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December 6, 2016

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



BALLAST, Source Festival 2016, Photo by C. Stanley Photography

WASHINGTON, DC – CulturalDC's Source Festival is pleased to announce the 20 Full-Length Plays that have been selected as finalists for its tenth season! The scripts were vetted by a team of over 75 readers and Source Festival producers, led by Source Festival Artistic Director Jenny McConnell Frederick. Over the past ten years, the Festival has developed and produced work that is innovative in its structure and content and has pushed the boundaries of traditional theatricality.

These 20 scripts, narrowed from a submission pool of over 130 plays, represent some of the freshest, most compelling plays being written in America. The three selected Full-Length scripts will be announced in December. The Festival runs from June 9 through July 2 and will also feature 12 10-Minute Plays and three Artistic Blind Dates.

SOURCE FESTIVAL 2017

FULL-LENGTH PLAY FINALISTS

Eat it Too by Jennifer Barclay

Brett, an A-list Hollywood actress, was wronged many years ago in her little dump of a hometown. Now, in the aftermath of the housing mortgage crisis, she is finally ready to return home and wreak the most horrific kind of revenge. Loosely inspired by Durrenmatt's *The Visit*, *Eat It Too* is a dark and twisted comedy that explores the fine line between the American dream and the American nightmare. How far are we willing to go to get what we feel we are owed?



Jennifer Barclay is an actor-turned playwright, recently relocated to the DC area. She is the winner of the 2016 Smith Prize for Political Theatre from the National New Play Network for *Ripe Frenzy*, which was workshopped at Woolly Mammoth. Jennifer's plays have been produced and developed by Steppenwolf, La Jolla Playhouse, The Old Globe, RedCat, The Kennedy Center, Center Stage, The International Theatre of Vienna, The Edinburgh Fringe. Awards include: Goldwyn Writing Award, Kennedy Center National Science Playwriting Award, Pinter Review, Princess Grace finalist, O'Neill National Playwrights Conference Finalist, two-time Heideman Award finalist, and Northwestern University's Mary Margaret Linn Theatre Award. Commissions: LaJolla Playhouse, Center Stage, The Old Globe. Fellowships: MacDowell Colony, VCCA,

Hawthornden International Writers Retreat. Resident Playwright: Shank Playwright in Residence at South Coast Repertory 2009-10, Playwrights Collective at Center Stage 2015-16, and currently Playwrights Arena at Arena Stage 2017-18. Education: Northwestern University and UC San Diego (MFA with Naomi Iizuka). Jennifer is an Assistant Professor of Playwriting and Performance at the University of Maryland. www.BarclayStudios.com.

Blight by John Bavoso

Can a home be haunted by the actions of its owners? In John Bavoso's *BLIGHT*, Silvia and Cat Henson have just moved from a small apartment in Washington, DC, into their sprawling dream home in the small town of Greenville, Delaware. But the house only happens to be in their price range because it was most recently the home of a teenaged mass shooter and his single mother. Within days of moving in, they're confronted by a mayor who wants to erase their house from the



map, a neighbor who wants to turn it into a museum, and an alarmingly chipper consultant who specializes in the macabre. Is this the right time and place for Silvia and Cat to bring a new baby into the world, or will the house create an irreparable rift between them and their new community?

John Bavoso is a Washington, DC-based playwright, book and theatre reviewer, and marketer. He is a member of the Dramatists Guild of America and a Pinky Swear Productions company member. His first full-length play, *Olizzia*, premiered at the 2014 Capital Fringe

Festival, prompting DC Metro Theatre Arts to dub him "a playwright to watch out for." His 10-minute plays have been produced by the DC Queer Theatre Festival and Source Festival in DC, and the Short + Sweet Theatre festival in Sydney, Australia. He returned to Capital Fringe in 2016 as a co-writer of Pinky Swear's *Over Her Dead Body: A Bluegrass Benediction*, which won two Fringe Audience Awards (Best Musical and Best Overall Show).

¡Soldadera! by Jami Brandli

Part epic and part grotesque comedy, *¡SOLDADERA!* is set in the Mexican Revolution during The Day of Dead Feast. A teenage girl with face blindness finds the camp where her mother fled to become a revolutionary soldadera. She is taken in by the other soldaderas and unintentionally catches the eye of the lascivious, god-fearing colonel. Upon learning her mother died bravely in battle, the girl decides to become a soldadera. This sets off the unveiling of secrets that threatens to tear the camp apart.



JAMI BRANDLI's plays include *Technicolor Life*, *S.O.E.*, *M-Theory*, *¡SOLDADERA!*, *Sisters Three*, *A Merry Little Christmas* and *BLISS (or Emily Post is Dead!)* which was named in The Kilroys Top 46 List in 2014. Her work has been produced/developed at New Dramatists, WordBRIDGE, The Lark, New York Theatre Workshop, Great Plains Theatre Conference, Launch Pad, The Antaeus Company, Chalk REP, The Road, among other venues. Winner of John Gassner Memorial Playwriting Award, Holland New Voices Award and Aurora Theatre Company's GAP Prize. Most recently, *Technicolor Life* premiered at REP Stage as part of the 2015 Women's Voices Theater Festival. She's been a finalist for the 2016 PEN Literary Award for Drama, Playwrights' Center Core Writer Fellowship, Princess Grace Award, O'Neill National Playwrights Conference and the Disney ABC TV Fellowship and was also nominated for the Susan Smith Blackburn Award. Her short works are published with

TCG and Smith & Kraus. A proud member of the Playwrights Union, the Antaeus Playwrights Lab, and The Dramatist Guild, Jami teaches dramatic writing at Lesley University's low-residency MFA program and is represented by Gramercy Park Entertainment. www.jamibrandli.com

Tight End by Rachel Bykowski

Ash Miller's dream is to catch the winning touchdown pass for the Westmont High Titans' Homecoming game. Football is in her blood, but in order to make the team, Ash will have to prove she is "one of the guys," even if that means sacrificing her body for the love of the game.



Rachel Bykowski, a Chicago native, writes plays to raise awareness about social issues, particularly topics dealing with women and gender roles. The National New Play Network selected her play *Tight End* to receive a workshop at the Kennedy Center for the MFA Playwright's Festival in the summer of 2016. Other playwriting credits include her full lengths: *Got To Kill Bitch* staged reading (Cock and Bull Theatre,) *Glass Princess* workshop (Chicago Theatre Alliance,) and *Glory Vs. The Wolves* staged reading (20% Theatre Company.) Rachel's ten minute plays have been produced with various companies in the Midwest including 20% Theatre Company, Fury Theatre, Commedia Beaugard, and Actors' Theatre of Louisville Apprentice Company. Rachel received her BFA in Playwriting from the

Theatre School at DePaul University and is currently a MFA Playwriting candidate at Ohio University. Rachel is a proud company member for 20% Theatre Chicago. For more information, see her website www.rachelbykowski.com

Frelmetsch the Maneater by Matthew Capodicasa

Two puppeteers, Mel and Jason, meet for the first time inside Frelmetsch, a large two-person puppet of a monstrous fantastical creature, on a film set. Their task: find a way to join together to create this character in five days of shooting, despite intensely cramped conditions, a vague but demanding director, artistic differences, conflicting ambitions, financial pressures and a strange but growing attachment to this funnily affecting monster they're trying to bring to life.



Matthew Capodicasa's plays include *You Remind Me of You*, *Frelmetsch the Maneater*, *Vessels*, *All the People You've Been*, *Chaos and Caesar Salad*, *Of Our Own*, *Two and One* and *Animal Cruelty*. His work has been presented or developed at the Kennedy Center, the National New Play Network, Primary Stages, the Flea Theater, the Abingdon Theatre, the Great Plains Theatre Conference, the Bloomington Playwrights Project, Theater Masters, the Habitat, Fordham University and NYU's Experimental Theatre Wing. He is the recipient of the 2015-2016 Woodward/Newman Drama Award, and his plays have been finalists for the O'Neill National Playwrights Conference and the Heideman Award. His work has been published by Samuel French, and his fiction has appeared in *West 10th*. You can also hear him nerd out on the Glass Cannon Podcast. BFA, NYU/Tisch. MFA, Fordham/Primary Stages.

Black Super Hero Magic Mama by Inda Craig-Galván

A single mother, Sabrina Jackson, is unable to cope with the shooting death of her 14-year-old son Tramarion by a White police officer. Rather than become yet another grieving Black mother leading community rallies, Sabrina escapes into her own mind. There, she lives out a comic book fantasy where she is a super hero crime fighter, mimicking the Maasai Angel comic book her artist son had created. Sabrina must decide if she'll stay in the splash-and-pow world where sons don't die, or return to the real world and mourn her loss.

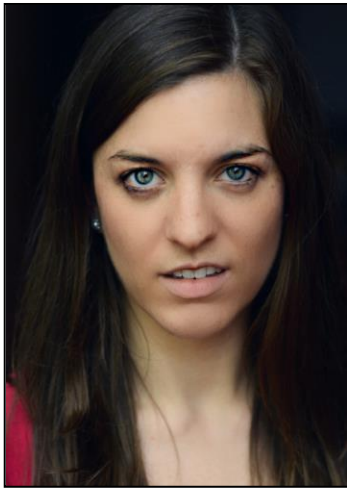


Inda Craig-Galván is a playwright and screenwriter living in Los Angeles. Inda is a candidate to receive her MFA in Dramatic Writing from University of Southern California's School of Dramatic Arts in May, 2017. Plays include: *Black Super Hero Magic Mama* (Jane Chambers Student Playwriting Award; Skylight Theatre INKubator Reading Series, Los Angeles), *Welcome To Matteson!* (Oregon Shakespeare Festival Black Swan New Play Lab), *Blaxploitation: The Remix* (MPAACT Theatre Company - Chicago, head writer), *I Go Somewhere Else* (Humanitas Award/CTG semi-finalist). Her screenplay *Fried Catfish* received the Grand Jury Prize for Best Screenplay at Urbanworld Film Festival 2016. Most recently, Inda was one of three

graduate playwrights selected to write a full-length play in a joint project of The Adam Mickiewicz Institute of Poland, Playwrights' Arena, and the USC School of Dramatic Arts.

No Home for Bees by Emily Dendinger

Sixteen-year-old Suz is trying to get reacquainted with her father Gary after he is released from a five-year prison stint. Once a well-respected historian and professor, Gary is now an amateur beekeeper struggling to start a hive and make a new beginning for himself and family. However, when Suz discovers why her father was incarcerated, she is forced to ask herself what constitutes an unforgivable act. In an exploration of sex and deviance, *No Home for Bees* investigates the repercussions of the desires we struggle to control.



Emily Dendinger is a Brooklyn-based writer. Her plays include *Hideous Progeny* (produced by LiveWire, Holland Productions and North Park College), *For the Falls*, *Still Quiet* and *Pocketful of Sand* (winner of the 2016 Activate Midwest New Play Festival and a 2015 Alliance/Keneda National Graduate Playwriting Award finalist). She is a two-time winner of Theater Masters National Play Competition, a City Theatre National Award finalist and a Heideman Award finalist. Emily has worked around the country with companies including The Lark, Sideshow Theatre, The Alliance Theatre, NNPN, LiveWire Theatre, Filament Theatre, Available Light Theatre, Curious Theatre Company and TimeLine Theatre. Emily was the 2015-2016 NNPN Playwright-in-Residence with Curious Theatre Company and is an alumni member of TimeLine's Writer's Collective. Emily is a graduate of the University of Iowa's Playwright's Workshop.

Binary Star by Guadalupe Flores

The reclusive, brilliant and autistic astrophysicist Sara Rinck lives a lonely but comfortable existence on a mountaintop, a life that is disrupted by the arrival of her niece, Jessica Sandoval. Jessica is months away from legal adulthood and to avoid being placed in foster care after the death of her father, she seeks out her only surviving relative, Sara. Struggling between her need for isolation and dealing with the forced presence of Jessica, Sara learns how to reconnect with another human being, while Jessica discovers the unique nature of her aunt as she negotiates the complexities of her family history. Despite their vast differences, the women find common ground and, eventually, genuine love and affection. *Binary Star* follows the two women as their lives intertwine, the tidal forces of love bringing them together while allowing both of them to realize the potential to be more than they are.



Guadalupe Flores is a veteran who has worked in journalism and public relations. He earned a bachelor's at The University of The Incarnate Word in English and theatre arts, a master's in playwriting at Texas State University, and is a 2017 MFA candidate of the Iowa Playwrights Workshop. His ten-minute play *The Coyote Stratagem*, was a national finalist at the Kennedy Center American College Theatre Festival, and was published in Applause Books' "The Best American Short Plays 2010-2011." Flores' first short story, *My Baby, the Chupacabra* was published in Texas Short Stories 2. He participated in the Summer Playwriting Intensive at the Kennedy Center in 2011, was a national finalist for the 2012

John Cauble Short Play award, received the 2012 Kennedy Center's Ken Ludwig Scholarship award and was a finalist for the 2012 Arizona Theater Company's National Latino Playwriting award. College, MFA Columbia University.

The Lucky Ladies (someday you will be loved) by Dominic Finocchiaro

Cindy, Dina, and Gina are contestants on America's longest-running reality television dating show. However, when their Prince Charming suddenly goes missing, the girls must ask themselves: how long am I willing to wait for love, and just what am I willing to lose?



Dominic Finocchiaro is a Brooklyn-based playwright, performer, and freelance dramaturg. His full-length plays include *brother brother*, *complex*, *The Found Dog Ribbon Dance*, *Gold Person*, *The Lucky Ladies (someday you will be loved)*, and *Trees in their youth*. His writing has been produced and developed around the country, including with Roundabout Theatre, Actors Theatre of Louisville, the Echo Theater, the Civilians, Clubbed Thumb, the Lark Play Development Center, the National New Play Network, Portland Center Stage, the Flea Theater, the Kennedy Center, PlayPenn, Seven Devils Playwrights Conference, the UCross Foundation, the Amoralists, Pavement Group, Ugly Rhino, Pipeline Theatre Company, and at the Samuel French Off-Off Broadway Short Play Festival. BA Reed College, MFA Columbia University.

The Memory of Damage by Lori Fischer

Inspired by the true story of Dr. Walter Freeman a man who performed over 3,500 trans-orbital lobotomies in the United States, *The Memory of Damage* tracks the journey of one patient, Pearl Calvin, as she searches to find out why she doesn't have the ability to feel. In a parallel story, Dr. Freeman embarks on a cross-country mission to prove he was on the right side of history.



Lori Fischer is the “2008 New York University Harry Kondoleon Graduate Award in Playwriting” recipient and a 2008-09 Dramatists Guild Fellow. Lori received her M.F.A. from the N.Y.U. Dramatic Writing Department in 2008. Recent Theater Credits: Lori co-wrote and starred in *The Sparkley Clean Funeral Singers* at Capital Repertory Theatre and the Cumberland County Playhouse. She also wrote and starred in her musical *Barbara's Blue Kitchen*, which played Off-Broadway. Her play *Petie* is getting a production in 2017 with Theatre East, NYC, her comedy *Greener Pastures* is getting produced at Cumberland County Playhouse in 2017 and her film *Chasing Taste* is now available on iTunes and Verizon FIOS To download the film go to: www.chasingtastethemovie Lori teaches *Getting into the Writing Habit* and *Writing Great Characters* at New York University. She also assists Eduardo Machado in the Steinberg Playwriting Class at NYU. For more information about Lori go to: www.lorifischer.net

Damascus by Bennett Fisher

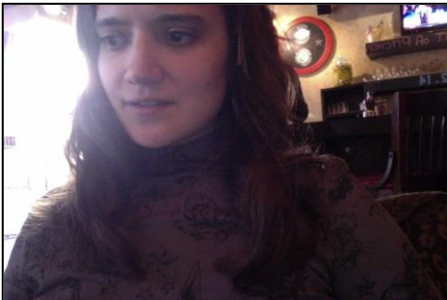
There's an explosion at the Minneapolis airport. Everyone is on high alert. With all the planes grounded, a stranded teenager pleads with a Somali-American Super Shuttle driver to drive him to Chicago so he can get home. As the two men cross the Midwest in the dead of winter, they discover that not everything is what it seems. *Damascus* investigates the seductiveness of extremism, the fine line between caution and paranoia, and the assumptions we make about homeland and security.



Bennett Fisher is a company member of Campo Santo and People of Interest, and an associate artist with the Cutting Ball Theater. His plays have been presented and produced by the La Jolla Playhouse, the Alliance Theater, the Kennedy Center MFA Playwrights Workshop, Mixed Blood, the Unicorn Theater, and many others. Bennett won second place at the 2016 Samuel Goldwyn Writing Awards, and was a finalist for the Keneda Playwriting Competition. He received his MFA from UC San Diego in 2016. He is currently the Shank Fellowship Playwright in Residence at Victory Gardens Theater in Chicago.

Annie Jump and the Library of Heaven by Reina Hardy

Annie Jump is a 13-year-old science genius whose alien-obsessed father is the laughingstock of Strawberry, KS. One night in August, a meteor falls, and Annie meets Althea, an intergalactic supercomputer that manifests itself in the form of a mean girl with really great hair. Althea's here to help Annie take humanity from the earth to the stars, but being the Chosen One isn't all glory. What is Althea hiding? And what will Annie have to sacrifice to fulfill her destiny? A play for all audiences about finding your place in the universe, and intelligent life in your neighborhood.



Reina Hardy is a playwright from Chicago. Her plays, which usually contain magic and sometimes contain science, have been produced in Chicago, NYC, Austin and DC. They include *Glassheart* (Rorsharch Theater and the Shrewds), *Changelings*, (The Vortex), *A Map to Somewhere Else* (Everyday Inferno, NYC) and *Annie Jump and the Library of Heaven* (KCACTF TYA Prize.) Honors include: Michener Fellowship, National New Play Network New Play Showcase, Kennedy Center MFA Playwrights Workshop, Interact 20/20 Commission, 2015-16 Pipeline Playlab, Jerome Fellowship Finalist, Collider

Commission, Terrence McNally Prize finalist, GPTC Holland New Voices Award, KCACTF Mark Twain Prize Runner up. Publications include: "Best American Short Plays, 2012-2013," and "Best Scenes for Two Actors," Applause, "Best Stage Monologs for Men," "60 Seconds to Shine," and the upcoming "105 5-Minute Plays for Study and Performance," from Smith and Kraus. She is currently developing *Fanatical: The Musical* with the Stable in the U.K. for a 2017 production.

Elegy for Miss Lucy by Tsehaye Geralyn Hèrbert

Lucy loved freedom and justice. Lucy loved the people. Lucy loved her husband and children. Love has a price. When Samantha DeRoan is cast as ex-slave and unrepentant anarchist, Lucy Parsons, the past returns to haunt both Samantha, a graduate student in the acting program at a prestigious Midwestern university and her father, Chicago police detective Capt. Prince DeRoan. Is Prince is right, after all? Is it *more than a role*?



TSEHAYE GERALYN HÈRBERT won the 2015 Alliance Kendeda National Graduate Playwriting Competition for *The C. A. Lyons Project* (The Alliance Theatre/Atlanta GA). Hébert studied with Barbara Ann Teer at National Black Theatre (Harlem, NY); and earned an MFA at School of the Art Institute Chicago (SAIC). *pygMALI*, her disruption of Shaw's *Pygmalion*, won SAIC's RhinoFest competition. Previous awards include New Voices and Visions Award (Louisiana State University), and New Works/New Visions Midwest Playwrights Project for *Bedtime Story*. The Northwestern University graduate is a proud member of the Dramatists Guild. She interned at Lookingglass Theatre (Chicago, IL) and is a former board member of Piven Theatre Workshop (Evanston, IL), where she now sits on its honorary board. Passionate about accessibility and the arts, she is a 2017 ADA25 Advancing Leadership Fellow (Chicago Community Trust).

Fuck la vie d'artiste by Georgette Kelly

France, 2005: Zenab is an aspiring French-Moroccan artist, stuck giving tours of the room where Vincent Van Gogh died. When Vincent's ghost begins to speak to her, she finds herself torn between her art and Avery, the American woman she's fallen in love with. Meanwhile, race riots explode near Paris after two youths of color are killed in a police chase. Zenab joins the riots, easel in hand, to paint her own version of France—one that digs deeper than the postcard-perfect veneer sold to tourists. Based on the true story of Bouna Traoré, 15 and Zyed Benna, 17, whose deaths inspired weeks of sustained rioting across France, this play asks the question: what does it mean when your own country sees you as an outsider?



Georgette Kelly is a playwright with one foot in Chicago and the other in New York. She received the inaugural Hope on Stage Playwriting Award, and her work has been featured on The Kilroys List. Georgette's plays include: *Ballast*, *In the Belly of the Whale*, *I Carry Your Heart*, *F*ck la vie d'artiste*, and an adaptation of Jeanette Winterson's *Lighthousekeeping*. Her plays have been developed with Source Festival, The National New Play Network, The Alliance Theatre, terraNOVA Collective, Taffety Punk, and Diversionary Theatre. She has also been chosen as a finalist for the O'Neill Playwrights Conference, the Lark Playwrights Week, the Goodman Playwrights Unit, the Stage Left Playwright Residency, and the Alliance/Kendeda National Graduate Playwriting Competition.

Georgette is a resident of Chicago Dramatists and a member The Dramatists Guild of America. She holds a B.A. in Performance Studies from Northwestern University and an M.F.A. in Playwriting from Hunter College. GeorgetteKelly.com.

Die, Mr. Darcy, Die! by John Morogiello

A young woman gives up on men because they can never live up to the hero of Jane Austen's *Pride and Prejudice*, particularly his embodiment by Colin Firth. If "an unmarried man in possession of a great fortune must be in want of a wife," what are the wants of an unmarried woman in the 21st century with a good job and friends?



JOHN MOROGIELLO is a Playwright in Residence at the Maryland State Arts Council. His *Engaging Shaw* (Old Globe, Vienna's English Theatre in Austria, NJ Rep, Oldcastle Theatre Company, and Abingdon Theatre Company off-Broadway) and *Blame It On Beckett* (Colony Theatre, Abingdon) have both been published by Samuel French. Other plays include *The Consul*, *The Tramp*, and *America's Sweetheart* (Oldcastle, Theatre 40), *Play Date* (Oldcastle), *Stonewall's Bust* (Mountain Playhouse), *Irish Authors Held Hostage* (Greenwich Street Theatre, Warehouse Theater, and Edinburgh's Bedlam Theatre), *Men and Parts* (Actors Theatre of Louisville, Shadowbox Cabaret), *Gianni Schicchi* (Rep Stage), and *The Matchmaker's Guide to Controlling the Elements* (2Co's Cabaret, Alleyway Theatre, Harlequin Productions).

Awards include: Winner 2015 Dayton Playhouse Futurefest, 2015 Julie Harris Playwright Award, 2015 Boomerang Fund for Artists Grant, The Kennedy Center Fellowship of the Americas, Holland New Voices Playwright Award (Great Plains Theatre Conference), Mountain Playhouse International Comedy Playwriting Award, and *Baltimore Magazine's* "Best Up and Coming Playwright." He is a frequent contributor to *Flagpole Radio Cafe*.

Killing of a Gentleman Defender by Carlos Murillo

IN 1994, the world was shocked when International soccer star Andres Escobar was gunned down in Medellin, Colombia following his disastrous own goal at the FIFA World Cup USA. In 2015, Martin, an ambivalent teaching artist in Chicago is hired to create a play about violence in Chicago with youth from the violence plagued neighborhoods of the city. Caught between his boss' desire for a docudrama and his own belief in metaphor, Martin unearths the Escobar story from the past to tell a city's story in the present. Tragedy ensues.



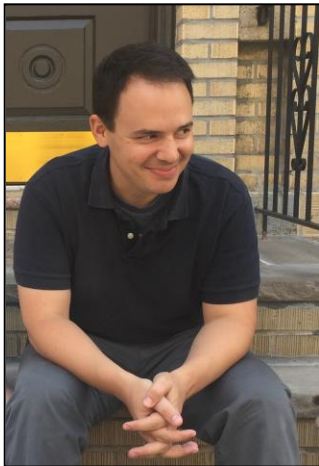
CARLOS MURILLO is a Chicago-based, internationally produced and award winning playwright of Colombian and Puerto Rican descent. He is a recipient of a 2015 Doris Duke Impact Award for his work in the theatre. He also received a 2016 Mellon Foundation Playwright Residency at Adventure Stage in Chicago. His body of work has been widely produced throughout the United States and Europe. His best known play *Dark Play or Stories for Boys* premiered at the Humana Festival at Actors Theatre of Louisville, and has been performed throughout the US, Germany, Poland, Slovakia, Hungary and Lithuania. The play appeared in the anthology *New Playwrights: Best New Plays of 2007* (Smith & Kraus). His other work has been seen in New York at Repertorio Español, P73, the NYC Summer Playwrights Festival, En Garde Arts, The Public

Theater New Work Now! Festival, and Soho Rep, in Chicago at The Goodman, Steppenwolf,

Collaboration, Walkabout Theatre, Adventure Stage and Theatre Seven, and in Los Angeles at Theatre @ Boston Court, Circle X and Son of Semele. Other forthcoming publications include *Mimesophobia* (Broadway Play Publishing) and his TYA play *Augusta & Noble* (Dramatic Publishing). Awards include the Met Life Nuestros Voces Award from Repertorio Español, the Frederick Loewe Award from New Dramatists, the Ofner Prize from the Goodman Theatre, the Otis Guernsey Award from the William Inge Theatre Festival, a Jerome Fellowship at The Playwrights' Center and two National Latino Playwriting Awards from Arizona Theatre Company. Carlos heads the BFA Playwriting Program at The Theatre School of DePaul University, and is a proud alumnus of New Dramatists.

Bethel Park Falls by Jason Pizzarello

A beloved park closing sends a small town into a tailspin. Folks lose their jobs, homes, and spouses but through unexpected connections they find love, faith, courage, and forgiveness. The sudden shift makes them realize they're more connected to each other and to nature around them than ever before. From a fisherman who can't catch a fish to a tired cop trying get home to her kids, from a young mayor in over his head to two non-runners training for a marathon and running from their past, everyone takes a fall...and picks themselves up again. We watch eight interconnected vignettes, spanning the four seasons of the year, as the park magically transforms over a single day.



Jason Pizzarello's play *After People Like You* recently received a workshop production at Classic Stage Company/ 13th Street Theatre, directed by Anna Brenner. He has recently developed his plays *Providence Adrift* with Meghan Finn at 3LD; *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. Over 30 of his plays for young performers are published and have received over 1200 productions in all 50 states and in 22 countries. He is the co-founder of Stage Partners, a new literary house representing plays for young artists and audiences. He also proudly serves as a logistics officer with the New York Army National Guard and recently returned from a deployment in Afghanistan.

Paper Cut by Andrew Rosendorf

A young gay American soldier, Kyle, returns from Afghanistan after losing his left leg to an IED and suffering genital mutilation from the blast. This type of injury has become the signature wound of the war which soldiers have started referring to as...a paper cut. This play is a raw exploration of the physical and emotional toll of our returning soldiers and how they navigate their way through another minefield – returning home.



Andrew Rosendorf is currently a 2016-2017 McKnight Fellow in Playwriting at The Playwrights' Center. His work has been produced or developed at La Jolla, MCC, the National New Play Network, Playwrights' Week at the Lark, American Theater Company, City Theatre, Geva Theatre, Actor's Express, Palm Beach Dramaworks, UglyRhino, and Tofte Lake Center. Andrew is an alum of terraNOVA Collective's Groundbreakers Playwrights Group, NNPN's Playwright-in-Residence program, and has been a VCCA and MacDowell Colony Fellow.

He was a 2015-2016 Jerome Fellow at The Playwrights' Center. MFA: The New School for Drama, Playwriting. www.andrewrosendorf.com

Seas Between Us Braid by Jonathan Spector

Sometimes old acquaintance just won't be forgot. For two decades, come divorce, death, and changing allegiances, three families have gathered for an annual New Year's Eve celebration in a pair of rental houses on the Mendocino Coast. When seventeen year Josh runs away from his residential sex-offender community to join the celebration, this year isn't going to be quite like the others. The older generation is in the "Grown-up House" across the way, so the twenty-something "Kids" are going to have to work this out for themselves.



Jonathan Spector is a playwright living in the San Francisco Bay Area. His plays including *Good. Better. Best. Bested.*, *In From the Cold*, *Adult Swim*, *FTW*, and *Eureka Day* have been developed with San Francisco Playhouse, Bay Area Playwrights Festival, PlayGround, Mugwumpin, Z Space and Just Theater, where he is co-Artistic Director. 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, LARK Playwrights' Week and the Source Festival a couple of times. He holds an MFA from San Francisco State University, is a Resident Playwright at Playwrights Foundation and is under commission from Aurora Theater.

This Thing of Ours by Caridad Svich

This Thing of Ours is a play by Caridad Svich that looks at the lives of individuals in a city as live through uncertain times and they wrestle with fear and doubt in the days and months and years after acts of terrorism have targetted their city. What lessons do we teach our children? What will they remember about our past? This choral play that looks at intersecting lives addresses these central questions and more.



Caridad Svich received a 2012 OBIE Award for Lifetime Achievement in the theatre, a 2012 Edgerton Foundation New Play Award and NNPN rolling world premiere for **Guapa**, and the 2011 American Theatre Critics Association Primus Prize for her play **The House of the Spirits**, based Isabel Allende's novel. She has won the National Latino Playwriting Award (sponsored by Arizona Theatre Company) twice, including in the year 2013 for her play **Spark**. She has been short-listed for the PEN Award in Drama four times, including in the year 2012 for her play

Magnificent Waste. Her works in English and Spanish have been seen at venues across the US and abroad. Key works in her repertoire include *12 Ophelias*, *Iphigenia Crash Land Falls on the Neon Shell That Was Once Her Heart*, *The Booth Variations*, *Alchemy of Desire/Dead-Man's Blues*, *Any Place But Here*, and *The Way of Water*. Her works are published by TCG, Smith & Kraus, Playscripts, Broadway Play Publishing and more. She sustains a parallel career as a theatrical translator, chiefly of the dramatic work of Federico Garcia Lorca as well as works by Calderon de la Barca, Lope de Vega, Julio Cortazar, Victor Rascon Banda, Antonio Buero Vallejo and contemporary works from Mexico, Cuba and Spain. She is currently working on a book on playwriting for Methuen UK. She is associate editor of *Contemporary Theatre Review* for Routledge, UK. Website: <http://www.caridadsvich.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 have presented 24 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 10th 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. Source 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.

Support for Source Festival 2016, a CulturalDC project, was generously provided by: DC Commission on the Arts and Humanities, Daimler, Washington Gas, AT&T, Bozzuto, Torti Gallas and Partners, Susan and Dixon Butler, Phyllis and Barry Caldwell, Pete

Miller and Sara Cormeny, Avery Ash, Connie Carter and Gordon Dale, Ronald and Adrienne Childs, Michelle and John Green, Bill and Leslie Kirk, Debra Kraft and Rob Liberatore, Katie and Dick Snowden. Additional support is provided by: The Morris and Gwendolyn Cafritz Foundation, Busboys and Poets/Mulebone, Lockheed Martin, Menkiti Group, VOA & Associates. And our 2016 Source Festival Partners: Compass Rose, Room and Board, Sugar Shack, Washington City Paper

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