

Rufus Drawlings

Playwright, Photographer, Writer, Artist, Videos, Reviews and Recommendations



BIO

I am an alternative, surrealist playwright from Baltimore who works with absurdism and magic realism. I had two plays per month stage read here from October 2016 until May 2017 for a recorded series entitled Present10s. I had a production in the 2016 Transmodern Festival. I won the Audience **Approval cash prize at Yellow Sign Theater on New Year's Eve** and had one of my short plays in the 2017 10x10x10 **Festival at the Fell's Point Corner Theater**. I had a play and "playwright's talk-back" at Try It Out Theater in Columbia, Maryland, and a short play at Stillpointe Theater in Baltimore as part of The Moxie Fords "Rite of Spring" show. I have had two monologues performed by The Round World in Washington DC. My short **play "Tissue Donkey" was performed in Los Angeles, California** in August 2017 at **The Complex at The Dorie Theater as part of Club Play West's** stage-reading series. I won the 2017 Charm City Fringe Festival Audience Choice award **with my play "Smack 'Em In The Snout"**. I have written 35 plays (ranging from 10 minutes to 90 minutes) since returning to the USA from life in Europe in July 2016.

PLAYS

The Ammonia Phonecalls – 45 pages – written July 2016

Guevmes – 61 pages - written August 2016 and October 2017

Smack 'Em In The Snout – 67 pages – written September 2016 – performed 11/08, 11/10, 11/11, 11/12 as part of the 2017 Charm City Fringe Festival at the **Downtown Cultural Arts Center** in Baltimore, Maryland, with Rufus Drawlings as the director. Winner of the 2017 Audience Choice Award.

Tissue Donkey – 10 pages – written October 2016 – performed on October 25th 2016 at **The Red Lion** in Baltimore, Maryland as part of the monthly performance series, Present10s; performed on August 15th 2017 in Los Angeles, California at **The Complex at The Dorie Theater** as part of Club Play West's stage-reading series.

We Have Always Lived In The Pineapple Upside-Down Cake – 25 pages – written October 2016 – performed on November 5th 2016 at **The Peale Museum** in Baltimore, Maryland, USA as part of the annual Transmodern Festival.

The Low Ropes – 10 pages – written November 2016 – performed on November 23rd 2016 at **The Red Lion** in Baltimore, Maryland as part of the monthly performance series, Present10s. Also directed and presented at **Try It Out Theatre** in Columbia, Maryland on May 12th 2017.

Meridian Trench - – 15 pages – written November 2016 - performed on November 23rd 2016 at **The Red Lion** in Baltimore, Maryland as part of the monthly performance series, Present10s; selected as one of ten

plays (out of 100 submissions) produced at **The Fell's Point Corner Theater** in Baltimore, Maryland, for the 10x10x10 Festival, running March 31st-April 13th 2017. Review below.

Oxbox – 10 pages – written November 2016 – performed on January 26th 2017 at **The Red Lion** in Baltimore, Maryland as part of the monthly performance series, Present10s.

Before It's Impossible, It Is Unbearable – 10 pages – written December 2016 and produced and performed on December 31st 2016 at the **Yellow Sign Theater** in Baltimore, Maryland, as part of their annual Gong Show; winner of the show by audience approval - \$200 cash prize.

Static Couch, The Arm Splitter – 70 pages – written December 2016/January 2017

Does Spring Know His Rights? – 5 pages – written January 2017 – for the Moxie Fords "Rite of Spring" variety show at **Stillpointe Theater** in Baltimore, Maryland, performed on April 29th 2017

You Will Encounter His Mustached Features – 10 pages - written January 2017 – performed on February 23rd 2017 at **The Red Lion** in Baltimore, Maryland as part of the monthly performance series, Present10s.

The Ineffectual Stewards of This Landscape – 82 pages – written January 2017/February 2017

Keep Their Features On Your Starry-Eyed Swivel – 15 pages – written February 2017 - performed on February 23rd 2017 at **The Red Lion** in Baltimore, Maryland as part of the monthly performance series, Present10s.

My Darling's Sapphire-Studded Spine – 14 pages – written February 2017

Flurpa – 60 pages – written February/March 2017

Rusty Chains – 60 pages- written February/March 2017

Deflated Ambrosia Galore – 11 pages – written March 2017 – performed on April 27th 2017 at **The Red Lion** in Baltimore, Maryland as part of the monthly performance series, Present10s.

Sternum-On-The-Ceiling and the Rotten Bell Severely Appraise the Flora – 61 pages – written March 2017

Almond Gills and Werewolf Fronds – 38 pages – written April 2017 - performed on April 27th 2017 at **The Red Lion** in Baltimore, Maryland as part of the monthly performance series, Present10s.

Sapphire-Studded Spine – 10 pages - written April 2017

Jaundice Blonde – 60 pages - written April 2017

To the Worthliness of It All, the Virgin at the Lip of the Volcano – 43 pages – May 2017 - performed on May 25th 2017 at **The Red Lion** in Baltimore, Maryland as part of the monthly performance series, Present10s.

Brutal Sprouts – 2 pages – written May 2017 – performed by Round World at the Bier Baron Tavern in Washington DC as part of their “Alien Crimes” show on July 7th 2017.

Lungefuction – 61 pages – written May 2017

Mr. Shells Gets Sold East For Beef – 11 pages – written June 2017

Give Me Your Icy Lights, Hovel Gubble – 38 pages – written June 2017

The Acquiescence of the Hydra’s Sobriquet – 60 pages - written June 2017

Ham Sally’s Dead Brother – 11 pages – written July 2017

That Black Growl of Battlements – 2 pages – written July 2017 – performed September 21st at the Bier Baron Tavern in Washington DC as part of Round World’s “The Log of Salty Pearl” show.

The Upstairs Horse – 59 pages – written September 2017

Warm Mirrors Underneath – 12 pages – written September 2017

Chartreuse Bones Wrapped In Venerated Pepper Fangs – 63 pages – written September 2017

Countless Sparrows and Knucklebones – 71 pages - October 2017

The Ghosts of 1,000 Fountains – 13 pages - written October 2017

Coma Panel – 12 pages – written November 2017

BOOKS OF PHOTOGRAPHY

Variety Views – created through www.blurb.com on December 10th 2011

Variety Views Two(s) – created through www.blurb.com on December 17th 2011

Variety Views 3 – created through www.blurb.com on December 17th 2011

Teeth Where My Eyes Should Be – created through www.blurb.com on August 17th 2012

Going Topless At The Bottomless Mimosa – created through www.blurb.com on January 4th 2014

Ghetto Birds – created through www.blurb.com on December 21st 2014

Antebellum Air-conditioning – created through www.blurb.com on February 19th 2015

Marinated In Lightening – created through www.blurb.com on March 15th 2015

Select photography featured (and some pieces sold) at ‘Spectrum’, the 2nd annual Queer Arts show at **Gallery 788** in Baltimore, Maryland – opening night on July 9th 2015

666 Fevers – created through www.blurb.com on September 15th 2016

Select photography featured in the ‘Queer Interiors’ multimedia installation at **The Baltimore Museum of Art** in Baltimore, Maryland – opening night on October 14th 2016

Fussy Ruckus (Honeycombed Through Broken Bones) – created through www.blurb.com on October 5th 2017

WRITING

Fictional serialized column (“***From The Files of Mrs. Chuck Torso***”) and artist reviews/interviews - November 2006, December 2006, February 2007, March 2007, April 2007 – **Perpetual Toxins** - Long Island, New York

Non-fiction and poetry - Issue 15 (2012), Issue 16 (2013), “Occupational Hazards” special issue (2013), Issue 17 (2014), Issue 18 (2015) – **Smile Hon, You’re In Baltimore** - Baltimore, Maryland

“The Police Are Our Friends” - Issue #1 – **Firepit** - September 2016 - Baltimore, Maryland

“Neuro-Plastic Failure”, “Moldcity”, “The Town Bicycle”, “Race Like A Pisshorse”, and “The Lonely Lifeguard” poems performed at Artdromeda – A Constellation of Artists Pop Up Art – December 2nd 2016 at **Montgomery Park** in Baltimore, Maryland

“Neuro-Plastic Failure” and ***“By The Time”*** poems performed at Stop the Stigma: A Mental Health Awareness Event – December 3rd 2016 – **Baltimore Free Farm** in Baltimore, Maryland

“Fake Guts: How I Survived Gay Hell In High School in the USA and Found My Queer Freak Friends (And We Made Horrific Movies)” – written in January 2017

“Silver Robots and Spongey Dinosaurs” – short story performed at Artdromeda – A Constellation of Artists Pop Up Art – April 28th 2017 at **Montgomery Park** in Baltimore, Maryland

“Joyce” – cut-up method poem – written in June 2017

“Miss Mania”, “Tic-Tock”, and “I Don’t Want To End Up Like You” - poems performed at Stop the Stigma: A Mental Health Awareness Event – July 8th 2017 – **Baltimore Free Farm** in Baltimore, Maryland

ART

30 original illustrations – featured collection at **Joe Squared** in Baltimore, Maryland as part of the 2017 B.More Fun-A-Day Show; opening night was February 16th 2017.

VIDEOS

<https://www.youtube.com/watch?v=PUT0bxFydgY&t=666s>

<https://www.youtube.com/watch?v=wPkZdAPzUxU&t=22s>

REVIEWS

From DC Metro Theater Arts -
<http://dcmetrotheaterarts.com/2017/04/02/review-10x10x10-fells-point-corner-theatre-2/>

“Meridian Trench, by Rufus Drawlings, centered around a “Princess” of a public park and featured strong performances by Sewell and Cabatac, who brilliantly played a cane wielding quasi-counselor-magician-poet. Meridian Trench was expertly directed by Ben Kleymeyer”.

Blog Talk Radio – <http://www.blogtalkradio.com/inside-acting/2017/04/05/the-cast-of-10x10x10-stops-by>

“Meridian Trench” and Rufus Drawlings mentioned favorably a few times by cast members interviewed by host William Powell, ‘King of DC Media’ on April 4th 2017.

From DC Metro Theater Arts –

<http://dcmetrotheaterarts.com/2017/11/11/review-smack-em-snout-charm-city-fringe-festival/>

Review: ‘Smack ‘Em in the Snout’ at Charm City Fringe Festival

by Darby DeJarnette on November 11, 2017



Confession: I saw the audition notices for *Smack 'Em in the Snout*, written and directed by Rufus Drawlings, a few months ago and I thought to myself, "Wow, what a strange concept for a show!" Now, having survived the experience, I can say, "Wow, what a strange concept for a show!"- but for real this time. Honestly, as utterly absurd as a show about a delusional Baltimore massage therapist who believes his clients are raccoons trying to steal his gravy is, I can't say I didn't enjoy this one.

David Carrington plays Humdinger Diggs. Outside of his office is a mural that shows the painted tombstone of the former Humdinger Diggs (no relation to the current Humdinger) who passed away ages ago. After a treatment session with the gorgeous stripper Cherry Tilt, played here by Bunny F*ckin Vicious, it's clear that Humdinger is losing his grip on reality. This is the point in the play where I wonder why I'm watching a puppet chicken um... "service" one Humdinger Diggs. Apparently, this chicken is named Prunes and has been in a relationship with Humdinger for seven years. They are married. Don't question it.

Anyway, landlord Starla Chalice is played here by Vanessa Quinlivan. She turns in a spunky and believable performance. Jen Sizer is Louie Scunge, a fry cook who is recruited by stripper Cherry to reform Humdinger after he has an episode during her session. To add some additional flavor, there is an aging, racist waitress with a Baltimore accent named Sylvia Tonsil, whom Lisa Wiseman portrays. Tracey Chadderdon plays... well, you need to see it to find out. Trust me.

One thing I was extremely curious about is the music that they played before curtain and at intermission. There are two composers credited in the program: Francis Dempster and Matt Brown. I was impressed by the amount of gravy and raccoon themed music either commissioned or found for this work. Well done.

As deeply invested as it is in its "madness and rabies" plotline that scampers through the narrative like a fever dream, or in this case like a raccoon stealing gravy, *Smack 'Em in the Snout* is an interesting and absurdist take on modern life that is not to be missed. It is unapologetically queer; delivering a meaty and unique humor that will appeal to locals and strangers to the Baltimore scene alike. Overall, *Smack 'Em in the Snout* gets two tiny raccoon thumbs up from me, even though I swore to myself I would avoid lewd puppets after I was traumatized by Avenue Q over ten years ago. This one was well worth the flashback.

Running Time: One hour, with a 10-minute intermission.

Smack 'Em in the Snout plays through November 12, 2017, at the DCAC Top – 401 North Howard Street, in Baltimore, MD. Tickets and Charm City Fringe Festival buttons may be purchased at Fringe HQ (Le Mondo, 406 N Howard Street), the venue, or [online](#).

RECOMMENDATIONS

To Whom It May Concern,

I wish to express my high regard and admiration for one Rufus Drawlings, a playwright who has earned my respect and friendship over the last year. I cannot convey enough how dedicated Mr. Drawlings is to his craft. He commits so many hours to developing his original short form and long form works for the stage with great enthusiasm and joy. The words “colorful, imaginative, offbeat, and energetic” all spring to mind when I think of his work. He is fascinated by surrealism and it shows. In his plays, Mr. Drawlings often creates quirky, twisted characters and embraces dark, tense moments, yet he presents them with a kind of absurd humor that I have come to think of as his signature. His work would be worthy addition to shake up any program of theatrical production.

I have had the pleasure of working as an actor in a play of Mr. Drawling’s creation on two separate occasions. The first play in which I performed, called “We Have Always Lived in the Pineapple Upside Down Cake,” was presented as part of the 2016 TransModern Festival in Baltimore, MD. Largely inspired by Shirley Jackson’s short story, “We Have Always Lived in the Castle,” Mr. Drawling’s play reimagines the main characters as The B-52’s struggling to live in piece on a planet which is not their own. It gave me the opportunity to embody a very special character, Merrikate-Chickadee, an angsty and bewigged alien with a homicidal streak and a talent for baking magical cakes. The element of play which is a joy for an actor is always present in a Rufus Drawlings play.

The second time I collaborated with Mr. Drawlings, for a shorter piece called “Does Spring Know His Rights?” that was presented in 2017 as part of the annual Moxie Ford’s Variety Show in Baltimore, I am proud to say that I believe I witnessed an artistic milestone for Mr. Drawlings.

While the characteristic absurd humor was still present, this play unfolds in a much more realistic and familiar setting: the busy intersection of North Avenue and Charles Street, merely steps away from the theater. The play, which was about a tense encounter between a Baltimore City police officer (who I played) and a homeless man, was not only a site-specific piece but a socially conscious piece at a time when tensions surrounding the city’s police department are at a record high. Yet underneath the surface of the immediate problem of the play, the homeless Igor Spring repeatedly invokes the name of late composer Igor Stravinsky, demanding of the audience that they consider certain implications and expectations of being an

audience member and being an artist. Having been part of his artistic process, I can assure you that Rufus has very high expectations of himself.

It is my sincere pleasure to recommend the incomparable Rufus Drawlings and his work for your consideration.

With respect, Brandi Elizabeth Brown