



What playwrights
are saying...



"My experience with Seedlings was more than great. These people take risks!"

Damon Chua, *Fifteen Smiles (Or Postcards from Bali)* (2003)

"Botanicum Seedlings is an outstanding development program... The actors were fantastic and smart, the feedback was tremendously helpful, and the location—up in beautiful Topanga Canyon, at Theatricum Botanicum's small outdoor stage—can't be beat!"

EM Lewis, *Reading to Vegetables* (2006)

"Botanicum Seedlings provides a beautiful Topanga setting in which theatre artists can explore new work and discover directions for growth. It is a wonderful site for the development of new work."

Velina Hasu Houston, *The Territory of Dreams* (2010)



"If all the world's a stage, then Botanicum Seedlings is its rehearsal hall."

Brett Webster, *Lost and Found in the Underground* (2008)

"Botanicum Seedlings was incredibly helpful... you can't ask for a better place to enjoy a Sunday in nature and fix your play at the same time!"

Matt Pelfrey, *An Impending Rupture of the Belly* (2005)

"Thank you for the support you provided... something I'm very conscious of now as the play is actually moving towards its premiere."

Diane Lefer, *Harvest* (2003)



"Any playwright will feel fortunate indeed to have a show developed and performed at Theatricum's Botanicum Seedlings. With fabulous actors, a beautiful location, top-notch directors, helpful dramaturgs, and superb support, it is a true treasure."

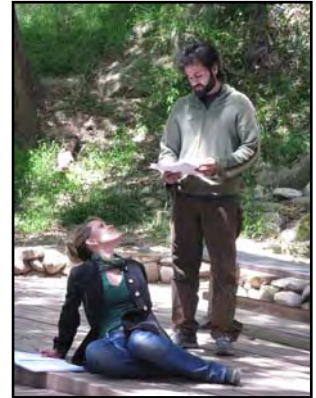
Laura Shamas, *Trapper Joan* (2009)

“You were fabulous to work with... you went the extra mile when you didn’t have to.”

James McLindon, *Dusk* (2005)

"My Seedlings reading of *Save Love Canal* was a revelation... I was so stalled on that play. After the read through, it was like a log jam broke. It was great to have the time and that gorgeous space to hammer out some rewrites before the actual reading. I don't have to tell you how riddled this enterprise of playwriting is with self-doubt and even despair. I'm ever grateful for the warmth and affirmation from you and everyone I worked with in Seedlings."

Molly Best Tinsley, *Save Love Canal* (2010)



"Seedlings was a wonderful and exciting process where everyone really respected the text and really wanted to support the playwright... **I would love to go back and work there again anytime.**"

Jonathan Goldberg, *How to Save a Bull Moose* (2009)

"The Seedlings program has been crucial in my development as a playwright. The directors and actors involved are all terrifically talented, and having such a great team involved meant that I was able to hear my play without any interference... Some of these directors and actors continue to be good friends and colleagues, and I have the Seedlings program to thank for these important artistic relationships."

Tira Palmquist, *Lost Nation* (2007)



"*The Power of Birds* couldn't have been welcomed to a better home for the final steps in its development... The moment when, during the performance, a bird flew down from a live oak, circled the actor uttering (scripted) bird calls, and sat on a bench on stage to watch the show was sheer magic. That moment summed up the skill, generosity, and care which my script and I experienced there in beautiful Topanga Canyon."

Robin Rice Lichtig, *The Power of Birds* (2009)

"Thanks to the Botanicum Seedlings development program, my bizarre little play was given a classy reading that was well received by the audience. Hats off to Theatricum Botanicum for having the guts and talent to take on challenging and edgy new material and make it work."

Kurt Thum, *Which One's Tommy?* (2008)

"Working with Theatricum is like working with your favorite aunt, crazy uncle, and all your rambunctious nieces and nephews... only they're all SUPER talented, incredibly dedicated to your work, and don't hold it against you when you spike the punch. **I am so thankful for the Seedlings program, not just in that it has given me a place to develop my work, but to also develop my network—which is, in a word, invaluable.**"

Tiffany Antone, *Twigs and Bone* (2009)

