



Press Release

FOR IMMEDIATE RELEASE:

August 8, 2017

The Kennedy Center presents the

16th Annual *Page-to-Stage* New Play Festival

September 2 through September 4, 2017

Throughout the Kennedy Center

(WASHINGTON)—The Kennedy Center hosts its 16th annual *Page-to-Stage* New Play Festival on Saturday, September 2 through Monday, September 4, 2017, featuring more than 60 theaters from the D.C. metropolitan area, all with a mission to produce and support new work. This year's *Page-to-Stage* is a part of the Kennedy Center's Centennial Celebration of President John F. Kennedy's 100th birthday, which occurred on May 29, 2017. *Page-to-Stage* puts an emphasis on *Courage*, one of the five [ideals](#) ascribed to President Kennedy. The brave theaters and artists participating in *Page-to-Stage* present open rehearsals, concert readings, and workshops of new plays that are often still in the development phase. Elements of courage are consistent in the content of many of the works, tackling issues such as self-exploration, rebelling against the popular opinion, and overcoming adversity. Audience members may choose to engage in courageous behavior by taking the stage themselves through participatory activities such as cold readings from participants' plays in Script Karaoke, and singing songs in Costume Karaoke. Furthermore, patrons are encouraged to partake in post-presentation discussions with the artists about pressing topics of today that impact them, shaping the future productions of the playwrights' work.

Woolly Mammoth Theatre Company is one of many theaters whose participation in *Page-to-Stage* exemplifies courage. "It takes courage to stand up for justice, especially

when everyone around you thinks the status quo is fair. *#poolparty* is about the history of swimming pools, the desegregation of a neighborhood pool, and the legacy of racism in the water today,” says Jennifer Mendenhall, director of *#poolparty*, a work that will be presented by the company at *Page-to-Stage*. “I am so moved by the stories of people who take a stand, often at great personal cost, to ensure that all of us are treated with fairness and protected from hatred. I am grateful to Woolly Mammoth for sponsoring me, as one of their long time company members, at *Page-to-Stage*. That vote of confidence and support, and the opportunity to tell this story and listen to an audience’s response, is all I could ask for.”

As the living memorial to John F. Kennedy, the Kennedy Center’s vision is to engage artists and audiences around the world to share, inspire, and celebrate culture. “The Kennedy Center believes that the arts are one of humanity’s most eloquent means of making sense of the world. We love hosting the many theater companies from across the region to share their compelling stories and to capture audience’s imagination. We are proud of this event and look forward to a season of success for all involved,” said Robert van Leer, Senior Vice President of Artistic Planning.

The Festival’s free performances reflect the dynamic make up of all corners of the city, whether you are a newcomer or a veteran to theater. The varied participants include Theater Alliance of Washington, D.C., African-American Collective Theater, Mosaic Theater Company of D.C., and interactive performances by dog & pony dc, Arts on the Horizon, and Naked Theatre Company. The Kennedy Center is excited for the return of Woolly Mammoth Theatre Company and welcomes Ford’s Theater in their first *Page-to-Stage* New Play Festival.

A list of participating theaters appears on the following pages. For the schedule, please visit the festival [website](#).

Adventure Theatre MTC
African-American Collective
Theater (ACT)
Ally Theatre Company
Arts on the Horizon
Arcturus Theater Company
Baltimore Playwrights Festival
Best Medicine Rep
Brave Soul Collective
Bridge Club: Writer's Collective
Catholic University of America
City Kids Theatre
CNU Initiative Student Theatre
Coppin Repertory Theatre
dog & pony dc
The Essential Theatre
Faction of Fools
Factory 449
FIRST DRAFT at THE ROSE
Flying V
Ford's Theatre
Forum Theatre
FRESHH Inc. Theatre Company
Gang of Five
Georgetown University

Guillotine Theatre
The Highwood Theatre
The Indian Ocean Theatre
Company
JBE Productions
Keegan Theatre
Kennedy Center Kenan
Fellowship Program
The Law Theater Project
Monumental Theatre Company
Mosaic Theater Company of
D.C.
Naked Theatre Company
Nu Sass Productions
One Off Productions
OpenStage
Pallas Theatre Collective
Pinky Swear Productions
Pipeline Playwrights
Playwrights Collaborative
Playwrights Group of Baltimore
Safe Streets Arts Foundation
Scena Theatre
Seventh Street Playhouse
SHORN

Synetic Theater
Taffety Punk Theatre Company
Theater Alliance of Washington,
D.C.
Theatre Prometheus
Tonic Theater Company
Too Much Damn Theater (TMD)
Unexpected Stage Company
University of Maryland's
Theatre, Dance and
Performance Studies
Department
Unknown Penguin
Venus Theatre Company
Washington Improv Theater
(WIT)
Washington Stage Guild
The Washington Rogues
We Happy Few Productions
The Welders
The Wheel End Theatre
Company
Wit's End Puppets
Woolly Mammoth Theatre
Company

PERFORMANCE CALENDAR

Schedule and artists subject to change.

For the most recent up-to-date schedule, please visit the festival [website](#).

Seating is on a first-come, first-served basis. Doors open 30 minutes prior to the start of each performance. Seating is limited and subject to availability.

“Family friendly” readings are specified in the listings below. All other events are not aimed at children and likely have adult language and themes. Age recommendations have been determined by the company.

Adventure Theatre MTC: *Tinker Bell* by Patrick Flynn, directed by Nick Olcott
Everyone knows the story of Peter Pan. Or, at least they think they do. But unless you have heard it from Tinker Bell’s point of view, you really have not heard it at all. *Family Friendly. Followed by post-performance discussion.*

African-American Collective Theater (ACT): *What Had Happened, Was...* written and directed by Alan Sharpe

ACT’s latest sampler of sexy, quirky, compelling short plays explores the challenges and rewards of LGBTQ life in the nation’s capital. *Drama. Recommended for mature audiences. Explicit language/themes.*

Ally Theatre Company: *Rabbit Summer* by Tracey Conyer Lee, directed by KenYatta Rogers

Wilson sees nothing wrong with his marriage to Ruby nor his job as a police officer in the midst of the Black Lives Matter movement. He smiles through the pain Ruby wishes he would share. When her best friend loses her husband to the quick trigger of a white cop, Ruby forces Wilson to confront his idealized manhood. An exploration of legacy, gun rights, secrets not well kept, and what it means to “live your truth” in an America built on lies. *Drama. Followed by post-performance discussion. Recommended for mature audiences. Explicit language/themes.*

Arts on the Horizon: *Outside The Lines: A Play-Shop* by Tia Shearer Bassett, directed by Megan Alrutz

Take an active role in shaping Arts on the Horizon’s newest show: *Outside the Lines*. In what we are calling a Play-shop, families will participate in a series of interactive activities designed to explore how children ages two to five want to engage with various objects, images, and stories related to the play’s themes. Join us for a fun-filled participatory workshop where we will invite you to play with blanket forts, move to tango music, and to imagine what happens when you are standing in someone else’s shoes. *Family Friendly.*

Arcturus Theater Company: *Sister Sister* by Barbara Blumenthal-Ehrlich, directed by Ross Heath

For Deirdre and Janice, Mom's dead and it is a great day. There is going to be a celebration, and hopefully nothing will go flying out the window—including one of them. A viciously comic and tense 15-year reunion between two sisters on the day of their mother's unforgettable death. *Drama. Recommended for ages 13 and up. Explicit language/themes.*

Baltimore Playwrights Festival: *Fall Out* by Marilyn Bennett, directed by Kathryn Falcone; *The King of Seventh Grade* by Rich Espey, directed by Max Garner; *Man on the Street* by Laura King, directed by Audra Mains; and *The Accidental Death of Nelson Fritz* by Noah Schechter, directed by Barry Feinstein

The Baltimore Playwrights Festival has brought Maryland audiences intriguing original plays by Maryland and D.C. authors for 36 years.

Fall Out by Laura King: Two damaged strangers take shelter from an unknown menace in a relic from the Cold War. In the claustrophobic confines of a family bomb shelter, Anna and David must decide if the outside perils are more terrifying than their hiding place.

The King of the Seventh Grade by Rich Espey: Jay is a teacher who is being forced to retire, so he has invited all of his former students to one final inspirational class. Former student Kenya is the only one who shows up, and even she is not sure why. Hideous secrets are revealed, new lessons are learned, and two people begin to find a better path.

Man on the Street by Marilyn Bennett: The scene is a city street, early evening. A man in an overcoat comes to the aid of a woman being mugged. A scuffle ensues and the man slumps to the ground. A few minutes later several people walk by, including Karen and Thad, who notice the man and simply walk on. Who was he? What happened to him after they walked away? Should they have stopped? Karen struggles to find the answers.

The Accidental Death of Nelson Fritz by Noah Schechter: For some, everyday office life is full of terror and anxiety—a constant race to hide mistakes before they can be identified and the blame is assigned. For Peter, things are worse. When the sudden disappearance of a colleague leads to a surprise promotion, Peter finds himself buried in a series of lies and cover-ups leading to the assassination of a Texas rutabaga farmer via hellfire missile. *Variety. Recommended for ages 13 and up. Explicit language/themes.*

Best Medicine Rep: *The Consul, The Tramp, and America's Sweetheart* by John Morogiello, directed by Stevie Zimmerman

Inspired by true events. On the eve of World War II, the German consul to Hollywood tries to stop production on Charlie Chaplin's controversial first talkie, *The Great Dictator*. Winner of the 2015 Julie Harris Playwriting Award, the Dayton Playhouse FutureFest, and finalist for the Christopher Brian Wolk Award from Abingdon Theatre Company off-Broadway, *The Consul, The Tramp, and America's Sweetheart* is a comedy about art, politics, commerce, and what it means to be American. *Comedy. Recommended for ages 13 and up.*

Brave Soul Collective: *Blind Spots* by Josette Marina Murray, Alan Sharpe, Jared Shamberger, Thembi Duncan, Zukeh Freeman, and Monte J. Wolfe; directed by Alan Sharpe, Jared Shamberger, Monte J. Wolfe

An evening of theatrical performances which examine the human experience as it pertains to the acceptance of truth. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Bridge Club: Writer's Collective: *The Fall of a Sparrow* by Riley Bartlebaugh, directed by Kerry McGee

The Fall of a Sparrow explores how we react when our systems of belief are challenged. Henri has just been found after being abducted for a year and a half. Her mother and childhood friend are forced to put their history aside to work together to nurse Henri back to health, but Henri has changed. They are chomping at the bit to hear what happened to her during her time missing, but Henri isn't talking. And once she starts, their faith is shaken to the core. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Catholic University of America (CUA): *Works In Progress from Lobsters to Marriage* by Liz Maestri, Rachel Rios, and Conor Larocque

Come and experience raw and hysterically funny new works in development, written by M.F.A. candidates in playwriting at CUA. Be an integral part of the shaping of three new plays. *Comedy. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

City Kids Theatre: *The Misadventures of the Not So Super Superheros* written and directed by Ray Ficca

It seemed like a regular Monday for these unlikely purveyors of justice, but a city-wide emergency changes everything. Join this band of improbable and lovable crime fighters as they utilize their unique and special skills to save the day. *Family Friendly. Followed by post-performance discussion.*

CNU Initiative Student Theatre: *I Check Other* by Bonnie Newton, directed by Glenn Abernathy; *Til Death Do Us Part* written and directed by Glenn Abernathy
I Check Other explores a small snapshot of the non-binary trans experience as a high school student confronts their mother and school principal about gender identity and bathroom laws.

Til Death Do Us Part is a short work centered around the deteriorating marriage of Miles and Francine Freeman. As Miles begins and continues degenerating from the effects of AIDS, Francine feels trapped in a marriage that is no longer what it once was. *Drama. Recommended for ages 13 and up. Explicit language/themes.*

Coppin Repertory Theatre: *HOMEPLACE* by Claudette Alexander-Thomason, directed by Willie O. Jordan

The year is 1985 and two families, black and white, are bound by tradition in upstate South Carolina. The Sampsons, an African American family, gathers at the old homeplace to hear important news after the death of the matriarch, only to have past ghosts reveal secrets, broken promises, and shattered dreams. Can the family find truth, peace, and progress on the road to redemption? *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

dog & pony dc: *Party On!* by dog & pony dc, directed by Lorraine Ressegger-Slone

Immerse yourself in the creation of our next sensory-centered production of *Party On!* During this unusual new play-devising workshop, attendees will experience a selection from *Romeo & Juliet* through touch, taste, and smell. The larger group will exchange responses to the performance and then work in small groups to revise and re-write the experience for one another. *Party On!* is part of dog & pony dc's participation in the DeafBlind Theatre Project. This performance is supported in part by a grant from the D.C. Commission on the Arts and Humanities, an agency supported in part by the National Endowment for the Arts. *Family Friendly. Participatory.*

The Essential Theatre: *INTO THE SUN* by Michael Gubser, and Paolo Prandoni (Book, Music, Lyrics), directed by Kate Arecchi

The Essential Theatre's *New Play Reading Series* partners with James Madison University's School of Theatre and Dance under the College of Visual and Performing Arts in the workshop presentation of *INTO THE SUN*. The musical follows the saga of three young English friends who go off to the trenches of World War I, where their experiences of war transform their lives and the lives of those they love. The show is loosely based on the lives of the British War Poets. The lyrics of some of the songs come from poems by Wilfred Owen, Rupert Brooke, Siegfried Sassoon, and others. *Musical. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Faction of Fools: *Foolish Fairytales* written and directed by Paul Reisman

Get a peek behind the masks of D.C.'s award-winning Commedia company as they devise and develop an upcoming production! In *Foolish Fairytales*, Faction of Fools puts its trademark spin on everyone's favorite tales in a physical flurry of bears, pigs, witches, slippers, and more! In advance of a December 2017 production at the Capitol Hill Arts Workshop, audiences will get a sneak peek into this unique process as well as an opportunity to play along! *Family Friendly. Followed by post-performance discussion.*

Factory 449: *Lela & Co.* by Cordelia Lynn, directed by Rick Hammerly

"In the beginning was the mattress. Gradually, there were little changes—more bolts on the front door, the gun, the locked cupboard. She knew in her heart that change was bad." When Lela marries and is relocated to an unnamed country in the throes of civil war, she finds herself isolated, imprisoned, and eventually enslaved. Based on a true story, *Lela & Co.* begins as a harrowing journey amidst war, misogyny, and capitalism, but ultimately explores the power of hope and the strength of the human spirit. *Drama. Followed by post-performance discussion. Adults Only. Explicit language/themes.*

FIRST DRAFT at THE ROSE: *THE BROKEN COLUMN* by Stephanie House, directed by Leslie Kobylinski

FIRST DRAFT at THE ROSE presents a magical re-imagining of the mythical character Medusa in *THE BROKEN COLUMN* by D.C. playwright Stephanie House, part of its Modern Greeks new play reading series. Every generation finds new relevance in ancient stories. Modern Greeks at THE ROSE looks to the future by re-examining, re-imagining, and re-inventing great myths to explore the ever-changing world we live in. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Flying V: *Sheila & Moby* by Patrick Flynn

When Sheila, a successful young businesswoman, returns home for her dad's retirement, she is immediately swept up in a tale of intrigue and suspicion. A young neighbor girl thinks her stuffed koala has been kidnapped, and Sheila pulls her own stuffed best friend Moby out of storage for one last adventure to help rescue the stolen friend. *Comedy. Recommended for ages 13 and up. Explicit language.*

Ford's Theatre: *Hope Dies Last* written and directed by Derek Goldman

Using Studs Terkel's interviews from his book *Hope Dies Last* as a starting point, this play explores the best and the worst of the human experience, drawing hope from the ties that bind us together, and calling us to help give a voice to all, not just some. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Forum Theatre: *Cherry Pop Bowling* by Stephen Spotswood

Shay and Rufus find themselves on the verge of the biggest payday of their lives when a post on their fake news site sparks a hostage situation and goes viral. But how far do they follow the money at the risk of people's lives? Inspired by true events, this play negotiates the murky waters of truth and ethics in the age of social media news.

Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.

FRESHH Inc. Theatre Company: *Black Girl, Black Pearl* by Farah L. Harris

Black Girl, Black Pearl is a play-in-progress that focuses on Danah, a 25-year-old black woman who was date-raped on her birthday. To reclaim control of her own body, Danah engages in a pattern of public nudity. Her story is told through the lens of three black women, The Playground Girls, who act as a Greek chorus and also transform into the supporting characters Danah interacts with throughout the play. *Black Girl, Black Pearl* is poetic, heartbreaking, and empowering. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

FRESHH Inc. Theatre Company: *Chi-Boy* by Traci Tolimare

Chi-Boy explores the traumatic state of fifteen-year-old Dionte Thomas after he kills his older brother in an accidental shooting in their home on the south side of Chicago. As a stipulation of his probation, Dionte is court-mandated to attend weekly sessions with school psychologist Anita Nichols. Starved for attention and connection, he finds refuge with Ms. Nichols. However, as the relationship grows, Dionte's already fractured relationship with his mother, LaTasha, falls apart when she tells the neighborhood that the shooting wasn't an accident. The weight of the community's judgement causes Dionte to throw himself into isolation and a spiral of despair. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

FRESHH Inc. Theatre Company: *Collusion* by Kristen Armour

Collusion is an inside look into a similar world, filled with chaos. A new age prophet comes to inform us of the vast secrets—and dark tales—society does not want them to know. Prophet is on a mission to open citizen's eyes to the conspiracies taking place within their nation. The discovery of the lies corrupting society include but are not limited too—Santa Claus, love, and of course, the government. Will she have time to expose the truth before she gets caught? *Drama. Recommended for ages 13 and up.*

Gang of Five: *Visitations: Three Plays About Confronting the Past–Typical Night in a Town Called Somewhere* by Dimitri Neos; *The Harold Bloomfeld Game* by Julee Newberger; *Permanent Record* by Ritchie Porter; directed by Ritchie Porter and Emily Sucher

In *Permanent Record*, a motorist is pulled over for a minor traffic violation. But, how do the three mysterious cops know every little transgression she has ever committed?

In *The Harold Bloomfeld Game*, the deceased wife of a septuagenarian returns from the dead to compete for her husband's eternal love.

Typical Night in a Town Called Somewhere is about a guy who is fighting to move past a relationship and unexpectedly meets a new girl in a bar. Can he start over, or will he continue to mire himself in the failed relationship? *Followed by post-performance discussion. Recommended for ages 13 and up.*

Georgetown University: *Landas* by Cristina Ibarra, directed by Maya E. Roth

A woman heads off to America to escape poverty and pursue the American Dream. Her brother remains in the Philippines to write poetry and practice Buddhism. Through the grind of nine to five jobs and psychedelic rock, the two siblings search for meaning and fulfillment within the worlds of the colonizer and the colonized. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Guillotine Theatre: *A Requiem for Sherlock Holmes* by Greg Oliver Bodine, directed by Jonathan Lee Taylor

Holmes meets his match, the criminal mastermind Professor Moriarty, in a climactic struggle above the Reichenbach Falls in Switzerland, leaving a grief-stricken Dr. Watson to pick up the pieces and help solve a brutal murder nearly three years later. This new, full-length play is based on *The Final Problem* and *The Adventure of the Empty House* by Sir Arthur Conan Doyle. *Drama. Followed by post-performance discussion.*

The Highwood Theatre: *Off Your Rocker: Insanity, Dystopia, and Rock & Roll* by Madison Middleton, directed by The Highwood Theatre

The Highwood Theatre presents a selection of scenes, songs, and monologues from their upcoming season, *Off Your Rocker: Redefining and Defying the Status Quo*. Performances will feature a special preview of *The Dog Must Die*, a new play by up-and-coming playwright Madison Middleton, looking into a world of environmental dystopia. *Variety.*

The Indian Ocean Theatre Company: *Have a Good Crygh: Two Short Plays* written and directed by John Sowalsky

A pairing of two short, one-act plays. *Passing* is a story about the Holocaust and the long shadow it casts over two sisters more than 40 years later. *Waiting* is neither sequel nor prequel, but more of a “quel,” and answers the vexing question—Where was Godot? *Variety. Followed by post-performance discussion. Recommended for ages 13 and up.*

JBE Productions: *Office of the Speaker* by Nicole Cox

Abigail is a progressive teacher without the means to move her life forward. When the opportunity to write speeches for the conservative Speaker of the House presents itself, she secretly takes the side job and soon finds herself lost between her principles and her dreams. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Keegan Theatre: *Lake Monsters* by James Lex, directed by Ricky Drummond

After her brother Sky goes missing, Jody returns to their childhood vacation spot in search of him. Once she arrives, she meets Sky’s friends, Natalie and Hudson, a couple on the verge of an explosive break-up. Jody soon realizes that everyone has secrets, no one will tell the truth about her brother’s disappearance, and the stories her brother carved are not the only mysteries of this dock. *Drama. Recommended for ages 13 and up. Explicit language/themes.*

Kennedy Center Kenan Fellowship Program: *The Peculiar Awakening of Riley Parker* by Desmond Bing, directed by Jon Hudson Odom

In a world that continuously reinforces the idea that black men, particularly gay black men, are of no value to society, Riley Parker (on the surface) has managed to somehow defy the odds. However, where we come from will always be a part of us, even when that past is something we are trying to escape. Through the help of vivid dreams, and his 129-year-old great-great-grand-aunt, Riley discovers that he has the power to rewrite the narrative he was born into—the one that keeps us from allowing others to know us fully or to touch the parts of ourselves we keep secret in order to appear whole. *The Peculiar Awakening of Riley Parker* examines how, if we want our future to be determined by who we choose to be, we have to find the courage to accept, forgive, and love not only others, but ourselves as well. *Recommended for ages 13 and up. Explicit language/themes.*

The Law Theater Project: *Myra Bradwell: American Portia* by Dr. Samantha M. McDermitt, directed by Marietta Hedges

A close friend of Abe and Mary Todd Lincoln and women's rights champion in 19th century America, Myra Bradwell only wanted a license to practice law and have the same rights as men. She passed the Illinois bar exam with honors, but the Illinois Supreme Court denied her that license only because she was a woman. *Myra Bradwell: American Portia* takes you into the inner sanctum of the Supreme Court's conference room in 1873, and shows you *Nine Old Men* raw and nakedly discussing Myra Bradwell's case, but not her fate. Myra would decide her own fate—and her destiny! No law school required! The Law Theatre Project presents its second *Page-to-Stage* Production, following up its critical successes in 2016. *Drama. Followed by post-performance discussion. Explicit language/themes.*

Monumental Theatre Company: *The Talented Mr. Ripley: A Reading of A New Musical* by Danny Baird Jr. and Andrew Gordon, directed by Michael Windsor

The Talented Mr. Ripley is a musical adaptation of the eponymous Patricia Highsmith novel and 1999 film with screenplay by Anthony Minghella. The script synthesizes Highsmith's writings, the plot of the movie, and a classic, but wholly original score (excepting "My Funny Valentine," a tune referenced in the film). Using Highsmith herself as narrator, the musical takes place in a theatrical space similar to musicals like *Chicago* and *Cabaret*. *Musical. Recommended for ages 13 and up. Explicit language/themes.*

Mosaic Theater Company of D.C.: *Queens Girl in Africa* by Caleen Sinnette Jennings, directed by Paige Hernandez

Helen Hayes Award winner Erika Rose plays Jacqueline Marie Butler in this coming-of-age sequel to *Queens Girl in the World*, a hit of the 2015 *Women's Voices Theatre Festival*. In the wake of the assassination of close family friend Malcom X, Jackie's father packs up the family for Nigeria. Jackie must leave the comfort of her progressive, student-centered learning environment in New York City for the rigid, hierarchical culture of a post-colonial African boarding school. Jackie befriends people from all over the world, lives through two military coups, witnesses a civil war, and discovers a love of theater. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Naked Theatre Company: *Of/By/For: An Experiment in Civic Discourse* devised, researched, and directed by Rachael Murray

Of/By/For is about the exchange of viewpoints and perspectives in the United States, based on responses from its citizenry and inhabitants. This piece is in its beginning research stages and this will be a brainstorming session that includes anonymous recorded interviews and written responses to prompts. Stop by and share your thoughts on the state of the nation for this open-source theater project in progress. *Participatory. Recommended for ages 13 and up.*

Nu Sass Productions: *Boldly Unto* written and directed by Angela Kay Pirko

Two sisters. One afraid of Death, one who longs for it. This story is about what happens when they fall into hell. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Nu Sass Productions: *Nu Works* by Audrey Cefaly, Danny Rovin, Olivia Haller, Leah Barsanti, Erica Smith, Amanda Quain; directed by Angela Kay Pirko

A selection of new works from some of D.C.'s rising playwrights—five short plays and scenes will be presented, covering everything from submarine workers to “the talk” with your big sister. Comedy, drama, and more, all in 10 minute bursts. *Variety. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

One Off Productions: *Pramkicker* by Sadie Hasler, directed by Claire Schoonover

A comedy about a woman who kicked a pram. Hard. And the pram went flying. And it fell down the stairs—bam bam bam. It was empty. She is not a psychopath. But, then she got the mother into a headlock and ended up in a court-ordered anger management class with her sister, Susie, who is there for moral support and the occasional restraining hand. It is a story about sisters. It is a story about choices. It is a story about the struggle to define your life on your own terms. *Comedy. Followed by post-performance discussion. Explicit language/themes.*

OpenStage: *Star and Tim Has a Show!* written and directed by Star Johnson and Tim Abrams

Hailing from Washington, D.C. and New York respectively, best friends and sometimes roommates Star Johnson and Tim Abrams present a modern-day, vaudeville-style double act, featuring original music on such topics as politics, dating, and getting old(er). *Musical. Recommended for ages 13 and up. Explicit language/themes.*

OpenStage: *Rooftop: A Song Cycle* by Star Johnson, directed by Natalia Gleason

A one-woman, pop-folk musical loosely inspired by the true story of Nayla Kidd, a Columbia University student who, amidst the pressures of Ivy League life, dropped out of school, went into hiding, and became a missing person for two weeks. *Musical. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

OpenStage: *That Part Is True* written and directed by Madeline Farrington

As a blizzard approaches, members of the D.C. activists' collective, Safe House, are planning something big. Once snowed in together, they discover that one of their dearest friends, lovers, or accomplices is not who they thought, and a great unraveling begins. How well can you ever really know someone? In their high-stakes world, the answer can mean the difference between life and death. *Drama. Followed by post-performance discussion. Explicit language/themes.*

Pallas Theatre Collective: *Buried in Prosperity—A New Musical* by Steve and Karen Multer, directed by Tracey Elaine Chessum

From the writers of *code name: CYNTHIA*, Pallas Theatre Collective is proud to present another musical by 2017 Kleban Finalist and Dramatist Guild Fellows, Steve and Karen Multer. Marooned in a dying Illinois farm town, the sole black business owner in a white world struggles to sustain his community's last heartbeat while a century-old legend threatens to tear it all apart. When a stranger arrives with promises of a better tomorrow, seven friends and foes face an impossible choice: abandon the only home and family they have ever known, or work together to discover the real treasure in *Buried in Prosperity. Musical. Followed by post-performance discussion.*

Pinky Swear Productions: *Blight* by John Bavoso, directed by Ryan Maxwell

Can a home be haunted by the actions of its owner? In *Blight*, Silvia and Cat Henson have just moved from a small apartment in Washington, D.C., 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 are 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 a rift between them and their new community? *Drama. Followed by post-performance discussion. Explicit language/themes.*

Pipeline Playwrights: *Final Assignment* by Jean Koppen, *I Love Desilu* by Nicole Burton, *Hank and Gracelyn Go To New York* by Ann Timmons, and *The Holiest of Sacraments* by Patricia Connelly

Pipeline Playwrights is a group of women playwrights based in northern Virginia working together to support, present, and promote each other's work with the goal of moving their plays into the local and national theater pipeline. Pipeline Playwrights will be premiering four short plays.

Final Assignment: Decades in the future, an advanced android discovers what it means to be a human.

I Love Desilu: Lucy and Desi invent the Hollywood TV industry.

Hank and Gracelyn Go To New York: A darkly comic re-telling of Hansel and Gretel, updated and set in New York.

The Holiest of Sacraments: Will Father O'Hearn ever make it through seven-year-old Molly's first confession? *Variety. Followed by post-performance discussion. Recommended for ages 13 and up.*

Playwrights Collaborative: *Collaborative Shorts* written and directed by Members of Playwrights Collaborative

Short plays locally sourced from mature playwrights. Dry and sweet! Smooth and sharp! *Variety. Recommended for ages 13 and up.*

Playwrights Group of Baltimore: *On the Edge* written and directed by various members of Playwrights Group of Baltimore

These are interesting times, right? The Playwrights Group of Baltimore offers a series of ten-minute (or less) plays about life *On the Edge*. Some are funny, some are serious, and all will make you think! *Variety. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Safe Streets Arts Foundation: *Elvis, Cagney, Eddie Murphy, and More Stars Behind Bars* by Imprisoned Writers Across America, directed by Michael Brown

This is a multimedia presentation of classic prison movie scenes with live music and celebrity readings of prison poetry, written by men and women incarcerated in prisons across America. Celebrity readers include Michael Brown, a former D.C. councilmember recently released from prison where he spent years after accepting an unauthorized donation from an undercover FBI agent. *Comedy. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Scena Theatre: *Guilt* by John Shand, directed by Robert McNamara

An opera without music, *Guilt* tells the story of a philandering priest, Grandier (1590-1634). Nuns in the convent fall in love with him and the church deems he has cast a spell on them. So, he is burned at the stake. The play traces the accusers' remorse and denial over burning an innocent man. *Guilt* is a metaphor for the culture of lies, clash of religions, and rejection of human rights in modern times. *Drama. Followed by post-performance discussion. Explicit language/themes.*

Seventh Street Playhouse: *The Tragedy of King Saul* written and directed by Anthony E. Gallo

This play is the third in the dramatist's Dynastic Trilogy (*The Agony of David* and *The Last Days of King Solomon*) of three monarchs whose legacy is still pervasive both in the Abrahamic religions and the modern secular world. Saul was Israel's first king, following 200 years of being ruled by judges or seers, and this play deals with Saul's tragic kinship. A mighty warrior who succeeded in the battlefield, Saul aroused the enmity of an already jealous Samuel because he (Saul) had disobeyed God's will by not killing all the Amalakites, only some of them. Saul eventually loses both human and divine favor because of his character flaws. He comes into conflict with his biological son Jonathan, adopted son David (eventually king), daughter Michal, and all others around him as he deals with his own melancholy and eventual destruction while creating and defending the nation of Israel. *Drama. Followed by post-performance discussion. Explicit language/themes.*

SHORN: *Riot Brrrain* written and directed by Caitlin M. Caplinger

Teddy has, oops, been diagnosed with neurosyphilis. In an effort to track down the culprit who gave it to her, she embarks on an epic journey through her entire sexual, and sometimes romantic, past. But, the pesky thing about degenerative diseases is that they affect your judgment in the worst way possible, so she maybe does not go about it in the best manner. Influenced by the vibes of the Riot Grrrl movement, *Riot Brrrain*, seeks to clarify a woman's perspective on being treated like shit, just because she thinks she can take it. *Comedy. Followed by post-performance discussion. Recommended for adults only. Explicit language/themes.*

Synetic Theater: *The Adventures of Peter Pan* adapted by Ed Monk, directed by Paata Tsikurishvili

Take flight to Neverland with Peter Pan, his Lost Boys, and the Darling children! In this magical place filled with fairies, pirates, and mermaids, Peter Pan and crew will battle the delightfully sinister Captain Hook with acrobatics that will leave you on the edge of your seat! *Family Friendly. Adventure. Followed by post-performance discussion.*

Taffety Punk Theatre Company: *The Incident Itself* by Scott Rink, directed by Marcus Kyd

The ghosts of a childhood tragedy plague a woman into fragments. *Drama. Followed by post-performance discussion. Explicit language/themes.*

Theater Alliance of Washington, D.C.: *The Raid* by Idris Goodwin, directed by Colin Hovde

Idris Goodwin's *The Raid* is a fabulation of a debate between two American icons: White abolitionist John Brown and Black abolitionist and social reformer Frederick Douglass. On the eve of Brown's raid on the federal armory in Harpers Ferry, these men argue the merits of violence and pacifism, order, and chaos, and the possibility of a nation free of the scourge of slavery. *The Raid* examines the difference between being an ally and an accomplice, the implications of race in social protest, and the limits of radicalism in the age of #Resistance. *Drama. Recommended for ages 13 and up. Followed by post-performance discussion. Explicit language/themes.*

Theatre Prometheus: *Abortion Road Trip* by Rachel Lynett, directed by Tracey Erbacher

We all have baggage. Sisters Minnie and Lexa bring some of theirs on a road trip—they have hired a taxi driver to take them from Texas to New Mexico so Lexa can get an abortion. Along the way, Minnie and Lexa attempt to mend their relationship as sisters while the driver revisits her tumultuous relationship with her partner, Taylor. Winner of the Best Comedy award at the 2017 Capital Fringe Festival, this darkly comic production balances biting humor with heavy subject matter to reveal the deeply nuanced nature of women's friendships, journeys, and reproductive choices. *Comedy. Recommended for ages 13 and up. Explicit languages/themes.*

Tonic Theater Company: *Reykjavik* by Richard Rhodes, directed by Kelsey Phelps

On October 11 and 12, 1986, at the height of the Cold War, President Ronald Reagan and General Secretary of the Communist Party of the Soviet Union Mikhail Gorbachev meet in Reykjavik, Iceland to discuss each country's stockpile of nuclear weapons and the future of the nuclear arms race. For the course of these two days, an unexpected bond begins to develop between the two leaders as each discovers the very human side of the other. However, will this newfound mutual respect be enough to forge a new arms reduction treaty and stop the race to build more nuclear weapons? Pulitzer Prize-winning author of *The Making of the Atomic Bomb*, Richard Rhodes, explores the complex and often frustrating events of perhaps the most important meeting of the Cold War. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Too Much Damn (TMD) Theater: *Up All Night Singing—48 Hour Musicals* by Five Playwrights, Dara Gold as creative director

TMD Theater will produce five 10-minute musicals within 48 hours made by five different musical theater teams. Each team will undertake the challenge to write, compose, rehearse, and stage their musical within the space of 48 hours. Nothing will be created beforehand. With time-limited stakes, each team will be able to free themselves of overthinking, unleash their creativity, and develop unexpected original works that test what we traditionally expect out of musical theater. Each musical theater team will consist of a writer, composer, lyricist, musical arranger, accompanist, director, and up to 5 cast members. *Musical. Explicit language/themes.*

Too Much Damn (TMD) Theater: *Shadow Man* written and directed by Tuesday Barnes

Shadow Man explores the life of a sanitation worker who obsessively plays the lottery in hopes of becoming a millionaire. After a severe pay cut, he realizes that the only way to escape his life is to fake his own death. The play follows *Shadow Man* as his plan unravels and he is forced to closely examine his life. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up.*

Too Much Damn (TMD) Theater: *Soulmates Body* written and directed by Marketa S. Nicholson

Soulmates Body is a dark romantic comedy about finding love and yourself in the most unlikely of places. Chloe is a morgue director who feels like spending time with the dead is really living—that is until a new assistant, Connor, shows her that there is more. *Comedy. Recommended for ages 13 and up. Explicit language/themes.*

Unexpected Stage Company: *How to Talk about Your Miscarriage* by Christopher Goodrich and Rachel Stroud-Goodrich, directed by Christopher Goodrich

Unexpected Stage co-founders Christopher Goodrich and Rachel Stroud-Goodrich star in a candid new work about the realities of starting and raising a young family. Act One of this two-person comedy will be presented for the first time. *Drama. Followed by post-performance discussion. Explicit language/themes.*

**University of Maryland's Theatre, Dance, and Performance Studies Department:
Swirl written and directed by Agyeiwaa Asante**

This one-act play will explore the complex relationships (romantic, social, political, etc.) between Asian-Americans and Black Americans in modern America. *Comedy.*

Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.

Unknown Penguin: *The Guilt of the Possible* by Patrick Flynn, directed by Kari Ginsburg

New parents Lee McKenzie and Makenzie Lord-Nelson discover that the first year of parenting is as much about survival as anything else. Through a barrage of advice from friends, co-workers, parents, neighbors, and strangers, they navigate the choppy waters and discover that parents cannot always have it all. *Comedy. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

Venus Theatre Company: *Venus Announces 2018!* directed by Deborah Randall

Venus aims to fully produce multiple woman-empowering plays a year. Continuing their decade-long participation in *Page-to-Stage*, Venus Theatre Company will announce its 2018 season at this year's festival and present excerpts from two works. *Drama.*

Washington Improv Theater (WIT): *Unpaged to Stage!* by Ensemble, directed by Mark Chalfant

The playful, irrepressible improvisers of Washington Improv Theater present an assortment of short, comedic, family-friendly pieces inspired by audience suggestion. *Comedy. Followed by post-performance discussion.*

Washington Stage Guild: *Memoirs of a Forgotten Man* by D.W. Gregory, directed by Carl Randolph

A Soviet journalist with the gift of total recall. A psychologist seeking to rehabilitate herself. A government censor with a secret past. For more than two decades, their fates become entwined as victims and collaborators in Stalin's campaign to rewrite public memory. *Drama. Followed by post-performance discussion. Explicit language/themes.*

Washington Stage Guild: *All Save One* written and directed by Greg Jones Ellis

Set in Hollywood in 1950, *All Save One* explores what happens when a famous writer, his actress wife, his male lover, her male lover, and a well-meaning young priest deal with the consequences when a young hustler threatens to expose their secrets to an unsympathetic America. *Drama. Followed by post-performance discussion. Explicit language/themes.*

The Washington Rogues: *To Fall in Love With Anyone, Do This* by Jennifer Lane, directed by Ryan S. Taylor

Longtime loves Wyatt and Merryn meet to take one last chance at mending their damaged relationship. Their guide is a folder filled with 36 questions. Will the answers bring them back together or tear them apart? A passionate and intense new drama from the writer of *Harlowe* and *Agents of Azeroth*. *Drama. Explicit language/themes.*

We Happy Few Productions: *Dracula* adapted from Bram Stoker's novel by We Happy Few, directed by Robert Pike

While *Dracula* is well-acquainted with the stage or screen adaptations, We Happy Few's take on this nightmare-ish achievement of storytelling derives its form directly from the original novel—dragging us through the memorandum, newspaper clippings, and diary pages of a frantic vampire hunt. With faithful adherence to Stoker's text, immersive staging and design, and chilling, terrifying (and of course silly) performances, We Happy Few's staging brings the audience into the heart of *Dracula*'s conflict—the intersection of predator and prey. *Drama. Followed by post-performance discussion.*

The Welders: *Will o' the Wisp* by Brett Steven Abelman, directed by The Welders

A reading of Act One of Brett Steven Abelman's upcoming Welders production, *Will o' the Wisp*. What do you do when your country goes to the swamps? When a nation loses in war and its citizens are forced to move into a bog, a power struggle begins. A widow wants to fight, a soldier wants to leave, and the princess just wants everyone to join together. But, it is a lowly lady-in-waiting who will decide the fate of the nation in this epic, melancholy comedy written in blank verse. *Drama. Followed by post-performance discussion. Recommended for ages 13 and up. Explicit language/themes.*

The Welders: *Alternative Departures* by Deb Sivigny and Rachel Hynes, directed by The Welders

A showcase of two short excerpts of The Welders' work that start from alternative departure points including devising and design. *Drama. Followed by post-performance discussion.*

The Wheel End Theatre Company: *Some Pictures of the Floating World* by Matt Minnicino, directed by Jack Read

Shiloh is happy, or at least trying to be. Ever since she joined The World of Joy and left the Sunken World behind, she has had no good reason to be sad. The others in the home love her, she has everything she could want, and her days are spent telling wondrous and true tales of forgotten times—free of harm or sadness. But, when a stranger arrives (supposedly a documentary filmmaker) with questions of her own in a hunt for hidden truth, the blissful foundations of Shiloh's world start to crack, and the members of The World of Joy are faced with the widening fault lines in their precious happiness. A play about cults, stories, joy, sadness, truth, lies, and why we believe the things we believe. *Drama. Followed by post-performance discussion. Explicit language/themes.*

Wit's End Puppets: *Malevolent Creatures: What the Waves Bring* by Nina Budabin McQuown and Annalisa Dias, directed by Genna Beth Davidson

A magical sea creature, who can become either a woman or a seal, falls in love at first sight with a fisherman. But, their relationship soon takes a darker turn, and welcoming a baby makes going back home even more complicated. This piece is one of three stories from *Malevolent Creatures*, a full-length play that retells traditional British folk tales through a modern-day lens. *Drama. Followed by post-performance discussion. Explicit language/themes.*

Woolly Mammoth Theatre Company: *#poolparty* by Jennifer Mendenhall, directed by Jennifer Nelson

The history of swimming pools, a family's success in desegregating a private swim club, and the legacy that lands on a young swimmer. *Family Friendly. Followed by post-performance discussion.*



TICKET INFORMATION

For the schedule, please visit the Festival [website](#).

Page-to-Stage is FREE and open to the public. No tickets required. Seating is on a first-come, first-served basis. Seating is limited and subject to availability. Doors open 30 minutes prior to the start of each performance. There is no free parking for free events.

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