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



(a love story), Source Festival 2015, Photo by C. Stanley Photography

WASHINGTON, DC – CulturalDC is pleased to announce that 22 Full-Length Plays have been selected as finalists for Source Festival 2016. The scripts were vetted 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 seeks to develop and produce work that is innovative in its structure and content and that pushes the boundaries of traditional theatricality.

These 22 scripts, narrowed from a record-breaking submission pool of 145 plays represent some of the freshest, most compelling plays being writing in America. The three selected Full-Length scripts will be announced in December. The Festival runs from June 8th – July 3rd 2016 and will also feature 18 10-Minute Plays and three Artistic Blind Dates.

SOURCE FESTIVAL 2016

FULL LENGTH PLAY FINALISTS

The Accident Bear by Bob Bartlett

Bear has accidents, one a month, every month, without fail - fender benders, broken ankles, a busted this or that - abrasions, lacerations, punctures, a broken heart - and he desperately needs them to stop. Try as he might, he can't shake the accident bug until Chance, an unemployed paramedic living in her 1978 Volkswagen Beetle, wanders into his lonely world. This time-bending, romantic comedy pits the accident-prone owner of a coin-operated Laundromat against the cause of his accidents, an out-of-luck wanderer, a healer, searching for her own healing as she travels down the coast from New England to the Mid-Atlantic.



Bob Bartlett is a Washington, DC-based dramatist whose plays include *Swimming with Whales*, *happiness (and other reasons to die)*, *Kuchu Uganda*, *Greetings from Youngstown*, *Bareback Ink*, *Falwell*, and *Kansas*. His work has appeared at Seven Devils Playwrights Conference, Lark New Play Development Center, Kennedy Center's Page-to-Stage Festival, Theater Alliance, Source Festival, First Draft, Active Cultures, Rorschach Theatre, and the Capital and Edinburgh Fringe Festivals. *Bareback Ink* recently had a run at Baltimore's Iron Crow Theatre, *Kuchu Uganda* was the

featured play at The Third Annual DC Queer Theatre Festival, and *happiness (and other reasons to die)* had its world premier at The Welders. He is a member of The Dramatists Guild of America and the theatre faculty at Bowie State University, and a founding member of The Welders; he earned the MFA in Playwriting at Catholic University of America and lives in historic Davidsonville, Maryland. Learn more about Bob at bob-bartlett.com.

Let Down Your Hair by Matthew Ivan Bennett

Let Down Your Hair is a modern, Big-Cheap-Theatre re-telling of the Brothers' Grimm "Rapunzel". Restoring its original sex and violence, it draws on the unsanitized 1812 edition of the story and updates it for a modern audience.



Matthew Ivan Bennett is a resident of Plan-B Theatre, listed by American Theater magazine as one of 14 companies nationwide exemplifying social action and civic engagement. At Plan-B, he's premiered several plays, including *A Version of Events*, *Eric(a)*—which won Best Drama at United Solo (New York)—and *Mesa Verde*, nominated for an ATCA Steinberg. Recently, he received the Holland New Voices Award at the Great Plains Theatre Conference and was a Finalist at the Austin Film

Festival. He's worked with Chicago's Circle Theatre, Rising Sun in New York, Monkeyman in Toronto, and Source in DC. Matt is a member of the Dramatists' Guild.

The History of American Pornography by Hilary Bettis

It's Star Papazian's 40th birthday, and she's finally ready to lose her virginity. But before she can get down to business, she must take a hard look at her past, growing up in her family's porn empire, *Dolls and Stripes*. *The History of American Pornography* follows the Papazian Family over the course of 40 years through the eyes of their daughter, Star, as she comes of age in a world where the boundaries of love, family and intimacy collide with capitalism.



Hilary Bettis is a recent graduate of the Lila Acheson Wallace Playwright Fellowship at The Juilliard School. She has had numerous residencies, fellowships, commissions and workshops including, the Kennedy Center/NNPN, O'Neill National Playwrights Conference, NYTW's 2050 Fellowship, NYFA Fellowship and a Sloan/EST Commission. She has multiple plays on The Kilroys List. She will have five productions of three different plays across the United States and Mexico this coming theater season. She is currently working on several feature and short film projects, and has had films selected for multiple national festivals. And she's working on a webseries with Alyssa Milano. www.HilaryBettisWriter.com.

Delilah Lee by Rebecca Bossen

Footsteps on an empty staircase, music from an untouched dulcimer, whispers full of pain and vengeance...Maura fears that she's losing her mind; or, even worse, that everything she hears is real. She has retreated to her family's ancestral home, only to find that home may be the most dangerous place of all. When Z blows into town and joins Maura's band, he triggers an avalanche of secrets from Maura's past—and beyond. Featuring moonshine, music, and (possibly) murder, *Delilah Lee* is an Appalachian tale about battling the ghosts we inherit and the ghosts we create.



Rebecca Bossen is a playwright, actor, and voice and dialect coach; or, to put it more succinctly, a word enthusiast. Writing credits include: *Blue Straggler* (Source Festival); *Lady of the Lake* (Kentucky 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.

Sing to Me Now by Iris Dauterman

Sing to Me Now is the story of Calliope, the Greek muse of epic poetry, who works long hours in a lonely ethereal office, battling nearly a century of writer's block. Overwhelmed with work, Callie hires a human girl named Yankee as an intern. Yankee learns to work with her misanthropic mentor and navigate a world in which dreams and ideas are real, tangible things, and gods are both incredibly powerfully and painfully limited. Blending classical mythology with modern language, *Sing to Me Now* examines the artist's place in society and explores the awkward, painful, and ultimately redemptive power of human connection.



Iris Dauterman just completed her M.F.A. in playwriting at Indiana University, where her plays *Sing to Me Now* and *Trigger Warning* were performed as part of the school's At First Sight Festival of New Plays. *Sing to Me Now* was also a finalist for the NNPN MFA Playwright's Workshop at the Kennedy Center. Her ten-minute play *A Summer's Day* was chosen as a finalist for the Actor's Theatre of Louisville's National Ten-Minute Play Contest and the Heideman Award. Her full-length plays *The Waypoint* and *You Can Have Me* were both selected to receive staged readings at the Berkshire Fringe Festival. *The Waypoint* was also given a full production by the same company in the Massachusetts Museum of Contemporary Arts. A graduate of Bennington College, Iris currently lives in Indianapolis.

Cul-De-Sac by Johnny Drago

Sally and Neil have moved into the most perfect planned community in the known universe, and new neighbors, Buzz and Valentina, are more than eager to show them the ropes! While homesick Sally will go to any length to fit in, Neil values his autonomy above all else, and bristles at the Neighborhood Association's all-encompassing handbook of rules, which dictates everything from lawn maintenance to the ways in which neighbors are expected to greet one another. When sexually overbearing Buzz and Valentina make their swinging lifestyle known, Neil takes an irreversible course of action that threatens the community's founding principles, and shakes its inhabitants to the very core. At once a daffy comedy of manners and a bleak meditation on the impossibility of social harmony, *Cul-De-Sac* examines what it means to cherish an ideal, and what remains when that ideal is trampled by the inescapably primitive side of human nature.



Johnny Drago is an Atlanta-based playwright and performer whose work has been produced or developed by Actors Theatre of Louisville, The Barter Theatre, 7 Stages, The Weird Sisters Theatre Project, The Process Theatre Co., and Actor's Express. His plays include *I Love My Brother*, *Hot Pink*, *Blood For Blood*, *I Said I Was Sorry*, *The Boy Who Eye Wandered*, *I Hope This Didn't Break Your Little Heart*, *Trash*, *Psycho Blvd*, *The Birdwatchers and Baby* and *Jennifer Defy The Laws of Timespace and All That That Implies*. As Dismantle Theater

(with choreographer Erik Thurmond), he has developed and produced the experimental performance works *Ripple*, *Brick by Brick I Will Tear Down These Walls Between Us*, *NSA*, *Monument and Mine!* Johnny is a former WonderRoot Writer-in-Residence, MINT Gallery Leap Year Artist, Dashboard Co-op Associate Artist, and City of Atlanta Emerging Artist in the field of Literature. Learn more about Johnny at johnnydrago.com.

Buried Cities by Jennifer Fawcett

One night, Maya and Louis are held up at gunpoint in their home. Even though they are supposedly unharmed, their marriage begins to fall apart as each tries to find safety in the world again. Brandon, their nephew, is mourning a father who was lost to war and feels more real in the imaginary world of violent video games than in the world where he is trying to learn how to be a man. Leah, who has spent her life hiding the two small horns on her forehead, begins to gain power as she learns about her mysterious conception in a labyrinth in Crete. A play about getting lost in hiding spaces, *Buried Cities* explores having the courage to be found.



Jennifer Fawcett

Jennifer Fawcett is a founder and Co-Artistic Director of Working Group Theatre. She is the winner of the 2015 NNPN Smith Prize for Political Theatre, the 2014 NEFA National Theatre Project Award (with Working Group Theatre), the National Science Playwriting Award (KC/ACTF) and she was nominated for the 2013 ATCA/Steinberg New Play Award. Her work has been commissioned and produced by Hancher Auditorium (APAP/University of Iowa), Riverside Theatre (Iowa City), Available Light Theatre (Columbus), Tennessee Women's Theatre Project (Nashville), MusicC (Iowa City), The Drilling Company (New York), the Adirondack Theatre Festival (Glens Falls, NY), Alcyone Festival (Chicago), the Hatchery Festival (Washington, DC) and in festivals across the country. A graduate of the University of Iowa MFA Playwrights Workshop, she was the NNPN Playwright-In-

Residence at Curious Theatre (Denver). Most recently she developed a new play with Sean Lewis at Berkeley Rep's Ground Floor.

Mechanics of Love by Dipika Guha

In a mythical European city pressed up against a communist state, it is natural that the business of beginning a new world involves forgetting the old one. But when you forget your wife to marry a ballerina with an artificial spine...and the ballerina forgets you to marry your fashionable wife...and then they both fall in love with the mechanic...suddenly the ordinary rules of love are impossible to follow. This heightened and heartbreaking comedy questions the laws that govern love, the physics of choosing a spouse, and the miracle of what endures.



Born in Calcutta, Dipika Guha was raised in tea drinking countries. Her work has been seen/developed by San Francisco Playhouse, New Georges, Playwrights Horizons New Works Lab, the Lark & Soho Rep W/D Lab among others. Dipika has an MFA in Playwriting from the Yale School of Drama where she studied under Paula Vogel. She is currently a Visiting Artist at the Schell Center for Human Rights and is under commission from Oregon Shakespeare Festival & South Coast Repertory Theatre. Learn more about Dipika at www.Dipikaguha.com.

Static by Tom Horan

Since Emma was a little girl she heard the ghost stories told about her neighbors Walter and Millie Burke - how the couple filled their home with strange things, which drove them mad. Years have passed and Emma finds herself the owner of this house that has sat abandoned for years. She discovers, among the jars of buttons and tubs of forks, a box full of cassette tapes filled with secrets of Walter and Millie. This magical play follows Emma's journey as she uncovers truths about the people she thought she knew.



Tom Horan is a Writer and Sound Designer, who currently teaches at Earlham College and serves as Co-Artistic Director of the theater collective The Duplicates. His works have been honored with several awards, including Best-of-Fest at the Austin FronteraFest for *The King and the Clockmaker*, an NNP Showcase at the Kennedy Center for *Static* and two Austin Table Critics Awards for *The Poison Squad*. Recently his play *Typhoid Mary* received development help from Stage West Theatre, The Lark Play Development, the 2014 NNP Showcase and went on to premiere at The Phoenix Theater in Indianapolis. Tom serves as NNP Playwright-in-Residence at the Phoenix, where he will be working on two productions this season: *Acid Dolphin Experiment*, a kaleidoscopic look at the life of John C. Lilly and *Leyenda*, a collaborative creation based off Latino Folk Tales.

Hath Taken Away by Jacob Juntunen

Dorothea is a young, Midwestern Evangelical whose faith and steadfast love for her best friend, Lucy, and new husband, John, are put to the test by her child-to-be. Faced with medical complications that leave Dorothea and her pregnancy at risk, these three characters must make decisions that rupture the boundaries between their religious beliefs and complicated feelings for one another. This feminist modernization of the biblical Book of Job places a woman in the center of the tale, draping her story in hauntingly spare and richly poetic language. In the end, no one is left unscathed.



Jacob Juntunen heads the Playwriting MFA at SIU (Southern Illinois University). *Hath Taken Away* (O'Neill Playwrights Conference Semi-Finalist) was read at the Last Frontier Theatre Conference, Chicago Dramatists, and Will Geer's Theatrum Botanicum. His play, *In the Shadow of his Language* (Alliance/Keneda National Graduate Playwriting Contest Finalist; O'Neill Playwrights Conference Semi-Finalist; Princess Grace Fellowship Semi-Finalist; AACT finalist), was read at Chicago Dramatists, the Alliance Theatre, Playwrights Horizons, and in Chicago's DCase "In the Works" series. Other plays include *Joan's Laughter*, *Under America*, and *Saddam's Lions* (published in *Plays for Two*). Jacob's play *See Him?* was in the Belarusian Dream Theater: eighteen theaters in thirteen countries simultaneously producing plays to raise awareness about human rights violations in Belarus. His book *Mainstream AIDS Theatre, the Media, and Gay Civil Rights: Making the Radical Palatable* will be published by Routledge in 2016. Additionally, he received a 2011 Fulbright Fellowship (Adam Mickiewicz University, Poland).

Ballast by Georgette Kelly

What does it mean to love someone in a moment of great transition? Zoe dreams of flying—of escaping to new heights—while her wife, Grace, dreams of standing in a pulpit before a religious community that accepts her recent transition from male to female. 16-year-old Savannah dreams only of her first love, Xavier, who is coping with becoming a man. Meanwhile, Xavier is haunted by the nightmares he sees staring back at him from the mirror. *Ballast* tells the story of two relationships between transgender and cisgender partners, exploring not only the way gender influences our relationships, but also how gender seeps into our spirituality, our dreams, and even our ability to take flight.



Georgette Kelly is a playwright with one foot in Chicago and the other in New York. Her play *Ballast* was featured on The Kilroys List in 2015 and chosen as a finalist in the 2015 Alliance/Keneda National Graduate Playwriting Competition. Her play *F*ck la vie d'artiste* received the 2014 Jane Chambers Student Playwriting Award. Georgette's other plays include: *In the Belly of the Whale*, *how to hero or the subway play*, *I Carry Your Heart*, and an adaptation of Jeanette

Winterson's *Lighthousekeeping*. Her work has been developed by The Kennedy Center, The National New Play Network, The Alliance Theatre, TerraNOVA Collective, Prologue Theatre, New Leaf Theatre, TOSOS, ParityFest Baltimore, Capital Stage, and The City of Chicago DCASE. She is a member of the 2014-2015 TerraNOVA Groundbreakers Playwrights Group, The Dramatists Guild of America, and Chicago's Writers WorkSpace. B.A. Northwestern University, M.F.A. Hunter College. GeorgetteKelly.com.

And then something happened by Kelly Lusk

Ruth and David decided to get a divorce just as the world decided to end. David has been having a secret love affair with Rachel, and Ruth has found solace in the stoner neighbor, Chad. Entirely by accident, the couples flip flop lovers as they try and find safety as the world crumbles around them... and a gigantic, corporate monster is follows them to the end of the Earth. With the clock ticking, the American Dream they've been trying to chase ends up chasing them. What is possibly even more terrifying than the end of the world? Being told by an ancient dinosaur ancestor that you are the ones that need to save it.



Kelly Lusk is a playwright who is based in Chicago. His play, *(a love story)*, was last seen at the 2015 Source Festival. It was also selected as a participant in NNPN's 2013 MFA workshop at the Kennedy Center (Dir. Tina Parker), was a part of Orlando Shakespeare Theatre's Playfest! and produced at the University of Central Florida. Lusk's ten-minute play, *Space* was a finalist for Actors Theatre of Louisville's National Ten-Minute Play Contest and the Heideman Award. He recently completed a year of

mentorship with Phillip Dawkins as part of the Playwright's Center Core Apprentice program reworking his play *Lacy and Ashley Live in a Trailer Now*. His newest play, *king oedipus*, had its Chicago premiere this summer directed by Chika Ike. Original works produced in the Indianapolis Fringe Festival include: *Seems to Fit*, *We The Boys*, *Caffeine/Nicotine* (Co-written by Courtney Cray), and *Love/Out*. In the summer of 2009 Kelly was chosen to study in Umbria, Italy with Charles Mee through LaMaMa ETC.

MiddleMuddle by Leah Maddrie

Fifty-something African-American woman Chris Madison returns to her hometown to bury her last surviving parent, and relives memories when she visits the Catholic “model middle school” where she experienced pivotal encounters with race, place, and sexual awakening after the arrival of several new black students. *MiddleMuddle* is a comedy that parallels the apprehension and uncertainty of middle school in the 1970s with the apprehension and uncertainty of middle age in 2015, and is inspired by the imaginative performance techniques of theatre for young audiences.



Leah Maddrie lives in the Bronx, New York. Her play *Middlemuddle* was read in the Shadow festival at La MaMa in February 2014 and was a finalist for the 2014 Black and Latino Play Conference, Texas State University. Leah received a Sloan Foundation commission through Ensemble Studio Theatre (EST) for her play *Dark Energy Stuns Universe*, which debuted in EST’s *First Light* Festival in April 2010. Leah’s play *Chasing Heaven* was a 2008 O’Neill National Playwright’s Conference semi-finalist, received a reading in La MaMa’s 2010 *Shadow* festival, had a 2011 production at New York’s Metropolitan Playhouse, and was featured in the 2011 New

York International Fringe Festival. *Just About Love*, Leah’s adaptation of Shakespeare’s *All’s Well That Ends Well*, was in the 2014 Harlem Shakespeare Festival concert reading series. Leah has an MFA in Acting from University of California, San Diego and an MA in Arts Administration from Eastern Michigan University.

Other Life Forms by Brandon McCoy

Roommates Ben and Jeff couldn’t be more different. Ben is a struggling journalist who can’t get anything to go his way. Jeff is a successful researcher who glides through life with little resistance. At Jeff’s insistence, they both give online dating a try. Ben meets Molly and the results are volatile, while Jeff meets Leslie and they make a connection. Over the course of the evening a truth is revealed which sets forth a series of hysterical and illuminating events. *Other Life Forms* is a dynamic comedy that sets out to prove the existence of love, and how we often get in the way of it.



Brandon McCoy is an actor, director, playwright, and theatre educator based in Washington, DC. His work has been featured at numerous companies including Round House Theatre, Theatre J, Arena Stage, Studio Theatre, Studio Theatre 2nd Stage, The Keegan Theatre, Rep Stage, Bay Theatre, Compass Rose Theatre, Theatre Alliance, Forum Theatre, No Rules, and Olney Theatre Center. A passionate educator, Brandon serves as adjunct theatre faculty at The George Washington University, Catholic University,

Montgomery College, Howard Community College, and Harford Community College. He is also the Lead Teaching Artist specializing in high school and adult programming at Round House Theatre. Brandon is an accomplished musician and stand-up comedian, and has appeared as a principle on HBO’s *Veep*.

Non-Player Character by Walt McGough

Aspiring video game designer Katja and her longtime friend Trent are an unstoppable team against animated monsters in the virtual underworlds of SpearLight, an online role-playing game. But after a humiliating falling-out, Trent marshals an army of Internet trolls to wage real-life war against her. Comic and poignant, *Non-Player Character* is a timely, boldly theatrical exploration of the games we play and who's winning.



Walt McGough is a Boston-based playwright. He has held fellowships with both the Huntington and New Repertory Theatre Companies, and is a founding ensemble member of Chicago's Sideshow Theatre Company. His plays include *Pattern of Life*, which was named Best New Play by the Independent Reviewers of New England, as well as *Chalk*, *The Farm*, *Priscilla Dreams the Answer*, *Paper City Phoenix*, and *Dante Dies!! (And then Things Get Weird)*. He has worked around the country with companies including The Lark, the Huntington, New Rep, the Kennedy Center, NNPN, Boston Playwrights Theatre, Fresh Ink, Sideshow, Orfeo Group, Nu Sass Productions, Chicago Dramatists, and Argos. In 2015, his TYA play *Advice For Astronauts* was selected as the winner of the inaugural Milken Playwriting Prize. He 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.

Blowing The Arrows by Kita Mehaffy

Haunted by the loud-mouthed ghost of guilt, Izzy has trekked from circus to circus searching for the family of a teenage girl she accidentally killed. Two years later, the former ER nurse is homeless, weary, and desperate for a proper glass of water. Opening on the day she discovers the girl's family abandoned in the desert, *Blowing the Arrows* explores Izzy's struggle between her need for redemption and growing need to belong, again. Meanwhile, the once devoted circus family trades blame and the magical inevitability of fate for the action that might heal their lives. Tattooed on the dead girl is "don't blow the arrows," circus jargon for 'don't get lost,' the plea to this off-kilter cast of characters, each pressing against the unintended consequences of expectation, fear, and family allegiance.



Kita Mehaffy came out of the closet as a writer when she was selected to attend first the Sewanee then BreadLoaf Writers' Conferences. Since then she has been published in poetry, dramatic critical analysis, and flash fiction, most recently in the Warren Artists' Market 2015 Anthology. Her short plays *Better You Than Me* and *Horny Toads* were seen on stage in Santa Fe, New Mexico. A drama editor for Clockhouse, a national literary journal, she also teaches creative writing and life skills to at-risk youth. She holds an MFA from Goddard College and is grateful to all who courageously helped her wrangle a myriad of dreams and ideas into the recognizable shape of *Blowing the Arrows*.

Ride The Rustling Wheat by Francesca Piantadosi

Who has the right to teach African-American studies? Clea, a singing slave brought to Kansas in 1854 knows the answer. As does Steven A. Douglas, author of the Kansas-Nebraska Act. Even Lee-Von, a college student, has his answer. It's only Laurie, a brand new teacher hired for her first job, who's not even sure of the question. When the Dean of the college begins operating with his own agenda are the lines blurred or illuminated? *Ride the Rustling Wheat* is a journey between time and place with discovery waiting at the end of the dusty trail.



Francesca Piantadosi is an award-winning playwright who hails from Portland, Oregon. Since she began writing in 2000, she's been the recipient of The Oregon Literary Fellowship for Drama, Portland Civic Theatre Guild Fellowship for Theatrical Excellence, Ludwig Vogelstein Foundation- Playwriting Grant, Women's Work Residency- New Perspectives Theatre, New York; Commission- Portland Center Stage; Commission-Integrity Productions (8 Views Towards Center October/ November 2007.) She's also been selected to participate in the Seven Devil's Playwriting Conference (for *I Become A Guitar*) and The Kennedy Center Summer Playwriting Intensive. She was named a Finalist for the Oregon Book Award for Drama (*I Become A Guitar*). She's also been a Finalist for the Rosenthal New Play Prize, Seattle Rep's New Work Festival, Ojai Playwriting Festival, Orlando Shakespeare Festival, JAW, New Harmony Project, Play Labs (Playwright's Center Minneapolis). Currently she teaches playwriting

to adults with developmental disabilities as well as a program she developed for inmates at MacLaren Correctional Facility.

Good, Better, Best, Bested by Jonathan Spector

A long, drunken stumble down the Las Vegas Strip, in which bachelorettes, stage magicians, street performers, professional gamblers, obnoxious tourists and historical soldiers reckon with a world-changing event. These random assortments of people are forced to decide how much they should let it disturb their good time. Through the broken prism of the Las Vegas night, *Good, Better, Best, Bested* explores questions of war, intimacy and cultural consumption.

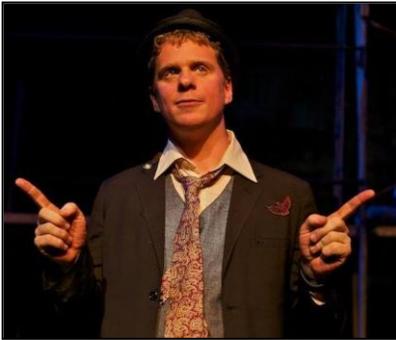


Jonathan Spector is a playwright and director living in Oakland, CA. His plays including *Adult Swim*, *In From the Cold*, *FTW* and *Good, Better, Best, Bested*, have been produced and developed with Aurora Theater, Playwrights Foundation, PlayGround, Z Space, Just Theater, Source Theater Festival (Washington, DC), Something Marvelous (Chicago) and St. Bonaventure College. He's been a two-time winner of Aurora Theater's Global Age Project Contest, received PlayGround's Emerging Playwright Award, Theatre Bay Area's TITAN award, and been a finalist for the O'Neill, New Harmony, Bay Area Playwrights Festival, and LARK Playwrights Week. He holds an MFA from San Francisco State University is a Resident Playwright at Playwrights Foundation. He is also the Artistic Director of Berkeley-based Just Theater, where he has produced and/or directed many new plays. Through Just Theater's New Play Lab, he has commissioned and developed over 30 new full length plays with some

of the Bay Area's leading writers.

The Skinner Mule by Tommy Trull

Samantha Purdy, an aspiring novelist who studied under the master author Paul Warren (and can't wait to tell you about it), finds herself deep in the woods at a horror writers' retreat in hopes of making a quick buck on a horror screenplay. The retreat comprises longtime horror nerds, all hoping to pick up some magic from Derek Kurtz, a schlock horror filmmaker with a cult film track record. Sam immediately butts heads with horror nerds Harry, Lillith, and Ginny, geeks who have dedicated their lives to horror cinema, and who loathe the attention Derek lavishes on newbie Sam. All that changes, however, when a shooter mows down moviegoers at the opening of one of Derek's films out in Montana, and the killer himself escapes.



Tommy Trull's plays have been produced all over the country, including recent productions in NYC, Chicago, and LA. His pop-modernist play *The 27 Club* was selected for the "Best of the Fringe" collection by nytheatre.com, and was published by Indie Theatre now. His magical realist drama *Honeyboy* won the Southeastern Theatre Conference's New Play Award, and was published in "Southern Theatre" magazine. He received his MFA in Dramatic Writing from Spalding University, and teaches writing and theatre classes in North Carolina.

The Madres by Stephanie Walker

It's 1979 in Buenos Aires, Argentina where people are disappearing right off the street. The so-called "Dirty War" waged by the military Junta against its own people is in full swing. Carolina and her mother Josefina are covertly searching for their pregnant daughter/granddaughter, Belén, who has been missing for twelve weeks. When they receive a surprise visit, first from a priest who is now the chaplain to the military at ESMA (one of the known concentration camps), and then by a soldier from the neighborhood who is also stationed at ESMA, they come up with a plan to try to see Belén one last time. Will it work? Will they be able to save her baby? Will they be able to save themselves?



Stephanie Alison Walker's plays have been produced all over the world. She is a four-time Heideman Award finalist for her plays *Angelina Jolie is Stalking Me*, *Homer*, *An Average Man* and *Edward Cullen Ruined My Mother's Love Life* and the winner of the 2011 Blue Ink Award given by Chicago's American Blues Theatre for her play *American Home*. Her play *The Art of Disappearing* (2008 Princess Grace Finalist/ 2013 O'Neill Semi-Finalist) recently premiered in Chicago at 16th Street Theater. Stephanie's short plays are published by Smith & Kraus and Black Box Press. She is a member of the Playwright's Union, Antaeus Playwrights Lab, Lizard Claw Playwrights, Chicago Dramatists Network Playwrights and The Dramatists Guild of America. Stephanie received her bachelors from the University of Colorado at Boulder and her Masters from the University of Southern California. She lives in Los Angeles with her husband Bob and two young boys Malcolm (5) and Graham (21 months.)

The Midnight Ride of Sean & Lucy by Amy Witting

Most one-night stands end with a walk of shame. This one ends with a lockdown. Last night, Boston-dwellers Sean and Lucy drank their sorrows away together after the bombing of the marathon put the city on edge. They never expected to see each other again, let alone get stuck in Sean's kitchen making small talk while police search for the suspects outside Sean's home. A couple of strangers and a very strange circumstance make for a surreal morning that the pair will never forget.



Amy E. Witting received an inaugural 2015 LAUNCH Commission from Atlantic Theater Company where she had a recent reading of her commission play *The House on Top of the Hill*. Additional plays include *There's Never A Gavin: The True Story of a Disco Roller Skater* (Atlantic Theater Amplified Reading Series), *The Midnight Ride of Sean & Lucy* (Roundabout Underground Reading Series), *Day 392* (Kennedy Center ACTF/NNPN MFA Playwrights Workshop, Honorable Mention Kilroy's List), *Victor* (Cabrini Rep, winner 2013 Thespis Festival), *36 Hours* (Frigid Festival), *Falling* (NY International Fringe Festival), *G.I. Joe Jared* (Edinburgh Festival Fringe and 59E59) and *Create Me Pegasus* (finalist, The Sam French Festival). She received a 2015 Jerome Foundation Emerging Artist Fellowship for *A Bad Night*, and was a 2015 finalist for the Leah Ryan FEWW award and was nominated for the 2014-2015 Susan Smith Blackburn Prize. She received her MFA at Hunter College.

Species of Least Concern by John Yunker

When a bumble bee thought to be extinct is discovered by entomologist Wayne Hatfield along a hiking trail being taken over by mountain bikers, two mysteries emerge: Did Wayne really discover this bee as he claims, and who is setting traps for mountain bikers along this same trail? As Wayne races against time (and a scheduled press conference) to prove the bee exists, his marriage, job, and mental health becomes precarious—until media and mountain bikers pursue him up the mountain, where tragedy and the truth converge. *Species of Least Concern* tackles issues of conservation and extinction, and what it means to be among those left behind.



John Yunker is the author of the full-length plays *Sanctuary*, *Paleo*, *Meat the Parents*, and *Species of Least Concern*. *Meat the Parents* was a finalist in the 2014 Centre Stage New Play Festival and semi-finalist in the AACT new play contest. His plays have been produced by theaters in Oregon, Kentucky and Washington. John is a co-founder of the environmental publisher Ashland Creek Press, as well as an award-winning short-story writer and novelist. Visit John online at www.JohnYunker.com.

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. Steve Yockey's *THE THRUSH & THE WOODPECKER* and Nathan Davis's *DONTRELL WHO KISSED THE SEA*--both workshopped and produced during Source Festival 2014--have both gone on National New Play Network's Rolling World Premier program. Topher Payne's remarkable *PERFECT ARRANGEMENT*, which premiered at the Source Festival 2013, won the American Theatre Critic Association's 2013 Osborn Award and is currently running off-Broadway at Primary Stages in NYC. 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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