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



*Dontrell, Who Kissed The Sea, Source Festival 2014,
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 2015. Three Full-Length Plays will be selected from the 25 finalists to be produced at the Source Festival from June 5-28, 2015.

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 131 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 Artistic Programs Jenny McConnell Frederick. The Festival will also feature 18 10-Minute Plays and three Artistic Blind Dates. The three selected Full-Length scripts will be announced in December.

SOURCE FESTIVAL 2015 FULL-LENGTH PLAY FINALISTS

Rising Down by Eric Appleton

Hamilton Newhauser, a prominent businessman, is running for Congress in the shadow of his father's forty year term in the Indiana statehouse. His daughter, in an act of rebellion, invites eminent ghost hunter Ferenc Nandor to investigate their home's supernatural activity, which has worsened since a family crisis the year before. Because of Hamilton's political aspirations the tensions that cannot be discussed become the tensions that threaten to tear the family apart. When a cataclysm shakes the town to its very core, the Newhauser family is forced to decide between God, country, and each other.



Eric Appleton is the associate professor of scenic and lighting design at the University of Wisconsin-Whitewater. Two of his ten-minute plays have been produced in previous Source Festivals, and his most recent full-length play to be produced was *Among the Squirrels* at Chicago's The Black Ship Co. His freelance design work has been seen at such companies as Milwaukee Chamber Theatre, Next Act Theatre, Children's Theatre of Madison, Bailiwick Repertory, and La Musica Lirica. He and his husband live in Madison, WI.

The Ghosts of Lote Bravo by Hilary Bettis

In Ciudad Juarez, Mexico young girls often disappear. Many turn up murdered. Juanda Cantu's daughter, Raquel, is one of these girls. Through visions offered by La Santa Muerte, Juanda is shown Raquel's past only to discover that her daughter had hopes, dreams and courage Juanda knew nothing about. *The Ghosts of Lote Bravo* is a play about great hope in the midst of relentless violence, poverty and grief.



Hilary Bettis' plays include: *The Ghosts of Lote Bravo*, *The History of American Pornography*, *Alligator*, *Dakota Atoll*, *Mexico* and *American Girls*. She is a current Lila Acheson Wallace Fellow at The Juilliard School. Residencies, fellowships, commissions and workshops: NNP National Showcase, O'Neill NPC, Kennedy Center/NNPN, 2050 Fellow at NYTW, Sloan/EST, NYFA Fellowship, Crossing Borders Festival at Two River Theater, The Flea, Partial Comfort, Project Y, GPTC and Pavement Group. She is currently working on several feature and short film projects, and has had short films selected for multiple national festivals. She is a member of EST, Project Y's writer group and a New Georges Affiliated Artist.

Blue Straggler by Rebecca Bossen

A gifted astrophysicist and a rebellious chocolatier fall in love—only to be torn apart by a senseless tragedy. Lisa abandons her astrophysics dissertation to solve an even larger problem: finding the mathematical formula that will bring Clarissa back to her. Lisa's world of numbers and equations is increasingly intruded upon by Clarissa's world of fairytales, magic, and dreams. In their desperate search to find each other, are they willing to rip apart the fabric of the universe itself?



Rebecca Bossen suffers permanent neck strain due to the number of hats she wears as playwright, actor, voice coach, and new mom; luckily, she is also a certified yoga instructor. Writing credits include: *Lady of the Lake* (Kentuck Arts Festival); *27* (Emergence Theatre); readings with Inkwell Theatre (*Delilah Lee*, *Blue Straggler*) Chicago Dramatists (including *Shards of Light*, *From the Forest*,

and *Blue Straggler*) and Burning Coal Theatre (*Blue Straggler*). She has also written for several 10-minute play festivals.

She received an Illinois Arts Council Fellowship Grant for her play *From the Forest* (now titled *The Deepest Dark*). She is a Burning Coal Theatre company member and proud member of the Dramatists Guild.

Sisters Three by Jami Brandli

The Brontë sisters, modern day. Due to the death of their brother, Charlotte has dropped out of society and joined a commune on Gondol Island. So Emily and Anne build a canoe to rescue her. In this off-center dramedy about family, social media, fame and the perfect cupcake, individual secrets and desires are revealed which could tear the sisters apart.



Jami Brandli's plays include *Technicolor Life*, *BLISS (or Emily Post is Dead!)*, *S.O.E.*, *M-Theory*, *¡SOLDADERA!*, and *Sisters Three*; her short plays are published with Smith & Kraus. 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, The Antaeus Company, Launch Pad, 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 Aurora Theatre Company's 2014 Global Age Project (GAP) Prize.

Technicolor Life will receive its world premiere at Rep Stage as part of Washington DC's 2015 Women's Voices Theatre Festival. *BLISS (or Emily Post is Dead!)* was just named in The Kilroy's THE LIST, which highlights the 46 most recommended new female-authored plays for this year. She was a finalist for the Playwrights' Center Core Writer Fellowship, Princess Grace Award, O'Neill National Playwrights Conference and the Disney ABC TV Fellowship. She was also nominated for the 2013 Susan Smith Blackburn Award. 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

Serpentine Pink by Megan Breen

In the weird, wild west of Joshua Tree in California's Mojave Desert, Jaymee, biker beautiful, tries to win back her adorably trailer trash lover, Henrietta, an exotic dancer, after throwing acid onto her face. With the help of the ethereal psychic, Andra, and her bear of a companion, Shaman, a supernatural as well as deeply emotional healing ensues for all.



Megan Breen received her BFA in Dramaturgy at The Theatre School at DePaul University in 2002, and was a dramaturg/literary manager in Chicago before moving to Los Angeles in 2007 to pursue her MFA in Dramatic Writing at USC's School of Theatre. Juliette Carrillo directed a Los Angeles workshop of her USC thesis play *My First, My Fist, My Bleeding Seeded Spirit*, a contemporary sequel to Federico García Lorca's *The House of Bernarda Alba*. *My First, My Fist* went on to be a part of the 2010 MFA Playwrights' Workshop at the Kennedy Center and the National New Play Network's Showcase of New Plays before receiving its world premiere at Miami's New Theatre in November of 2013, directed by Ricky J. Martinez. Her Cain and Abel story set to the Blues - *The Dirt and Its Harp in Her Mouth* - was produced at OC Centric's 2012 New Play Festival, and made the OC Examiner's Best New Plays of Orange County list. Ms. Breen teaches Dramatic Literature and Theatre History at the New York Film Academy in Los Angeles.

Swimming Up the Sun by Nicole Burton

At age 22, the playwright set out to find her English birthparents, a Jewish father and a mother believed to be an artist. The adventure led to a kaleidoscope of relationships with one dark secret at its center. Adapted for the stage from the book, *Swimming Up the Sun – A Memoir of Adoption*.



Nicole Burton is a DC area playwright whose productions include *Fred & Frieda*, *Dirty Questions*, *Last Call at the Marble Bar*, and *Starman, Wish Me Luck*. They've been produced at venues as diverse as the Kennedy Center for the Performing Arts, MetroStage, the University of District of Columbia, Round House Theater, Source Theater, House of Ruth Homeless Shelter, Oak Hill Youth Reformatory, and the U.S. Capitol. Her publications include *Swimming Up the Sun: A Memoir of Adoption*; *Starman, Wish Me Luck*, and *The Memory Club of America* (two plays in the anthology *Short Stuff: Ten-to-Twenty Minute Plays for Mature Actors*); and *Southwest Remembered* (screen treatment), a one-hour documentary on urban renewal in the Nation's Capitol. She's a member of the Dramatists Guild, Playwrights Forum 2, and the playwrights' collective, AngryBitchGoddess.

Futurama by Samantha Charlip

Futurama is a second-rate amusement park in a second-rate Florida town. Built in the 1950's, it was meant to represent a far-off future – a future long since passed. Now Futurama is in a state of near-disrepair, as are its young employees, Otis and April, who are both struggling to overcome debilitating emotional paralysis that has kept them from making much-needed changes in their lives. But when self-help guru Brian Gold brings his improvement workshop known as Greatness Weekend to the park's aging amphitheater, April and Otis will be forced to confront the problems plaguing them and attempt to move on.



Samantha Charlip is a New York based playwright and Writer/Producer for television networks including A&E, Turner and Viacom. Her plays include: *Futurama* (Winner: NEWVember New Plays Festival; Finalist: O'Neill National Playwrights Conference, Ingram New Works Lab at the Tennessee Repertory Theatre; Semifinalist: Shakespeare's Sister Playwriting Fellowship, Princess Grace Playwriting Fellowship, nuVoices Play Festival, Trustus Playwrights Festival, Nominations: Kennedy Center Mark Twain Comedy Award, Kennedy Smith Playwriting Award for People with Disabilities, Readings, Obligatory Theatre); *Below* (Reading: Rita and Burton Goldberg Theatre), *Love in the Time of Gonorrhoea* (Tiny Rhino), *One Universal You* (The Piney Fork Theatre). Her work has also been performed as part of NYU's Graduate Monologue Competition (2013, 2014) and Tisch's New Works Festival (2013).

Samantha is also a television writer whose original pilots were selected as semi-finalists in Storyboard TV's 2011 and 2012 pilot competition and as second-rounders at the Austin Film Festival. She is recent graduate of NYU's Tisch Dramatic Writing MFA program where she was awarded the Tisch School of the Arts Full Tuition Departmental Fellowship.

The Mango Farmer of Vermont by Emily Feldman

A man is caught between his wife, his lover, and a delicate mango tree in the thawing Vermont winter. Unable to make pragmatic moral compromises about whom to cherish and whom to slight, he vows that he won't hurt anyone he loves, even if he ends up hurting himself. *The Mango Farmer of Vermont* looks at how we choose the lives we're meant to lead, the ways that we cope when our best-laid plans go awry, and what we're talking about when we talk about love.



Emily Feldman is a MFA playwriting candidate at The University of California. Her plays have been developed at The Playwrights Center, Live Girls!, PTP/NYC, Colt Coeur, and 12 Peers Theater among others. 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. Honors include: The Kilroy's List nomination, 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 Atlantic Center for the Arts. B.A: Middlebury College.

The Egg-Layers by Lauren Feldman

In this exploration of origin stories, the ancient canon, and the myth of Leda and the Swan, a searching, unruly ensemble of women, girls, men, and boys journey, lay eggs, question, turn into eggs, suffer, hatch from eggs, and rebel — to the awe and dismay of their Playwright who is struggling to make sense of them, the world, and her own story, all spinning wildly out of control.



Lauren Feldman's plays include *Another Kind of Silence* (Drama League New Directors/New Works Fellowship); *Amanuensis* (Northwoods Ramah Theatre Company commission); *The Egg Layers* (National Playwrights Conference Finalist, New Georges/Barnard College co-commission); *A People* (Jewish Plays Project NYC Residency); *Fill Our Mouths* (New Theatre, Carbonell Nomination); *Grace, or the Art of Climbing* (Denver Center Theatre Company, Nice People Theatre Company, ATCA/Steinberg New Play Award Nomination, Barrymore Nomination, The Kilroys' "The List 2014"); several ensemble-devised works; as well as a dozen short plays and an autobiographical solo piece. Lauren has been nominated for the Barrie and Bernice Stavis Playwright Award, Wendy Wasserstein Prize, Susan Smith Blackburn Prize, the Doric Wilson Independent Playwright Award, and she was a 2014-15

Jerome Fellowship Finalist. A graduate of the Yale School of Drama and the New England Center for Circus Arts, Lauren is also a New Georges Affiliated Artist, a teacher of playwriting, and a creator/performer of theatrical circus (solo and duo static trapeze, handbalancing). She served as a panelist on Circus Dramaturgy at the 2014 Chicago Contemporary Circus Festival. She is in the midst of creating an evening-length ensemble circus-theater show called TINDER & ASH (TOHU residency in Montreal), and she is writing a new play about circus (Vermont Arts Council 2015 Creation Grant). www.tinderandash.com

The Word and the Wasteland by Timothy Guillot

Benjamin Harding has just committed the most devastating act of terrorism on American soil since 9/11. Sitting in custody, he makes a strange request – he wants to write poetry. Desperate for information, the FBI permits it, and soon, Benjamin's work becomes a national sensation and obsession, leading every news broadcast all over the world. Caught in the middle is Elizabeth Martes-Coffey, a young poet and performer from the Bronx whom Benjamin requested specifically to perform his work. As Lizzy attempts to cope with her sudden celebrity, the FBI begins to slowly realize that a second attack may be imminent. Part mystery, part drama, part indictment of modern media, *The Word and the Wasteland* is a play for our time.



Timothy Guillot is a playwright and composer from Washington, DC. His plays, musicals, and original compositions have been read and performed all over the US and Europe. His work has previously been seen at Center Theatre Group, Alliance Theatre, The Lark Playwrights' Center, Imagination Stage, Yale Cabaret, Forum Theatre, the Mead Theatre Lab, Source Festival, Capital Fringe Festival, and many others. This fall, Tell Tale Hearts Theatre Company will be touring *Inside Out* across Europe, a children's play for which he composed original music. He is the 2011 recipient of the KCACTF Musical Theatre Award, and a previous finalist the Kendeda Graduate Playwriting Competition, the Larry Neal Writers' Awards, and the nuVoices Festival. His most recent musical, *The Agony and*

Ecstasy of Steve Jobs: The Musical, had a critically-acclaimed run at Capital Fringe 2013. Said Elliot Lanes of Maryland Theatre Guide, "Tim Guillot is a triple threat... this is one talented writer." Tim lives next to Pentagon City and is the co-founder of Junesong. Learn more at www.junesong.org.

The Claire Play by Reina Hardy

Claire Leverrier, a poet haunted by the death of her childhood crush, reveals the secrets of the universe using a bicycle light and puppets. *The Claire Play* is a romance. Or is it a metaphor? Either way, Claire might never recover once a star steps from the sky and invites her to a party.



Reina Hardy is a playwright from Chicago who recently fetched up in Texas. Her plays, which usually contain magic and sometimes contain science, have been seen across the country, including at Rorschach Theatre in DC, the Vortex in Austin, the Kennedy Center, and the 2013 NNPN National New Play Showcase. She's a Michener Fellow at UT Austin, winner of the 2014 KCACTF TYA Prize, finalist for the Terrence McNally Prize and the recipient of an Interact 20/20 Commission. Reina will return to the Vortex in January for "Changelings," a spectacle about family, fairies and theft.

Purple Cloud by Jessica Huang

When you're hapa, you know deep down you're greater than the sum of your many parts. In *Purple Cloud*, three generations of Huangs deal with the multifacets of their multiracial identities as – accompanied by four Jade Pieces – they embark on a mythical journey from China to America and back again. Through three intertwining stories, the Huang family acculturates: Grandpa Lee emigrates from Shanghai to America during World War II; his son Orville deals with his confusion as a first generation Asian American; and his granddaughter fights for her Chinese-ness through the search for her true name.



Jessica Huang is a multiracial, Minneapolis-based professional playwright, co-founder, producer and core writer of the Unit Collective, recipient of the 2014 Metropolitan Regional Arts' Council's Next Step Grant and the 2012 Many Voices Fellowship at the Playwrights' Center. Various stages of her work have been produced in Minneapolis at Mu Performing Arts, the Minnesota Fringe Festival, Redeye Theater, Playwrights' Center, Pangea World Theater and Pillsbury House Theatre, and nationally at 2nd Generation in New York City, the University of Missouri-Columbia, the Consortium of Asian American Theaters and Artists (CAATA), and the Kennedy Center and Source Festival in Washington DC. In 2014 her play *Purple Cloud* was nominated as one of the best plays written by a female playwright by LA-based group The Kilroys. For more information:

www.jessica-huang.com

#julys by Sam Lahne

#julys is an suspenseful farce that examines Antisemitism, identity, and the internet through the eyes of Avram, a troubled 16-year-old who builds a community through an antisemitic conspiracy website/social forum, but finds his life spiraling out of control as his offline and online worlds converge.



Sam Lahne's plays have been produced or developed by Endstation Theatre Company, Studio Trim Tab, Forum Theatre, Rorschach Theater, The Amoralists, Red Bull Theatre, The University of Iowa, and the Experimental Theatre of Vassar College. Sam has been a finalist for Cutting Ball Theater's "Risk Is This" Festival and the DC Source Festival 2014, a semi-finalist for the O'Neill National Playwrights Festival, a Playwright-in-Residence at Endstation Theatre Company/BRSTF, and a winner of Red

Bull Theater's Short Play Competition. Sam also translates works of drama, fiction and poetry from Italian. He received his BA from Vassar College and is a MFA candidate at the University of Iowa Playwrights Workshop.

That Night in the Field by Christopher Lockhardt

A black envelope, a long-delayed visit from a summer fling, and a mysterious hammering in the old field set off accusations and recriminations at the family gathering for Ann Griffin's 27th birthday. Ann and her younger sisters Kate and Fay find themselves grappling with questions about their futures while their mother and father are forced to confront an unburied event from their past. Meanwhile, the sisters' significant others try to puzzle out if and where they fit in with this intensely close but rapidly fracturing family.



Christopher Lockhardt has had 24 of his short plays produced close to 150 times by over 70 different theaters in the United States, Canada, Ireland, Hong Kong, and Australia. His work has been included in eight short play anthologies, including the last three volumes of Smith & Kraus's *Best Ten-Minute Plays of the Year*. The Source Festival has twice featured his ten-minute plays.

(a love story) by Kelly Lusk

It starts off as a completely normal day in this small town. Then somebody falls in love. And everything falls apart. *(a love story)* tells the story of three couples set out determined to love each other in ways they've never dreamed of. But can you fall in love if you don't even know what love is? We're told everyday in songs and movies and books what it means to be in love, but it's not until you are in the depths of it that you realize that maybe this isn't what you wanted. And you want out. Or perhaps it is exactly what you wanted. And you want more. But what happens when you love that person more than they love you... or they love you more than you love them...



Kelly Lusk is a playwright who recently completed his MFA in playwriting at Indiana University. His play, *(a love story)*, was selected as a participant in NNPN's 2013 MFA workshop at the Kennedy Center (Dir. Tina Parker) and was a part of Orlando Shakespeare Theatre's Playfest! *(a love story)* has been chosen to be produced as part of University of Central Florida's 2014-2015 mainstage season. Recently he was just named a Core Apprentice at the Playwright's Center in Minneapolis for the 2014-2015 year under the mentorship of Chicago playwright, Phillip Dawkins. Lusk's ten minute Play, *Space*, was chosen as a finalist for Actor's Theatre of Louisville's National Ten-Minute Play Contest and the Heideman Award. His newest play, *king oedipus*, was recently produced at The John Waldron Arts Center in the fall of 2015 (dir. Paul Daily).

Brawler by Walt McGough

All The Moose said he wanted was to go skating. Formerly one of the best enforcers in the National Hockey League, Adam "The Moose" Telmosse had been winding down his time in the minor leagues, until he and his fiancée snuck into the rink one night and he went ballistic. Now, his friends are caught trying to clean up his mess, get him home without hurting anyone, and figure out what drove him over the edge. A modern-day sports tragedy about what we give up, and what gets taken, when we love the game more than it loves us.



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)*, *The Haberdasher! (a tale of derring-do)*, *Paper City Phoenix*, and *Pattern of Life*, and he has worked around the country with companies such as The Lark, the Huntington, Boston Playwrights Theatre, New Rep, Fresh Ink, Sideshow Theatre Company, Orfeo Group, Nu Sass Productions, Chicago Dramatists, and The Second City Chicago. 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 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.

The Aristocrats! The Musical by Shawn Northrip

The Aristocrats! The Musical is the story of Nella, the daughter of an infamous Vaudevillian family, centerpiece of a notoriously bad act. When Nella falls in love with Maximus, an aristocrat, she quits showbiz to be with him, thereby tearing apart her family. But when her Maximus discovers the truth about her past, that she performed a salacious act called *The Aristocrats!*, he abandons her. Nella, now alone, must then figure out how to reunite her family and regain her true love. It's the sweetest story inspired by the most offensive joke ever told.



Shawn Northrip is a playwright and composer with an MFA in Musical Theatre Writing from NYU and BA from CUA. His punk musical *Titus X* appeared at Source Theatre Company and Off-Off Broadway at Chashama and the Tank, and is anthologized by New York Theatre Experience. His middle school musical *Lunch* was developed with support from the Kennedy Center's Kenan Foundation, earned the Anna Sosenko Assist Trust Grant, premiered at the New York Musical Festival, and is published by Playscripts. *Cautionary Tales for Adults and the Many Adventures of Trixie Tickles*, his parody of children's shows, earned Best Musical at the Second Capital Fringe Festival and appeared in

Round House's Silver Spring Series. Shawn also has ongoing collaborations with DC's Molotov Theater Group: *Horrors of Online Dating*, *The Red Velvet Curtain*, *An Adaptation of Julius Caesar*, and (coming soon) *Oedipus Rocks* (working title); and with the Brazen-faced Varlets of Buffalo, New York. When not writing, Shawn teaches theater at George Mason High School in Falls Church, VA. He is a member of Playwrights' Arena and the Dramatists Guild.

They Work For Me by Eric Pfeffinger

Once upon a time there were three young women from world folklore, where they were each assigned very hazardous duties. But a new employer took them away from all that, and now these legendary characters — Scheherazade from Persia, Untombinde from South Africa, and Savitra from India — risk their lives saving the world as rough-and-tumble vigilantes. But their latest mission threatens to tear the team apart and reveal totally mind-blowing stuff about the very nature of their existence. Unlike most of their jobs, this is a situation that can't be fixed just by hitting people. Although hitting people never hurts.



Eric Pfeffinger is a member of the Dramatists Guild whose plays have been produced by Actors Theatre of Louisville, the Geva Theatre Center, the Phoenix Theatre, and elsewhere. His play *Some Other Kind of Person* was commissioned and produced by the InterAct in Philadelphia. His plays have been published by Dramatic Publishing, *Dramatics Magazine*, Smith and Kraus, HowlRound.com and Indie Theater Now, and he's written new plays on commissions from the Signature Theatre, Imagination Stage, and the Bloomington Playwrights Project. He's developed new work through workshops and readings at PlayPenn, Page 73, Chicago Dramatists, the Rattlestick, the Abingdon and elsewhere.

He's currently writing a screenplay for *Relativity* and is one of the creators of the web series *Rust Belt Rep*. He's written articles for *American Theatre* magazine and *National Lampoon* and is co-author of the novel *The High-Impact Infidelity Diet*, published by Crown and available on finer remainder tables everywhere.

Pecan Park by Augie Praley

Welcome to Pecan Park! See the beautiful, centuries old trees, the captivating wildlife, and the majesty of the mountains watching over the land. But don't get comfortable. In exactly 5 hours, the park will be closed forever to make way for a state-of-the-art tourist destination. Poignant, absurd, and whimsical, Pecan Park sheds an absurdist light on the notion of urban development, deforestation, and the simple story of humanity convening with nature.



Augie Praley is a Manhattan based 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 *Thanksgiving at Chekov's* was a finalist for the Eugene O'Neill National Playwrights Conference and his screenplay *i am become the sea* was a quarter-finalist for the Academy Nicholl Fellowship. In the past Praley has written for The Blue Man Group. In 2014, The New York Times called Praley's

one-man web series *Augie, Alone* "a series of delightful solo vignettes that announce a strong new comic voice." He is also co-creator of the web series "INGENU!" Praley studied Theatre and Performance Studies at the University of Chicago and received an MFA in Dramatic Writing at NYU'S Tisch School of the Arts.

Animals Nobody Loves by David Mitchell Robinson

In 1985, a mystery plague turned 12% of Ohio's population into snakes, bats, pigs, eels, vultures, and wolves. When Dottie (the squeaky valedictorian) and Cal (the burnout) get infected, they flee to Cleveland to find the zoologist-turned-octopus who might have the cure. Pursued across the state's quarantined woods and animal flophouses, the two of them are determined to get to Cleveland before the militias, the wolves, and their own animal impulses can catch up with them.



David Mitchell Robinson's goal to write a play about everywhere he's ever lived has resulted in *Carapace* (Minneapolis), *The Imaginary Music Critic Who Doesn't Exist* (Chicago), *Olympic Village* (Atlanta), and *Terminals* (airplanes). His work has been produced and developed by Center Theatre Group, the Alliance Theatre, Primary Stages, the O'Neill National Playwrights' Conference, the Kennedy Center, Actor's Express, B Street Theatre, and Rep Stage. He has been the winner of the Keneda Playwriting Competition and the Scott McPherson Playwriting Award and a finalist for the Jerome Fellowship, the Lark's Playwrights' Week, NNPN's Smith Prize Commission, the Clubbed Thumb Biennial Commission, and the NNPN Showcase of New Plays. *Carapace* is available through Samuel French.

www.davidmitchellrobinson.com.

Morbid Poetry by Christin Siems

A Writer with a deadly case of writer's block. A Premature Housewife obsessed with making the bed. A family who can't speak except through Crock Pot clichés. Suicidal flies, failed lovers, dead Easter bunnies... Yup, growing up is painful. Especially when you realize you've grown and left your raging, morbidly poetic self inside of you. A latent adolescence? Oh crap. Through masks, projections, and the flow of words that allow poetry to become a play, MORBID POETRY speaks to and for the un-aging adolescent living in each of us.



Christin Siems is a displaced Texan living and writing in Washington, DC. Plays include *Darwin's Cousin* (Trustus Semi-Finalist), *Lisa Frank Virginity Club* (Finalist, Source Festival 2012), and *Cold Soup* (National Finalist, Kennedy Center/ACTF). These and other works have been produced and developed with DC's Rorschach Theatre, Salem Theatre Company, Live Girls! Theatre in Seattle, Billy & Co. and The Incubator Arts Project in NYC. Most recently, her fairy tale adaptation of *Hans Dumm* was produced at NYC's Firebone Theatre in December 2013. Christin holds a BFA in Theatre Studies from Southern Methodist University.

Stonefish by Erica Smith

A few days before she is set to leave for graduate school in Australia, Mason Blanchard's twin brother Dixon commits a horrible crime and then, in front of Mason and their fragile younger brother Lewis, kills himself. In the chaos that follows, Mason must come to grips with the fact that she really didn't know Dixon at all. Why did he do what he did? What drove his anger to the breaking point? How can his family move on? And the question that haunts Mason the most: How did she, his twin, fail to see the signs?



Erica Smith's one-act plays have been produced in such venues as Silver Spring Stage, Vagabond Theater, Mobtown Theater, Spotlighters, and the Capitol Hill Arts Workshop. She is also a frequent performer in the DC area; favorite roles include Puck in *A Midsummer Night's Dream* (Rude Mechanicals), Lord and Lady Capulet in *R+J Star-Cross'd Deathmatch* (LiveArtDC), and Jesus of Nazareth in *The Last Days of Judas Iscariot* (Silver Spring Stage). By day, she enjoys putting her nerd skills to good use as

an assistant library cataloger. She is a founding member of the Coil Project (www.thecoilproject.org), which seeks to produce exciting art by exciting artists. *Stonefish* is her first full-length play.

Nobody's Children by Caridad Svich

All's fair in love and war in this dark comedy of modern manners that centers on a financial trader named Emma and the spiraling machinations of a recent corporate takeover. Into the office walks tech geek named Jake. Sparks fly. A budding romance ensues. Or is it a romance? Who is playing whom when you're in a world where you're nobody's children?



Caridad Svich is a playwright whose works in English and Spanish have been seen across the US and abroad. She received the 2012 OBIE for Lifetime Achievement, the 2013 National Latino Playwriting Award and the 2011 American Theatre Critics Association Primus Prize. Among her key works are *12 Ophelias*, *Iphigenia... A Rave Fable*, *Jarman (all this maddening beauty)* and *The House of the Spirits* (based on the Isabel Allende novel). She is alumna playwright of New Dramatists, received a 2012 NNPN Continued Life Fund rolling world premiere, and is founder of NoPassport theatre alliance & press. Visit her at www.caridadsvich.com

Rogue Burgundy Crush by Tommy Trull

Rog and Amy wake up from a blackout drunk half-naked in Amy's bed. Neither one of them is positive they did anything, but they'd better make sure. After all, they're twins. When Rog takes this close call as a sign of doom, he decides to sober up and remake his life with a new girlfriend, but Amy finds herself feeling – as much as she doesn't want to – betrayed and abandoned. She decides that, come hell or high water, she's going to win her brother back.



Tommy Trull's plays have been produced all over the country, including recent productions in NYC, Chicago, and LA. His play HONEYBOY won the Southeastern Theatre Conference's New Play Award. He is also a three-time winner of the Mark Gilbert Award. His play THE 27 CLUB was featured in Indie Theatre Now's 2012 "Best of the Fringe" collection. He received his MFA in Dramatic Writing from Spalding University, and teaches theatre and writing at Greensboro College.

Brutal Selfish Rattlesnake by Aaron Weissman

1881, New Mexico. Taciturn widower Tills Jasper just murdered town dead-beat George Grillit with a pick axe. Now George's ghost is stalking him with a doomsday guitar, and when a notorious prospector arrives in town, Tills must fight tooth and nail to save an underground fortune – and protect his daughter, Nora. Can he keep both his family and his fortune safe? As violence spreads like venom in the blood, more townsfolk join the ghostly band, until a final showdown ends the unrelenting bloodshed. A wild ride through the old west, *Brutal Selfish Rattlesnake* confronts our willingness both to kill and be killed.



Aaron Weissman makes theater in Chicago as a performer, lighting designer and playwright. His plays include *Counterfeiters* (premiered at Dog & Pony Theater Co, Chicago; developed at the Orchard Project, New York); *Dust to Dust to Dust* (Source Festival 2014); *Jim and John* (Jackalope Theatre,

Chicago); *Down & Derby* (premiered at The New Colony, Chicago); *Stimulated!* (in collaboration with Les Enfants Terribles, New York Fringe Festival 2011); *Sprocket: A Bike Musical* (Northlight Theatre, Chicago); *Triple Dog Dare*, *State Park*, *Moon Sex Moon*, and *Brutal Selfish Rattlesnake*. He is also the creator of the live action detective serial *Egg & Alfie: Detectives at Large*, and a co-founder of the experimental design and facilitation company *the dilettantes* (www.thedilettantes.org).

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 8th 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. Topher Payne's remarkable *Perfect Arrangement*, which premiered at the Source Festival 2013, won the American Theatre Critic Association's 2013 Osborn 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. The Festival continues to deepen its engagement with playwrights and the Washington community as a whole through a script development workshops and partnerships with Inkwell Theatre and Young Playwrights' Theater.

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