

23rd Annual



PACIFIC  
PLAYWRIGHTS  
FESTIVAL

PART OF THE LAB@SCR



South Coast Repertory



# South Coast Repertory

David Ivers  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents the 23rd Annual

# Pacific Playwrights Festival

April, May and June 2021

The Honorary Producers of the Pacific Playwrights Festival are  
Sally Anderson & Tom Rogers • Laurie & Steve Duncan  
Kristen & Adrian Griggs • Samuel & Tammy Tang  
Tod & Linda White

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

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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

## **COVENANT**

by York Walker

Director: Tamilla Woodard • Dramaturg: John Glore

Streaming April 26-May 2, 2021

## **COLEMAN '72**

by Charlie Oh

Director: David Ivers • Dramaturg: Andy Knight

Streaming May 10-16, 2021

## **PARK-E LALEH**

by Shayan Lotfi

Director: Mike Donahue • Dramaturg: Andy Knight

Streaming May 24-30, 2021

## **CLEAN**

by Christine Quintana

Director: Lisa Portes • Translations by: Paula Zelaya Cervantes

Dramaturg: Anna Jennings

Streaming May 31-June 6, 2021

## **HAROLD & LILLIAN**

book & lyrics by Dan Collins music by Julianne Wick Davis  
based on the documentary film by Daniel Raim

Director: Michael Greif • Music Director: Matt Deitchman • Dramaturg: Jerry Patch

Streaming June 21-27, 2021

# WELCOME



To All You Fans of New American Playwriting,

Welcome to the 2021 Pacific Playwrights Festival!

After having been forced by the coronavirus scourge to cancel the 2020 festival, we're thrilled to be able to pick up where we left off two years ago—albeit with a festival that looks quite different from the first 22 iterations. This year, we offer five staged readings of new American plays, each of which has undergone at least four days of rehearsal prior to being presented on one of SCR's stages and professionally filmed using a three-camera set-up. It may not quite be a live theatre event shared among several hundred friends and colleagues, but it's as close as we can get under the present circumstances—and we hope you'll find it a refreshing change from the typical Zoom play-readings we've all gotten used to over the past year.

The 2021 festival includes a folk-horror tale set in the American South of the 1930s, a road-trip across the U.S. in the company of a Korean American family, a story of an Iranian refugee trying to make a new home in London, an encounter between two women—one Canadian, one Mexican—who have more in common than they might expect (and less than they might hope for) and a musical about a 60-year Hollywood romance between two people you may never have heard of but who made important contributions to a lot of movies you've probably seen. It's a thrilling and multifaceted lineup of plays, with both homegrown and international stories, reflecting South Coast Repertory's commitment to celebrating our community and the world around us in all their multiplicity.

So we invite you to sit back—wherever you find yourselves this spring—and enjoy these five examples of American playwriting at its best!

The Pacific Playwrights Festival Team



IN REHEARSAL (clockwise from top left): Amanda Naughton, Scott Waara, Karole Foreman, Manna Nichols and Rustin Cole Sailors in *Prelude to a Kiss, the Musical*; Jon Tenney and Laura Heisler in *Mr. Wolf*; Assaf Cohen and Anjali Bhimani in *Orange*; Dinara Walcott and Michael Weston in *I Get Restless*; Brooke Ishibashi and Raymond Lee in *Cambodian Rock Band*; Chauntae Pink and Giovanni Adams in *Little Black Shadows*. Photos by Debora Robinson.



# South Coast Repertory

## 23RD ANNUAL PACIFIC PLAYWRIGHTS FESTIVAL

David Ivers  
ARTISTIC DIRECTOR

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MANAGING DIRECTOR

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FOUNDING ARTISTIC DIRECTORS

presents a reading of

# HAROLD & LILLIAN

book & lyrics by  
Dan Collins

music by  
Julianne Wick Davis

based on the documentary film by Daniel Raim

Matt Deitchman  
MUSIC DIRECTOR

John Glore & Andy Knight  
FESTIVAL CO-DIRECTORS

Jerry Patch  
DRAMATURG

Joanne DeNaut, CSA  
CASTING DIRECTOR

Kathryn Davies  
STAGE MANAGER

Anna Jennings  
FESTIVAL COORDINATOR

Justin Krumb  
FILM PRODUCER

Directed by  
Michael Greif

**HAROLD & LILLIAN streams June 21-27, 2021**

## **CAST OF CHARACTERS**

(In order of appearance)

Lillian .....	<i>Annette O'Toole</i>
Harold .....	<i>Michael McKean</i>
The Matron & Others .....	<i>Karole Foreman</i>
Lt. McGowen & Others .....	<i>Jacques C. Smith</i>
Mr. Wesley & Others .....	<i>Roland Rusinek</i>
Lelia & Others .....	<i>Jennifer Leigh Warren</i>

## **SETTING**

The Lillian Michelson Research Library—Hollywood, Calif.

## **LENGTH**

Approximately 90 minutes with no intermission.

## **PRODUCTION STAFF**

Music Assistant .....	<i>Nick Kassoy</i>
Production Manager .....	<i>Matthew E. Chandler</i>
Infection Control Specialist .....	<i>Talia Krispel</i>
Lighting Supervisor .....	<i>Kara Ramlow</i>
Sound and Video Supervisor .....	<i>Michael Ritchey</i>
Light Board Operator .....	<i>Sean Deuel</i>
Sound Board Operator/Audio Support .....	<i>Jim Busker</i>
A2/Mic Runner .....	<i>Rachele Ekstrand</i>

## **FILM PRODUCED AND EDITED BY JKRUMB STUDIOS**

Technical Director .....	<i>Joe Abreu</i>
Director of Photography .....	<i>Troy Page</i>
Camera .....	<i>Carly Stone</i>

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

# ARTISTS BIOGRAPHIES



**DAN COLLINS** (*Book & Lyrics*) wrote the book and lyrics for the musicals *Trevor*, *Southern Comfort* and *The Pen*, all with composer Julianne Wick Davis. *Trevor* received its world premiere at Writers Theatre (Chicago-area), where it won the Jeff Award for Best New Work; it's set to open off-Broadway as soon as the New York City theatre season resumes. *Southern Comfort* was produced by the Public Theater, following productions at Barrington Stage and Cap21 (Critics' Pick, *New York Times* and *Time Out*

*NYC*); it received the Jonathan Larson Award, a GLAAD Media Award and was nominated for Lucille Lortel, Outer Critics Circle and Drama Desk awards. *The Pen* (Critics' Pick, *New York Times*) was produced by Inner Voices and received a Solo Performance Drama Desk Award nomination for its star, Nancy Anderson. His other projects include *Wood* (starring Tony Award-winner Cady Huffman) and *When We Met* (Eugene O'Neill National Musical Theater Conference; Collaborative Arts Project/CAP 21). He was selected as a Dramatist Guild Fellow. Collins received his MFA in musical theatre writing at New York University's Tisch School of the Arts and his BFA in playwriting at The Theatre School of DePaul University.



**JULIANNE WICK DAVIS** (*Composer*) is the recipient of the Jonathan Larson Award (2012) and was the Billie Burke Ziegfeld Award for Outstanding Female Musical Theater Composer (2018). Named one of the 50 Women to Watch in 2020 by the Broadway Woman's Fund, Davis also received a Lotte Lenya Competition Songbook Series Award (2020) from the Kurt Weill Foundation. *Trevor*, her collaboration with Dan Collins (book and lyrics), had its world premiere at Writers Theatre, Chicago, and

received a Joseph Jefferson Award for Outstanding New Musical. *Trevor* is slated to open off-Broadway in 2021. *Southern Comfort*, also with Collins, received a production at The Public Theater and was a *New York Times* Critics' Pick, as well as received Lucille Lortel and Outer Critics Circle awards nominations for Outstanding Musical. *Southern Comfort* was part of the National Alliance for Musical Theatre Convention (2012) and received a production at Barrington Stage Company, a reading at Playwrights Horizons and a developmental production at Collaborative Arts Project/CAP 21, which garnered a GLAAD Media Award and Critics' Picks from *Time Out NYC* and *The New York Times*. *The Pen*, with Collins, produced for Inner Voices was another *New York Times* Critics' Pick. *When We Met* (music & lyrics), was a part of the Eugene O'Neill Musical Theater Conference, York Theatre Company's NEO Development Series, Broadway Bound Concert Series and received a developmental production at CAP21. *The Willard Suitcases* (book, music, & lyrics) had its world premiere at American Shakespeare Center (2019) and was named one of the Top Ten 2019 Theatrical Events by *The Wash-*

ington Post and was featured in the Broadway Bound Series at Merkin Hall. *Lautrec at the St. James* (music) with John Dietrich (book and lyrics), was selected for the NAMT Conference (2019) and will be a part of the Applause Concert Series at the Olney Theatre Center (2021). She has also contributed two songs for Shakina Nayfack's *Manifest Pussy* and was commissioned to write a song for Lonny Price's Lincoln Center Originals series. She is a Dramatist Guild Fellow, a York Theatre Company NEO 9 Emerging Writer and a Sundance Fellow at Ucross. She received her MFA from New York University's Tisch School of the Arts, Graduate Musical Theatre Writing Program, where she is currently on faculty. Davis is an ASCAP and Dramatist Guild member.



**MICHAEL GREIF** (*Director*) most recently directed *Dear Evan Hansen* and the Broadway production of *War Paint*. His other Broadway work includes *RENT*, *Grey Gardens*, *Next to Normal* (Tony Award nomination), *Never Gonna Dance*, and *If/Then*. Greif's other recent work includes *Man in the Ring* (Huntington Theatre Company), *The Low Road* (Public Theater), *A Parallelogram* (Second Stage), *War Paint* (Goodman Theatre), *Our Lady of Kibeho*, *Angels in America* (Signature Theatre, NY), *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scripture* (Public Theatre), *The Tempest*, *The Winter's Tale* and *Romeo and Juliet* (Delacourt Theatre at the Public Theater). Off-Broadway, he has won Obie Awards for *Machinal*, *Dog Eaters* (Public) and *RENT* (New York Theatre Workshop). He has directed new plays and musicals at Playwrights Horizons, Roundabout, MTC, MCC, New York Theatre Workshop and Second Stage. He has directed *Next to Normal* and *Dear Evan Hansen* at Second Stage. He has directed premiere and revival works at Williamstown Theatre Festival (10 seasons), La Jolla Playhouse (artistic director, five seasons), Arena Stage, Center Stage, Mark Taper Forum, Dallas Theatre Center, Trinity Repertory Company, and other regional theatres. He received a BS from Northwestern University and an MFA from the University of California, San Diego.



**KAROLE FOREMAN** (*The Matron & Others*) returns to SCR after appearing in the Pacific Playwrights Festival readings of *Prelude to a Kiss*, *the Musical* and *Intimate Apparel*. Her theatre credits include *Lady Day at Emerson's Bar and Grill* (Ovation Award, Ebony Repertory Theatre and International City Theatre), *A Little Night Music* (San Diego Theatre Critics Circle Award nomination), *Stupid Fucking Bird* (Cygnet Theatre); *Haunted House Party* (Getty Villa); *Porgy & Bess*, *Sweeney Todd*, *Intimate Apparel* (Ensemble Theatre Company); *Fences* (NAACP Image Award nomination, PCPA and International City Theatre); *Wedding Band* (Stage Raw Award nomination, Antaeus Theatre Company); *Next to Normal* (OC Weekly Theatre Award, California Repertory Company); *Difficulty of Crossing a Field* and *Queenie Pie* (Long Beach Opera); *Caroline or Change*



(PCPA); *Parade*, *Jelly's Last Jam* (Suzi Bass Award, Mark Taper Forum, Alliance Theatre, Atlanta); and *Mamma Mia!* (Las Vegas). Foreman worked with the Los Angeles Women's Shakespeare Company, Oregon Shakespeare Festival and numerous regional theatres across the country. Her television credits include "Monster," "Good Trouble," "NCIS," "Brooklyn 99," "How to Get Away With Murder," "Crazy Ex-Girlfriend," "Rebel," "GLOW," "Kingdom," "Training Day," "The Young and the Restless," "Stitchers," "Jane the Virgin," "Adam Ruins Everything," "Switched at Birth," "Rizzoli & Isles," "Murder in the First," "Pretty Little Liars," "Grey's Anatomy," "Bones," "Medium," "Law & Order" and "Bold and the Beautiful." Her film credits include *The Banality*, *I'll Be Next Door for Christmas*, *42*, *Rebirth* and *Buddy Solitaire*.  
karoleforeman.com



**MICHAEL MCKEAN** (*Harold*) has had a distinguished career in theatre, television and film; he is making his SCR debut. His Broadway credits include *The Little Foxes*, *All the Way*, *The Bandwagon*, *The Best Man*, *Superior Donuts*, *The Homecoming*, *The Pajama Game*, *Hairspray* and *Accomplice*. His off-Broadway credits include *The True*, *The Exonerated*, *King Lear* and *Our Town*. His other theatre credits include *Father Comes Home From the Wars* and Randy Newman's *Harp and Angels* (both at Taper Forum, Los Angeles), *Superior Donuts* (Steppenwolf Theatre) and *On the Razzle* (Williamstown Theatre Festival). His films include *Used Cars*, *This is Spinal Tap*, *Clue*, *D.A.R.Y.L.*, *Light of Day*, *Planes, Trains and Automobiles*, *Best in Show*, *A Mighty Wind* and *For Your Consideration*. His television credits include "Laverne & Shirley," "Dream On," "Better Call Saul" (Emmy Award nomination) and "Good Omens."



**ANNETTE O'TOOLE** (*Lillian*) is making her SCR debut. Her New York and regional theatre work include *A Lovely Sunday for Creve Coeur*, *The Show-Off* (Theatre at St. Clement's), *The Traveling Lady* (Cherry Lane Theatre), *Man From Nebraska* (Second Stage Theatre), *Southern Comfort* (The Public Theater) for which she received the Lucille Lortel Award for Best Actress in a Musical, and Drama Desk and Drama League award nominations, *Hamlet in Bed* (Rattlestick Theatre, Edinburgh Festival), *The Good Book* (Berkeley Repertory), *Magnolia* (Goodman Theatre), *Third* (Two River Theatre), *Heresy* (Flea Theatre), *The Quality of Life* (Arena Stage), *Kindness* (Playwrights Horizons) and *The Seagull* (Classic Stage Company). Her film and television performances include *Blow the Man Down*, *A Futile and Stupid Gesture*, *Women Who Kill*, *48 Hours*, *Superman III*, *Cat People*, *One on One*, "Virgin River," "Kidding," "The Good Doctor," "The Punisher," "Search Party," "11.22.63," "Halt and Catch Fire," "Smallville" and "The Kennedys of Massachusetts," for which she received Emmy and Golden Globe award nominations.



**ROLAND RUSINEK** (*Mr. Wesley & Others*) was last seen at SCR as Pirelli in *Sweeney Todd: The Demon Barber of Fleet Street*. His film and TV appearances include Figaro in “Coop And Cami Ask The World,” streaming on Disney +, Jack Lapidus in *The Producers* streaming on Peacock, Frank in the first *BearCity* on Amazon Prime and as Caesar in the upcoming short film, *Who Guardeth the Guards*. His New York theatre credits include Piangi in *The Phantom of the Opera* (Majestic Theatre, Broadway); Fezziwig and others in

*A Christmas Carol* (Madison Square Garden); Beadle in *Sweeney Todd* and Ciccio in *The Most Happy Fella* (NYC Opera); *Jerry Springer: The Opera*, in concert (Carnegie Hall); and *Kismet* (Encores!, New York City Center). His tour appearances include *The Addams Family*, *Kiss Me Kate* and *Camelot*. His regional theatre credits include Dame Derriere in *Beauty and the Beast: A Christmas Rose* (Laguna Playhouse); Sanchō in *Man of La Mancha* (Valley Performing Arts Center and La Mirada Theatre); Edna in *Hairspray* (Norris Theatre); Alf and others in *Limelight: The Story Of Charlie Chaplin* (La Jolla Playhouse); Val in *Laughter on the 23rd Floor* (Garry Marshall Theatre); Beadle in *Sweeney Todd* and Mr. Bumble in *Oliver!* (Sacramento Music Circus); Nicely-Nicely in *Guys and Dolls* (Theatre Under the Stars, Maine State Music Theatre and Music Theatre of San Jose); The Governor in *Candide* (Center Theatre Group/Ahmanson Theatre); Beadle in *Sweeney Todd* (Reprise!, Musical Theatre West, 5th Avenue Theatre, Geva Theatre); Franz in *The Producers*, Paravicini in *The Mousetrap* (The Maltz Jupiter Theatre); Eric in *Living on Love* (Asolo Repertory Theatre); Tito in *Lend Me a Tenor* (Bay Street Theatre); and Bessie in *Casa Valentina* (GableStage). He has been a guest lecturer for UCLA’s Ray Bolger Musical Theatre program and is an alumnus of the Los Angeles County High School for the Arts and PCPA’s actor training program. More at [rolandrusine.net](http://rolandrusine.net).



**JACQUES C. SMITH** (*Lt. McGowen & Others*) is thrilled to be on stage at South Coast Repertory again. He was performing as Mafala in the national tour of *The Book of Mormon* when the pandemic halted all theatrical performances. He has performed on Broadway and internationally in *RENT*, as well as in the national tour of *If/Then*. Regionally, he has performed at The Old Globe, Ebony Repertory Theatre (Ovation Award), Pasadena Playhouse (NAACP nomination), Theatre Under The Stars, La Jolla Playhouse,

Cleveland Playhouse, Goodman Theater (Black Theater Alliance Award,, Joseph Jefferson nomination), Paper Mill Playhouse and many others. His television credits include “Marlon,” “Eagleheart,” “General Hospital,” “OZ” (HBO, series regular), “CSI: Miami,” Issa Rae’s “The Choir,” “American Masters” and “Law & Order.” He received his MFA from University of California, San Diego, and his BA from Princeton University.



**JENNIFER LEIGH WARREN** (*Leila & Others*) is a critically acclaimed actress/singer lauded for her show-stopping Broadway performances as the original Alice's Daughter in *Big River* ("How Blest We Are" written for her by Roger Miller), the original Crystal in the Howard Ashman/Alan Menken hit *Little Shop of Horrors*, the original Lincoln Center cast of *Marie Christine* and the original Muse in the Drama Desk Award-nominated *Lonesome Traveler*. In *RENT: Live* on FOX TV, she showcased her acting versatility as Mrs. Jefferson, Mrs. Cohen, Support Sue and the infamous homeless bag lady. She starred as "The Blues Singer" in all four national tours of *A Night with Janis Joplin* (USA, Canada; now streaming on Broadway HD.com) and performed her *Diamonds Are Forever: The Songs of Shirley Bassey* concert at the Renberg Theatre in Los Angeles. On "The Tonight Show," "Late Night With Conan O'Brien" and "Jimmy Kimmel Live," she performed with Broken Bells, The Kills, Trombone Shorty, Moon Taxi, Lisa Loeb and OK Go. Her full film and TV credits are available at: [JenniferLeighWarren.com](http://JenniferLeighWarren.com). She is a member of Actors' Equity Association and SAG/AFTRA.

**MATT DEITCHMAN** (*Music Director*) is a New York City-based music director, orchestrator, actor, composer and multi-instrumentalist. Currently, he is the music director/conductor of *Trevor: The Musical* at Stage 42. A recent transplant to NYC, Deitchman spent most of the past 10 years living and working in Chicago, where his credits include work with the Lyric Opera of Chicago, Chicago Shakespeare Theatre, Victory Gardens Theatre, Writers Theatre, Marriott Theatre, Paramount Theatre, Drury Lane Theatre, Chicago Children's Theatre and Second City. Regionally, his credits include work with Shakespeare Theatre Company (D.C.), Asolo Repertory Theatre, Adirondack Theatre Festival and the Royal Conservatoire of Scotland. He is a member of American Federation of Musicians, Actors' Equity Association and the American Guild of Musical Artists, and a graduate of Northwestern University. For more info, [mattdeitchman.com](http://mattdeitchman.com).

**KATHRYN DAVIES** (*Stage Manager*) previously stage-managed *The Velveteen Rabbit*, *Poor Yella Rednecks*, *Sugar Plum Fairy*, *Orange*, *The Roommate*, *All the Way*, *Future Thinking*, *Red*, *Vietgone*, *The Whipping Man*, *Tartuffe*, *Reunion*, *Trudy and Max in Love*, *The Motherf\*\*ker with the Hat*, *How to Write a New Book for the Bible*, *Sight Unseen*, *Topdog/Underdog*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair* and *The Injured Party*—all at SCR. Her favorite credits include *The Wars* at the Grand Theatre; *Dividing the Estate* at Dallas Theater Center; *La Bohème* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Les Contes D'Hoffmann* at Hawaii Opera Theatre; *Of Mice and Men* at Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre; and *The Designated Mourner* at the Edinburgh Fringe Festival. Davies also worked as head theatre manager at the Toronto International, Dubai International, AFI, TCM and Los Angeles Film festivals.



Maureen Sebastian and Raymond Lee in the world premiere of *Vietgone Qui Nguyen*, photo by Debora Robinson. Corey Brill and Daniel Chung in the world premiere production of *The Canadians* by Adam Bock (2019). Photo by Jordan Kubat.

**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 for the Pacific Playwrights Festival from its 1998 inception through 2005; and, for seven years, he 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 Roundabout Theatre Company (New York) for nearly a decade and left SCR to become resident artistic director for The Old Globe in San Diego. He is now an artistic consultant for MTC and serves as resident dramaturg at SCR.

**JUSTIN KRUMB** (*Film Producer*) has roots that run deep within SCR. Since graduating with his BA from CSU-Long Beach, he has immersed himself in the evolving world of video and film production. Focusing his efforts on feature documentary (*Minds in the Water*), broadcast television (*First Hand*, *The Surfer's Journal*) and live productions (*Love Loud*, *Imagine Dragons*, *ReCode*) has allowed Krumb to see all sides of producing digital media. Spanning multiple decades, he has worked on a variety of documentary and commercial projects, in countries around the globe that range in subject matter from travel, music, sports, and culture. Krumb earned the honor of an Emmy Award for Best Documentary (*Next Wave*) and film festival awards that included Best Environmental Film, Best Original Score, Audience Appreciation and a Top Emerging Directors designation from AmDocs Film Festival (*Transparentsea*). He recently reconnected with SCR to produce film works of plays (*Outside Mullingar*, *A Shot Rang Out* and *Red Riding Hood*). The opportunity to bring the Pacific Playwrights Festival plays and a musical to the screen in a new and inclusive way, and to share the talents of these amazing artists, continues to add to the rewarding career path he has taken.



**DAVID IVERS** (*Artistic Director*) is responsible for the overall artistic operation of Tony Award-winning South Coast Repertory, where he started in 2018. In addition to artistic leadership, he is active as a director at the theatre. In April 2019, he directed a concert reading of the new musical, *Prelude to a Kiss*, during the Pacific Playwrights Festival, a national showcase of new works, and in 2021, directed the PPF reading of *Coleman '72* by Charlie Oh. In 2020, he directed *She Loves Me*, his production directorial debut as artistic director. He spearheaded the re-branding of SCR's renowned new-play development programs in 2020, as The Lab@SCR, which enhanced and expanded the theatre's commitment to a more rigorous development of new American musicals, commissions for playwrights at various stages of their careers, playwright residencies and additional in-house readings and workshops. The Lab@SCR includes the new Pinnacle Commission, a grant to a major U.S. playwright. The Pinnacle's \$60,000 inaugural commission was given in partnership with Playwrights Horizons (New York City) and is among the largest in the U.S. from a theatre to a playwright. 2020 also saw the creation of SCR CommUNITY, a new digital platform dedicated to amplifying regional artists and narratives by producing stories inspired by or about the rich diversity of people living in Southern California. Announced for 2021 is Outside SCR, featuring repertory performances under the stars in different outdoor locations in Orange County, Calif. No stranger to SCR, in 2015, he directed the SCR-Berkeley Repertory Theatre co-production of *One Man, Two Guvnors*. Prior to SCR, Ivers served 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. For a decade, he was a resident artist at Denver Center Theatre Company, 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. He taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. Ivers earned his BA from Southern Oregon University and his MFA from the University of Minnesota.



Brooke Ishibashi, Joe Ngo, Jane Lui, Raymond Lee and Abraham Kim in the world premiere of *Cambodian Rock Band* by Lauren Yee (2018), photo by Jordan Kubat.

**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 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 and serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI. 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 2018, she received the Helena Modjeska Cultural Legacy Award from Arts Orange County. In 2019, she was awarded UCI's Distinguished Alumna in the School of Social Sciences at the Lauds & Laurels Celebration

**JOHN GLORE** (*Associate Artistic Director/Festival Co-Director*) has been SCR's associate artistic director since 2005, following five years as resident dramaturg for LA'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.



John de Lancie and Emily James in the world premiere of *Mr. Wolf* by Rajiv Joseph (2015), photo by Debora Robinson; Pia Shah, Karthik Srinivasan and Anjali Bhimani in the world premiere of *Orange* by Aditi Brennan Kapil (2017), photo by Debora Robinson.

**ANDY KNIGHT** (*Festival Co-Director*) is South Coast Repertory's literary manager and co-director of the Pacific Playwrights Festival. At SCR, his dramaturgy credits include the world premieres of Lauren Yee's *Cambodian Rock Band*, Qui Nguyen's *Vietgone*, Adam Bock's *The Canadians*, 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 dramaturgy credits include the world premiere of Carla Ching's *The Two Kids That Blow Sh\*t Up* with Artists at Play. Before SCR, Knight worked at Chicago's Goodman Theatre.

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

# INTRODUCING THE ELIZABETH GEORGE PLAYWRIGHTS

2021 marks the 20th year that the Elizabeth George Foundation has partnered with SCR in supporting emerging playwrights. These commissions have been awarded to a number of the American theatre's most-celebrated playwrights at the outset of their careers including Julia Cho, Noah Haidle, Quiara Alegría Hudes and Rajiv Joseph. We're thrilled to announce the recipients of the 2020 and 2021 Elizabeth George commissions: Spenser Davis, Shayan Lotfi and Charly Evon Simpson (2020) and Aurora de Asua, Benjamin Benne and Bleu Beckford-Burrell (2021).

## 2020



### SPENSER DAVIS

is a Chicago-based, Arkansas-born writer-director. He's a longtime member of Broken Nose Theatre, an ensemble member of The Factory and current Michael Maggio Directing Fellow at The Goodman Theatre. His play *Plainclothes* won the 2019 M. Elizabeth Osborn New Play Award and was a finalist for the Harold & Mimi Steinberg/ATCA New Play Award. Last year, his critically acclaimed virtual play *The Spin* was called "my favorite online production since theatres began shuttering last March" (*Stage & Cinema*). His short plays have been produced around the world and have been published by Smith & Kraus. As a director, he has been nominated three times for the Joseph Jefferson Best Director Award, winning once. His production of *At the Table* was named "One of the Best of the Year" by *Chicago Tribune's* Chris Jones and "One of the 25 Best Shows of the Decade" by *Storefront Rebellion*. He's a series writer and director of "Squid," a short-form comedy series now available on Amazon Prime.

He's proud to be represented by Luke Virkstis at William Morris Endeavor.



### SHAYAN LOTFI

has written a few plays and thankfully still wants to write. He has been fortunate enough that some really cool institutions—like South Coast Repertory, The Lark, Roundabout, and Boston Court—have helped develop his work, and that some really cool residencies—like SPACE at Ryder Farm and the Millay Colony—have fed and housed him as he tried desperately to be productive. When he's not writing, he works as an urban policy consultant, splitting his time between New York and Los Angeles.



### CHARLY EVON SIMPSON

is a playwright, TV writer and teacher based in Brooklyn. Her plays include *Behind the Sheet*, *Jump*, *form of a girl unknown* and



*it's not a trip it's a journey.* Her work has been seen and/or developed with Ensemble Studio Theatre, The Lark, P73, The Eugene O'Neill Theater Center, PlayMakers Repertory Company, Chautauqua Theater Company, Salt Lake Acting Company and others. She is a recipient of the Vineyard Theatre's Paula Vogel Playwriting Award and the Dramatists Guild's Lanford Wilson Award. This fall, she will begin a seven-year residency with New Dramatists.

Right now, she has theatre commissions with MTC/Sloan, Williamstown Theatre Festival, Cleveland Play House and PlayMakers Repertory Company. She's also currently working on TV shows for HBO and teaching playwriting at State University of New York at Purchase. Simpson has a BA from Brown University, an MA in women's studies from University of Oxford, New College, and her MFA in playwriting from Hunter College.

## 2021



**AURORA DE ASUA** is a California-born playwright and actor based in Chicago. Her plays have been workshopped at Chicago theatres such as Victory Gardens Theater, Sideshow Theatre Company, Rivendell Theater, Greenhouse Theater Center and The Story Theatre. As an actor, she has worked with The Goodman, Court Theatre, Northlight Theatre, Remy Bumppo Theatre Company, The Hypocrites and Victory Gardens, among others. She has a BA in theatre from Northwestern University. [auroradeasua.com](http://auroradeasua.com)

Her plays include *P.S.365* (2019 O'Neill finalist) showcased at EST (Youngblood Workshop Series) and The National Black Theatre (Keep the Soul Alive reading series). Her play *Lyons Pride* (2020 Burman New Play Award finalist, 2019 The Kilroys Honorable Mention, and Yale Drama Series Award runner-up, 2018 BAPF, Princess Grace Award finalist) was showcased at Playwrights Realm (Ink'd Festival of New Plays) and EST (Bloodwork Reading Series). Her play *La Race* (2020 Normal Ave finalist and Theatre503 International Playwright Award, O'Neill, Bay Area Playwright Foundation semi-finalist) is currently being showcased at Faultline Theatre (upcoming at Irons in the Fire) and Page 73 (Virtual Residency). She is a Page 73 Fellow (2021), Playwrights Realm Fellow (2018), Playwrights' Center New Voices Fellowship (2018, finalist), NYTW/2050 Fellowship (2019, finalist) as well as an Interstate 73 playwright (2020), Colt Coeur resident (2021), PWC Core Writer (2020, finalist), WP Lab (2020, finalist) and Working Farm (2019, semi-finalist). She received the 2020 Playwrights Horizons Jody Falco & Jeffrey Steinman Commission for Emerging Play-



**BLEU BECKFORD-BURRELL** is a first-generation Jamaican-American actor/playwright. Born and raised in New York City, she works for non-profit organizations where she teaches acting to teens, as well as writes and directs plays.

it organizations where she teaches acting to teens, as well as writes and directs plays.

wrights. MFA Rutgers University Blue-Beckford.com



**BENJAMIN BENNE** was born and raised in Los Angeles County and completed a BA in theatre arts at Cal State Fullerton. Benne has lived in

the Pacific Northwest, Midwest and currently resides on the East Coast, where he is a Yale School of Drama MFA candidate in playwriting. His plays, including *at the very bottom of a body of water*, *Alma* and *In His Hands*, have been seen and developed coast to coast—and a few points in between—including The Old Globe, Boston Court Pasadena, Teatro Milagro, Seattle

Repertory Theatre, Theatre Battery, Denver Center for the Performing Arts, Texas Tech University, The Playwrights' Center, Pillsbury House Theatre, American Blues Theater, Two River Theater, The Eugene O'Neill Theater Center, The Playwrights Realm, The Lark and Roundabout Theatre Company. He is a recipient of Portland Stage's 2020 Clauder Competition Gold Prize, Arizona Theatre Company's 2019 National Latinx Playwriting Award, American Blues Theater's 2019 Blue Ink Playwriting Award, the Kennedy Center's American College Theater Festival's 2019 Latinx Playwriting Award and a 2017 Robert Chesley/Victor Bumbalo Playwriting Award. He is a Playwrights' Center Affiliated Writer and member of Primary Stages' Dorothy Strelsin New American Writers Group. benjaminbenne.com



Natasha Roi and Don Reilly in the world premiere of *Emilie: La Marquise Du Châtelet Defends Her Life Tonight* by Lauren Gunderson, an Elizabeth George commissioned playwright (2009), photo by Henry DiRocco.

# #PPFPLAYWRIGHTS

The Pacific Playwrights Festival is all about the writers. #PPFPlaywrights, an off-shoot of SCR's #Commissioned video series, features conversations with the five wordsmiths and one composer who contributed the work included in the 23rd festival.

## HAROLD & LILLIAN

Dan Collins & Julianne Wick Davis  
interviewed by Michael Greif

[Streaming here](#)



Michael Greif, director for the staged reading of *Harold & Lillian*, chats with book writer Dan Collins and composer Julianne Wick Davis. Be aware that they'll be talking about the play and there may be some spoilers along the way ... so if you don't want any of the play's secrets revealed before you see it, you may want to wait to watch this interview until after you've screened the reading.



Giovanni Adams and Chauntae Pink in the world premiere of *Little Black Shadows* by Kemp Powers (2018), photo by Jordan Kubat.

# SCR STAFF

David Ivers, *Artistic Director* • Paula Tomei, *Managing Director*  
David Emmes & Martin Benson, *Founding Artistic Directors*

John Glore, *Associate Artistic Director*

Hisa Takakuwa, *Conservatory & Educational Programs Director*

Bil Schroeder, *Marketing & Communications Director* • Lori Monnier, *General Manager*

Matthew E. Chandler, *Production Manager* • Alex Wang, *Director of Development*

## ARTISTIC

Joanne DeNaut, *CASTING Director & Artistic Associate*

H. Adam Harris, *Artistic/Audience Engagement Associate*

Nancy Levy, *Artistic Assistant/Company Manager*

Anna Jennings, *Artistic Coordinator*

## LITERARY

Andy Knight, *Literary Manager*

Jerry Patch, *Resident Dramaturg*

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Holly Van Holt, *Conservatory Manager*

Matthew Arkin, *Acting Intensive Program Director*

Nick Slimmer, *Conservatory and Educational Programs Associate*

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Dean Lissner, *Information Technology Manager*

Kimberly Uhlman, *Assistant General Manager/ Human Resources Coordinator*

Ashleigh Hector, *Front of House Manager*

Kim Fleming, *Assistant to the Managing Director*

Cathi Moore, *Lead Accountant*

Martha Ruiz, *Payables Accountant*

Jack Mills, Kathie Kuehn, *Front Office Assistants*

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Domenick Ietto, *Grants Manager*

Steven Garry, *Development Coordinator*

Emily Gutowsky, *Development Operations & Research Associate*

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Heather Van Holt, *Digital Media Manager*

Ren Shadowhorse, *Graphic Designer*

Nicholas Pilapil, *Communications Associate*

Kat Alvarez, *Marketing Coordinator*

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Katie Carrasco, *Associate Ticket Services Director*

Amber N. Sanders, *Associate Ticket Services Director*

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Darryl Johns, *Facilities/Operations Manager*

Javier Estrada, *Assistant Operations Manager*

Jerome Anello, *Operations Assistant*

## PRODUCTION

Leanne Convis, *Production Office Manager*

## SCENERY

Jon Lagerquist, *Technical Director*

John Gaddis IV, *Assistant Technical Director*

Elizabeth Lung, *Master Carpenter*

Javier Ruiz, *Scenic Carpenter*

Eric Crider, *Scenic Carpenter*

Ben Morrow, *Automation Carpenter*

## PAINTS

Jen Stringfellow, *Scenic Charge Artist*

Saskia Martinez, *Scenic Artist*

## PROPS

Cat V Kerr, *Props Supervisor*

Byron Bacon, *Props Buyer*

## COSTUMES

Amy L. Hutto, *Costume Shop Manager*

Laurie Donati, *Full Charge Costumer*

Catherine J. Esera, *Cutter/Draper*

## WIGS

Allison Lowery, *Hair & Makeup Supervisor*

## ELECTRICS

Kara Ramlow, *Lighting Supervisor*

Sean Deuel, *Electrician/Board Operator*

## SOUND AND VIDEO

Michael Ritchey, *Sound and Video Supervisor*

Jim Busker, *Sound Engineer/Board Operator*

## STAGE MANAGEMENT

Kathryn Davies

## OTHER

Haskell & White LLP, *Auditors*

Jones Day, *Legal Services*

Jadtec Computer Group, *Consultants*



Sandra Oh and Raymond Lee in the world premiere of *Office Hour* by Julia Cho (2016), photo by Ben Horak; Bill Geisslinger and Shannon Cochran in the world premiere of *A Doll's House, Part 2* by Lucas Hnath (2017), photo by Debora Robinson; Kim Staunton and Larry Powell in the world premiere of *Curve of Departure* by Rachel Bonds (2017), photo by Debora Robinson.



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