FOR IMMEDIATE RELEASE
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CulturalDC Announces 25 Finalists for Source Festival’s Full-Length Plays

WASHINGTON, DC – CulturalDC is pleased to announce that 25 full-length plays have been selected as finalists for the 2013 Source Festival. Three full-length plays will be selected from the 25 finalists and will be produced at the Source Festival from June 7-30.

Full-length plays are submitted to the festival by invitation only. Festival producers invite playwrights previously produced by the Festival and writers identified through a nationwide spotter system to submit never before produced full-length plays. The Festival received over 100 full-length plays this fall, almost double the number of submissions for the 2012 Festival.

The 25 finalists were selected after being evaluated by over 100 readers and the Festival’s team of producers led by Jenny McConnell Frederick, CulturalDC’s Director of Performing Arts. The Festival will also feature 18 Ten-Minute Plays and three Artistic Blind Dates. The selected scripts will be announced in February.
The 25 finalists are:

**Alligator, by Hilary Bettis**

Emerald and her twin brother, Ty, are orphaned ‘gator wrestlers living in the backwoods of the Florida Everglades, but their sideshow days are close to an end when a doe-eyed runaway, Lucy, shows up on their porch in the middle of a thunderstorm. As her desperation to win Emerald over intensifies, Lucy will do whatever it takes to please her...even if it leads to murder. The only hope left rests on Emerald who must face the demon that haunts her every waking moment.

Hilary Bettis is a playwright and screenwriter. Awards, residencies, and commissions include O'Neill National Playwrights Conference (Alligator), James McLure Fellowship New River Dramatists, Sloan/EST Commission (Dakota Atoll), John N. Wall Fellowship Sewanee Writer's Conference, Blackburn nomination (Mexico), Cherry Jones and Abingdon Theatre Company grant. Readings and workshops with New Georges, The Lark, EST, Abingdon, Barrow Street, and The Aurora Fox in Denver. Publications include Smith & Kraus, McFarland & Company, Original Works (American Girls). Film screenings include Williamsburg Film Festival, IFS Festival (best actress), Nashville Film Festival finalist (B'Hurst). She is a member of SAG, AEA, DG, Ensemble Studio Theatre, New Georges affiliated artist. She is a staff writer for offoffonline.com, and has written articles for TDF Stages. Currently she is working on a commission through Carol Ostrow (The Desert) and a feature film.

**M-Theory, by Jami Brandli**

It's the near future and a massive solar flare storm is headed toward earth. Pauline waits and works with her daughter Ava in a remote cabin in the woods. Ava begs to be let out of the cabin. The storm arrives. A young girl's single-engine plane is sucked out of the sky...and everything changes for Pauline.

Jami Brandli's plays include Technicolor Life, BLISS (or Emily Post is Dead!), The Sinker, M-Theory as well as shorter works. Her work has been produced and developed at HotCity Theatre, Boston Center for the Arts, WordBRIDGE, Ashland New Plays Festival, The Lark, New York Theatre Workshop, Great Plains Theatre Conference, Moving Arts, Milwaukee Rep, Rogue Machine Theatre, among other venues. She received the John Gassner Memorial Playwriting Award and Holland New Voices Award and was a finalist for the Princess Grace Award and O'Neill National Playwrights Conference. In addition, she was a contributing writer for the Elliot Norton Award-Winning production of PS: Page Me Later, a finalist for the Disney ABC TV Writing Fellowship, and a Visiting Playwright for the 2009 ATHE Conference. Her short plays are published with Smith & Kraus. Jami lives in Pasadena, CA, where she's at work on scripts for both stage and screen and a novel. For her day job, she teaches dramatic writing at Lesley University's low-residency MFA program in Boston. Jami is represented by The Gersh Agency. [www.jamibrandli.com](http://www.jamibrandli.com)

**The Wind and the Breeze, by Nathan Alan Davis**

Sam, the legendary, undisputed, greatest emcee in working-class Rockford, IL, plans to rest on his laurels all winter and, if possible, stake out an early spot to watch the Independence Day fireworks –but his closest mentees and their outsized dreams challenge him to a battle he can't win. *The Wind and the Breeze* explores the politics of place, the pull of collective fate and the thin line between loyalty and betrayal when we choose to stand our ground on shifting sands.

Nathan Alan Davis is a Midwest based playwright whose chosen influences include Hip Hop, classical tragedy and mysticism. His plays have been developed at CENTERSTAGE (Baltimore), Chicago Dramatists and the NNPN/Kennedy Center MFA Playwrights Workshop.

As a performer, Nathan has worked with theatre companies throughout Chicago including Collaboration, Goodman Theatre, Lifeline Theatre, Pegasus Players, Raven Theatre and Steppenwolf Theatre. Internationally, he has served as a writer, performer and dialogue facilitator in South Africa for the dance/drama troupe Beyond Words.

Nathan is pursuing his M.F.A. in Playwriting at Indiana University Bloomington. His B.F.A. in Acting is from the University of Illinois at Urbana-Champaign. [www.DavisPlays.com](http://www.DavisPlays.com)

**Handbook for an American Revolutionary, by Matthew-Lee Erlbach**

From coal power to white power, *Handbook for an American Revolutionary* introduces us to a diverse breadth of ordinary citizens in extraordinary circumstances whose battles are reshaping this nation. From a busker street drummer to a deaf Mennonite girl; from the mountaintop removal activist in West Virginia to the migrant field worker in California; from an energy lobbyist to a white nationalist; and from the banks of Wall Street to the banks of the Persian Gulf, the 12 characters...
we meet in the play are the face of America's turbulent present and a hand to our hopeful future—the Davids versus Goliaths that make up the 99%.

Matthew-Lee is a playwright and actor from Chicago, currently living in New York. His play EAGER TO LOSE, A FARCE IN RHYMING VERSE, directed by Wes Grantom and Portia Krieger, will premiere at Ars Nova in the fall of 2013. Other recent work includes: BLA/CKBIRD at American Theatre Company in Chicago; HANDBOOK FOR AN AMERICAN REVOLUTIONARY (Puffin Grant recipient) developed with Mark Wing-Davey; and SEX OF THE BABY directed by David Chapman at Tisch/NYU Grad, among others. His socio-political satire Happy Sunshine Kung Fu Flower was sponsored by The Onion and featured guests ranging from Amy Goodman and Rachel Maddow to Paul Rieckhoff and Lizz Winstead. Other work has been developed/produced at MCC, Lark, Williamstown, Ars Nova, SPACE, The Ohio, Judson, and 92YTribeca. Matthew-Lee is a contributor to The Huffington Post and has written for Nickelodeon, Nicktoons, and WWE (yeah, TV wrestling). He most recently won Best Screenplay for his short film ROGER, THE CHICKEN at Houston and was also nominated for Best Actor; the film has been an Official Selection at festivals around the U.S. and Canada.

As an actor Matthew-Lee was recently host of MTV's Epic Fail pilot and has a featured role in Another Earth (Sundance 2011/FOX Searchlight). He has also appeared on Comedy Central's Important Things with Demetri Martin, Law&Order: SVU, among others. Theatre credits: Off-Broadway in the world premiere of Lynn Rosen's Goldor$Mythyka and Danny Hoch's Till the Break of Dawn; also: New Georges, Culture Project, Ars Nova, A.R.T, Utah Shakespeare Festival, Barrington Stage. www.Matthew-Lee.com

The Hashish Eaters, by Billy Finn
Inspired by true events, The Hashish Eaters is a dark, suspenseful story about a young American soldier stationed in Afghanistan who finds himself being pulled into the dangerous machinations of his commanding officer. The play invites the audience into a violent world that will leave them questioning the very nature of war and its effect on human morality.

Billy Finn is a New York-based actor and playwright. As an actor, he has appeared locally at Round House Theatre, Shakespeare Theatre Company, Folger Theatre, the Kennedy Center, Washington Stage Guild and others. As a playwright, his work has been seen at the Kennedy Center Page to Stage Festival, The Source Festival, St. Bonaventure University and First Draft. Billy is currently attending the Brown/Trinity MFA program where he is studying acting and playwriting.

Mary Shelley, by Tom Horan
During a rainy stretch of days, Mary Shelley creates what would become her most famous novel, Frankenstein. The play Mary Shelley tackles this event with all due irreverence, coloring in margins of history books to unearth unsettling notions of God, death, art and Waldorf salads.

Tom Horan is a Writer, Sound Designer and co-founder of The Duplicates. With The Duplicates he collaboratively created five productions, serving at the Script Designer and Sound Designer for each piece; including a site-specific spectacle about the Dionne quintuplets entitled The Fictional Life of Historical Oddities, a love story told with objects entitled The Man With the Dancing Eyes, a playful memorial entitled september play, and a drive-in puppet theater about Elvis’ car entitled Elvis Machine. Their next show, The Poison Squad, will première in the Austin Fuzebox Festival and focuses on a turn-of-the-century experiment that subjected healthy men to food injected with borax, sulfide and formaldehyde. His solo toy theater play, the King & the Clockmaker received Best of Week and Best of Fest honors at FronteraFest in Austin. He developed his ghost story play Static at the Kennedy Center, which went on to a workshop production at the University of Texas at Austin, where Tom received his MFA.

The Terror Fantastic, by Nicole Jost
A young queer woman, Iz, struggles with persistent and paralyzing fear. Iz’s fears take shape as monsters haunting her reality send her into a fairytale fantasy in an escape attempt that ultimately forces her further into harm's way.
Nicole Jost is a playwright, teaching artist, producer and director. She has worked locally with The Inkwell, dog & pony dc, Forum Theatre, CityArtistic Partnerships, Madcap Players and Roundhouse Theatre. Her play The Terror Fantastic was read as part of the inaugural DC Queer Theatre Festival in 2012 and featured in The Inkwell’s “Evening of Inklings” (April 2012) and “Through a Glass, Darkly” showcase (December 2012). In 2011, Nicole was recognized by The Washingtonian as one of ten “Women to Watch.” She received her BA in Theater and Cultural Politics from the University of California Santa Cruz, Phi Beta Kappa. Nicole is the Artistic Director of Young Playwrights’ Theater (YPT), the only professional theater in Washington, DC dedicated entirely to arts education.

All That Shines, by Basil Kreimendahl
A group of young people from a lost generation come together amidst the crumbling relics of an America they'll never know and create their own rituals and concepts of family. Atlas runs the tribe and oversees the final days of Molly, an aged factory worker who lives in the house they’ve been squatting in. When Houston arrives, new to the family, their way of life is called into question and thrown into disarray, but he may be the only person able to carry out Molly’s final wish.

Basil Kreimendahl is a graduate student at the University of Iowa Playwright's Workshop. Her plays have been developed by New York Theatre Workshop, About Face Theatre, Wordbridge, Inkwell, and Oregon Shakespeare Festival. Basil is a Core Apprentice at the Minneapolis Playwright’s Center 2012-2013. Her play Orange Julius was developed at the 2012 O’Neill Playwright’s Conference and will be a part of La Jolla’s DNA new play series. Basil’s play Sidewinders will be in Cutting Ball’s Risk Is This… festival in 2013. She is the recipient of an Arts Meets Activism grant from the Kentucky Foundation for Women. She has taught playwriting to elementary, high school and college students in Florida, Kentucky, New York and Iowa. She organized and ran a playwrights group for queer youth in Louisville called Out On The Edge. Her short plays have twice been finalists for the Heideman Award. Basil’s play The Cost of a Goat won 2nd place National Science Award from KCACTF. Her work has been published by Dramatic Publishing and included in Xlibria’s Becoming: Young Ideas on Gender and Identity.

Paper City Phoenix, by Walt McGough
Complications arise when Brenna gets possessed by the Internet. Her friend Gale tries to help, but she’s got her own problems, what with her brother gone off the grid and the FBI showing up to discuss her browser history.

Walt McGough is a Boston-based playwright (by way of Pittsburgh and Chicago), and a current Playwriting Fellow at the Huntington Theatre Company. His plays include The Farm (IRNE & Broadway World Boston Nominee, Best New Play), Priscilla Dreams the Answer (IRNE Nominee, Best New Play), Dante Dies!! (and then things get weird), Everything Freezes, Paper City Phoenix, and The Haberdasher, and he has worked around the country with companies such as Boston Playwrights Theatre, Fresh Ink, Sideshow Theatre Company, Orfeo Group, Nu Sass Productions, Chicago Dramatists, Infusion Theatre Company and The Second City Chicago. Priscilla Dreams the Answer won the 2011 Best Comedy Award from the Capital Fringe Festival in Washington, DC, and he was named one of the Boston Globe’s 2012 Artists on the Rise. He was the recipient of the Kennedy Center’s 2010 Ken Ludwig Scholarship and a writing fellowship to the 2010 O’Neill Playwrights Conference, and was a finalist for ACTF’s John Cauble Short Play and ten-minute awards. He is a founding ensemble member of Sideshow Theatre Company, for which he serves as Literary Manager. He currently serves on the staff at SpeakEasy Stage Company in Boston, and was previously the Company Manager at Chicago Dramatists. He holds a BA from the University of Virginia, and an MFA in Playwriting from Boston University.

Mindfuck City, by Steve Moulds
Three years into a social experiment-like reality show and the five remaining members of the Conflict House face a tough decision – what do they do with the cast member who just died when the producers seem to have abandoned them entirely? And what if this isn’t a reality show at all, but a bizarre psychological experiment gone wrong?

Steve Moulds is a writer living in Los Angeles. Productions of his plays include an adaptation of Pirandello’s Six Characters in Search of an Author for The Hypocrites (Chicago), which received a Jeff nomination for Best New Adaptation; Emergency Prom (University of Texas at Austin), published by Playscripts; Oh, Gastronomy!, a group-written anthology play (Humana Festival of New American Plays); Compound/Complex (the Brouhaha Comedy Festival); Von Rollo (Illusion Theater, Minneapolis); Principles of Dramatic Writing (Source Festival, named
“Best of the Ten-Minute Fest”); and three plays in the Minnesota Fringe Festival—*Killer Smile*, *Buyer’s Remorse*, and *See You Next Tuesday*. Steve has also seen three of his ten-minute plays produced at Actors Theatre of Louisville, including *Commodity* (published by Samuel French). Steve has worked for Actors Theatre of Louisville, The Playwrights’ Center in Minneapolis, and History Theatre in Saint Paul, and spent a year in Denver as the National New Play Network Playwright in Residence at Curious Theatre Company. Steve holds an MFA in playwriting from the Michener Center for Writers at the University of Texas at Austin.

**Marvelous Fruit, by Masha Obolensky**

Fran, quickly approaching 80, wakes up to her own life. With the help of “the interweb,” she finds a warehouse party and an underground sensation called a “miracle berry,” miraculous fruit that promises to make Tabasco sauce taste like donut glaze and pickles taste like watermelon. The berries spark a thousand tiny changes in the lives of Fran and her paranoid, shut-in husband Jerry. But how do we know when change is worth the price? A play about aging, friendship and the power of the mind, *Marvelous Fruit* asks if sourness can ever taste sweet.

Masha Obolensky's plays have been produced in Chicago, New York, Washington D.C., and Boston. Her play Not Enough Air was listed in the “The Boston Globe 10 Best of 2010” and was nominated for a Chicago Equity Joseph Jefferson Award for “Best New Work”. Masha was a 2010-2012 Huntington Theatre Playwriting Fellow and has received numerous awards for playwriting. She is also an actor, director and educator.

**Perfect Arrangement, by Topher Payne**

*Washington, 1951:* After crafting the criteria for identifying Communists hiding in the U.S. Department of State, Bob and Norma have been tasked with a new challenge—outing homosexuals. That'll be tricky, since they're both gay, and have married each other’s partners as a cover, presenting lives as flawless and wacky as a 50’s sitcom. Can they lead the witch hunt without outing themselves?

Topher Payne had a lot of imaginary friends as a child, and found a way to put them to work at age seventeen. He’s been chasing those voices ever since. Topher premieres four new works in 2013: the jazz-age mystery *SWELL PARTY* at Georgia Ensemble Theatre; a terrorist buddy comedy about *ANGRY FAGS* at 7 Stages; locking Marilyn Monroe, Montgomery Clift, and Elizabeth Taylor in a hotel room in Pinch n Ouch Theatre’s *THE ONLY LIGHT IN RENO*; and *LAKEBOTTOM PRIME*, in which a 1920s wedding is interrupted by an alien invasion, at The State Theatre of Georgia, The Springer Opera House. Topher lives with two other Mississippi misfits- a husband named Tommy and a beagle named Daisy- in a good house surrounded by a bad neighborhood outside Atlanta.

**A Frontier, As Told by the Frontier, by Jason Gray Platt**

Living in an abandoned amusement park in a country torn by civil war, four children enact the origin myths that founded their society. Watched over by their teacher, the group waits patiently for the population to return. But cracks are beginning to form in their belief system, and the children start to wonder whether they have been led astray.

Jason Gray Platt’s work has been produced and developed around the country by American Repertory Theater, Actors Theatre of Louisville, Round House Theater, The Institute of Contemporary Art/Boston, P73, Red Bull Theater, Ensemble Studio Theatre, Clubbed Thumb, Abingdon Theatre Company, The Inkwell, The Inconvenience, the Source Festival, and through residencies at The Millay Colony and Djerassi. At Vassar he was awarded the Marilyn Swartz Seven award for best play in 2005, and the Molly Thacher Kazan Memorial Prize for distinction in the theater arts in 2006. He was also the runner-up for the 2007 Princess Grace Award in playwriting and a finalist for the 2011 O’Neill Conference. Originally from Arizona, Jason now lives in Brooklyn. BA: Vassar; MFA: Columbia.

**Thanksgiving at Chekov’s, by Lee August Praley**

Julia, a young woman visiting home for Thanksgiving, finds that her parents have killed themselves, the turkey is burning and her dysfunctional family is only minutes away (including a murderous uncle, two boys bent on reenacting hard-boiled criminal investigations, a drunken aunt and a cousin who can see the future—but only when her narcolepsy from reading the
work of authors who have committed suicide kicks in). Julia must keep the family afloat while they survive the murderous rampage of a demented uncle.

Lee August Praley is a Brooklyn based writer, director and actor. His plays have been produced in Washington, DC, Chicago, New York City and internationally in Tbilisi, Georgia. Plays include The Last Ninety Minutes in the Life of Nikola Tesla, Concrete Memories of Phallic-Earth, Sixty-9/11, Dog Park, Thanksgiving at Chekov's and euphoria:something better is coming. Praley is an MFA Candidate in Dramatic Writing at NYU's Tisch School.

The Babel Project, by Greg Romero and Mike Vernusky
Infinite workers build a Tower of Babel for the present moment. The Foreman steals language. A weeping willow carves into the skin of a quarry worker, an electrician hears the ocean, an office worker sings a whale song and the Wing Man falls in love with the Bartender.

Greg Romero is originally from Louisiana. Currently based in Philadelphia, his plays, site-specific projects, and participatory live-events have been presented in New York, Chicago, Philadelphia, Phoenix, Dallas, Austin, Denver, Baltimore, Washington DC, Louisville, New Orleans, and other awesome places.

Romero enjoys an ongoing collaboration with electronic music composer Mike Vernusky, whose combined works have been performed live in New York, Chicago, Philadelphia, Phoenix, Austin, and Baltimore, and have received airplay in Toronto as part of New Adventures In Sound Art's Deep Wireless Festival, and in Zürich as part of Digital Art Weeks, produced by Eidgenössische Technische Hochschule. Their collaboration has also been supported by an award from MetLife Creative Connections.

Romero has been a finalist for the Heideman Award, a semi-finalist for the Princess Grace Award, nominated for the F. Otto Haas Award for an Emerging Theater Artist, and was selected as the first-ever Resident Writer of the ArtsEdge Residency. Romero is a proud alum of the 2012 WordBRIDGE Playwrights Laboratory, a member of The Dramatists Guild of America, and his works are published by Heinemann Press, YouthPLAYS, and Playscripts. Romero received an MFA in Playwriting from The University of Texas-Austin where he held the James A. Michener Fellowship.

Mike Vernusky is a composer and sound artist. He writes music for concertized, theatrical, and filmic environments, primarily through the use of electronic media and live performance. His music has been called ‘brash’ by the New York Times, and ‘isolationist’ by The Wire. Vernusky’s music has been heard around the globe. He has received numerous commissions and fellowships, including Music at the Anthology, ASCAP, Meet the Composer/New Music USA, Atlantic Center for the Arts, June in Buffalo, and the Mexican Centre for Music and Sonic Arts. He recently presented at the Shanghai Conservatory of Music and Alte Schmiede in Vienna.

Mike Vernusky holds degrees from The University of Texas at Austin and Mercyhurst College. As a relentless advocate for new music, Vernusky serves as founder of the record label Quiet Design. Currently celebrating their 18th release, the roster of composers consists of over 40 artists from 10 different countries around the world. Vernusky's music is published on MIT Press, New Adventures in Sound Art, Capstone, Vox Novus, Spectrum Press, and Quiet Design.

Desert Highway Love Song, by Jerry Ruiz
Echo, a troubadour wandering through a seemingly endless desert trying to find his great lost love, steps into a saloon one night and meets an ill-fated young man, Rivers, who just wants his girl back. When their midnight serenade goes awry, Echo helps Rivers' fiery girl Sadie and her naive but lovable cousin Rose hit a highway populated by ghosts, mirages, love songs and dangerous men.

Jerry Ruiz is a director and writer based in NYC. His plays and adaptations have been produced and developed at the Oregon Shakespeare Festival, the Yale School of Drama, the Drama League New Directors/New Works Program, INTAR, Mixed Blood Theatre and Inkwell. Recent directing credits include the NYC premiere of "Enfrascada" by Tanya Saracho at Clubbed Thumb, the successful revival of the 1940s comedy "Love Goes to Press" at the Mint Theater, and the upcoming "Basilica," by Mando

**Playgrounds, by Sarah Sander**

Hoping to leave a dark chapter behind, Justine moves to New York to work as a nanny for Cynthia, a distant cousin. Initially finding refuge with the small community of female caretakers at the local playground, Justine tries to ignore the tension in Cynthia's home that threatens her own healing. As the relationships between all the women begin to fray, it isn't long before Justine's past and the present converge in a violent nightmare.

Sarah has seen her work developed and/or produced by the Kennedy Center, Page 73 Productions, LARK New Play Development Center, DC Arts Center, Florida Studio Theatre, Inkwell Theatre, University of Iowa, the Hatchery Festival and Project Y in association with Middlebury College. She's been named a finalist for Juilliard's Lila Acheson Playwriting Fellowship, Playwrights' Center Jerome Fellowship, Clubbed Thumb's Biennial Commission, P73's Playwriting Fellowship, WordBridge Playwrights' Lab, Actors Theatre of Louisville's Heideman Award and Soho Rep's Writer/Director Lab. Honors also include nominations for the Susan Smith Blackburn Prize, National Theatre Conference's Stavis Award and Williamstown Theatre Festival's Weissberger Award. She is a current member of Page 73's writing group, Interstate 73, and for the 2009-2010 season she served as a National New Play Network Playwright in Residence (Florida Studio Theatre). MFA: University of Iowa Playwrights' Workshop.

**Route One Off, by Emily Schwend**

Hector and Lee spend their days hanging out in a motel parking lot off Route One, killing time and smoking cigarettes while they wait for anyone to rent a room. But one day the arrival of an unstable A/C repairman shakes up their easy routine and sets into motion an unlikely series of events that changes their friendship forever.

Emily Schwend is an alumna of Juilliard and Tisch. Her plays include CARTHAGE, SOUTH OF SETTLING, SPLINTERS, ROUTE ONE OFF and TAKE ME BACK. Her work has been developed or produced by Roundabout Theatre Company, Page 73, Partial Comfort Productions, Ars Nova, Christine Jones' Theatre for One booth, the O'Neill Playwriting Conference, the Marin Theatre Company in California, the Source Festival in DC, the Alliance Theatre in Atlanta and ACT Theatre in Seattle. Her play SOUTH OF SETTLING was produced in the 2012 Next Up Repertory at Steppenwolf. Emily is a two-time Lecomte du Nouy Prize winner, the 2011 ACT New Play Award winner, the 2009 David Calicchio Emerging American Playwrights Prize winner, a finalist for the 2011 ATCA/Steinberg prize, and a 2009-2010 Interstate 73 member. Born in Texas and raised all over the world, Emily is now based in Brooklyn.

**Still, by Jen Silverman**

Forty-one year old Morgan’s baby has been born dead, eighteen-year-old Dolores is pregnant with a child she doesn’t want and failed midwife Elena is seeking either redemption or a career change. As the women confront their fears, their desires and each other, dead baby Constantinople roams the world, searching for the meaning of the word "wow," a satisfying explanation of S&M and above all, his mother.

Born in the US, Jen was raised in America, Europe and Asia, and was a 2011 US Delegate for a China/America Writers Exchange. Her play CRANE STORY was produced off-Broadway by the Playwrights Ream in 2011, and her one-act THE EDUCATION OF MACOLOCO won the 2009 Samuel French Off-Off Broadway Play Festival and was published by Samuel French. Her play AKARUI premiered with Cleveland Public Theatre in spring 2012. She is an affiliated artist with The Lark, New Georges and Playwrights Realm, a member of Youngblood at Ensemble Studio Theatre and is in the 2012 Groundbreakers Playwrights Group at terraNOVA. She has also developed work with Bay Area Playwrights Festival, NY Stage & Film/ Powerhouse, Seven Devils, and Abingdon Theatre. She is a two-time finalist for the O'Neill, and a two-time finalist for the Heideman Award. Her play STILL won the 2012 Jane Chambers Award.

She recently received a commission from InterAct Theatre and the NNPN to write THE DANGEROUS HOUSE OF PRETTY MBANE, which she developed at the MacDowell Colony during a 2012 residency. She has also held residencies at Hedgebrook, New Harmony Project, the Millay Colony, and has upcoming residencies at Djerassi and MacDowell (winter 2013.) Jen was the recipient of the 2010 Kate Neal Kinley Fellowship, and was a 2011 Core Apprentice at the Playwrights Center in Minneapolis. BA: Brown University. MFA: Iowa Playwrights Workshop.
**In From The Cold, by Jonathan Spector**

The past might be catching up to an ex-Cold War spy, the hidden meaning of 80's movies is revealed and it's ladies’ night at Chili’s. A funny and touching play about what it means when you used to mean a lot, and now you don’t mean much anymore.

Jonathan Spector is a playwright, director and dramaturg living in the Bay Area, where he is the Co-Artistic Director of Just Theater. His plays have been produced and developed with Aurora Theater, Playwrights Foundation, Just Theater, PlayGround, Source Theater Festival, St. Bonaventure College, and Mugwumpin. His directing credits include regional premiers of plays by Anne Washburn (*The Internationalist* and *I Have Loved Strangers*), Jason Grote (*1001*), and Melissa Gibson (*Current Nobody*). He is an Artistic Associate at Playwrights Foundation/Bay Area Playwrights Festival, where he was the Associate Artistic Director from 2006 – 2009. As a director and dramaturg, he has developed many new plays with writers including Samuel D. Hunter, Sheila Callaghan, Gordon Dahlquist, Sharyn Rothstein, Thomas Bradshaw, Julia Jarcho, Marcus Gardley, Madeline George, and Rachel Axler. He is currently pursuing his MFA in playwriting at San Francisco State University. Prior to moving west, he lived in New York where he was a member of the Soho Rep Writer/Director Lab and Lincoln Center Directors Lab and a frequent collaborator with The Civilians.

**Skin and the November Sky, by Stephen Spotswood**

Harry has spent his entire life retreating from society and immersing himself in his paintings. Gwen, his latest model, lost the use of her legs as a child. Newly arrived in the city, this is her first attempt to create an autonomous life in a hostile world. From their disastrous last meeting to their unlikely first, this play peels back the layers of a strange and surprising friendship.

Stephen Spotswood received his MFA in Playwriting from Catholic University in 2009. He is the winner of the 2007 Paula Vogel Award, the 2009 Mark Twain Award for Comic Playwriting and the 2010 Christopher Brian Wolk Award. Previously produced works include: *We Tiresias* (Best Drama, Capital Fringe Festival 2012); *When the Stars Go Out* (Bright Alchemy Theatre); *Sisters of Ellery Hollow; The Resurrectionist King* (Active Cultures Theatre); *Off A Broken Road* (Imagination Stage); *A Cre@tion Story for Naomi* (Bright Alchemy); *Born Normal* and *Gilgamesh, who saw the deep*. He is a member of the Forum Theatre artist ensemble, an artistic associate with Pinky Swear Productions, and frequent dramaturg at Theater J. He lives in Washington, D.C. with his wife, author Jessica Spotswood. You can follow him on Twitter at @playwrightsteve and learn more about his upcoming projects at playwrightsteve.com

**A Little Story, by Caridad Svich**

A young woman is lost. Another woman looks for her. A country keeps going. A taut, poetic drama about love, loss, loyalty and what happens when someone who is stripped of everything finds the strength to change the world.

Svich received the 2012 OBIE for Lifetime Achievement, and the 2011 Primus Prize from the American Theatre Critics Association. Among her key works are 12 Ophelias, Iphigenia….a rave fable and The House of the Spirits (based on the novel by Isabel Allende). She is alumna of New Dramatists, founder of NoPassport theatre alliance & press and an affiliate artist with the Lark Play Development Center in New York City. Visit her at www.caridadsvich.com

**Relentless Pursuit of a Lady, by Amy Tofte**

A female journalist is held captive in a foreign country after attempting to speak to local women who are victims of rape. During her interrogation by a male captor, she re-tells an American news story about a vigilante female cop that triggered her ambition to understand sex, violence and women’s bodies...and ultimately leads to her freedom.

Amy Tofte received her MFA from California Institute of the Arts (CalArts) Writing for Performance program in May 2011. Her plays FLOOZY and FleshEatingTiger premiered at the Edinburgh Fringe (2010, 2011, respectively). Tiger was remounted at the Hollywood Fringe in 2012 where it was named "Best of Fringe" and nominated for Best Play. Tofte’s plays were selected as part of the Last Frontier Theatre Conference in Valdez, AK (2009, 2010, 2011, 2013) and she developed her play WhiteDevil-LovingMother at both the Kennedy Center’s MFA Playwrights Residency (2009) and on a Visiting Scholar Fellowship at the Autry National Center of the American West (2012). Her plays have been produced throughout the Midwest, New York, Mississippi, Alaska, Los Angeles, Seattle and the United Kingdom. She is a
founder of the play development company Fierce Backbone in Los Angeles and a proud member of The Dramatists Guild of America, Inc.

**Lake Untersee, by Joe Waechter**

Love. Family. Divorce. And aliens buried deep beneath the Antarctic ice. *Lake Untersee* charts the course of Rocky, a 15 year old boy desperate for love, and forgotten by his parents, embarking on the journey of his life.

Joe's plays include *PROFILES*, *Good Ol' Boys*, *The Hidden People*, *The Strangler*, and *Memory Library*. His work has been developed or produced at Playwrights Horizons, Ars Nova, American Repertory Theatre, McCarter Theatre, Trinity Repertory Theatre, The Kennedy Center, The Amoralists, The Hangar Theatre, Red Eye, The Inkwell, Clubbed Thumb, Perishable Theatre, Pavement Group, and The 25¢ Opera of San Francisco. He is the recipient of two Jerome Fellowships at the Playwrights' Center, a Lucille Lortel Playwriting Fellowship, the Weston Award in Playwriting, a Jerome Emerging Artist Residency at Tofte Lake Center, and was Playwright-in-Residence at Hanger Theatre in Summer 2012. In 2009, Joe received a travel grant to develop *The Hidden People*, a three-part epic play with music. Joe also creates work for other medium, including *The Hoot Owl*, an opera for headphones, and *Antarctica*, an immersive virtual reality piece. In 2010, he founded The Awesome Collective, an interdisciplinary performance collective that explores new methods and vocabularies for collaboration in Providence, RI. MFA in Playwriting, Brown University. [www.joewaechter.com](http://www.joewaechter.com)

**Carroll Gardens, by A. Zell Williams**

A blocked screenwriter's brash, eccentric childhood friend crashes in on him the eve of his 30th birthday. As he tries to balance his old friend with his new, more tony ones, he is forced to ask who it is he wants to be and who it is he can keep in his life.

A. Zell Williams' work explores themes of race, religion, class, and violence in contemporary America. He has received the David Calicchio/Marin Theatre Company Emerging American Playwright Prize (Mill Valley, CA), the National New Play Network's Smith Prize for Best Political Play, the Rita & Burton Goldberg Award (New York University,) and Reverie Productions' Next Generation Playwright's Award (New York City.) He was a finalist for the Yale Drama Series for Emerging Playwrights (Yale University,) Aurora Theatre's Global Age Project Award (Berkeley, CA) Kitchen Dog Theatre's New Works Festival (Dallas, TX,) and the Van Lier Fellowship at the Lark Play Development Center, as well as a semifinalist for the Princess Grace Award, the Ashland New Play Festival (Ashland, OR), Centre Stage Theatre's New Works Festival, (Greenville, SC,) and Victory Gardens Theatre’s Ignition Festival (Chicago, IL.) He was one of two inaugural African American Fellows with Steppenwolf Theatre Company. His plays include *TheAudacity*, *BLOOD/MONEY*, *A Motherless Child*, and *The Urban Retreat*. Zell holds a B.A in Theatre Arts from Santa Clara University, an MFA in Dramatic Writing from New York University's Tisch School of the Arts. He is the National New Play Network Playwright-in-Residence at Philadelphia's InterAct Theatre Company and a member of both The Civilians' R&D Group and Ars Nova's Play Group. For more on his work, visit [www.AZellWill.com](http://www.AZellWill.com).

**ABOUT SOURCE FESTIVAL**

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Source is a vibrant, multi-user performing arts space located in the heart of Washington DC’s 14th Street arts district. Featuring a flexible black box theatre as well as a rehearsal studio, classroom and shared business center for several arts organizations. Source offers an affordable, accessible venue for innovation and experimentation and provides visibility and support for area theatre artists. Source is a project of the DC-based nonprofit CulturalDC.

**SOURCE FESTIVAL is presented by CULTURALDC**

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