (*Music and Lyrics*) is the founder and principal songwriter of the band Hem. In 2009, The Public Theater tapped Hem to score *Twelfth Night* for Shakespeare in the Park (starring Anne Hathaway and Audra McDonald, directed by Daniel Sullivan), for which they were nominated for a Drama Desk Award. Messé is thrilled to be working again with Craig Lucas; their last musical, *Amélie* (2017), premiered on Broadway after successful runs at Berkeley Repertory Theatre and the Ahmanson Theater in Los Angeles.



SEAN HARTLEY (*Lyrics*) is the director of musical theatre at Kaufman Music Center in New York City, where he curates, produces and often hosts the series Broadway Close Up and Broadway Playhouse. As a lyricist, composer and/or playwright, his productions include *Cupid and Psyche* (with composer Jihwan Kim, Drama Desk Award nomination), *Little Women* (Syracuse Stage, Village Theater), *Love and Real Estate* (with composer Sam Davis) and *Snow* (ASCAP Harold Arlen Award for Best New Musical). His works for television include the Disney Channel's *The Book of Pooh* and *Bear in the Big Blue House*. His works for children include *Number the Stars* (from the Newbery Medal book by Lois Lowry), *Sunshine* (from a book by Ludwig Bemelmans, music by John O'Neill), and *Vashti!* and *Holy Moses!* (both with books by Bob Kolsby). He teaches at Special Music School, One Day University and Lucy Moses School.

He teaches at Special Music School, One Day University and Lucy Moses School.

CRAIG LUCAS (*Book*) has written numerous plays including *Missing Persons*, *Reckless*, *Blue Window*, *Prelude to a Kiss*, *God's Heart*, *The Dying Gaul*, *The Singing Forest*, *Ode to Joy* and *I Was Most Alive with You*. His screenplays include *Longtime Companion* (Sundance Audience Award), *The Secret Lives of Dentists* (New York Film Critics' Best Screenplay Award) and *The Dying Gaul*. His libretti include *The Light in the Piazza*, *Two Boys*, *Orpheus in Love*, *Three Postcards* and *An American in Paris*. He directed the world premieres of *The Light in the Piazza*, *Saved or Destroyed* and *Play Yourself*, and the films *The Dying Gaul* and *Birds of America*. His honors include the Excellence in Literature Award from the American Academy of Arts & Letters, the Madge Evans-Sidney Kingsley Award, the Greenfield Prize, LAMBDA Literary Award, Hull-Warriner Award, Flora Roberts Award and the Harold and Mimi Steinberg/ATCA Best Play Award (*The Singing Forest*); he has three Tony Award nominations.

See bios for Director **DAVID IVERS** and Dramaturg **JOHN GLORE** under SCR Leadership.
See the bio for Music Director **DAVID O** in the *Prelude to a Kiss* program.



THE CANADIANS

by Adam Bock

Director: Jaime Castañeda • Dramaturg: Jerry Patch
Friday, April 26, at 4 p.m. • Segerstrom Stage

ADAM BOCK (*Playwright*) is best known for *A Life, A Small Fire*, *The Receptionist*, *The Drunken City*, *The Thugs* and *Swimming in the Shallows*. He writes both comedy and drama, blending whimsical surrealism with dark and painful explorations of character. Charles Isherwood described *A Small Fire* as “a theatrical combo plate that proves unusually satisfying ... raucous, funny and unexpectedly touching.” Bock has had more than 10 plays produced at prestigious theatres including Manhattan Theatre Club, Playwrights Horizons, Soho Rep., Second Stage Uptown Theatre, Rattlestick Playwrights Theater and Yale Repertory. He has received an Obie Award, Bay Area Theatre Critics Award, Clauder Prize, Glickman Award and Guernsey Award, and been nominated for Drama Desk and Outer Critics Circle awards. He has been a resident playwright at New Dramatists and an artistic associate at Shotgun Players and Encore Theater.

JAIME CASTAÑEDA (*Director*) has directed a wide range of plays including *Seize the King* by Will Power, *At the Old Place* by Rachel Bonds, *Guards at the Taj* by Rajiv Joseph (La Jolla Playhouse), *Vietgone* by Qui Nguyen (American Conservatory Theater), *The Royale* by Marco Ramirez (American Theater Company), *The Elaborate Entrance of Chad Deity* by Kristoffer Diaz (Dallas Theater Center), *Chimichangas and Zoloff* by Fernanda Coppel (Atlantic Theater Company), *The Motherf**ker with the Hat* by Stephen Adly Guirgis (Kitchen Dog Theater), *How We Got On* by Idris Goodwin (Cleveland Play House), *Welcome to Arroyo's* by Kristoffer Diaz (The Old Globe), *Red Light Winter* by Adam Rapp (Perseverance Theatre), *Tiger Style!* by Mike Lew (O'Neill) and *The Royal Society of Antarctica* by Mat Smart (Portland Center Stage, JAW). Castañeda has received a Drama League Fellowship and a Princess Grace Award, and holds an MFA in directing from the University of Texas, Austin.

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*, and was project director for PPF from its inception in 1998 to 2005. For seven years, he served as artistic director of the theatre program of Sundance Institute, and taught at Long Beach City College, UC-Irvine, UC-San Diego, CSU-Long Beach and other institutions. He was a guest-lecturer at Duke and Yale universities, at his alma mater, UC-Santa Barbara, and other institutions, and was a panelist for California and Illinois Arts Councils, and for the National Endowment of the Arts. He was consulting dramaturg for New York's Roundabout Theatre Company for nearly a decade and left SCR to become resident artistic director for The Old Globe in San Diego. He left San Diego to serve seven seasons as director of artistic development for Manhattan Theatre Club (New York) and now is an artistic consultant for MTC, Colorado New Play Festival and SCR.



MASK ONLY

by Ana Nogueira

Director: Mike Donahue • Dramaturg: Andy Knight
Friday, April 26, at 8 p.m.; Saturday, April 27, at 2:30 and 8 p.m.;
and Sunday, April 28, at 2:30 p.m. • Nicholas Studio

ANA NOGUEIRA (*Playwright*) is a screenwriter, playwright and actor living in Brooklyn with her husband and her dog, Leo McGarry. For the last decade, she has bounced around from performing in musicals, plays, television and film, to writing for both the stage and screen. Her play *Empathitrax* received its New York premiere production in 2016 with the critically acclaimed theatre company Colt Coeur. The play currently is being developed into a film with Berlanti Productions. Nogueira is the recipient of a 2016 Sloan Grant for her play exploring the impact of epigenetics on post-traumatic stress disorder and a 2017 emerging playwrights commission from SCR (Elizabeth George Foundation). Her works have been developed at Ensemble Studio Theater, SPACE on Ryder Farm, Second Stage Theater, The New Group and Barrington Stage Company. As a screenwriter, Nogueira has written for both Amblin Entertainment and FOX and is developing a pilot with Amazon Studios.

MIKE DONAHUE (*Director*) previously directed the world premiere of Rachel Bonds' *Curve of Departure* at South Coast Repertory. His New York credits include the world premieres of Matthew Lopez's *The Legend of Georgia McBride* (MCC, Geffen Playhouse, Denver Center for the Performing Arts Theatre Company; Joe A. Callaway Award, Outer Critics Circle Award nomination, Ovation Award nomination); Jen Silverman's *Collective Rage* (MCC, Woolly Mammoth Theatre Company), *The Moors* (Playwrights Realm, NYC premiere) and *Phoebe in Winter* (Clubbed Thumb); Jordan Seavey's *Homos, or Everyone in America* (LAByrnth Theater Company); and Ethan Lipton's *Red-Handed Otter* (Playwrights Realm). His regional credits include the world premieres of Jen Silverman's *The Roommate* (Humana Festival of New American Plays, Williamstown Theatre Festival, Long Wharf Theatre); Rachel Bonds' *Wolfe Twins* (Studio Theatre) and *Swimmers* (Marin Theatre Company); and Matthew Lopez's *Zoey's Perfect Wedding* (Denver Center). He is an alumnus of Harvard University and the Yale School of Drama.

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 Lauren Yee's *Cambodian Rock Band*, Qui Nguyen's *Vietgone*, Catherine Trieschmann's Theatre for Young Audiences play, *OZ 2.5*, and the west coast premieres of Karen Zacarias' *Destiny of Desire* and Sarah Burgess' *Kings*. His other recent credits include the world premiere of Carla Ching's *The Two Kids That Blow Sh*t Up* with Artists at Play. In addition to his dramaturgy work, he assists on SCR's CrossRoads commissioning program, which brings playwrights into the Orange County community as a way to inspire their new plays.



UNLIKEABLE HEROINE

by Melissa Ross

Director: Gaye Taylor Upchurch • Dramaturg: Kimberly Colburn
Saturday, April 27, at 10:30 a.m. • Segerstrom Stage

MELISSA ROSS (*Playwright*) has written plays that include *Thinner Than Water* (LABYrinth Theater Company), *A Life Extra Ordinary* (Gift Theatre), *Nice Girl* (LABYrinth Theater Company), *An Entomologist's Love Story* (San Francisco Playhouse) and *Of Good Stock* (South Coast Repertory, Manhattan Theatre Club). Her plays have been developed and produced at theatres around the country including Dorset Theatre Festival, IAMA Theatre Company, Kitchen Dog Theater, LCT3, New York Stage and Film, The New Group, Raven Theatre, Rattlestick Playwrights Theater, Summer Shorts and TheatreWorks Palo Alto. She has twice been commissioned by both SCR and Manhattan Theatre Club and is currently commissioned by San Francisco Playhouse and the Raven Theatre. Her new play, *The Luckiest*, will premiere at La Jolla Playhouse in summer 2019. She is a graduate of Bennington College and the Lila Acheson Wallace Playwriting Program at The Juilliard School, as well as a proud member of LABYrinth Theater Company.

GAYE TAYLOR UPCHURCH (*Director*) is a freelance director whose background is in dance. She has directed many world premieres including Melissa Ross's *Of Good Stock* (SCR); Anna Ziegler's *The Last Match* (The Old Globe, Roundabout Theatre Company); Nick Gandiello's *The Blameless* (The Old Globe); Clare Lizzimore's *Animal* with Rebecca Hall (Atlantic Theater Company, Studio Theatre, Helen Hayes Award nomination); Laura Marks's *Bethany* with America Ferrera (WP Theater; The Old Globe). Her other productions include Carson McCullers's *The Member of the Wedding* (Williamstown Theatre Festival); *The Year of Magical Thinking* (with Kathleen Turner, Arena Stage); *Songbird* (Two River Theater); *Harper Regan* and *Bluebird* with Simon Russell Beale (Atlantic Theater Company); *Stay* (Rattlestick Playwrights Theater); and *As You Like It* (Hudson Valley Shakespeare Festival, International Falstaff Award for Best Production and Falstaff Award nomination for Best Director). She is an alumna of the University of North Carolina's School of the Arts.

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



WHITELISTED

by Chisa Hutchinson

Director: Sarah Rasmussen • Dramaturg: Amrita Ramanan
Sunday, April 28, at 10:30 a.m. • Segerstrom Stage

CHISA HUTCHINSON (*Playwright*) has written award-winning plays including *She Like Girls*, *The Subject*, *Dead & Breathing*, *Surely Goodness and Mercy* and *Somebody's Daughter*, among many others, which have been presented by venues such as Atlantic Theater Company, Primary Stages, City Parks' SummerStage, The National Black Theatre, the Contemporary American Theater Festival and Second Stage Theater. She has been a Lark Fellow, a Dramatists Guild Fellow, a New York NeoFuturist, resident playwright at Second Stage and a staff writer for Blue Man Group; she also is a member of New Dramatists. Currently, she's gearing up for two productions in New York City, one being a play commissioned by Audible.com, and is working on several film projects. She anticipates the final cut of the screen adaptation of her play *The Subject* any minute now. chisahutchinson.com

SARAH RASMUSSEN (*Director*) is artistic director of Jungle Theater (Minneapolis, Minn.), where she commissions, directs and produces new work. *The Star Tribune* recently named her Artist of the Year and she was the inaugural recipient of a BOLD Theater Women's Leadership Circle grant. Her directing credits include Oregon Shakespeare Festival, Guthrie Theater, Actors Theater of Louisville and La Jolla Playhouse. Her honors include an MN Theater Award (*The Wolves*), Princess Grace Award, Ivey Award for Overall Excellence, and Drama League and Fulbright fellowships. She has developed new work with Playwrights' Center, The Eugene O'Neill Theater Center and The Lark, among many others. She's an alumna of WP Theater, SoHo Rep. and Lincoln Center Directing Labs. She was resident director for Oregon Shakespeare Festival's Black Swan Lab. She also headed the MFA directing program at the University of Texas, Austin. She earned an MFA from UC-San Diego.

AMRITA RAMANAN (*Dramaturg*) is the director of literary development and dramaturgy at Oregon Shakespeare Festival, where she has been production dramaturg for *Cambodian Rock Band*, *Snow in Midsummer*, *Oklahoma!*, *As You Like It* and *Henry V*. In five seasons at Arena Stage, Ramanan served as the production dramaturg for *Mary T. & Lizzy K.*, *My Fair Lady*, *The Music Man*, *Trouble in Mind*, *Ruined* and *Duke Ellington's Sophisticated Ladies*; developed the theatre's line-produced playwright residencies for Lisa Kron and Charles Randolph-Wright; and produced Arena Stage's New Play Reading Series. She was associate producer and resident dramaturg at Double Edge Theatre and supported the development of *Shabarazad*, *A Tale of Love and Magic* and *Once in a Blue Moon*. She is on the boards of the Network of Ensemble Theaters and Literary Managers and Dramaturgs of America. She received a BFA in dramaturgy from the University of Arizona.

SCR LEADERSHIP

DAVID IVERS (*Artistic Director*) is responsible for the overall artistic operation of the theatre. He started at SCR in March 2019 after serving as artistic director for Arizona Theatre Company. Before that, he served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He was a resident artist at Denver Center Theatre Company for a decade, acting in and/or directing more than 40 plays and has helmed productions at many of the nation's leading regional theatres including the Guthrie Theatre, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. His early career included serving as associate artistic director of Portland Repertory Theatre and he appeared in productions at some of the nation's top regional theatres including Portland Center Stage and the Oregon, Alabama, and Idaho Shakespeare festivals. He taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT and served as a theatre panelist and site visitor for the National

Endowment for the Arts (NEA) and the California Arts Council. Her teaching background includes a graduate class in non profit management at UC-Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and on OneOC's Nonprofit Advisory Council. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community. In October 2018, she received the Helena Modjeska Cultural Legacy Award from Arts Orange County for Lifetime Achievement in the Arts and was recognized as a Person of Influence in the *Orange County Business Journal's* 2018 "OC 500."

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John

Millington Syngé's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle 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* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale* and *Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (west coast premiere). Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*; Thomas Babe's *Great Day in the Morning*; Keith Reddin's *Rum and Coke* and *But Not for Me*; and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults*; and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending



Dinora Walcott and Michael Weston in rehearsal for the 2018 Pacific Playwrights Festival reading of *I Get Restless* by Caroline V. McGraw.

Orange Coast College, he received his BA and MA from San Francisco State University and his PhD from USC.

JOHN GLORE (*Associate Artistic Director*) 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 *Office Hour* by Julia Cho. 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, 1998) and *Peace* (Getty Villa, 2009) and serving as dramaturg on five 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.

INTRODUCING THE 2019 ELIZABETH GEORGE PLAYWRIGHTS

This marks the 18th year that the Elizabeth George Foundation has partnered with SCR in supporting emerging playwrights. Julia Cho, Lauren Gunderson, Noah Haidle and Rajiv Joseph all received Elizabeth George commissions at the outset of their illustrious careers. We're thrilled that this year's class—Lily Padilla, Jonathan Spector and Sanaz Toossi—are joining us this weekend for the festival.



LILY PADILLA

makes plays about sex, intersectional communities and what it means to heal in a violent world. Her play, *How to Defend Yourself*

(Humana Festival, 2019; Victory Gardens, 2020) won the 2019 Yale Drama Prize and is a 2018-19 Susan Smith Blackburn Prize Finalist. Padilla's work has been developed with Oregon Shakespeare Festival, Ojai Playwrights Conference, Victory Gardens Theater, INTAR Theatre and San Diego Repertory Theatre. She earned an MFA from UC-San Diego and BFA from NYU's Tisch School of the Arts. She has commissions from the National New Play Network, Colt Coeur and SCR. lilypadilla.com



JONATHAN SPECTOR

is an Oakland, Calif.-based playwright. His plays include *Eureka Day* (Aurora Theatre; Will Glickman Award; Rella Lossy Award;

Theatre Bay Area Award; *SF Chronicle's* Best of 2018); *Good. Better. Best. Bested.* (The Custom Made Theatre Company, San Fran-

cisco); and *In From the Cold* (Just Theater, Berkeley). He has developed works with Roundabout Theatre Company, Berkeley Rep's Ground Floor, SCR, Bay Area Playwrights Festival, The Lark, Crowded Fire Theater, San Francisco Playhouse, Mugwumpin, Source Theater Festival, and Theatre of NOTE. He has been a MacDowell Colony Fellow and Playwrights Foundation resident playwright; he's a two-time Aurora Theatre's Global Age Prize winner. jonathanspector.org



SANAZ TOOSI

is an Iranian-American playwright from Orange County, Calif., and the proud child of immigrants. Her short play *Baba Karam* was read at

Atlantic Theater Company, where she has a Launch Commission. She has an Elizabeth George Foundation commission from South Coast Repertory and a Shonda Rhimes Unsung Voices Playwriting Commission at IAMA Theatre. Her play *English* was read in the Roundabout Underground's reading series. She is a member of Youngblood/EST and the Clubbed Thumb Early Career Writers' Group and is the P73 Playwriting Fellow (2019). She holds a playwriting MFA from NYU's Tisch School of the Arts.

PPF STAFF

Festival Directors	Kimberly Colburn, John Glore
Casting Director	Joanne DeNaut, CSA
Festival Coordinator	Andy Knight
Festival Associate	Kat Zukaitis
Casting/Festival Assistant	Stephanie Marick
Production Manager	Matthew E. Chandler
Associate Production Manager	Holly Ahlborn
Company Manager	Nancy Levy
Front of House Manager	Ashleigh Hector
Ticket Services Director	Amber Jackson
Publications	Heather Van Holt
Special Events Coordinator	Kenzie Kimura
Development Assistant	Steven Garry
Events Assistants	Crystal Gilbert, Jessica Keasberry-Vnuk
Lead Production Assistant	Marcus Beebe
Production Assistants	Rubén Bolívar, Christina Cordano, Madeline Lang-Ree, Gloria Perez, Casey Purlia Johnson, Iliana Solorzano
Lighting Supervisor	Kara Ramlow
Sound and Video Supervisor	Mike Ritchey
Live Feed Engineer	Joel Veenstra





***Of Good Stock*
by Melissa Ross**

Left: Melanie Lora, Andrea Syglowski and Kat Foster in the 2015 world premiere production. Below: Katie Lowes, Tessa Auberjonois and Kathleen Early rehearse for the 2014 PPF reading.

Photos: Debora Robinson.



***Little Black Shadows* by Kemp Powers**

Above: Mark Doerr, Daniel Bellusci, Giovanni Adams, Chauntae Pink, Emily Yetter and Elyse Mirto in the 2018 world premiere production. Left: Chauntae Pink and Giovanni Adams in rehearsal for the 2016 PPF reading.

Production photo by Jordan Kubat; reading photo by Debora Robinson.



***Cambodian Rock Band
by Lauren Yee***

Clockwise from top: Brooke Ishibashi and Raymond Lee in rehearsal for the 2017 Pacific Playwrights Festival reading; Joe Ngo, Abraham Kim, Brooke Ishibashi, Raymond Lee and Jane Lui (obstructed) in the 2018 production; Daisuke Tsuji in the production.

Production photos by Jordan Kubat.

#SCRPPF

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