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CulturalDC Announces 25 Finalists for Source Festival's Full-Length Plays



A Frontier, As Told By The Frontier, Source Festival 2013,
Photo by C. Stanley Photography

WASHINGTON, DC – CulturalDC is pleased to announce that 25 Full-Length Plays have been selected as finalists for Source Festival 2014. Three Full-Length Plays will be selected from the 25 finalists to be produced at the Source Festival from June 6-29, 2014.

Full-Length Plays are submitted to the Festival by invitation only. Festival producers invite playwrights previously produced by the Festival, writers based in the DC Metro Area and writers identified through a nationwide spotter system to submit never before produced Full-Length Plays. The Festival received a record number of 127 Full-Length Plays this fall.

The 25 finalists were selected after being evaluated by a team of over 75 readers and Source Festival producers, led by Source Festival Artistic Director and CulturalDC's Director of Performing Arts Jenny McConnell Frederick. The Festival will also feature 18 Ten-Minute Plays and three Artistic Blind Dates. The three selected Full-Length scripts will be announced in December.

WE MAKE SPACE FOR ART

SOURCE FESTIVAL 2014 FULL-LENGTH PLAY FINALISTS

***Wild42hold*, by Randy Baker**

On the edge of a broken city in an empty lot littered with gravel and glass, detective Dani Rodriguez comes to investigate the murder of a girl who died at last night's rave. Rising above the lot is a large and mysterious concrete structure with thick sturdy supports, a roof of broken concrete and no indication as to what it ever was. Students call it "The Gate" and they come here to dance.



Randy Baker is a playwright, director and the co-artistic director of Rorschach Theatre (rorschachtheatre.com). Plays he has written have been produced and developed at Rorschach Theatre, Source Theatre, The National New Play Network, Inkwell Theatre, Theater J, Wordsmyth Theater and MTWorks among others. He was recently chosen to be a member of The Playwright's Arena, a part of Arena Stage's American Voices New Play Institute

and he is developing a play as a part of Theater J's "Locally Grown" series. As a director, he has directed at Rorschach Theatre, Source Theatre, Inkwell Theatre, First Draft, NCDA's Actors Repertory Theatre, Imagination Stage's Conservatory, Wayward Theatre, Cherry Red Productions and Young Playwrights' Theater, among others. He is faculty at American University and at the National Conservatory for Dramatic Arts. He received his MFA from Goddard College. randybakerdc.wordpress.com

***BLISS (or Emily Post is Dead!)*, by Jami Brandli**

A domestic comedy of mythological proportions set in 1960 in North Orange, NJ, where Clytemnestra, Medea and Antigone look to Emily Post for advice, until Cassandra arrives to question their fate.



Jami Brandli's plays include *Technicolor Life*, *BLISS (or Emily Post is Dead!)*, *S.O.E.*, *M-Theory*, *¡SOLDADERA!*, as well as shorter works. Her work has been produced and developed at HotCity Theatre, WordBRIDGE, Ashland New Plays Festival, The Lark, New York Theatre Workshop, Great Plains Theatre Conference, The Aurora Theatre Company, Moving Arts, Milwaukee Rep, Rogue Machine Theatre, among other venues.

She received the John Gassner Memorial Playwriting Award, the Holland New Voices Award and most recently the 2014 Global Age Project (GAP) Prize. She was a finalist for the Playwrights'

Center Core Writer Fellowship, Princess Grace Award and O'Neill National Playwrights Conference. She was also nominated for the 2013 Susan Smith Blackburn Award and a finalist for the Disney ABC TV Fellowship. A proud member of the Playwrights Union and Moving Arts, Jami teaches dramatic writing at Lesley University's low-residency MFA program and is represented by The Gersh Agency. www.jamibrandli.com

***A Bid to Save the World*, by Erin Bregman**

A Bid to Save the World is a dystopian epic, where several stories intermingle in a world without death. A pair of students study how it used to happen, one woman longs for a beloved brother, and a song of great sorrow and beauty is sung and sung again by a singer out of place and time. Death peels oranges that whittle away her thumbs, bargaining and bartering with the lost and bereaved. A rich man seeks to buy world

peace. Librarians stack cards recording death. And while we watch the normality of their immortality, we may find ourselves asking, 'what is living without death?'

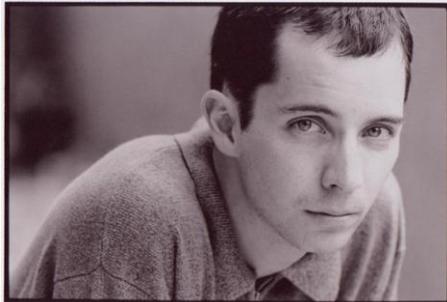


Erin's work has been produced in the San Francisco Bay Area by Just Theater, Playground, Actor's Theater of Santa Cruz, and Bay One Acts. Her work has been developed across the country, including readings and workshops with The Brick (Brooklyn, NY), Inkwell (Washington, DC), The Lark (New York, NY), The Bay Area Playwrights Festival (San Francisco, CA), Playground (Berkeley, CA), and American Conservatory Theater (San Francisco, CA) among others. She

has been a multi-year finalist for the Princess Grace Awards and the Global Age Project, and is a current resident of the Playwrights Foundation and Playground. During the day, she makes operas with kids.

***Egyptian Song*, by James Christy**

A young girl in rural Egypt in the 1920s gains a following as a singer, dressed as a boy to avoid controversy. As her fame grows, her twin brother and the conservative young man she's been promised to marry try to stop her from singing. Inspired by the childhood of the famed Egyptian singer Umm Kulthum, *Egyptian Song* examines a complex social and religious dynamic through the lens of a young family.



James' full length plays include: LOVE AND COMMUNICATION, Playpenn Playwrights conference, July 2010, produced by Passage Theatre in October 2010; winner, 2011 Barrymore award; EGYPTIAN SONG, selected for 2011 National New Play Network, workshop at Premiere Stages, June 2011; NEVER TELL, produced by Broken Watch Theatre Company, August 2006, published by Playscripts Inc., April 2007; A GREAT WAR, Phoenix New Works Conference, July 2010,

finalist Julie Harris Award 2012. His play DISSENT, won the 2013 20/20 Commission from Interact Theatre. AT LIBERTY HALL was commissioned by Premiere Stages and will be produced in 2014.

***Eidolon*, by Joseph Clark**

On a small-town farm nothing grows deeper roots than scandals. Martin and Sarah have spent years trying to pull those roots and stop them from spreading. Martin is anxious to sell the farm and let go of his poisonous legacy. And he has a buyer ready to take the whole thing. Everything is lining up... until their son Brian sees "*one of those things; from TV.*" A global epidemic explodes in the form of a new animal species that carry a terrifying evolutionary trait: they cannot be killed. When they are attacked, they multiply. Eventually the worst happens: the creatures attack a person. *Eidolon* tells the story of a bruised family fighting against past and future terrors. Their only chance for survival is to heed the warnings of a mysterious ally and stick together as they work their way through shifting ideas of faith to that all too distant state of forgiveness.



Joseph is a Brooklyn based writer. His play *Between a Frog and Mike Belzer* received the Kennedy Center/American College Theatre Festival One-Act Play Competition Award for outstanding one-act play. *Belzer* was subsequently produced by Kansas State University and the University of South Dakota and was a finalist for the John Cobble One-Act Play Award and the Mark Twain Comedy Award. *Epilogue*, a ten-minute play, received staged readings in Manhattan Kansas and St. Louis, Missouri. The play was a finalist for the KC/ACTF Ten Minute play

competition in 2004. Another short play, *Once in a Lifetime*, received its first production in 2011 as part of the Lunchbag Theatre Series at The Purple Masque Theater. The film version of *Once in a Lifetime*, adapted by Joseph, was honored with an Official Selection at the Kansas City Film Festival. In March of 2012, Joseph finished his second short film script. The crime noir titled *Where Do I Begin?* was produced by Element 35 Productions. It wrapped principle photography in 2012 and is currently in post-production.

***Dontrell, Who Kissed the Sea*, by Nathan Alan Davis**

Eighteen-year-old Dontrell Jones the Third decides that it is his duty and destiny to venture into the Atlantic Ocean in search of an ancestor lost during the Middle Passage. But his family is not at all ready to abandon its prized son to the waters of a mysterious and haunting past. Blending poetry, humor, wordplay and ritual, *Dontrell, Who Kissed the Sea* is a present-day hero's quest exploring the lengths and depths we must go to redeem history's wrongs.



Nathan Alan Davis' plays include *Dontrell, Who Kissed the Sea* (NNPN National Showcase of New Plays, San Diego Rep., December 2013), *The Wind and the Breeze* (Winner, 2012/13 Lorraine Hansberry Award; Finalist, 2013 Source Festival) and *The Art of Bowing* (Indiana University At First Sight Fest., March 2014). These and other works have been developed with NNPN, Chicago Dramatists, Center Stage Baltimore and the Kennedy Center. As an actor, Nathan has worked

with theatre companies throughout Chicago including Goodman Theatre, Steppenwolf Theatre, Collaboraction and Lifeline Theatre. He holds a BFA from the University of Illinois. He is currently pursuing his MFA in Playwriting at Indiana University. www.davisplays.com

***Sita/Sati*, by Snehal Desai**

Poor Sita Desi. Her husband Apu has been killed in his prime by a slurpee machine. Now at his funeral, a wild and incendiary company demand she make a choice between a public demonstration of her love for him and her own dreams. In the process, stereotypes regarding sexuality, race, and class are exploded, exploited, and re-envisioned as a woman faces a choice to become a goddess or remain mortal.



Snehal is a writer/director/performer who has toured his solo show, *Finding Ways to Prove You're Not an Al-Qaeda Terrorist When You're Brown* to audiences across the United States. His plays have been developed or produced by Desipina, Terra Nova Collective, PS122, Pan Asian Rep, the Lark, HERE

Arts Center, and Old Vic New Voices in London. His newest play, *Trials with Brownies*, was developed and presented by East West Players in LA. Snehal is a member of the Lincoln Center Director's Lab and was a literary fellow with the Royal Shakespeare Company. He is a former resident director with EST and Theater Emory and the inaugural recipient of the Drama League's Classical Directing Fellowship.

***A Recent Permanent Monument*, by Emily Feldman**

Tucked away in a basement laboratory at Johns Hopkins University during the mid 20th century, an unlikely trio of scientists spend decades searching for a way to grow human cells outside of a body. They work hard, they eat lunch and they crave legacy. Just as the project seems about to fade away, in walks a magnetic young mother of five whose life has prepared her for anything except becoming a patient and making history.



Emily Feldman is a MFA candidate in playwriting at UC San Diego. Her short plays have been produced by Actors Theatre of Louisville, The Samuel French Off-Off Broadway Short Play Festival, and The Playwrights Horizons Resident Workshop. Her full-length plays have been developed or produced at The Playwrights' Center, Live Girls!, PTP/NYC, Bergen County Academies, and FringeNYC. Honors include: Heideman Award finalist (2013 and 2014), Tennessee Williams Scholarship at the Sewanee Writers Conference,

Core Apprenticeship at the Playwrights' Center, and Associate Artist Residency at The Atlantic Center for the Arts. B.A. Middlebury College.

***Dust to Dust*, by Daniel Heath**

Dust to Dust is the story of a young woman's fight against a family history of depression –or her battle against a Satanic attack on her grandmother's house, or both. Elaine discovers that her estranged grandmother is a hoarder living with boxes piled to the ceiling. When Nick, a social worker, stops by to help, it seems like the answer to everything—until Elaine discovers her grandmother's bizarre altar and Nick suddenly turns sinister. *Dust to Dust* invites the audience inside the house, where hoarding is not a disorder, it's the only possible defense against the Enemy of humankind.



Daniel Heath's productions of full-length plays include *Man of Rock* (New York Musical Theatre Festival 2011, and the Climate Theatre, San Francisco, 2010) *Seven Days* (SF Playhouse, San Francisco, 2010) and *A Merry Forking Christmas* (PianoFight, San Francisco, 2009, 2010, 2011, and 2012). He is a Playground Resident Playwright, and his short plays have been performed across the U.S. and Canada. He wrote *Dust to Dust* as part of San-Francisco based Just Theater's New Play Lab in 2012. By day he is a

founding partner in Giant Rabbit, LLC, a company that builds web sites and data systems for non-profit organizations.

***Salamander Leviathan*, By Krista Knight and Barry Brinegar**

It's 1890 in Black River Falls, Wisconsin. The loneliest man in the world makes a deal with the Devil: a wife and a family in exchange for his soul. When a beautiful stranger

steps off the train, everything seems headed towards happily ever after. But neither the stranger nor the Devil is quite what they seem. A bit-pop grand guignol about the price we pay for love. www.SalamanderLeviathan.com



Knight & Brinegar is a retro-forward musical theatre writing team consisting of experimental playwright Krista Knight and pop musician/David's Pegasus front man Barry Brinegar. Their work includes the 19th century bit-pop grand guignol *Salamander Leviathan*, the apocalyptic surf-rock musical *Doomsurfing* (Parkside Lounge, Berkeley Rep, Flea, UCSD), the multi-media edutainment collaboration with the Case Western Reserve Bioengineering

Department *The Nanoman* (New Georges, Berkeley Rep, Page 73), the holiday plays *The Snowman Frosty* (Source Festival, Livegirls!, TerraNova, KSDS Public Radio) and *Blood Elves: Polar Justice* (Ensemble Studio Theatre), and *Coach Darling* (F*it Club, Williamstown Theatre Festival). Their plays for young adults include the Icarus/Daedalus adaptation *Light Embrace*, the post-punk Medusa adaptation *Hissifit*, and the Hew Haw capitalist allegory/Animal Farm riff *Corn Cobbers*. www.KnightandBrinegar.com

Krista Knight's work includes *Primal Play: Return to Skull Mountain* (New Georges, Vineyard, Playwrights Center MN), *Clementine and the Cyber Ducks* (Ontological Hysteric Incubator, Hangar Theatre, Inkwell), *Phantom Band* (The Claque, Walden Theatre, Voice and Vision, Dixon Place, UCSD), *Un-Hinged: A Silent Opera* (TerraNOVA, WordBRIDGE, Playhouse Creatures), and *Anaerobic Respiration* (Playwrights Center of SF, NYC Fringe Festival) among others. Commissions include Disney, The Berkeley Rep School of Theatre, Case Western Reserve University Biomedical Engineering Department, The Assembly, Live Girls!, and Class Act. Krista has been in Residence at La Napoule Art Foundation, Tofte Lake, New York Mills, the Atlantic Center for the Arts, Interplay in Australia, UCROSS, Platte Clove, the Santa Fe Art Institute, Yaddo, and MacDowell. Krista has taught playwriting at UC San Diego, St. Mary's College, Cal State San Marcos and SUNY Oswego. BA: Brown University. MA: Performance Studies from NYU. MFA Playwriting: UC San Diego. Page 73 Playwriting Fellow (2007). Shank Playwriting Fellow at the Vineyard Theatre (2011-2012). Member of Youngblood and New Georges JAM. www.KristaKnight.com

Barry Brinegar is the composer/ animator/ game designer responsible for the bit-pop band David's Pegasus and a variety of musical theatre projects in collaboration with playwright Krista Knight. Barry is currently developing music and interactive multimedia for performance spaces from his home in Brooklyn, NY. He is looking forward to teaching a course on game design for performers, educators, and businesses in the near future.

***Water Bound*, by Sam Lahne**

In the hollowed-out, famine-racked countryside of the Independent Dominion of Unified Virginias, a family travels by batteau down the Fluvianna River - from Lynch's Landing to Fort Richmond - to deliver the mysterious contents of a hogshead barrel, and meet up with the family's patriarch. As they try to avoid the many monsters along the way, their attempts to make sense of their tainted world through storytelling begin to unravel with their stories, and they find themselves torn apart by what lurks in the hogshead, and a hidden act of violence.



Sam Lahne is a playwright and translator from Washington, DC. He is currently pursuing his MFA at the University of Iowa Playwrights Workshop, and holds a BA from Vassar College. His plays include *Water Bound*, *Magicalada*, *I Meant To Build A House*, and *Please Visit Little Florence!* His work has been produced or developed by Endstation Theatre Company, Studio

TrimTab, Forum Theatre, Rorschach Theatre, The Amoralists, and Red Bull Theatre. Sam translates plays, fiction, and poetry from Italian. Recent translations include Antonfrancesco Grazzini's play *The Witch*, and several short stories from the collection *Cannibal Youth*. He was a 2013 Playwright in Residence at Endstation Theatre Company/Blue Ridge Summer Theatre Festival, a Red Bull Theatre Short Play Competition winner, a recipient of Vassar College's Molly Thacher Kazan Memorial Prize, and a semi-finalist for the Princess Grace Award. He is a founding member and resident playwright of Studio TrimTab, an architecture-theatre-design collective.

***Love Brothers Serenade*, by Jacqueline E. Lawton**

Love Brothers Serenade, a hip-hop infused drama, follows Reynaldo and Ricardo as they struggle for survival and fight to forge their own identities in DC's inner city ghettos. As these young men come of age, they find comfort, security, and family in the street gangs, drug deals, and violence that surrounds them. Adapted from Giuseppe Verdi's *Un Ballo in Maschera*, this play investigates the honor code, loyalty, and rites of passage at the heart of this volatile community. *Love Brothers Serenade* reveals that the bond of brotherhood has just as much strength to destroy as it does to unite.



Jacqueline E. Lawton was named one of 30 of the nation's leading black playwrights by Arena Stage's American Voices New Play Institute. Her plays include: *Anna K*; *Blood-bound and Tongue-tied*; *Deep Belly Beautiful*; *The Devil's Sweet Water*; *The Hampton Years*; *Ira Aldridge: the African Roscius*; *Lions of Industry*; *Mothers of Invention*; *Love Brothers Serenade* (2013 semi-finalist for the Eugene O'Neill Theater Center's National Playwrights

Conference), *Mad Breed*, and *Our Man Beverly Snow*. Lawton's work has been developed and presented at the following venues: Active Cultures, Classical Theater of Harlem, Folger Shakespeare Library, theHegira, Howard University, Kennedy Center's Page to Stage Festival, Rorschach Theater Company, Savannah Black Heritage Festival (Armstrong Atlantic State University), Shakespeare Theatre Company, Source Festival, Theater J, and Woolly Mammoth Theater Company. Ms. Lawton received her MFA in Playwriting from the University of Texas at Austin, where she was a James A. Michener Fellow. She participated in the Kennedy Center's Playwrights' Intensive (2002) and World Interplay (2003). She is a 2012 TCG Young Leaders of Color award recipient and a National New Play Network (NNPN) Playwright Alumna. A member of Arena Stage's Playwright's Arena and the Dramatist Guild of America, Ms. Lawton currently resides in Washington, D.C.

Chalk, by Walt McGough

Maggie survived the end of the world, and has enough supplies to last. But now her daughter has come home, and something's off about her. The two women square off, kept apart only by their pasts and a protective circle, hastily drawn in chalk on to the floor. A post-apocalyptic mother-daughter fable about possession of all kinds.



Walt McGough is a Boston-based playwright (by way of Pittsburgh and Chicago), and a Playwriting Fellow at the Huntington Theatre Company. His plays include the upcoming *Pattern of Life*, produced as part of New Rep Theatre's Next Voices festival, *Priscilla Dreams the Answer* (IRNE Nominee, Best New Play), *Dante Dies!! (and then things get weird)*, *The Haberdasher!*, *Paper City Phoenix*, and *Chalk*, and he has worked around the country with companies such as Boston Playwrights Theatre, New Rep, Fresh Ink, Argos Productions, Sideshow Theatre Company, Orfeo Group, Nu Sass, and Chicago Dramatists.

He won the 2011 Best Comedy Award from the Capital Fringe Festival in Washington, DC, and 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 was a finalist for the 2012 DC Source Festival. 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. For more information and also random musings, visit www.waltmcgough.com

Mayday Mayday Tuesday, by Carlos Murillo

When Shawney's mother dies he is taken in by a mysterious uncle who longs to recapture his past pop stardom. Across the city, a pregnant novelist seeks to uncover a mystery: is there a ghost in her new fixer-upper home, or is her husband having an affair? Next door, a wealthy couple struggles to keep up appearances while raising their troubled adopted child. Hiding out in a foreclosed condo, a sexy musicology student searches for a forgotten musician lost somewhere in America. When a long forgotten record album resurfaces in Chicago, these disparate lives will collide with devastating consequences.



Carlos Murillo's plays have been widely produced throughout the US and Europe. His work has been seen at the Humana Festival, NYC Summer Play Festival, P73, Theatre @ Boston Court, Circle X, Theatre der Stadt Aalen, the Vigszhaz in Budapest, Collaboraction, Adventure Stage Chicago, Sundance, Steppenwolf and many others. His work is published by DPS, Smith & Kraus and Playscripts. He is a resident playwright of New Dramatists and heads the BFA Playwriting

Program at The Theatre School of DePaul University in Chicago.

***Ghost Girl*, by Susan H. Pak**

Ghost Girl is the story of Heewon, who is sold into sexual slavery during the height of the Japanese occupation of Korea. At 18, Heewon escapes her brutal existence by marrying an American Officer, and moving to a Midwestern suburb. There, she attempts to erase her shameful past, and live as a "normal," American citizen. Unfortunately, Heewon's past manifests itself in the form of a Ghost Girl, who relentlessly terrorizes Heewon and her daughter Moran, driving them both to unreasonable, desperate acts.

Only when Heewon acknowledges and accepts her past, can she effectively exorcise the Ghost Girl from their lives.



Susan H. Pak is an Assistant Professor in Residence at Northwestern University in Qatar. She received her MFA in Writing for the Screen and Stage at Northwestern University in Evanston; and she received both her BA in English, and her JD from the University of Illinois at Urbana-Champaign. Her plays have been produced in New York, Chicago and Los Angeles and include: *It Guy* at New York's Short Play Lab, T.A.B., at the Manhattan Repertory Theater Festival; *Haters* at New York's Midtown International Theater Festival; *Baby Shower* at New York's Network One Act Festival; *Incredible Invisible*, at Chicago's Bailiwick Director's Fest; *Ladies' Man*, at Chicago Dramatists; and *The Writers*, at Theater

Unleashed in Los Angeles. Her full-length play, *Boys* enjoyed a twelve-week run at the Tinfish Theater in Chicago. Pak is the recipient of the Steve S. Kang Artists and Scholars Award.

***lost/found*, by Jason Pizzarello**

Somewhere in Florida. A beloved lost cat is found by an affluent yet deranged couple, who refuse to return her to the redneck, python-hunting owners. But they'll do whatever it takes to rescue their feline baby...especially if it involves a machete. A dark comedy about class, adopted families, our obsession with pets, and why indoor cats and outdoor cats never get along.



Jason Pizzarello's play *After People Like You* will be produced this December at Classic Stage Company, directed by Anna Brenner. He recently developed his plays *Half Right*, an *Army Play* with director Michelle Bossy and the Fordham Alumni Company, *All I Really Need to Know I Learned From Being a Zombie* with director Damen Scranton at Irondale Ensemble, and *When I Had Three Sisters* with director Lila Neugebauer in the Soho Rep Writer/Director Lab. Other plays include: *Once There Was a Boy* (finalist, Princess Grace Award; finalist, O'Neill Playwrights Conference); *InsideOut* (Live Project at HERE Arts Center); and *Saving the Greeks: One Tragedy at a Time* (Push Productions at 14th St. Y Theater). Fourteen of his plays are published by Playscripts, Inc. and have received over 500 productions around the world. His work has also been featured in "Actor's Choice: Scenes for Teens," Actor's Choice: Monologues for Women," and "Random Acts of Comedy" (Playscripts). Jason is a graduate of Fordham University's Playwriting Program and also proudly serves with the NY Army National Guard.

looking back, it may not have been ridgefield high's best production of our town,
by Lee August Praley

looking back, it may not have been ridgefield high's best production of our town takes place on the evening before the demolition of Ridgefield High's gymnasium. Having seen Thornton Wilder's *Our Town* performed dozens of times over the years, the building remembers students playing Emily, kids falling in love backstage, seniors saying goodbye when the lights dim over the cemetery in Act 3. Tonight, the ghosts of these productions—parents looking for their car keys, the man who asked his girlfriend to marry him in the back of the building, kids who learned how to kiss under the bleachers—return to send the building off together, reenacting the important moments that happened here.



Lee August Praley is an award-winning writer, director and actor. Praley's work in theatre has been seen across the world in cities including Chicago, Washington, DC, New York and Tbilisi, Georgia. His play *Euphoria: Something Better is Coming* had its world Premiere at the Rustavelli Theatre in Georgia as a co-production with the US State Department. Most recently, his play *Thanksgiving At Chekov's* was a finalist in the Eugene O'Neill National Playwright's Conference. For the theatre he has directed *Resurrection, Bat Boy, Is There Life After High School* and *Macbeth*. His films include *Nothing is Fun Anymore, Hello, Old Friend* and *What Color is Your Tuesday*. He is co-creator, editor, director and writer for the web series *INGENUITY!* and *augie, alone*. Praley studied Theatre and Performance Studies at the University of Chicago and received his MFA in Dramatic Writing at NYU'S Tisch School of the Arts. He currently resides in Brooklyn, NY and writes for The Blue Man Group.

How to Field Dress an Android, by Irene L. Pynn

Parry Kenneth, owner and CEO of Intelligent Solutions, has invited Alan, one of his pencil pushers, to Parry's private island for an unusual hunting trip. Though Alan has a fundamental dislike of violence – even against humanoid robots – he agrees to go. Eliza, Parry's mysterious personal assistant, also comes to help. *How to Field Dress an Android* is a science fiction drama about a man who struggles with killing anything that appears to be sentient. The story explores questions of the soul and civil rights, and it challenges audience preconceptions of gender, discrimination, violence, and rape.



Irene L. Pynn is a graduate of Seton Hill University's Writing Popular Fiction MFA. Her plays have received productions around the country, and her fiction has appeared in both print and digital formats. Irene has written and collaborated on several transmedia games and stories, including *Transition Village* and *The Creepy Luny Inn Radio Adventure Show*, and she is a regular contributor at Inveterate Media Junkies with her column, The Princess and her PlayStation.

70 Secrets of Marmalade Kittens, by Gabrielle Reisman

When ceramic figurines from Quinn Crowder's childhood begin to tempt her with vacation packages, the young mother must grapple with leaving her life on an Iowa hog farm for destinations unknown. Ten years later the figurines are back and Quinn's now-grown children must weigh the search for their vanished mother against selling the family business from under their father's nose.



Gabrielle Reisman is a playwright and director based in New Orleans and New York. She is founding member of Underbelly—a theatre collaborative that stages immersive journey-plays in forgotten spaces, as well as a member of The NOLA Project and former artistic director of The Alamo Underground. Gabrielle is the 2013-14 NNPN Playwright in Residence at Southern Rep in New Orleans. Her plays have been produced in New Orleans, New York, Champaign, Chicago, and Austin and have been translated into German. Gabrielle received a BA from The University of New Orleans and MFA from The University of Texas at

Austin. Her first four full-lengths are published in the 2007 anthology *More Pepper* by Hot Lead Press. Selected monologues are published by Simon and Schuster. Gabrielle is currently working to write plays that are structured like pop songs and orgasms. She is inspired daily by food, language, impossible science. And by you.

***Blue Bullets*, by Alvaro Saar Rios**

Houston, Tx. It's 1977 and police brutality is an illness running throughout the city. As an independent bakery owner raises money to buy a new oven, her insulated world is threatened by an employee's involvement with local community activists.



Alvaro Saar Rios is a writer & performer as well as the co-founder of the national touring performance troupe—The Royal Mexican Players. He holds an MFA in Writing for the Stage & Screen from Northwestern University and his work has been performed in New York City, California, Hawaii, Milwaukee, and all over Texas! Mr. Rios currently has commissions from Houston Grand Opera and First Stage (WI) and he teaches playwriting at UW-Milwaukee.

***Tar Beach*, by Tammy Ryan**

It is July 1977 and New York City is in the midst of a brutal heat wave. Two best friends, Mary Claire and Mary Francis start that day sunning themselves on the roof of an Ozone Park row house. Younger sister, Reenie searches for her prize winning Greek Mythology Class Project: The Head of Medusa, while their parents are consumed by the battles of their troubled marriage. The boy crazy Marys hatch a plan to stay out all night with a bonfire on the beach, but the unexpected happens: the biggest blackout since 1965, a chance encounter with Son of Sam and a sudden loss of innocence.



Tammy Ryan's plays have been performed across the United States and internationally at such theaters as The Alliance Theater Company, Florida Stage, Marin Theater, Dorset Theater Festival, Premiere Stages, Playwrights Theater of New Jersey and the 29th Street Rep among others. In 2012 she was awarded the Francesca Primus Prize by the American Theater Critics Association for her play *Lost Boy Found in Whole Foods*. *Soldier's Heart*, her play about sexual assault in the military, premiered at the Pittsburgh Playhouse this fall and *Tar Beach* which was named a finalist for the 2013 Terrence McNally Playwriting

Award as well as a Jane Chambers Playwriting Award honoree was developed at Luna Stage and read as part of their New Moon series. Ryan has been awarded fellowships

by the Hambidge Center, VCCA and the Sewanee Writers Conference and her work has been developed at the New Harmony Project, NNPN and The Lark. Other honors include the American Alliance of Theater in Education's Distinguished Play Award and the Pittsburgh Cultural Trust's Creative Achievement Award. Ryan is currently adapting the book, *Hammer of Justice* to the stage with the support of a Pittsburgh Foundation and Heinz Endowment Investing in Pittsburgh's Professional Artists Regional Grant.

***Immaculate Payasm*, by Madhuri Shekar**

Immaculate Payasm is a play set in Madras, a South Indian coastal city, and is an exploration of the multiple Hindu philosophies of birth, death and rebirth. Lalli Parthasarathy, a gentle, pious Brahmin widow, copes with her husband's recent death by immersing herself even more in her prayers and rituals. When her virgin teenage daughter becomes mysteriously pregnant, Lalli shocks the rest of her family by taking it to be a sign from God – and by joyously announcing that her husband is about to be reborn into their family once again. Is Lalli going mad, or is this truly a miracle in the making?



Madhuri Shekar is a playwright from Chennai, India, currently based in Los Angeles. Her plays *In Love and Warcraft* and *A Nice Indian Boy* will have their world premiere productions in February 2014 at the Alliance Theatre and East West Players respectively. She is the 2013/14 winner of the Kendeda Graduate Playwriting award, and a finalist for the 2013 Princess Grace Playwriting Fellowship and the 2013 Many Voices Fellowship at the Playwright's Center. She is currently a member of the Center Theatre Group's Writers' Workshop, and was part of the 2013 MFA Playwrights' Workshop at the Kennedy Center. She received her MFA in Dramatic Writing from USC.

***Wink*, by Jen Silverman**

Sofie is an unhappy housewife. Gregor is her bread-winning husband. Dr. Franz is their psychiatrist. And Wink is the cat. Violent desires, domestic terrorism, and feline vengeance at any cost make *Wink* a dark comedy about the thin, thin line between savagery and civilization.



Jen Silverman was raised in Asia, Europe, and Scandinavia and the US. Her work has been produced off-Broadway by the Playwrights Realm (*Crane Story*), off-off Broadway by Clubbed Thumb (*Phoebe In Winter*), regionally at Cleveland Public Theatre (*Akaru*), and commissioned and produced by the Gallatin School/NYU (*Bones At The Gate*). She is an affiliated artist and recipient of the 2013 Audrey Residency with New Georges, a Workspace residency with the LMCC, an NYFA

Playwriting Grant, and is an affiliated artist with The Playwrights Realm, The Lark, Ars Nova, and a member of Youngblood at EST. She is a two-time MacDowell Fellow and has developed work with Playwrights Horizons, InterAct Theatre, Abingdon Theatre, Bay Area Playwright Festival, NY Stage & Film/ Powerhouse, Seven Devils Playwrights Conference, terraNOVA, Williamstown Theatre Festival, and the O'Neill National Playwrights Conference. She has also held residencies at Hedgebrook, New Harmony Project, and the Millay Colony. Her play *Still* won the Jane Chambers Award and the

2013 Yale Drama Series Award, and received a reading at Lincoln Center. BA: Brown. MFA: Iowa Playwrights Workshop. She currently holds a Lila Acheson Wallace fellowship at Juilliard. More information: www.jensilverman.com

Sojourners, by Mfoniso Udofia

Abasiama came to America with high hopes - for her arranged marriage and her future - intent on earning a degree and returning to Nigeria. But when her husband is seduced by America, she must choose between the Nigerian or the American Dream.



Mfoniso Udofia is a New York based storyteller, actor, slam-poet and teaching artist. She attended Wellesley College for Political Science and obtained her MFA in Acting from San Francisco's Tony award winning, American Conservatory Theater. During this stay in the Bay Area, Udofia pioneered a youth initiative, The Nia Project, which provided artistic outlets for youth residing in Bayview/Huntspoint. Some of Ms. Udofia's plays include: *The Grove*, *Sojourners*, *runboyrun*, *Lilyvine*, *hunger* and *Sherman: a black comedy*.

Ms. Udofia is a 2013 Sundance Theatre Lab Resident Playwright and a Summer Yale Resident with the Page 73 development programs. She is also Makehouse's 2013 Sponsored Artist in Residence. Ms. Udofia was a New Black Fest 2012 Writing Fellow and she served as a 2012-2013 Writing Fellow with both Playwrights Realm and Rising Circle's INKTank. She has also been a finalist for the 2013 Lark Playwrights' Week and has been a semifinalist for the Eugene O'Neill National Playwrights Conference. She received this distinction with her plays *The Grove* (2012) and *Sojourners* (2013). She has achieved semifinalist status for the Page 73 Playwrights Development Programs and was a finalist for the 2013 Many Voices Fellowship. Please follow her at @mfudofia and check out her site www.mfonisoudofia.com for the latest news.

The Thrush & the Woodpecker, by Steve Yockey

In this modern take on a classic revenge play, Brenda Hendricks has her hands full dealing with her son Noah after he is expelled from a prestigious college and unexpectedly returns to their isolated Northern California home. When an elegant and mysterious woman arrives on their doorstep dragging along buried secrets and stories about mysterious birds, Brenda and Noah find their world turned upside down in ways both intimate and epic.



Steve Yockey is a Los Angeles based writer with work produced throughout the country, in Europe and Asia. *Afterlife*, *Large Animal Games*, *Octopus*, *CARTOON*, *subculture (collected short plays)*, *Very Still & Hard to See*, *The Fisherman's Wife*, and *Wolves* are published & available from Samuel French. Other plays include: *Pluto*, *Wonder*, *Bellwether* and *Feverish*. Steve is a Phi Beta Kappa, Summa Cum Laude graduate of the University of Georgia and holds an MFA in Dramatic Writing from NYU's Tisch School of the Arts (2008). After completing a yearlong National New Play Network residency at Marin Theatre Company in the San Francisco Bay Area, he now lives in Los Angeles, CA where he serves as a guest lecturer in the MFA Writing for Performance program at CalArts.

He was one of two writers selected for the first US/Australia playwright exchange in February 2013, sponsored by NNPN and Playwriting Australia. Steve is currently adapting both Simon Doonan's *Confessions of a Window Dresser* and Zenescope's *Monster Hunters' Survival Guide* for Relativity Television. He is also at work on the impending television reboot of the 80s cult horror hit *Creepshow*.

ABOUT SOURCE FESTIVAL

Source Festival combines the forces of rising talents with established artists. Driven by creativity, collaboration and invention, artists from across the nation present 25 new works—three Full-Length Plays, 18 10-Minute Plays and three Artistic Blind Dates—over three weeks in June. The relationships built here lay the path for the next generation of outstanding performing artists.

Now in its 7th year, Source Festival has built a reputation as a vital launching pad for new work and a proving ground for the city's directors and designers. Emily Schwend's play *Splinters*, which premiered at the 2010 Source Festival, was selected as one of six finalists for the American Theatre Critic Association's 2011 Steinberg Award. *Collapsing Silence*, an Artistic Blind Date that debuted at the 2011 Festival, inspired the launch of Washington's new interdisciplinary arts organization Force/Collision. In 2011, the Festival deepened its engagement with playwrights by inaugurating a script development weekend. The annual three-day workshop unites playwrights, dramaturges, actors and designers to further develop the three full-length plays featured each summer. In 2012, Source Festival launched a mentorship program wherein seasoned directors mentor early and mid-career 10-Minute Play directors. The 2013 Festival pioneered an undergraduate internship program for aspiring designers and producers.

Support for Source Festival, a CulturalDC project, is generously provided by Jon & NoraLee Sedmak, Daimler, The Weissberg Foundation and Washington Gas.

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