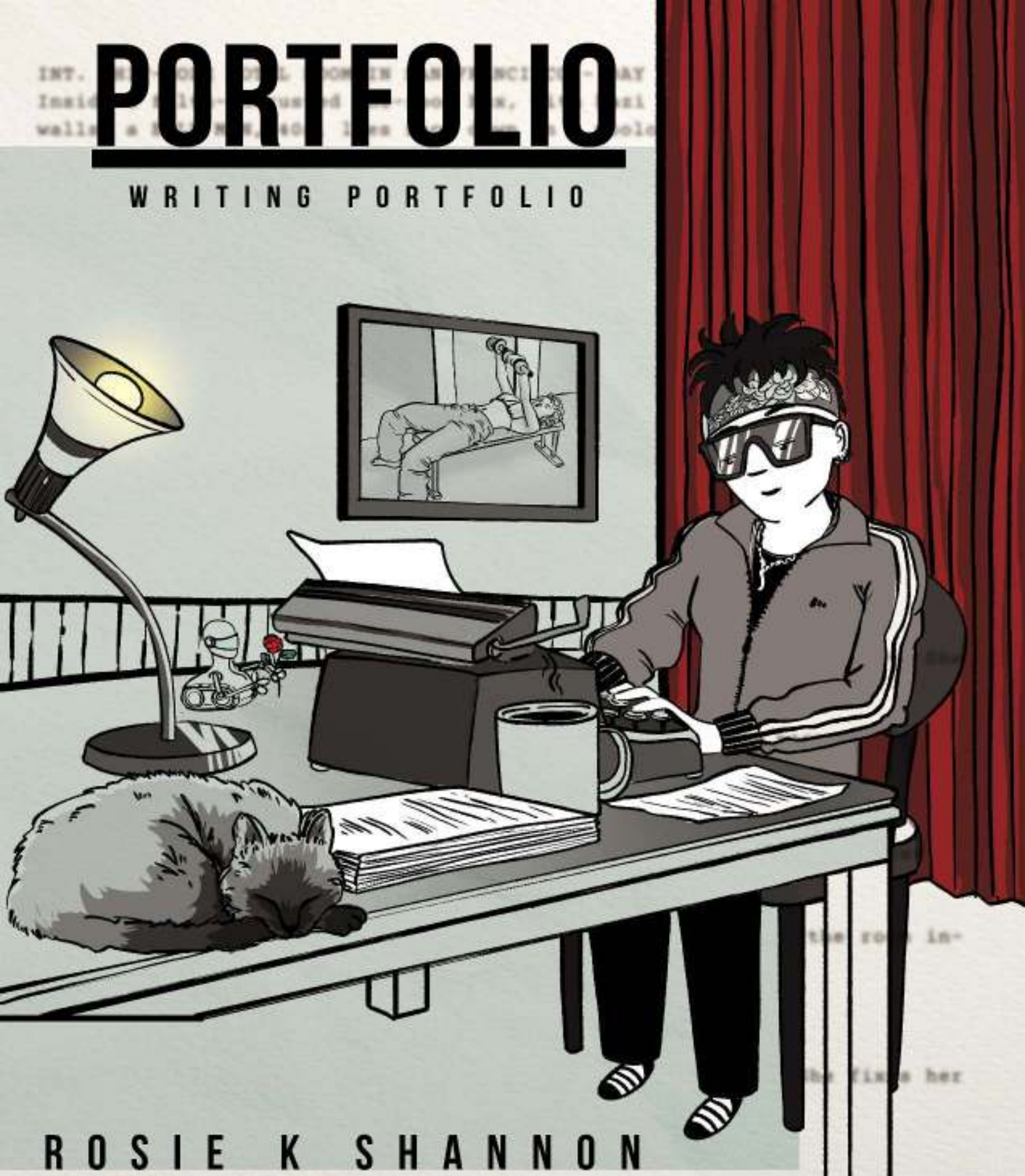
PORTFOLIO

WRITING PORTFOLIO



ROSIE K SHANNON

ROSIE K SHANNON

I AM A WRITER.

ABOUT ME

ROSIE K. SHANNON

Rosie K. Shannon (a.k.a. Shannon Brady) is a screenwriter, playwright, and comic book author who began writing in 2017, drawing from a life filled with sharp turns and one gut-punch after another. After a childhood marked by frequent moves and her early adolescence living in group homes, she was adopted at 15 and went on to earn a degree in History at the University of Central Florida. Her 20s were tumultuous and pure chaos, but in her 30s, she found sanctuary in Denver, Colorado as she quote "needed a calm and boring place to finally write about it all."

Rosie began writing with a playwriting course at the Denver Center for the Performing Arts, later joining peer groups, submitting to contests, and working closely with a film industry writing coach (Candace Read). Since then, two of her plays have been produced in New York City and she has been recognized in multiple national competitions for her film and TV scripts. She has placed in competitions such as (but not limited to) the Big Apple Film Festival, the Los Angeles International Screenplay Awards, and was top finalist in the San Francisco IndieFest and the Breaking Walls Thriller Competition.

Rosie has a relentless drive to shine a light into the dark corners of humanity and tell the stories of the misfits, outcasts, silent victims, group home kids, and others who have been forgotten and underserved. As a former rejected youth who clawed her way into the middle class, she brings a unique voice and perspective to everything she does.

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TAP!
TAP!
TAP!
TAP!
TAP!
TAP!

FEATURE FILM SCRIPTS


click!
DATE
SCENE
TAKE

OLD BONES: THE IVORY LEE TINDALL STORY

FEATURE FILM SCRIPT, 110 MINUTES

OLD BONES ARE HARD TO FIND, AND SELL.

BASED ON A TRUE STORY.

01

BRIEF SUMMARY:

A reporter follows a trail of missing women to a hell-house. 36 years later, a survivor turns up looking for answers and old bones. Based on a true story.

"Old Bones: The Ivory Lee Tindall Story" is based on true events, centered around the horrific acts committed by a violent convicted killer, Ivory Lee Tindall. Set in Michigan in the 80s. The story begins with an investigative journalist, Kym Cogan, introducing the theme of "everyday monsters," abusers who hide in plain sight while authorities turn a blind eye.

This particular everyday monster used his own children to lure potential victims from a local women's shelter by offering them housing and support. His usual targets were women with small children, like Sherri and her baby. Sherri is invited to to this hell-house under the guise of shelter, only to be imprisoned and subjected to horrific torture and sexual abuse. As days stretch into months, Sherri is degraded and brutalized while Tindall's teenage children, traumatized and emotionally numbed from a lifetime under their father's control, silently comply with his orders and act as guards, trapping Sherri and other women in the compound. Kym follows a pattern of disappearances tied to the shelter while Sherri's parents frantically search for her.

This film explores systemic failures that allow predators to thrive in plain sight as well as the complex effects of trauma, unimaginable resilience, and a culture that devours true crime stories as a form of entertainment. The Ivory Lee Tindall case is a true story and the property now sits vacant and empty, haunted by the past and still a potential site for missing persons that were never found. The complexity of this case and the intersections of race, poverty, and legal complexities offer an exceptionally unique opportunity. I have made contact with the children of one of Tindall's murder victims in addition to a survivor, and all have expressed interest in telling their stories.

Semi-Finalist
Reno Tahoe Screenplay Contest
2023

Honorable Mention
Big Apple Film Festival Screenplay competition
2023

Quarter Finalist
BlueCat Screenplay competition
2023

Top Finalist
Breaking Walls Thriller Screenplay competition
2022

ACCOLADES

1- Honorable Mention in Big Apple Film Festival 2023 Spring
2- Top Finalist in the R4 2022 Breaking Walls Thriller Competition (https://www.thrillerscreenplay.com/)
3- BlueCat Screenplay Competition 2023 (Quarter-Finalist)
4- Reno Tahoe Screenplay Contest Feb 2023 (Semi-Finalist)

THE SCRIPT

Kym looks over at Sgt. Ford who looks her up and down and looks away.

She opens the files and starts to read through them.

INT. CONNIE'S HOUSE - NIGHT

CONNIE, 44 year old woman in curlers, and DAVID, 45, are in bed.

David is asleep while Connie is biting her nails.

CONNIE
David.

DAVID
(asleep)
Hmmmm.

CONNIE
David!

DAVID
What?

CONNIE
She still hasn't called.

DAVID
She's probably fine.

CONNIE
It's been two weeks.

INT. WOMEN'S SHELTER SLEEPING HALL - NIGHT

The wall phone rings and SHELTER WORKER GUY walks over to pick up the phone.

SHELTER WORKER GUY
Hello? Who? Hold on- let me see-

INT. CONNIE'S HOUSE - NIGHT

Connie bites her nails while she sits on the phone.

An old T.V. With rabbit ears plays in the background as her husband DAVID, 46 year old working man, sleeps in a recliner.

SHELTER WORKER GUY (O.S.)
Hello, you still there?

CONNIE
Yes!

INT. WOMEN'S SHELTER SLEEPING HALL - NIGHT

Shelter Worker Guy flips through a clipboard as he cradles the phone on his shoulder.

INTERCUT WITH:

SHELTER WORKER GUY
Looks like she checked out about two weeks ago.

CONNIE
Well do you know where she went?

SHELTER WORKER GUY
No ma'am. Did you try the Mission Hill? Alright then, good luck.

Hangs up.

INT. MOBILE HOME LIVING ROOM - DUSK

Ivory sits at a small card table with a place set only for him. Victor sits on the floor and watches TV.

INT. MOBILE HOME KITCHEN - DUSK

Cora is in the kitchen cooking spaghetti and stirring the sauce.

Cora fixes a plate and serves Ivory first.

He doesn't look at her as her slurps his noodles.

INT. MOBILE HOME LIVING ROOM - DUSK

Cora serves Victor who eats on the floor.

Bedroom Cell #2 is open and Betty sits on a bare, stained mattress with FIVE SMALL CHILDREN, including her toddler who is picking up noodles one at a time with his tiny fingers.

All of the children are filthy and barely clothed as they eat with their hands and disregard the red sauce that is getting everywhere.

Cora makes another plate and ladles red sauce on top.

02

LILA AND THE ROBOT REBELLION

FEATURE FILM SCRIPT, 90 MINUTES

BRIEF SUMMARY:

Lila and the Robot Rebellion follows a young girl named Lila who lives with her grandmother until her unstable mother, Suzie, abruptly takes her away and moves her to a small town, many states away. Lila copes with her mother's abuse and neglect by retreating into an imaginary world under her bed where her broken fast-food toys come to life and wage war against a giant monstrous robot, whose violent outbursts parallel her mother's unpredictable tantrums. In this alternate universe, Lila is the prophesied hero, destined to save them all. In reality, Lila is simply trying to survive.

Lila's teacher takes an interest and even attempts to get Child Protective Services involved. As neighbors, cops and even the school nurse start to put the pieces together, things get worse at home and Lila is convinced her mother is going to kill her. As this new small town starts to close in on her mother, Lila's imaginary world and real world clash as the robots insist she find "the code" to end the war with this Monster-Bot once and for all.

Lila endures more attacks in real life, and runs away with her robots and hides in a neighbor's shed. The mission to find the "code" is revealed by Lila figuring out that her mother's phone bill contains a short list of long-distance calls, including one to her grandmother. Lila attempts to call her grandmother from a nearby payphone, but doesn't have enough quarters. A local cop on patrol rolls by and takes Lila back home to her mother, although his gut tells him that something is very wrong with Suzie. After another night of terror, Lila runs away again and a neighbor calls the cops after witnessing Suzie show her true colors.

THE SCRIPT

SUZIE
You boys take care and drive safe now.

The Church Men leave.

SUZIE (CONT'D)
(exhales)
We did it baby girl. Lila? Where are you?

She goes over and looks in the nook.

SUZIE (CONT'D)
You want a happy meal?

Lila nods and smiles.

SUZIE (CONT'D)
I'll be back. You be a good girl!

Suzie leaves.

Lila jumps on the bed and looks around the new apartment. There are folded blankets on a chair and she goes over and grabs one.

She brings it back over and tucks in under her little mattress and closes the other end into the window overlooking the nook. She now has fashioned a crude blanket-fort and sits on the ground underneath.

She unzips her duffel and dumps her toys on the floor.

LILA
(to her toys)
I won't ever leave you. This is where we live now.

INT. LIVING ROOM SECTION OF STUDIO - NIGHT

Lila eats a hamburger and fries at the small kid-table while her mom sits in the rocking chair and drinks a beer.

They are watching TV and Lila crumples her garbage and puts it all in the larger food bag.

Suzie gets up and adjusts the rabbit ears on the TV.

SUZIE
This piece of junk barely gets more than 2 channels.

Suzie gets some tin foil out of a box and wraps one of the antennas.

SUZIE (CONT'D)
Fucken cheapskates.

LILA
Can I go play Mommy?

SUZIE
Go'head baby girl. What's that, you made a fort?

Lila nods and shuffles back to her corner of the bedroom area. She army crawls under the bed to access her new little fort.

INT. LILA'S FORT - NIGHT

Lila takes inventory of her toys and notices that the blue bandana ghost is missing.

LILA
(whispering)
Where's Bluey?

SUZIE'S VOICE is heard in the background like she's talking to someone.

INT. LIVING ROOM SECTION OF STUDIO - NIGHT

Suzie is talking on the hand-held land line and and cracks another beer open.

SUZIE
(on the phone)
That's right! Far the hell away!

She cackles.

SUZIE (CONT'D)
We're about as far north as you get before hitting Canada. Maple syrup and rich men galore. Yes ma'am!

Lila tiptoes by her and searches the boxes.

SUZIE (CONT'D)
I'm gonna get me a rich husband, you just watch. Not like those sorry excuse for. Men down there.

03

SOME BONDS NEVER BREAK, NO MATTER HOW MUCH YOU WANT THEM TO.

SHORT FILM SCRIPT, 30 MINUTES

SPIKE

Lang | Photographer

BRIEF SYNOPSIS:

In Spike, Rosie, a woman in her late 30s, picks up her estranged childhood friend, Spike from the airport after 20 years apart. The car ride is filled with tension as Rosie awkwardly attempts to bridge the gap, recalling memories of their shared past while Spike remains closed off and focused on a mysterious "pit stop" she insists they make. Spike is hardened by a life of survival while Rosie dresses well and reeks of suburbia. They have grown worlds apart.

Rosie lives alone in a studio apartment, and although she has the appearance of someone who has it together- good job, nice clothes, clean car, etc. her loneliness is obvious, and her attempts to connect with Spike border on desperation. Spike, on the other hand, took the outlaw path. Both women lived in the same group home as kids and had a sibling-like relationship. Spike resents Rosie for having a better life, and Rosie can't believe anyone could be envious of her bleak and humble lower-middle-class existence. Spike pushes Rosie's buttons until she finally snaps and stands up for herself, only to realize that Spike has a grudge and a gun.

The night comes to a head when Rosie finally admits that she tried to kill herself after the loss of her biological brother, and tells Spike to go ahead and get it over with. Spike has a different agenda, and is pissed that Rosie would assume such a thing. She shows Rosie a photo of a man who abused them both when they were in the system. She came to town with a mission to kill him, and wants Rosie to admire and understand the nobility of her street justice. Rosie pleads to join Spike in killing this man, but Spike refuses, reminding her that darkness is not where Rosie belongs. Before disappearing into the night, Spike affirms their connection as chosen sisters, urging Rosie to hold on to the life she's built.

ACCOLADES

(The Stage Play version was a Finalist (by audience votes) in the 2019 LIC One-Act Play Festival at the Secret Theater in Long Island City, Queens, NY, NY

THE SCRIPT

SPIKE
There she is. Finally.

ROSIE
Is politeness so terrible, or no, a sign of weakness in your world?

SPIKE
My "world"?

ROSIE
Yeah.

SPIKE
Huh.

ROSIE
A world I left behind. So what, I learned to speak different and carry myself a certain way. I made different choices because I wanted a better life!

SPIKE
Wow. Touching.

SPIKE takes a drag of her cigarette.

SPIKE (CONT'D)
'cept- why would you dig up your past and bring someone back from that, you know, "world" you left behind?

ROSIE starts to shuffle things around.

SPIKE (CONT'D)
Don't you have any friends? You know, "better world" friends?

ROSIE
(defensive)
I have plenty of friends.

SPIKE
Sure. And you have your little happy hours and dinner parties?

ROSIE
Yeah, so?

SPIKE
You know what I see?
(pause)
I see someone who spends a lot of nights alone.

ROSIE
Whatever.

12.

SPIKE
No roommates, no romantic interest? Can't let those 'better world' people get too close, eh? What if they found about you?

ROSIE
And what about you, huh? Still playing outlaw in your thirties? Aren't we a little old for that?

SPIKE
Playing?

ROSIE
How you long you stayin' again Spike?

SPIKE
Don't worry about it. I got business to take care of anyway.

SPIKE reaches into her hoodie and pulls out a brown paper bag and squats on the floor.

She opens the bag to reveal a chrome pistol and an empty clip. She pours several loose bullets on

the ground and loads the clip while sitting on

the floor.

ROSIE
Um,
(pause)
Whatcha doin' Spike?

SPIKE continues loading the clip and inserts the clip into the gun. She cocks the pistol.

SPIKE
I just, I wish I had nice shit too, you know? That things would've turned out different for me.

ROSIE freezes.

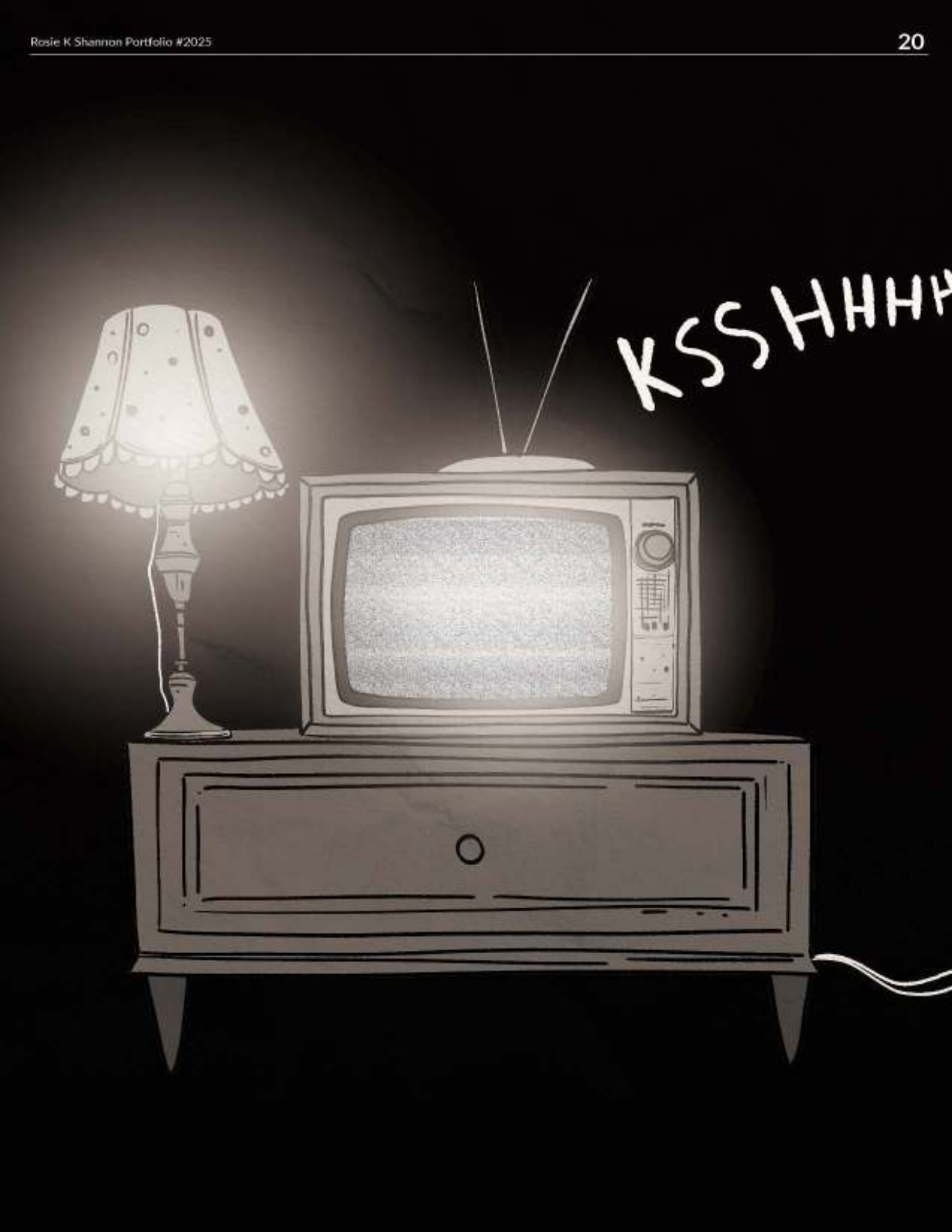
SPIKE (CONT'D)
Remember that thing you said about choices?

ROSIE
Look, Spike-

SPIKE
I was thinkin', you know. I had a choice once. I could either fuck him, or kill him. What choice do you think I made?

ROSIE
Um, D? None of the above?

TV SCRIPTS


KSSHHHH

LOG LINE:

Two women from practically different planets are shacked up in a studio apartment by circumstance.

Kaya, a trust fund diva fallen from grace, just needs to get a hold of her father and everything will be fine, but his bitter accountant keeps stonewalling her.

Sam, a hard-working aspiring artist, sees Kaya as an opportunity. She keeps a roof over Kaya's head because rich kids never stay cut-off forever. Or do they?

04

SAM & KAYA

COMEDY
TV PILOT SCRIPT, 30 MINUTES

A STRUGGLING ARTIST AND A FALLEN HEIRESS SHARE A TINY ONE-ROOM APARTMENT.

BRIEF SUMMARY:

In the pilot of Sam and Kaya, Sam, a broke lesbian, moves from San Francisco to Boulder for a new job after getting pushed out by her roommates. She settles into her new strange but stable office job and finds a studio apartment on top of a hair salon. After several lonely nights of smelling burnt hair at home alone, Sam ventures out to a local dive bar.

Meanwhile Kaya, a billionaire's daughter who recently kicked a heroin habit, is caught in a misunderstanding after a viral video makes its way to her father. Convinced that Kaya relapsed, her father cuts her off financially and leaves the country. Kaya desperately tries to reach her father so she can reason with him, and the only thing standing in her way is Stanley, their longtime family accountant who takes pleasure in stonewalling her.

After being kicked out of the house, Kaya runs into an unsavory character from her past and stumbles into a lesbian bar for refuge where she meets Sam. Over a beer, Sam shares with Kaya that she's really an artist, and Kaya mentions that her father could help Sam with her art career. When Sam learns that Kaya is the daughter of some "Top Ten Rich Guy in Forbes" but is also homeless, she offers her a place to stay on the couch in her one-room apartment until Kaya can get through to her dad.

Sam and Kaya are the odd couple of the modern world.

ACCOLADES

1- San Francisco IndieFest Screenplay Competition (2024)
2- Filmmatic Comedy Screenplay Awards (Season 9) (Semi-Finalist)
3- Emerging Screenwriters Comedy Screenplay Competition (2024) (Quarter-Finalist)
4- Los Angeles International Screenplay Awards (Winter 2024) (Quarter-Finalist)
5- Raindance Script Competition (2023) (Quarter-Finalist)
6- ScreenCraft Comedy Competition (2023) (Quarter-Finalist)

NT. SAM'S BEDROOM/LIVING ROOM IN HER APARTMENT - DAY

am reacts to the phone but looks down at the paper.

SAM
Sorry Tanya, can you hold on for a sec?

TECH RECRUITER TANYA (O.S.)
Take all the time you need.

NSERT: The handwritten note is titled "Declaration of emocratic Co-op" and the first line reads "We, the people of partment 4d on 5678 Van Ness..."

NT. SAN FRANCISCO APARTMENT - KITCHEN

am storms out of [illegible] and conf

KAYA
Cool, so like thi
it?

She opens the slim door to

KAYA (C
So this is like,

SAM
Um yep. It's a st

KAYA
No [illegible]

22.

her giant suitcase and messy life spilling
place.
barely react. They're used to it.
scene and zeros in on Sam, the only loner,
uitcase over and places it next to Sam.
che bar and walks toward them.
panics and slides onto the lap of an
Sam.
phone like she was watching porn.

KAYA
eeey babe!

with Sam's hair and Sam stiffens in her chair.
now at the table watching them. He puts both hands
oks them up and down.

KAYA (CONT'D)
(to Trevor)
So yeah, um, I have a new life now.

sniffles and wipes his nose.

TREVOR
Oohhhhhh. New life huh?

KAYA
Yeah. And you really shouldn't even be in here because this is like, for women only.

SAM
We don't really police gender-okay never mind.

ns over the table and gets close to both of their
iffles.
at the emergency exit and grips the
nyone babe. You
ty.

SAM
ooohh-kay.

Kaya stands up and pushes Sam's head away in the process with her eyes locked on Trevor.
She gets close to his face and boils up to an explosion.
She suddenly looks to the side.

KAYA
Security!

In the blink of an eye, a DYKE SQUAD appears with arms crossed and tatts out.
They circle Trevor and he puts his hands up in surrender.
Trevor moves toward the door as the Dyke Squad quietly ensures his departure.
Kaya sits on her suitcase and puts her face in her ha
Sam cautiously watches her and takes a sip of her be

SAM
Trouble in paradise?

Kaya sharply inhales and looks at Sam. She goes
rich-girl character and brushes her hair back.

KAYA
I's just having a little anafu with
my credit card and my father is in
Japan right now, so it's like the
middle of the night there and I a
like, errrrrr, you know?

SAM
Yeah, totally. I had to sleep
the airport once.

KAYA
Ew.

SAM
Well, um-

KAYA
Like, my dad could buy

SAM
Oh. Are you a non-fam
something?

THE SCRIPT

s is the rest of

reveal a linen closet.

CONT'D)
the whole place...

udio so...

like, Bohemian.

nd approaches it.

atched cups/mugs.

to the

nds.
er.

back into

m

t

s hotel.

ous Hilton or

KAYA
Yeah?

SAM
I don't want you to think that...
I'll help you whether that gallery
thing happens or not.

Kaya's face twists with guilt.

SAM (CONT'D)
And, I'd work hard to make sure
your dad's money wasn't wasted.

KAYA
Why does it smell like burning
hair?

SAM
That's the salon downstairs.

KAYA
Okay but like, who still gets
perms?

SAM
(softly)
Soooo many people.

in her retainer and turns to go to sleep

r gives us the chorus to *Kiss From a R*
rums from his ukelele.

NEIGHBOR (O.S.)
(muffled but clear)
a-ya-ya, ba-da-da-da-da-da, ba-ya-
ya...

Kaya muffle-screams into a sad, flat pillow.

END OF SHOW.

BRIEF SYNOPSIS:

Vera is a dark vigilante drama about a woman who hunts sexual predators. Behind a wolf mask, she kidnaps them and gives them her own street justice. Each act of retribution is meticulously planned, fueled by Vera's unresolved trauma and flashbacks to her own childhood abuse.

While Vera carries out her crusade, detectives Burke and Campbell begin connecting the dots between her victims, uncovering a pattern. Vera crosses names off her list as she takes down one rapist at a time. This group of men are revealed to be in connection to the same prosecuting Judge, who secretly dabbles in sex trafficking and of course, offers light sentences to fellow-predators. He also happens to be Vera's former adoptive parent, known to her as "Uncle Johnny."

Semi-Finalist
Reno Tahoe Screenplay Contest
2023

Quarter Finalist
Scriptwriters & Co International Festival
2023

Quarter Finalist
Filmmatic TV Pilot Awards
2023

Quarter Finalist
Table Read My Screenplay Competition
2022

Quarter Finalist
WeScreenplay TV Pilot Lab
2023

Second Rounder
Launch Pad Pilot Competition
2023

05

ACCOLADES

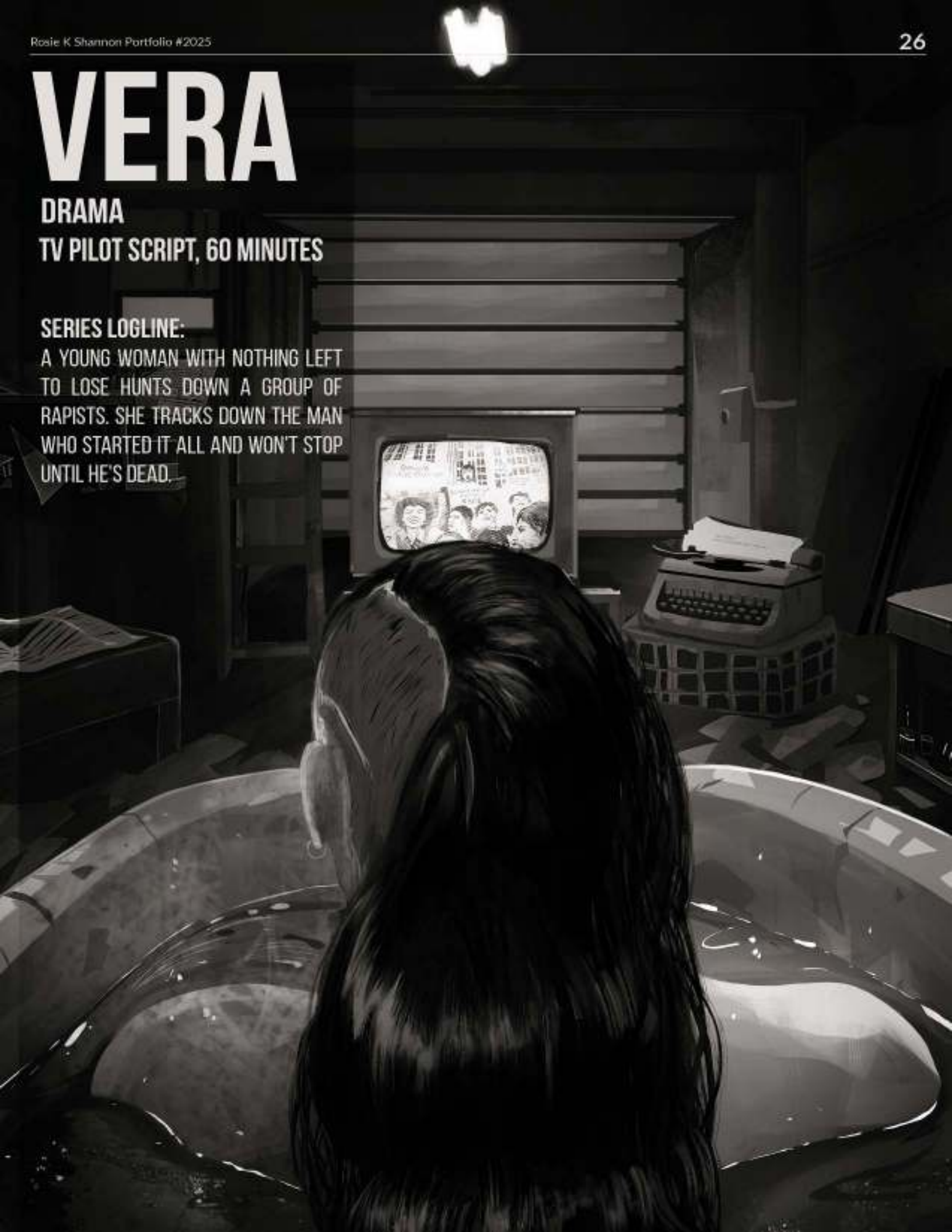
1- Reno Tahoe Screenplay Contest - 2023 (Semi-Finalist)
2- SCRIPTWRITERS CO INTERNATIONAL FESTIVAL - 2023 (Quarter Finalist)
3- WeScreenplay TV Pilot Lab (2023) - (Quarter Finalist)
4- Filmmatic TV Pilot Awards (Season 7) - (Quarter Finalist)
5- Launch Pad Pilot Competition (2023) (Second Rounder)
6- Table Read My Screenplay - Park City (2022) (Quarter Finalist)

VERA

DRAMA

TV PILOT SCRIPT, 60 MINUTES

SERIES LOGLINE:
A YOUNG WOMAN WITH NOTHING LEFT TO LOSE HUNTS DOWN A GROUP OF RAPISTS. SHE TRACKS DOWN THE MAN WHO STARTED IT ALL AND WON'T STOP UNTIL HE'S DEAD.



INT. CARGO VAN - NIGHT

Vera takes a second to breathe as Joseph's screams fade into quiet.

She jumps into a crouch and covers him with a tarp.

She crawls up to the front of the van and opens the driver side door.

EXT. CARGO VAN - NIGHT

Deputy Deb reacts and jumps back, keeping the light on the front door and pulls her gun out, although aiming it at the ground.

Vera gets out and squints into the light with both of her hands up.

DEPUTY DEB
Whoa there.

VERA
I'm sorry, I didn't mean to startle you.

Deb holsters her gun but keeps her hand on it.

DEPUTY DEB
What are you doing out here?

Vera shrugs and points back to the van.

VERA
Damn thing overheats. I put on a timer for like 30 minutes usually.

Deb gives her a side eye, walks over to the van and flashes her light inside.

INSERT: The van is illuminated by the cop's flashlight in bits. She sees the tarp surrounded by potted plants.

BACK TO SCENE.

DEPUTY DEB
Why'd you take so long?

VERA
I'm sorry ma'am. I dozed off. Your lights woke me up.

Vera chuckles and rubs her eye and feigns a yawn.

THE SCRIPT

Deb looks back at her squad car and back at Vera.

Vera thinks quick and pulls her flip phone out. She opens it and shows Deb the screen.

VERA (CONT'D)
See, only 3 minutes left. It's probably cooled off by now but, I like to be sure.

Deb looks at the phone and hands it back to her.

DEPUTY DEB
Haven't seen one of those in a while.

VERA
I'm in-between better times.

DEPUTY DEB
You live out here?

VERA
Yes, just moved in a week ago.

Without missing a beat, she pulls out her wallet and retrieves an ID. She hands the ID to Deb.

Deb looks at the license and flashes her light on it.

INSERT: Driver's license reads "Caroline Banker" with a photo of Vera making a ridiculous face.

BACK TO SCENE.

VERA (CONT'D)
Haven't had a chance to update my address.

She hands the ID back to Vera.

VERA (CONT'D)
Hey if it's not too much to ask, would you mind staying parked behind me for just a few more minutes? I got scared until I saw you were a cop.

Deb nods.

VERA (CONT'D)
Do you need anything else like the registration? It's my work van so, the name is different.

06 DMITRI

ANIMATED COMEDY

ANIMATED TV PILOT SCRIPT, 30 MINUTES

BRIEF SYNOPSIS:

Dmitri is a half-hour animated comedy that follows Olivia, a young woman who works at a homeless shelter in San Francisco's Tenderloin neighborhood. After drunkenly buying a bizarre retro machine called the "Dmitri 5000" from a guy selling crap on a blanket outside her favorite dive bar, she experiences terrifying, psychedelic out-of-body visions. The following morning, a man named Robert shows up at her front door and drags her into an underground group of conspiracy-theory misfits: a trans hacker, a tinfoil-hat-wearing boomer, and a teenage tech genius. Together, they reveal that the device is tied to a government mind-control program targeting the city's homeless population.

Once the Dmitri 500 is activated, world governments and rogue groups are alerted and track its location. After decades of failed attempts to use the machine, Olivia is the only one who can make it work. Her paternal grandfather designed the machine in Soviet Russia during the Cold War and the machine recognizes her genetics. Her grandfather was the original Dmitri and named the machine after himself. He had one son, who was adopted and sent to the US as a baby, who is Olivia's father. Olivia is completely unaware of this history and has no idea why the machine responds only to her. Over the course of the series, she unravels her own past and the legacy of her grandfather.

Olivia struggles to accept her unexpected role in uncovering a conspiracy that involves missing homeless individuals, CIA black ops, and a hidden lab in Livermore. Despite her cynicism and reluctance, she is drawn deeper into the mystery when a familiar unhoused woman is abducted by shadowy agents, just as she saw in one of her visions. Dmitri sets up an offbeat world full of social commentary, absurdity, and mystery, hinting at a broader narrative about government overreach and the power of the marginalized.

THE SCRIPT

Teri starts to gather [illegible] and stands up.

TERI
Well you get home safe Ollie. After 11, drunk train turns into crack train.

OLIVIA
'night Teri.

Olivia stumbles to her feet and carefully surfs the movir train toward the door. The doors ding open and she exits

INT. OLIVIA'S APARTMENT - NIGHT

Olivia plops the new mystery machine down on the fo dining room table and grabs another beer from the f

She examines her new prize and runs her finger o metal label that reads "Dmitri 5000".

OLIVIA
Dmitri 5000.

She puts on the goggles and starts to play on the side.

OLIVIA (CONT'D)
What kind of 50's sci-fi toy you?

A small green bulb starts to flash c STATIC NOISE startles her.

OLIVIA (CONT'
Well hey now.

CLOSE on Olivia's face as she

A flash of light and an UNINT garbled words-

UNINTELLIGIBLE LOW VOICE
They're coming...

UICKCUTS:

black, SF beanie on the ground.

eone in a bio-hazard suit holding a syringe beneath a pale nge sky that is littered with flocks of birds that circle Pyramid building in San Francisco.

9.

She

EXT. UNDE

Robert hu tent cities pregnant be

I d unde

You al

I'm tire the past

Robert turns around a wallet.

RO Here. Fifty b take your chan Dimitri stays w

He turns and continues on.

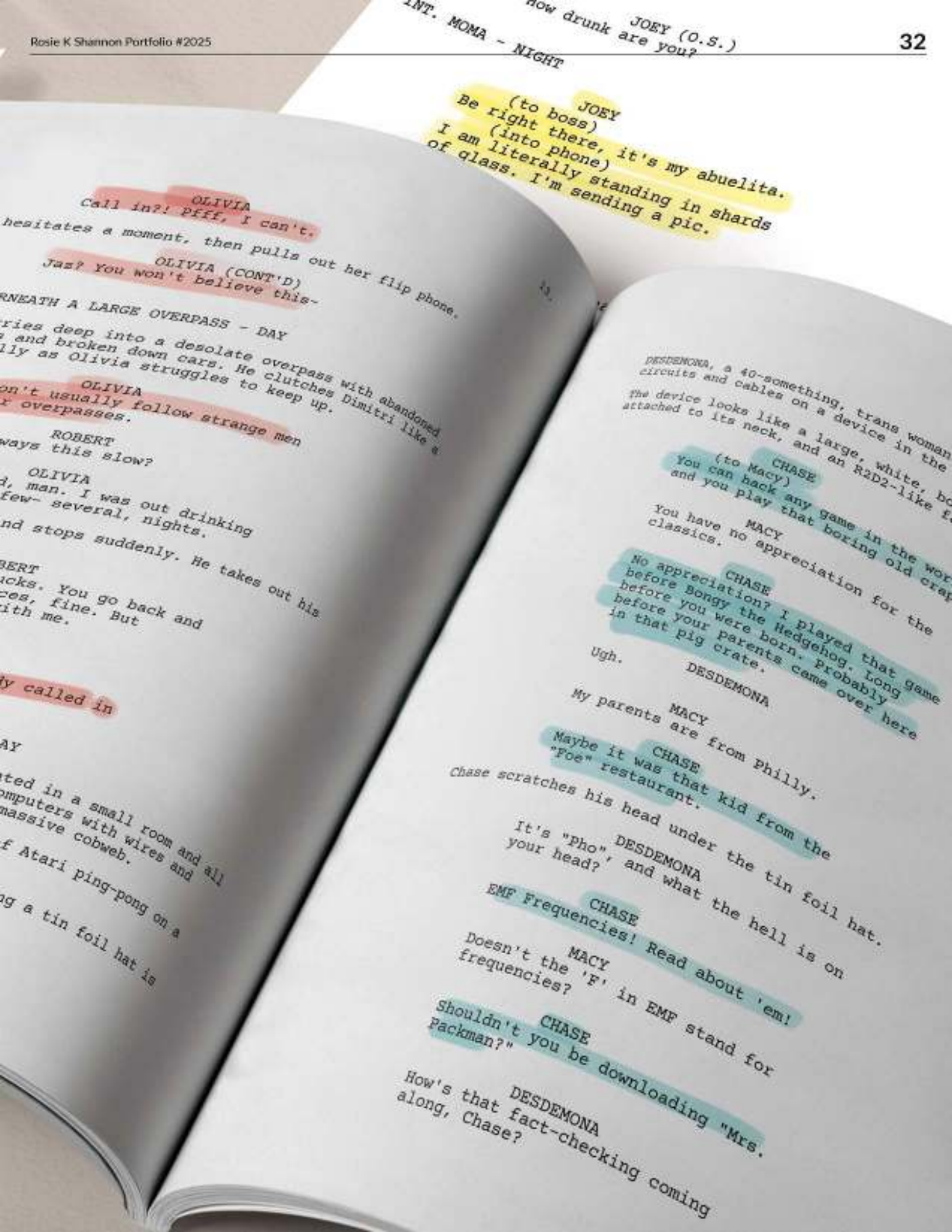
OLIVIA
Hey, wait! I alread sick!

INT. SECRET UNKNOWN LOCATION - D

MACY, CHASE, and DESDEMONA are sea of them are staring into complex c cables spun around the room like a

MACY, 17, is playing an old version c large, black DOS computer screen.

CHASE, 63 old, white, baby boomer weari glued to a laptop with headphones.



how drunk are you?

JOEY (O.S.)

INT. MOMA - NIGHT

JOEY
(to boss)
Be right there, it's my abuelita.
(into phone)
I am literally standing in shards of glass. I'm sending a pic.

OLIVIA
Call in?! Pfff, I can't.

hesitates a moment, then pulls out her flip phone.

OLIVIA (CONT'D)
Jaz? You won't believe this-

RNEATH A LARGE OVERPASS - DAY

ries deep into a desolate overpass with abandoned
and broken down cars. He clutches Dimitri like a
lly as Olivia struggles to keep up.

OLIVIA
on't usually follow strange men
r overpasses.

ROBERT
ways this slow?

OLIVIA
d, man. I was out drinking
few- several, nights.

nd stops suddenly. He takes out his

BERT
acks. You go back and
ces, fine. But
ith me.

y called in

AY

ted in a small room and all
omputers with wires and
massive cobweb.

f Atari ping-pong on a

g a tin foil hat is

DESDEMONA, a 40-something, trans woman
circuits and cables on a device in the
the device looks like a large, white, bo
attached to its neck, and an R2D2-like f

CHASE
(to Macy)
You can hack any game in the wor
and you play that boring old crap

MACY
You have no appreciation for the
classics.

CHASE
No appreciation? I played that game
before Bongy the Hedgehog. Long
before you were born. Probably
before your parents came over here
in that pig crate.

DESDEMONA
Ugh.

MACY
My parents are from Philly.

CHASE
Maybe it was that kid from the
"Poe" restaurant.

Chase scratches his head under the tin foil hat.

DESDEMONA
It's "Pho", and what the hell is on
your head?

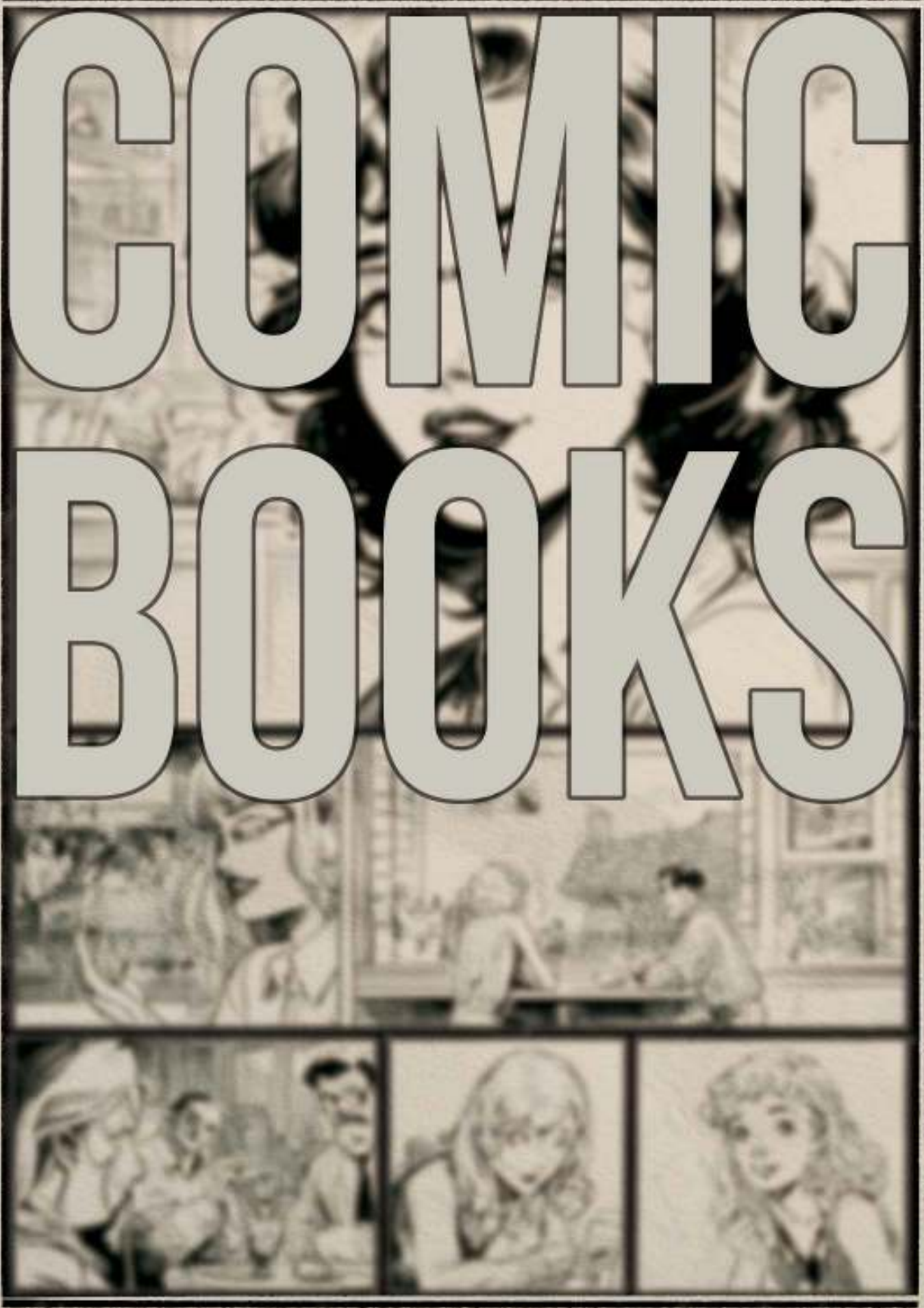
CHASE
EMF Frequencies! Read about 'em!

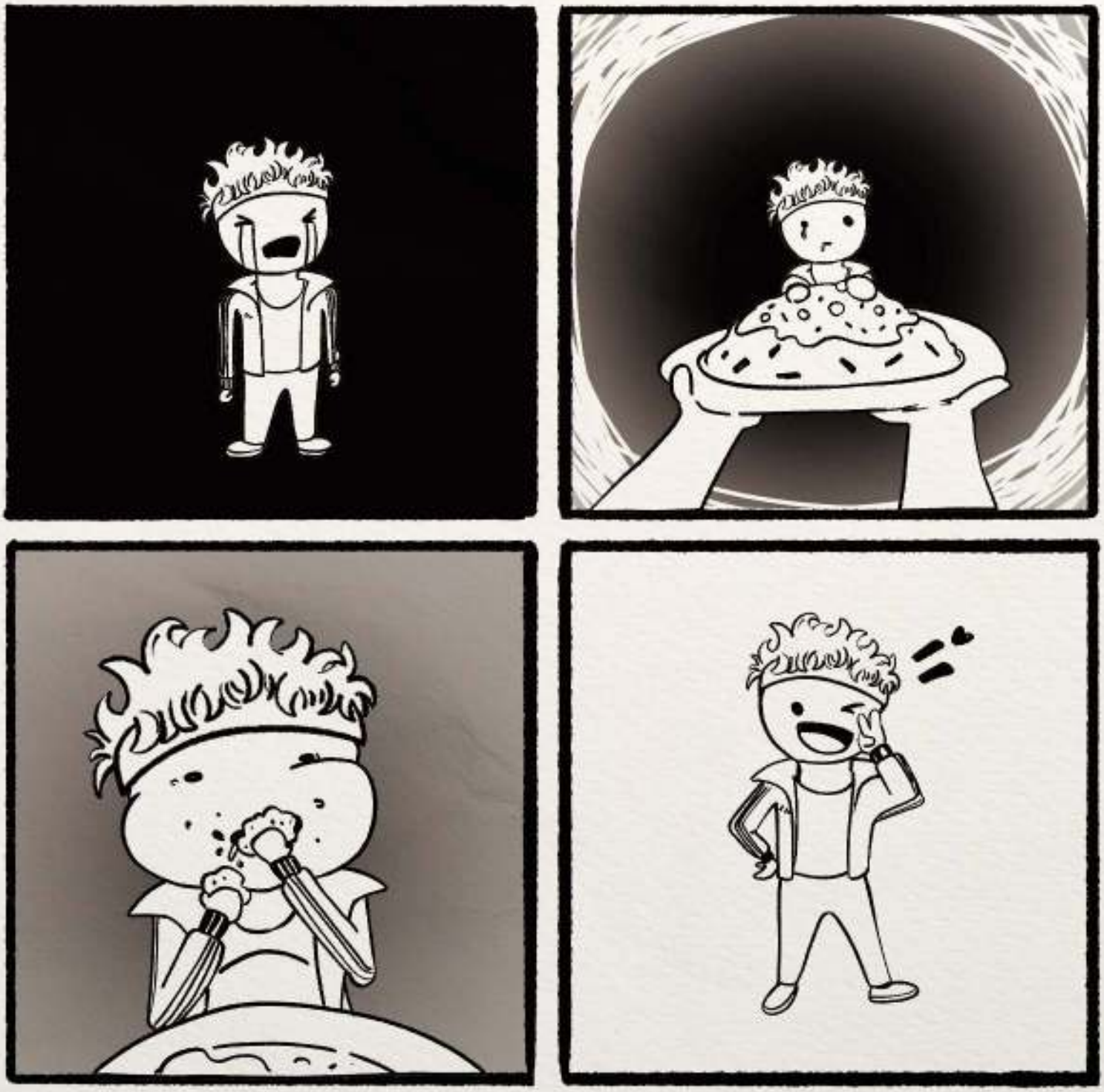
MACY
Doesn't the 'F' in EMF stand for
frequencies?

CHASE
Shouldn't you be downloading "Mrs.
Packman?"

DESDEMONA
How's that fact-checking coming
along, Chase?

COMIC BOOKS





NEXT...

07

LULU THE CRUMPLE FLY

GRAPHIC NOVEL, 2025

LULU, A FLIGHTLESS BUTTERFLY WITH CRUMPLED WINGS, NAVIGATES A WORLD OF ANTS, MOTHS, AND BEES IN A QUEST TO FIND OTHERS LIKE HER, AND MAYBE, JUST MAYBE, LEARN TO FLY.

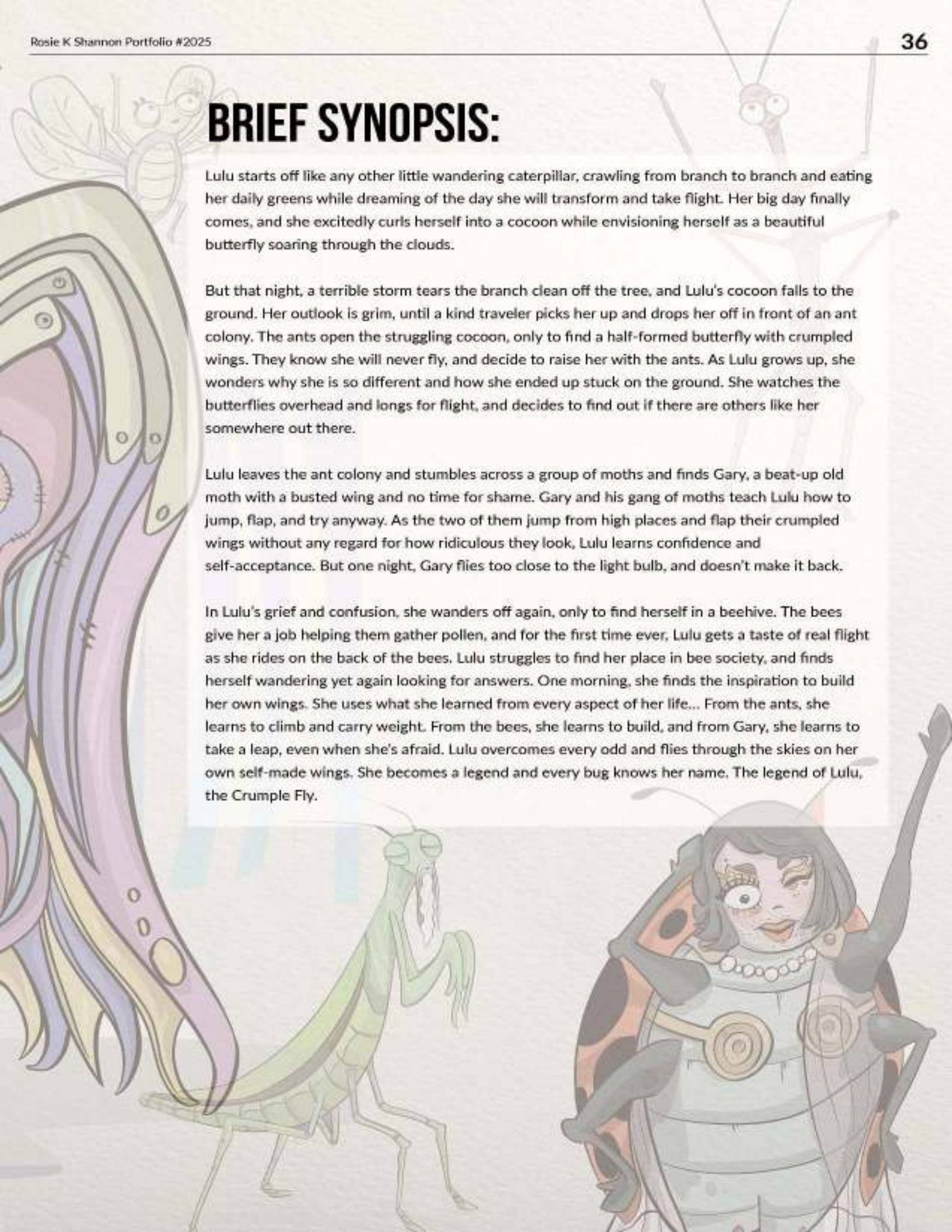
BRIEF SYNOPSIS:

Lulu starts off like any other little wandering caterpillar, crawling from branch to branch and eating her daily greens while dreaming of the day she will transform and take flight. Her big day finally comes, and she excitedly curls herself into a cocoon while envisioning herself as a beautiful butterfly soaring through the clouds.

But that night, a terrible storm tears the branch clean off the tree, and Lulu's cocoon falls to the ground. Her outlook is grim, until a kind traveler picks her up and drops her off in front of an ant colony. The ants open the struggling cocoon, only to find a half-formed butterfly with crumpled wings. They know she will never fly, and decide to raise her with the ants. As Lulu grows up, she wonders why she is so different and how she ended up stuck on the ground. She watches the butterflies overhead and longs for flight, and decides to find out if there are others like her somewhere out there.

Lulu leaves the ant colony and stumbles across a group of moths and finds Gary, a beat-up old moth with a busted wing and no time for shame. Gary and his gang of moths teach Lulu how to jump, flap, and try anyway. As the two of them jump from high places and flap their crumpled wings without any regard for how ridiculous they look, Lulu learns confidence and self-acceptance. But one night, Gary flies too close to the light bulb, and doesn't make it back.

In Lulu's grief and confusion, she wanders off again, only to find herself in a beehive. The bees give her a job helping them gather pollen, and for the first time ever, Lulu gets a taste of real flight as she rides on the back of the bees. Lulu struggles to find her place in bee society, and finds herself wandering yet again looking for answers. One morning, she finds the inspiration to build her own wings. She uses what she learned from every aspect of her life... From the ants, she learns to climb and carry weight. From the bees, she learns to build, and from Gary, she learns to take a leap, even when she's afraid. Lulu overcomes every odd and flies through the skies on her own self-made wings. She becomes a legend and every bug knows her name. The legend of Lulu, the Crumple Fly.

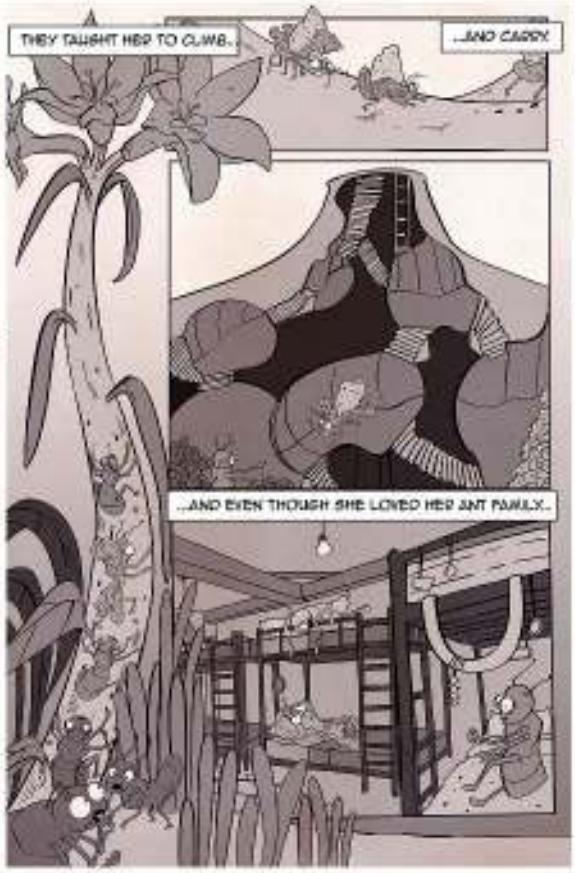



LULU WOULD NEVER REMEMBER THE STORM...


... NOR THE KIND STRANGER WHO WALKED FOR DAYS...


ANTS WERE KIND..


RAISED HER AS ONE OF THEIR OWN
AUNTIE M'S HILL COLONY

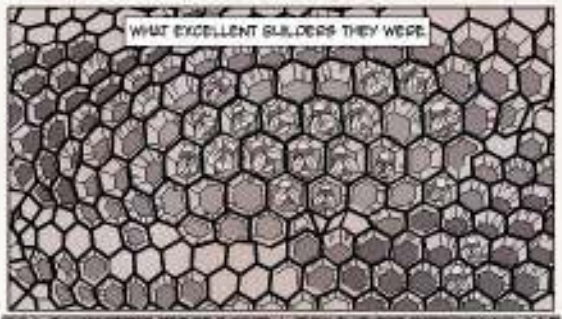

THEY TAUGHT HER TO CLIMB..
..AND CARRY
..AND EVEN THOUGH SHE LOVED HER ANT FAMILY..


..LULU LONGED FOR MORE.


WHY WAS SHE STUCK DOWN HERE..


..WITHOUT FLIGHT?


THE BEES WERE KIND..
..AND GAVE HER A JOB.


WHAT EXCELLENT BUILDERS THEY WERE.


WHAT AN ASTONISHING WORLD THEY HAD.


AND FOR THE FIRST TIME EVER..


..LULU TASTED REAL FLIGHT.


SHE DIDN'T ALWAYS UNDERSTAND THEM, THOUGH.

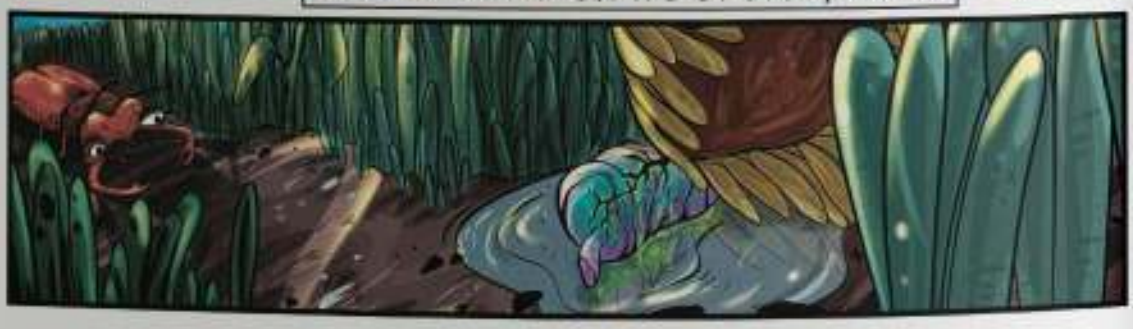

EVERY DAY, THEY FLEW TO THE FIELD


LULU AND BABY FLAPPED AND CRAWLED..

THE BOOK


THE WIND AND RAIN CARRIED ON...


...AND LULU LAID ON THE GROUND, ALONE.




SHE HAD NO CONTROL.
LULU WOULD NEVER REMEMBER THE STORM...

08

BÖRT

COMIC BOOK, 2023

LOST IN TIME, BURIED IN DUST

BRIEF SYNOPSIS:

On a forgotten, desolate moon in the rings of Saturn, a solitary robot named Bort wanders through the ruins of a long-lost world. Time has blurred for him as days fold into centuries, and Bort clings to relics of a past he barely remembers. Bort is the lone survivor of an unknown cataclysmic event, something he can only vaguely remember. He roams the debris of his city and gathers relics of the past to add to his altar of friends lost and a time long gone.

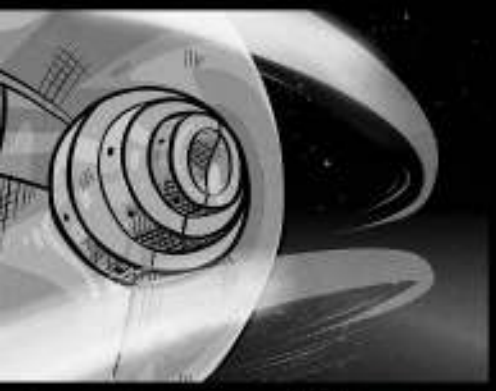
One day, a group of Space Frogs show up for an afternoon of tourism and make their own frog bath in a small crater. Bort does not appreciate their loudness or messy mud splatter, and seeks peace and quiet in his special crater. As Bort stares into the candlelight of his altar and photos from long ago, a little frog-ling follows him and asks just too many dang questions. Questions that Bort can't answer, questions that are just too painful to even consider. Bort storms off into the landscape as the little frog-ling follows him. Bort kicks up a dust cloud and tells this little annoying creature to leave him alone once and for all. And like any other kid, the frog-ling replies with innocent, yet gut-punching words "I guess you'd rather be alone with your pictures."

Despite this, Bort stands strong in his decision to stay alone as he watches the frogs pack up and leave. As their rocket takes off, the blast sends a strong wind down the tunnel of his special crater, scattering everything everywhere and making a mess of his altar. Bort finds a relic he hadn't seen in awhile, and suddenly his memories are unlocked. He remembers the tragedy. He remembers the billions of days wandering alone, and for the first time in 500,000 years, Bort wants to be with others. He signals to the frogs, who promptly return with the thrilled frog-ling jumping into his arms. Bort starts a new life with the frogs on their home planet. And although Bort finds this place far too wet, too bright, and too hot, he is happy to be with others and finds a new home with new friends.

THE BOOK


AND SUDDENLY BORT REMEMBERED...
NORMAL
IMAGE REC
LIBRARY
HE REMEMBERED THE DAY THE RINGS CAME...
...AND HOW QUICKLY EVERYTHING CHANGED.
HE CALCULATED...
+500,000
500,000 YEARS.
+1,820,000,000
1.82 BILLION DAYS.
1.82 BILLION DAYS OF WANDERING.
1.82 BILLION DAYS...


1.82 BILLION DAYS GATHERING RELICS OF HIS FORMER LIFE.



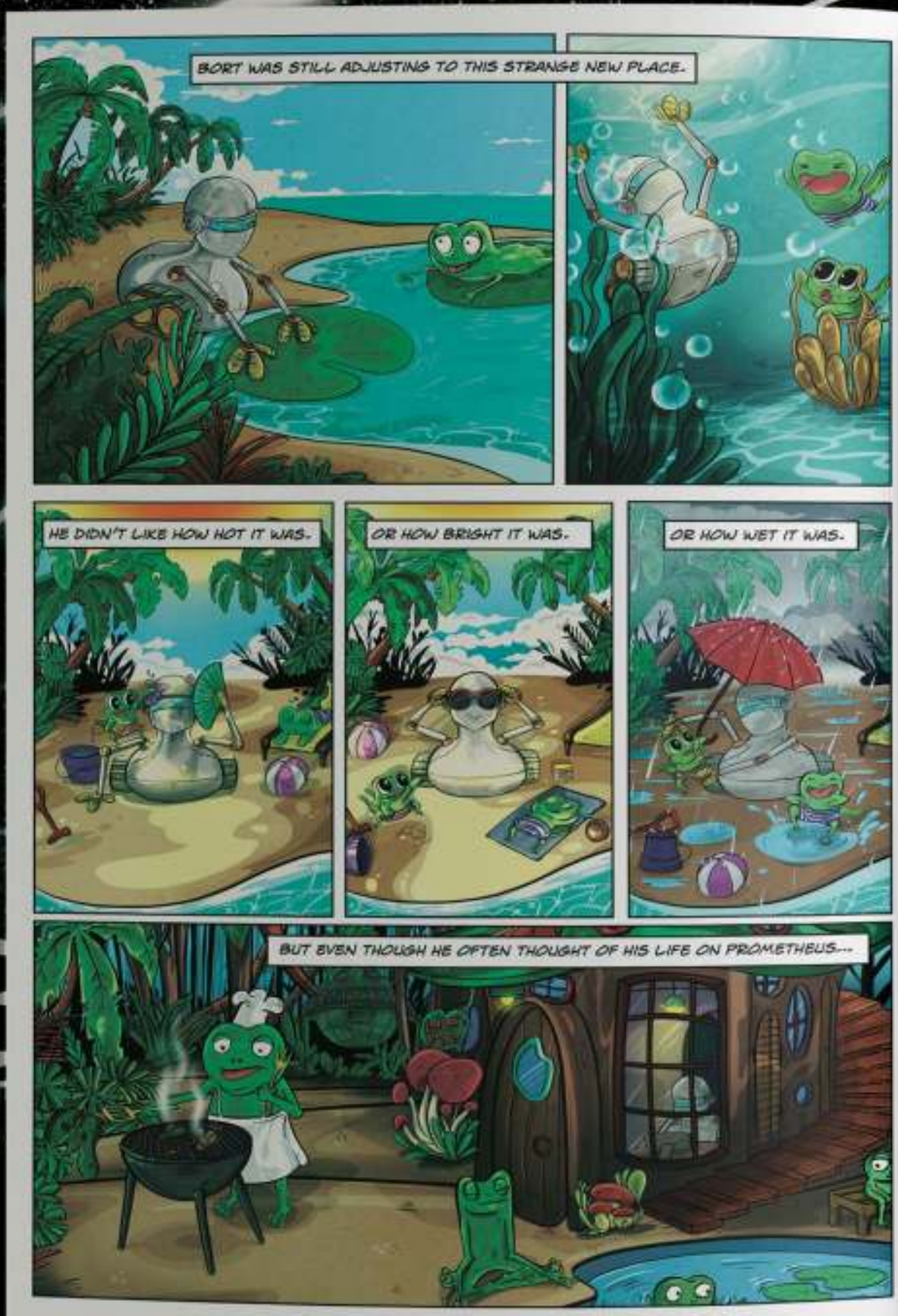

Y MORE?


AND SUDDENLY BORT REMEMBERED HOW OLD HE WAS.


HE REMEMBERED WHY HE STOPPED REMEMBERING...


BUT MOST OF ALL...
...HE REMEMBERED WHAT IT WAS LIKE TO BE WITH OTHERS.

THE BOOK


BORT WAS STILL ADJUSTING TO THIS STRANGE NEW PLACE.
HE DIDN'T LIKE HOW HOT IT WAS.
OR HOW BRIGHT IT WAS.
OR HOW WET IT WAS.
BUT EVEN THOUGH HE OFTEN THOUGHT OF HIS LIFE ON PROMETHEUS...

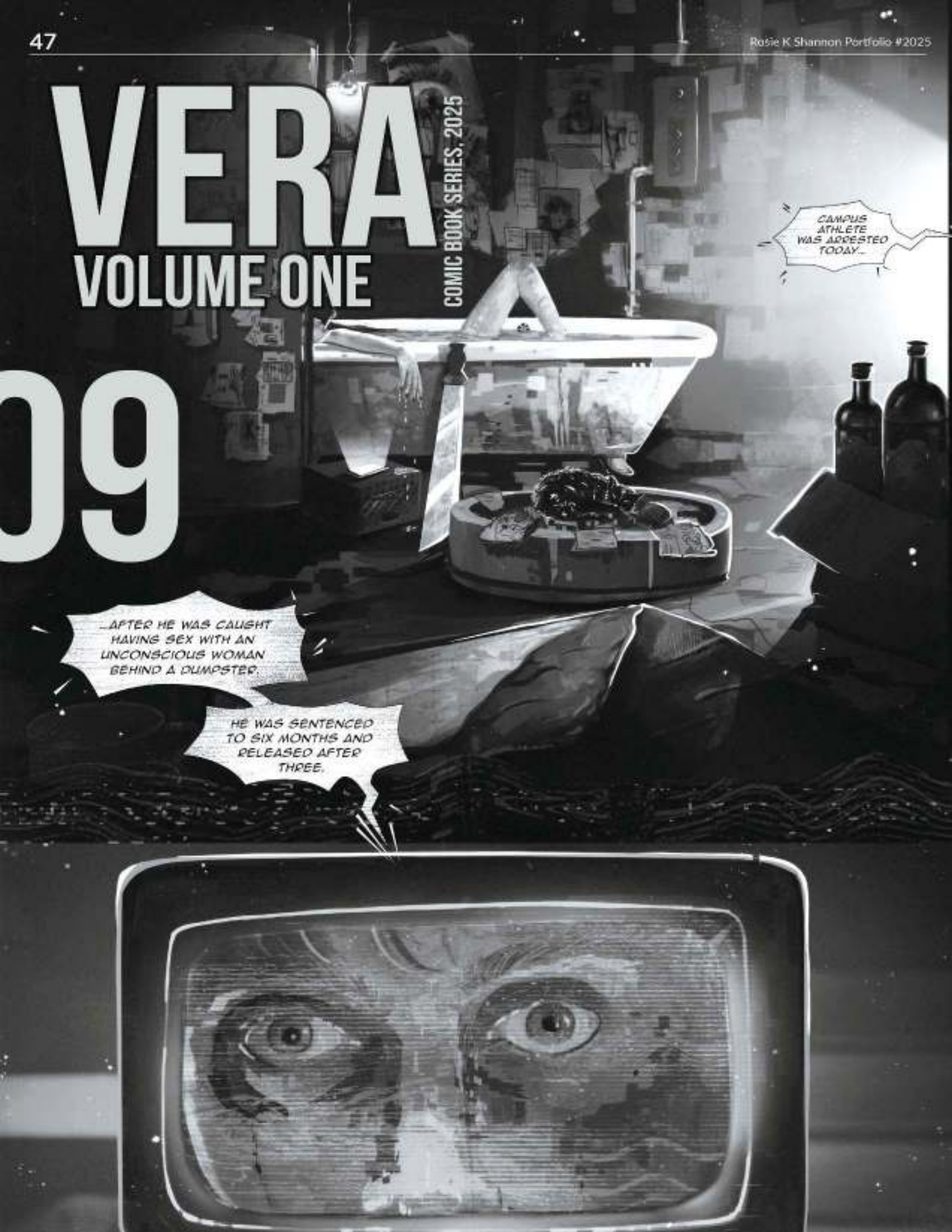

BORT'S CORNER
HE WAS GRATEFUL FOR HIS NEW LIFE...


...AND HIS NEW FRIENDS.

VERA
VOLUME ONE

COMIC BOOK SERIES, 2025

09



BRIEF SYNOPSIS:

Based on the original stage show and TV Pilot, Vera comes alive in the world of comics.

Vera began as a short play, performed on New Year's Eve 2019/2020 at Pride and Swagger, a beloved LGBTQ bar in Denver that sadly closed during the pandemic. Conceived as a collaboration between Drag Kings and Queens, the 15 minute piece was brought to life with the writer Rosie Shannon (aka Shannon Brady), playing the role alongside a cast of powerhouse drag performers.

The original plan was to turn the show into a full-length play, but in 2020, the world changed. Theaters and bars were closing left and right. The future of live performance became uncertain. Like many artists, the author pivoted-and Vera transformed into a TV Pilot. The story found recognition, placing in over 6 major screenwriting competitions.

Now, Vera lives on as a comic books series, illustrated by the incredibly talented Afsaneh Tajrishi. It is both a continuation and a new beginning for this unique story.

**Vera Episodes 2-5 have been written and are currently being illustrated.

THE BOOK


...GUYS LIKE YOU ALWAYS STRIKS AGAIN.
WAIT!!
CAN WE PLEASE JUST...


SAY HIP TO JOHNNY FOR ME.
WHO THE FUCK IS JOHNNY???


By now, you've heard...
being an inside man and all.
You'll find out before the press...
You'll pour a glass of bourbon.
... and think nothing
HOSPITAL
DETECTIVE BURKE...
ARE YOU DEVON'S MOTHER?


VERA
ROSIE K SHANNON
AFSANEH TAJRISHI
THOSE GIRLS FROM THE PHOTOS...
YOU THINK ONE OF THEM MURDERED...?
THOSE RICH GIRLS?
I DON'T KNOW WHAT TO THINK...
YOU DON'T THINK THE RICH GIRL THINK THEIR HANDS DIRTY?
WELL, GALAXIE GO HANGS UP... IT'S OUR ONLY LEAD.

BRIEF SYNOPSIS:

Gary and the War of the Flies is a graphic novel about a young moth whose parents are captured by a human. His mother sacrifices herself to save Gary, a young slimy, "moth-ling" who can barely open his eyes. Raised by Grandma Moth, a well-known elder in the moth community, Gary grows into a strong leader amidst a growing conflict between moths and flies over dwindling food supplies.

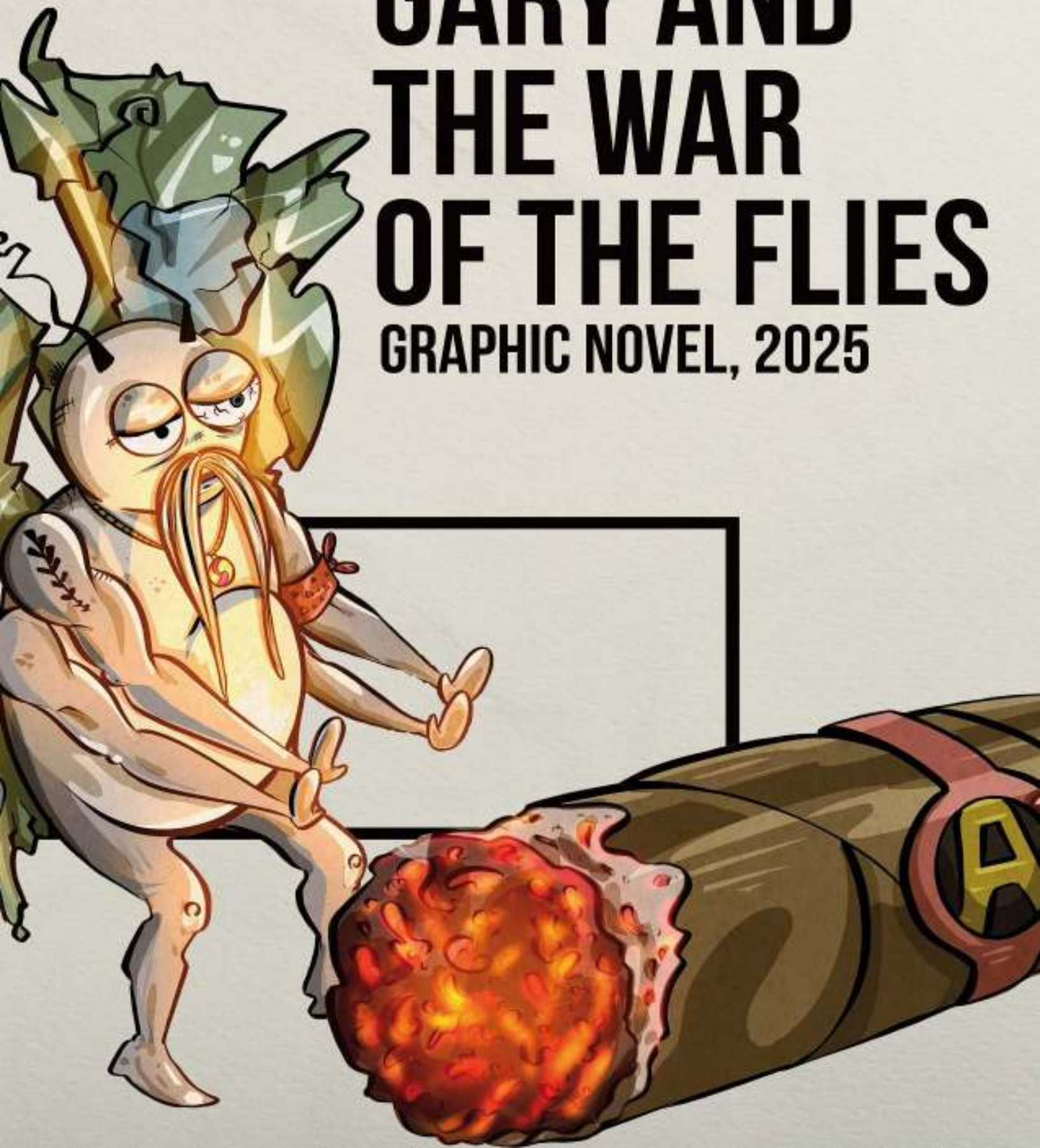
A fight breaks out between a group of moths and flies inside a garbage can, and neither of them notice the human hand nearby as a discarded cigarette ignites the garbage into a deadly fire. Gary loses the love of his life, Olivia, and turns to rage and war in the wake of his unbearable grief.

He leads a moth rebellion to victory and emerges as the leader of the moths. After a brutal war, a fragile peace treaty is established, but a new and deadlier enemy emerges- the "floating fire" otherwise known as a light bulb in the human world, is introduced to moth territory. The moths become obsessed, even to the point of choosing this mysterious and spell-binding light over food and sleep. The moths ultimately destroy themselves with addiction and warring factions.

Haunted by grief, disillusionment and war, Gary ultimately sacrifices himself by throwing himself into the light, shattering the bulb. His death unites bugs of all kinds, sparking recovery, remembrance, and community. The story explores themes of trauma, addiction, leadership, and redemption, ending on a message of unity: "We are not one, but many."

GARY AND THE WAR OF THE FLIES

GRAPHIC NOVEL, 2025



LILA AND THE ROBOT REBELLION

GRAPHIC NOVEL, IN PROGRESS

11

BRIEF SYNOPSIS:

Lila and the Robot Rebellion follows a young girl named Lila who lives with her grandmother until her unstable mother, Suzie, abruptly takes her away and moves her to a small town, many states away. Lila copes with her mother's abuse and neglect by retreating into an imaginary world under her bed where her broken fast-food toys come to life and wage war against a giant monstrous robot, whose violent outbursts parallel her mother's unpredictable tantrums. In this alternate universe, Lila is the prophesied hero, destined to save them all. In reality, Lila is simply trying to survive.

Lila's teacher takes an interest and even attempts to get Child Protective Services involved. As neighbors, cops and even the school nurse start to put the pieces together, things get worse at home and Lila is convinced her mother is going to kill her. As this new small town starts to close in on her mother, Lila's imaginary world and real world clash as the robots insist she find "the code" to end the war with this Monster-Bot once and for all.

Lila endures more attacks in real life, and runs away with her robots and hides in a neighbor's shed. The mission to find the "code" is revealed by Lila figuring out that her mother's phone bill contains a short list of long-distance calls, including one to her grandmother. Lila attempts to call her grandmother from a nearby payphone, but doesn't have enough quarters. A local cop on patrol rolls by and takes Lila back home to her mother, although his gut tells him that something is very wrong with Suzie. After another night of terror, Lila runs away again and a neighbor calls the cops after witnessing Suzie show her true colors.

***NOTE - GRAPHIC NOVEL BASED ON THE FEATURE FILM SCRIPT (SEE FILM SECTION).


The
secret
Theatre
HAIR


N3

STAGE PLAYS

SPIKE

ONE-ACT PLAY, 2019

SOME BONDS NEVER BREAK,
NO MATTER HOW MUCH YOU WANT THEM TO.

Brian E. Long | Photographer

BRIEF SYNOPSIS:

In Spike, Rosie, a woman in her late 30s, picks up her estranged childhood friend, Spike from the airport after 20 years apart. The car ride is filled with tension as Rosie awkwardly attempts to bridge the gap, recalling memories of their shared past while Spike remains closed off and focused on a mysterious "pit stop" she insists they make. Spike is hardened by a life of survival while Rosie dresses well and reeks of suburbia. They have grown worlds apart.

Rosie lives alone in a studio apartment, and although she has the appearance of someone who has it together- good job, nice clothes, clean car, etc. her loneliness is obvious, and her attempts to connect with Spike border on desperation. Spike, on the other hand, took the outlaw path. Both women lived in the same group home as kids and had a sibling-like relationship. Spike resents Rosie for having a better life, and Rosie can't believe anyone could be envious of her bleak and humble lower-middle-class existence. Spike pushes Rosie's buttons until she finally snaps and stands up for herself, only to realize that Spike has a grudge and a gun.

The night comes to a head when Rosie finally admits that she tried to kill herself after the loss of her biological brother, and tells Spike to go ahead and get it over with. Spike has a different agenda, and is pissed that Rosie would assume such a thing. She shows Rosie a photo of a man who abused them both when they were in the system. She came to town with a mission to kill him, and wants Rosie to admire and understand the nobility of her street justice. Rosie pleads to join Spike in killing this man, but Spike refuses, reminding her that darkness is not where Rosie belongs. Before disappearing into the night, Spike affirms their connection as chosen sisters, urging Rosie to hold on to the life she's built.

ACCOLADES

1- Finalist, 2019 LIC One-Act Play festival at
The Secret Theater. Long Island City, Queens, New York, NY
2- Three Sold Out shows in Denver at
the Chaos Bloom Theater in 2022

VERA 13

SERIES OF SHORT PLAYS, 2019

VOLUME I-IV

BRIEF SYNOPSIS:

Vera first came to life in 2019 as a scrappy little series of short plays at Pride and Swagger, a beloved Denver LGBTQ bar that, heartbreakingly, didn't survive the pandemic. The shows were about fifteen minutes each, performed in collaboration with an incredible crew of Drag Kings and Queens.The playwright played Vera, while the rest of the cast was filled with powerhouse drag performers.

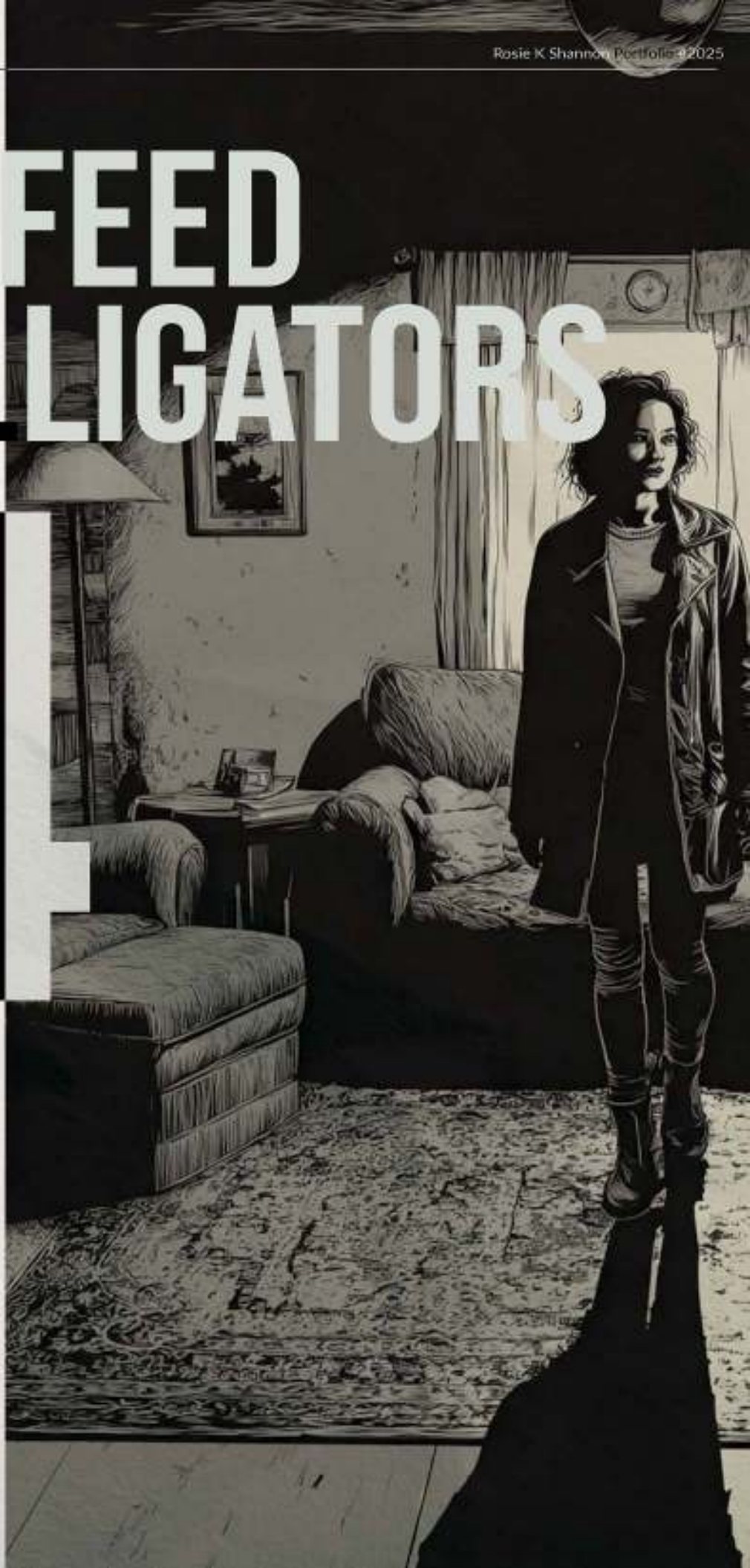
These days, Vera has traded the stage for the page, living on as a comic book series (see page 47-52).

DON'T FEED THE ALLIGATORS

ONE-ACT PLAY, 2018

14

LEAVE THE SWAMP BEHIND.



BRIEF SYNOPSIS:

CHERA is a 38 year old woman returning to the house of her recently deceased adoptive parents after 20 years of no contact. She has 48 hours to make a legal claim for the inheritance she believes she is rightfully hers before the Mouse King's lawyers swoop in and raze the house to put up another gift shop. Set in Orlando, FL in the living room of a small swamp house.

ACCOLADES

This play was selected for the 2018 Secret Theater's LIC One-Act Play Festival (under its original title Tappa) and was produced in New York City in the summer of 2018.

THE SCRIPT

HARRY
Maybe we were wrong to bring her here.

TERRY
We should send her back.

HARRY
(drunkenly)
Send her back!

CHERA
Always threatening to send me back to that fucking hell-hole.

TERRY
I suppose you think you would've been better off if we left you in that home.

CHERA
(reactive)
Maybe you should have!

CHERA takes a deep breath and rubs her forehead.

TERRY
You know what? I was wrong to give you a place to stay after the shit-storm you started.

CHERA
You know what? After I find those papers, I'm going to hire someone to shovel all of your shit right in the nearest dumpster!

TERRY
(whispering mockingly)
Send her back.

HARRY
(drunkenly chiming in)
Send her back!

CHERA walks away from them as TERRY follows behind.

TERRY
(taunting)
Send her back! Send her back!

CHERA
(quietly)
Fuck you.

TERRY and HARRY
Send her back! Send her back,

CHERA
(louder)
Fuck you!

CHERA rubs her head and covers her ears.

CHERA
Shhhhhhh, Shut up! You're dead-

TERRY
Took you into my home! You owe me and it's time you did something for me.

CHERA
I slept under a fucking overpass when I was fourteen! Ate out of garbage cans. You don't know anything about that. You never asked, you never cared. (pause) I thought you wanted me. I thought we were going to be a family, that someone finally wanted me. I just wanted to be normal.

HARRY and TERRY stand there motionless and do not react. CHERA becomes angry.

CHERA (CONT'D)
Pathetic, washed up old hippies playing pretend revolutionaries and yet loyal servants to the mighty Mouse Kingdom-the largest corporation on Earth! Hypocrites. I don't owe you a goddamn thing and I never did! You owe me! You. Owe. Me. And I'll find a way to get this little shit-hole swamp house or I'll burn it to the goddamn ground!

HARRY and TERRY do not respond but assume different positions as if they are in different rooms. HARRY takes another drink and sits in his recliner, lays back and periodically takes swigs of his bottle. TERRY sits in a chair and mimics the actions of sitting at her dressing bureau and brushes her hair.

15

FOUR TEENAGE FOSTER KIDS MEET UNDER AN OVERPASS AND PLAN A ROBBERY.

BIRDHOUSE

ONE-ACT PLAY, 2018

BRIEF SYNOPSIS:

"Bird House" is a gritty one-act play set in a homeless encampment in San Jose, California in 1997. It follows a group of four foster teens: Shady, Giggles, Angel, and Rosie, who are struggling with abandonment, systemic neglect, and the lure of gang life. As they swap stories of survival and dreams of breaking free from the system, tensions rise as Shady pushes the group toward committing an armed robbery. A nearby jaded homeless man overhears their plot and confronts them with the harsh truth of their possible future, and he doesn't pull any punches. The man taunts Shady, whose dad he knew in prison and Shady points the gun right at the man and dares him to keep talking. In a moment that could shape the rest of Shady's life, Shady breaks down and is revealed as another abused kid with nothing but shitty options. With the encouragement from his circumstantial siblings, he chooses to put the gun down, and they all head back to the Bird House, the place they call home.

THE SCRIPT

GIGGLES
Come on, he's not worth it.

SHADY cocks the gun.

ANGEL
Come on, let's bounce. Forget his old ass!

OLD MAN
How long 'fore you turn 18 huh? They're gonna turn you loose like a stray dog.

SHADY
Enough!

SHADY pistol-whips him in the face. OLD MAN falls to the ground. OLD MAN wipes the blood from his mouth, spits blood. SHADY grabs him by his collar and sticks gun in his face.

SHADY (CONT'D)
I'll be running my own crew! Get my own place! Me and Spike!

GIGGLES
Shady, you're not no garbage pail kid.

ANGEL
None of us are.

SHADY
Let's kill this fool and go take what's ours!

GIGGLES
I don't want to be like my old man.

SHADY
Your old man's an O.G., he gets respect!

GIGGLES
Last time he came home, he just sat there smoking cigs and stared at the wall for days.

SHADY
So what, then? Get some shit ass job and work your whole life for nothing?

GIGGLES
I could do other things. Maybe something with computers.

SHADY
Oh yeah? What you gonna say? "I just came out the Bird House with barely a GED. Ya'll got a job for me?! Maybe something with computers!" (pause) They don't give a fuck about us!(pause) 30 days. 30 fucken days after you turn 18 and you're out! You either join a crew, or sleep in piss-land with this old pervert-motherfucker! (pause)

I'll be 18 tomorrow. Happy Fucken Birthday to me!

He wipes his eyes with jacket sleeves.

They don't give a fuck about u-

He kicks something, breaks down and falls to the ground. GIGGLES approaches and takes the gun.

GIGGLES
I know where we can ditch this.

She wipes off the prints with her bandana and continues to hold the gun in bandana.

GIGGLES (CONT'D)
You never had it. This never happened.

SHADY
They don't give a fuck about me. I got nobody.

ROSIE and ANGEL approach SHADY and pick him up off the ground.

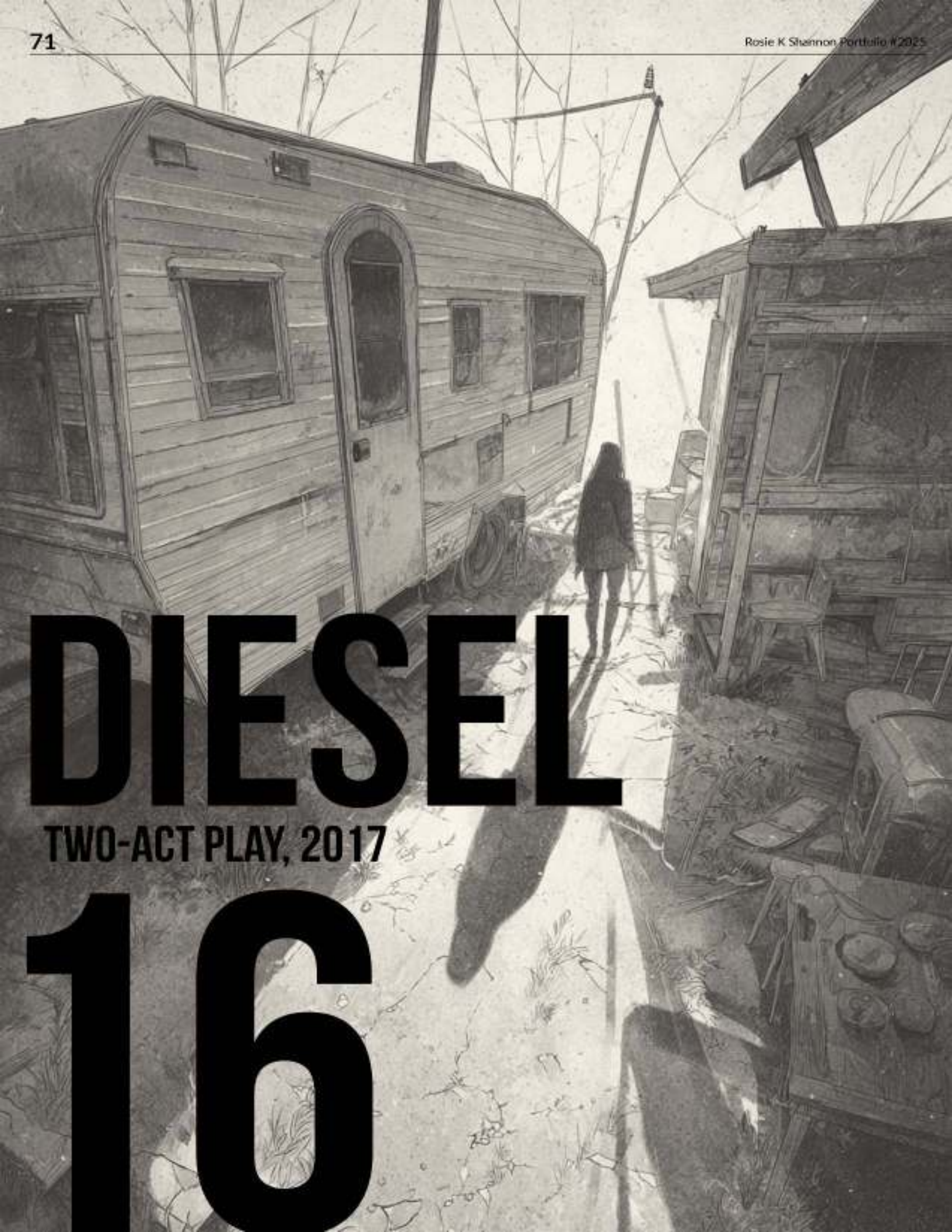
GIGGLES
Come on, it's almost dinner time.

ANGEL
Let's go back to Bird House.

ROSIE
Let's go home.

They all exit together. OLD MAN finds a dirty, used, cigarette butt on the ground and lights it. He watches them walk off.

END OF PLAY.



DIESEL

TWO-ACT PLAY, 2017

16

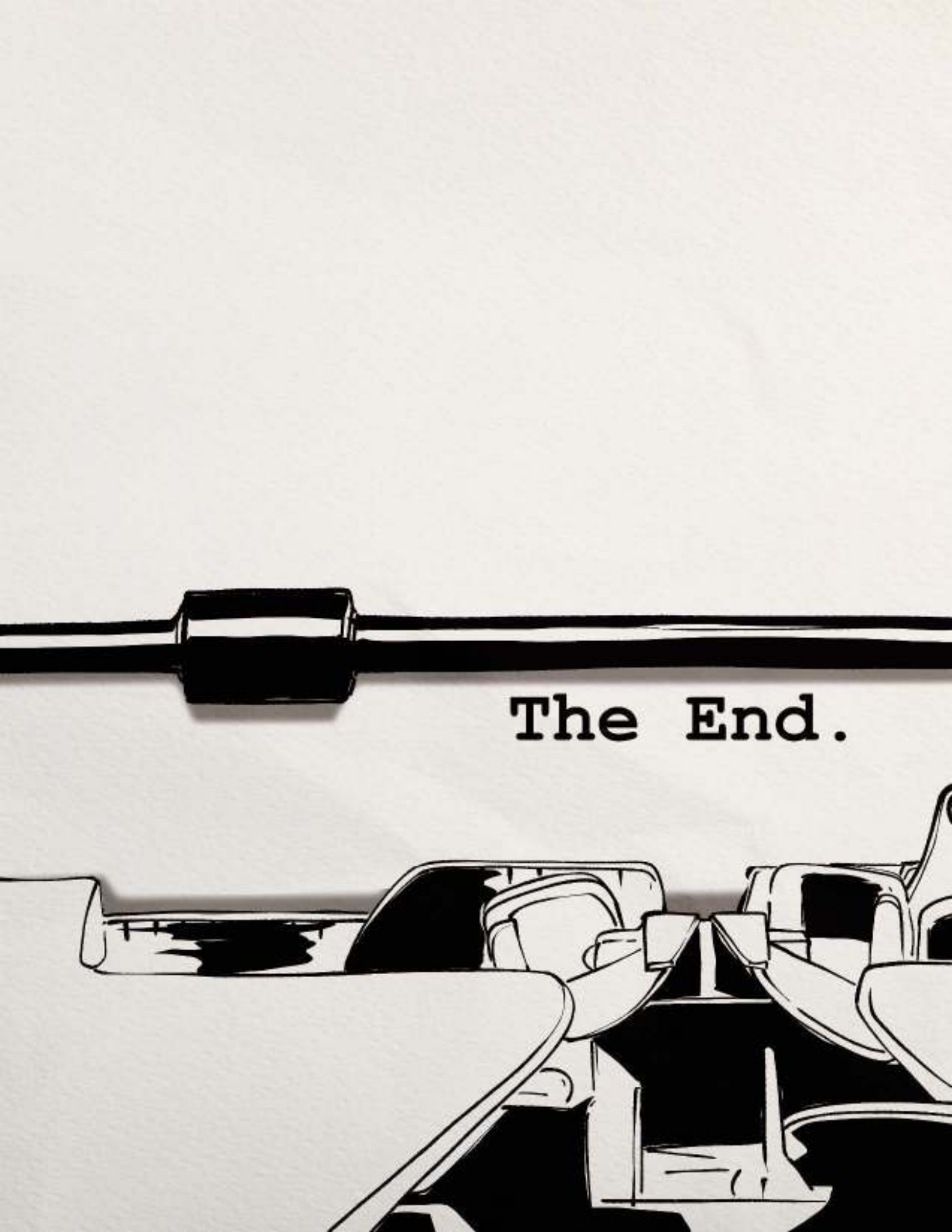
BRIEF SYNOPSIS:

"Diesel" is a darkly comedic and emotionally raw play set in Oakland, CA during the economic crash of 2008. It follows Chana, a 24-year-old lesbian living in a leaky trailer on the junkyard lot of Misha, her volatile and manipulative green-card husband from Moldova. Chana drifts between protest movements, toxic relationships, and a chorus of intrusive thoughts that reflect her unraveling mental state.

As the world outside boils with political unrest and looming collapse, Chana's isolation intensifies. Her interactions, whether with radical rioters, a disinterested therapist, or her emotionally abusive "husband" highlight a constant tug-of-war between survival and self-destruction. Through moments of biting humor, despair, and defiance, Diesel explores themes of exploitation, identity, and the search for autonomy in a crumbling system.

ACCOLADES

Diesel was selected for a Staged Reading at the Denver Center for Performing Arts (DCPA) in December 2017


The End.

THANK YOU...

Thank you for taking the time to read my portfolio.

For more information, please contact:
RosieShannonComedy@gmail.com
(720) 572-9174