

## SEASONS

The Newsletter of the International Center for Women Playwrights



February 2003

Logo © Laura Rankin

Greetings to all you female playwrights (and to our supportive men friends, and to anybody who finds the traditional gender binary system limiting).

In this edition of *Seasons*, you'll find lots of news. Some of it is very good news: news from the ICWP board, plus the news that many ICWP members have won awards for their playwriting. Please also read about the censorship of Indonesian playwright Ratna Sarumpaet. After checking out a snippet from her play *Alia, Luka Serambi Meka*, find out what you can do to protest and counteract Sarumpaet's censorship.

Sarumpaet's courageous and necessary taboo-breaking should be an inspiration to us all, but there are some limitations which we should be careful to observe: copyright restrictions. Not sure what's legal in your country? Read our survey of American, British, and Canadian copyright rules, and find out where to access information about other countries' intellectual property laws.

In the hope that you'll make more (good) news that we can print in the next *Seasons*, we have published lots of notices for production and grant opportunities and playwriting competitions. So pull those scripts out of the printer (or the sock drawer) and start sending them places. If you need inspiration to begin a script-sending blitz, read Mary Lathrop's article "Send out those scripts!," detailing her and other listers' quest to send out at least one play submission or query every week and report back to the ICWP mailing list. Find out how to make the most effective dialogue sample submission by reading Michael Wright's demystifying survey of literary managers' preferences and processes, courtesy of Literary Managers and Dramaturgs of the Americas (LMDA).

Several ICWP members have enjoyed and benefited from workshopping their plays at festivals and conferences in 2002. Curious about the process? Check out the playwright's-perspective reports from the 2002 Association for Theatre in Education (ATHE) and Last Frontier Theatre Conferences, and read Roger Gross' explanation of how the upcoming ATHE conference in New York can help you as a playwright. Enjoy, keep writing, and best wishes for the new year!

Rebecca L. Nesvet  
*Seasons* Editor *au moment*

## News from the Board

The ICWP Board has been busy this year—so much so that we are realizing how much of the Board’s work, and the contributions of our worthy members, is passing by without fanfare. Though we aren’t in this to “toot our own horns” we would like to share the activities of the past year with the membership, and are moving forward with plans to share ICWP activities, member benefits, and projects with the members on a more regular basis!

**The Newsletter**—the news you’re getting now has been put together through the volunteer efforts of Rebecca Nesvet and Margaret McSeveney. Diane Taber-Markiewicz, one of the founders of ICWP, is hoping to return to duty as Seasons Newsletter editor at some time in the future, but that may not be soon. The Board would like the Newsletter to continue on a regular basis, as, in

the past, it came out at least 4 times a year. Volunteering to be a long-standing Newsletter editor may be too daunting for many, but perhaps editing just one Newsletter might be within the reach of several members. So we’re asking someone to volunteer to edit a Spring edition for publication at the end of March. The newsletter will be posted to the list and sent backchannel to the members—we’ll also be sending a paper version to our snail-mail-only members.

(If you’re going to a conference, a printed copy or two would be a great way to share the work of ICWP, so don’t hesitate to print it out and pass it around!)

**The Monologue Book**— the call to submit, went out on February 1st! A copy of the call came at the end of the Opportunities section below. After the terrific response to the ICWP Call for Short Plays (see below), which brought over 50 member and lister plays to the reading committee, the Interim Publications Committee has proposed that a book of member monologues be published. Literary Director Ellen Margolis has researched publication options and is eager to see what will no doubt be an exciting collection of member-written pieces.

The Short Plays Book—Reading the more than 50 scripts was nowhere near as hard as choosing just 12. The chosen scripts are:

*Revelation* by Shirley Barrie

*Breathing Room* by Vicki Caroline Cheatwood

*The Mighty, Roving, Pan-Galactic Miknik Art Players* by Jo Davidsmeyer

*It Starts with a Lump* by Andrea Lepcio

*Roses to Plan* by Robin Rice Lichtig

*Bridge to China Basin* by Barbara H. Macchia

*Cora’s Mountain* by Judith Pratt

*Paper Thin* by Lindsay Price

*Missy Plinkett and Her Handlers* by Monica Raymond

*My Irish Tango* by Andrea Rockower

*Short-Term Affairs* by Donna Spector

*I’m Gonna Run Away* by Kathleen Warnock

Literary Director Ellen Margolis has prepared the manuscript, sent it to several large publishing houses, and is now playing the waiting game that we are all so familiar with!

**HeR-RAH!**—To celebrate International Women’s Day, ICWP members organized a weekend of readings of monologues, scenes, and short plays. Seed money grants of \$50 were given to get things started, and Roxanne Wach designed a HeR-RAH! logo and Mary Beth Maslowski wrote the press release. Groups and organizations participating in HeR-RAH! were encouraged to request free will offerings in support of causes important to their communities. Four readings were held: Santa Fe, New Mexico, coordinated by Valerie Stocking; North Dakota, coordinated by Kathy Coudle King; Dallas, Texas, coordinated by Vicki Cheatwood; and New York City, coordinated by Andrea Lepcio. More than \$3000 was raised in donations, and each event leveraged far more than the original grant in donations of space, time, and volunteer labor.

**Highlights from the Board Meetings**—The Board of Directors wants to make sure that members know what’s going on, so they can be aware, excited, and maybe even volunteer! To that end, we’ve started putting together “Highlights from the Board Meeting”, a short, easy-to-read document giving an overview of each bimonthly meeting. While members are, of course, entitled to view minutes in full of each meeting, we want to make sure that new events, ideas, and opportunities are heard about, without having to dig through pages of administrative detail. Highlights will be sent out regularly, posted on the website and on the ICWP-L List.

**Annual General Meeting**—The AGM is coming up this year between February 20-23. The meeting—like all our Board Meetings—is held in an online forum over a five-day span, and members are welcome to attend and comment on the workings of the Board. A complete agenda will be posted to the list and backchannelled to members at the end of January. Please get in touch with Secretary Margaret McSeveney at [ICWPsecy@benhar.screaming.net](mailto:ICWPsecy@benhar.screaming.net) if you’d like to attend the virtual meeting. Among the issues being addressed this year will be election of new Board Members, election of officers for the Fiscal Year, any suggested revisions of the ICWP, Inc. Bylaws, and updates on all the projects in process.

**Annual Press Release**—Linda Eisenstein has donated her time and energy to assemble a yearly list of prizes won by members. She’s put together a press release that very much “toots the horn” for ICWP-ers! If you’d like to receive a copy to send to your local press or pass on to theatres, backchannel Communications Director Shoba Trivadi at [shobatrivadi@yahoo.com](mailto:shobatrivadi@yahoo.com)

**501(c)3**—Past President Dolores Whiskeyman has been working long and hard over our application to become a not-for-profit charitable/educational organization. This status will enable us to accept donations and apply for grants. Dolores has registered ICWP with Washington (DC) Area Lawyers for the Arts, and is working with a lawyer to file the appropriate papers. We hope to report back on our application within the next two months.

Finally, we’d like to give you an idea of the direction of ICWP—in fact, we’d like to get your ideas on the direction of ICWP. We’ll be running a survey forum in the next two months to find out what the membership needs and wants, and how we as a Board can work together to better serve the members of ICWP. We’re starting with the idea of offering “more bang for the buck” and exploring ways to provide more opportunities to network with other members and the theatre community; find more funds to provide member events and services; and increase our web presence. Once we hear from the membership, we’ll probably have even more on our plates—so don’t be shy about volunteering! Even a few hours a month could be a big service to the organization.

Thanks again for being part of ICWP

Allison Williams  
President, ICWP, Inc.

## Board News ... The Sequel

Due to an increasing workload, Dolores Whiskeyman has had to stand down as President of the Board of Trustees as of 28 Jan. She remains on the Board in the capacity of Vice-President and Allison Williams takes over as President by unanimous vote of the Board. On behalf of the Membership, we would like to take this opportunity to thank Dolores for her dedicated service as President of ICWP for the last two years. She has brought experience and decisiveness to the Board when we needed it and given of her best when we needed a steady hand on the tiller. In her capacity as Vice President, Dolores will complete the work of securing non-profit status for ICWP through the assistance of Washington Association of Lawyers for the Arts.

Sandra Dempsey

Our steadfast volunteer bookkeeper Sandra Dempsey was taken into hospital in early January with triple pneumonia. She was lucky to survive, and, although back home now, continues to be seriously debilitated. We all send Sandra our best wishes and hopes for a speedy recovery.

Margaret McSeveney

Secretary General

## 2002 Awards: What We Won

Acrosstown Repertory Theatre Playwrights' Contest

[Jo J. Adamson](#), winner, **She Was the Kind**

Actors Theatre of Louisville Ten-Minute Play Competition, Heidemann Award

[Vicki Cheatwood](#), finalist, **The Risen Chris**

[Nancy Gall-Clayton](#), finalist, **Felicity's Family Tree**

[Mrinalini Kamath](#), finalist, **The Some of All Parts**

[Robin Rothstein](#), finalist, **One Last Cigarette**

[Jewel Seehaus-Fisher](#), finalist, **Excrement**

Alabama Writer's Conclave

[Sandra de Helen](#), 2nd place winner, short story, **Vince**

[Gina Stewart](#), honorable mention, **A Dent For Every Word**

Artist Trust Fellowship in Theatre

[Maria Glanz](#), winner, \$6000 unrestricted grant

Association for Theatre in Higher Education (ATHE) PlayWorks 2002

[R. L. Nesvet](#), 1st place winner, full-length, **The Shape Shifter**

[Diane Grant](#), 2nd place winner, full length, **A Dog's Life**

[Sandra Dempsey](#), 3rd place winner, full length, **Enigma**

[Mrinalini Kamath](#), 3rd place winner, one-act, **Boom**

Association for Theatre in Higher Education (ATHE) 2002 New Play Development Workshop

[J.D. Eames](#), winner, **Intimate ASCII**

[Mrinalini Kamath](#), winner, **The Some of All Parts**

Berrilla Kerr Award for New American Theatre

[Lauren Gunderson](#), 1 of 10 recipients, **Parts They Call Deep**

Best of Fest, Winnipeg Fringe Festival

[Maria Glanz](#), winner, **See Me Naked**

Boulder Acting Group New Play Festival,

[Tami Canaday](#), finalist, **Custer's Grave**

CineStory Screenwriting 2002 Awards  
[Carole Clement](#), finalist, **Let's Pretend**  
City of Chicago Dept. of Cultural Affairs  
[Jill Elaine Hughes](#), winner, writers' retreat grant  
Coe College Playwriting Contest  
[Nancy Gall-Clayton](#), finalist, **General Orders No. 11**  
[Robin Rice Lichtig](#), finalist, **Humans Remain**  
Drama Association of Wales Playwriting Competition 2002  
[Shirley Barrie](#), Third Prize, **Revelation**  
*Fade In*: 6th Annual Screenwriting Awards  
[Carole Clement](#), quarter-finalist, **Let's Pretend**  
First Annual Lesbian Playwriting Contest, Bailiwick Repertory Theatre  
[Robin Rice Lichtig](#), winner, **Embracing the Undertoad**  
Flash Fiction Contest, *Doorknobs & Body Paint*  
[Francine Witte](#), first place winner, **Love Story**  
Fringe Impresario Award, London Fringe Festival  
[Allison Williams](#), winner, **TRUE STORY**  
FutureFest2002  
[Linda Escalera Baggs](#), first place winner, **Silent Heroes**  
George Kernodle New Play Competition  
[Nancy Gall-Clayton](#), finalist, **The Poet from Pikeville**  
[Robin Rothstein](#), finalist, **Raspberries**  
[Robin Rice Lichtig](#), honorable mention, **The High Noon of Miss Grace Wren**  
H. E. Francis Short Story Competition  
[Caitlin Hicks](#), semi-finalist, **One South**  
Henrico Theatre Company Annual One-Act Playwriting Competition  
[Linda Escalera Baggs](#), winner, **Parting Words**  
Hollywood's Next Success screenplay competition  
[Kathy Coudle King](#), quarter-finalist, **The Goddess Formula**  
Jane Chambers Playwriting Award Competition  
[Hope McIntyre](#), runner-up, **Revisioning**  
[Nancy Gall-Clayton](#), honorable mention, **The Colored Door at the Train Depot**  
[Lindsay Price](#), honorable mention, **Mad Alice**  
Jerome Lawrence and Robert E. Lee Theatre Research Institute,  
Ohio State University  
New ICWP Archive collections:  
[Judith Pratt](#), [Ludmilla Bollow](#), [Mary Steelsmith](#), [Robin Rice Lichtig](#), [Daphne Hull](#),  
[Kristen Lazarian](#), [Tami Canaday](#), [Nancy Gall-Clayton](#), [Kristan Ryan](#)  
Additions to existing collections:  
[Carole Clement](#), [R. L. Nesvet](#)  
Jewel Box Theatre Playwrighting Award  
[Carole Brendlinger](#), Winner (full-length), **Money Matters**  
John Spencer Hill Fiction Award  
[Caitlin Hicks](#), shortlisted, **That Rescue Feeling**  
Joseph Jefferson Award, best new work  
[Jamie Pachino](#), winner, **Waving Goodbye**  
Lamia Ink! One-Page Play Contest  
[Karin D. Williams](#), first place winner, **The Witching Hour**  
[Karin D. Williams](#), second place winner, **The Parking Garage**  
Long Beach Playhouse New Works Festival  
[Rachel Rubin Ladutke](#), finalist, **Clary's Exodus**  
[Rachel Rubin Ladutke](#), finalist, **The Belles of the Mill**  
Marco Island Film Festival  
[Kathy Coudle King](#), screenplay winner, **Shrimp Po'boy**  
Masters Poetry Contest  
[Donna Spector](#), winner

McLaren Comedy Playwriting Competition  
[Carole Brendlinger](#), honorable mention, **Money Matters**  
Midtown International Theatre Festival  
[Rachel Rubin Ladutke](#), Best of the Fest, **The Belles of the Mill**  
Mill Mountain New Play Competition  
[Andrea Stoliwitz](#), finalist, **Knowing Cairo**  
[Mary L. Hagy](#), semi-finalist, **At Risk**  
National League of American Pen Women, Gainesville Branch  
[Sarah Bewley](#), Certificate for Outstanding Achievement in Letters  
National New Play Showcase, InterAct Theatre and the National New Play Network  
[Mary L. Hagy](#), finalist, **At Risk**  
New Millennium Writing Contest  
[Claire Braz-Valentine](#), honorable mention, **An Open Letter To John Ashcroft**  
New Professional Theatre Festival  
[Francesca Sanders](#), finalist, **Lilac Samba**  
Nicholl Fellowships in Screenwriting  
[Kathy Coudle King](#), semi-finalist, **Shrimp Po'boy**  
Palm Springs International Playwriting Festival  
[Carole Clement](#), finalist, **Waltzing on Flowers**  
Pittsburgh New Play Festival  
[Linda Escalera Baggs](#), winner, **Silent Heroes**  
[Francesca Sanders](#), finalist, **Rising from the Sugar Bowl**  
Playing by the Lake Festival  
[Carole Brendlinger](#), 2nd place winner, **Money Matters**  
[Jewel Seehaus-Fisher](#), finalist, **Wilde in Leadville**  
Playwrights Platform Festival 2002  
[Monica Raymond](#), second prize, **Creche**  
Poets & Writers League of Greater Cleveland  
[Carole Clement](#), honored writer, **Babes in America** and **Flight from Southern Egypt**  
2002 Reva Shiner Full-Length Play Contest (Bloomington Playwrights Project)  
[Laura Henry](#), finalist, **The Perseverance of Plenitude**  
Richard Hugo House New Play Award  
[Maria Glanz](#), winner, **VIC (Spirit Made Flesh)**  
The Robert J. Pickering Award For Playwriting Excellence  
[Ludmilla Bollow](#), finalist, **Flickering Dreams**  
[Carole Brendlinger](#), finalist, **Money Matters**  
[Sandra Dempsey](#), finalist, **Armageddon**  
[Laura Henry](#), finalist, **The Perseverance of Plenitude**  
[Valerie Stocking](#), finalist, **The Choice**  
Samuel French Playwriting Competition  
[Robin Rice Lichtig](#), finalist, **The Fortification of Miss Grace Wren**  
Seattle Arts Commission  
[Mary Lathrop](#), winner, \$2000 Fellowship  
Senior Theatre Festival Instant Theatre Competition  
[Nancy Gall-Clayton](#), winner, **Fun Fun Fun in the Fulsome Field**  
[Shirley King](#), winner, **Pac Bell Park**  
[Kathy Coudle King](#), winner, **Mourning Coffee**  
[Robin Rice Lichtig](#), winner, **Squeezing Papayas**  
[Gina Stewart](#), winner, **So This Is It**  
[Vanda](#), winner, **Kvetching with the Virgin Mary**  
[Alan Woods](#), winner, **Not the Delany Sisters**  
[Eliza Wyatt](#), winner, **Shut Door**  
Shenandoah International Playwrights  
[Ludmilla Bollow](#), semi-finalist, **Poems of Passion**  
Short and Sweet Sydney (Australia) Short Play Season  
[Ludmilla Bollow](#), finalist (shortlist), **Ozmania**

Short Attention Span Playfest, Billerica, MA  
[Nancy Gall-Clayton](#), Best of Fest, **Felicity's Family Tree**  
[Francesca Sanders](#), finalist, **I Am a Black Girl**  
Sonoma County Rep's SCRipts Festival  
[Geraldyn Horton](#), Final Ten, one-act, **Fantasia For String Trio**  
[R. L. Nesvet](#), Final Ten, full-length, **The Shape Shifter**  
Walter Davis, finalist, full-length, **Cowboy's Sweetheart**  
[Mrinalini Kamath](#), finalist, 15 Minute, **The Some Of All Parts**  
[Karen Mueller-Bryson](#), finalist, full-length, **The Story of What Happened When Bebe Romano Said She Was Having a Baby**  
[Valerie Stocking](#), finalist, 15 Minute, **Alien Love Story**  
Source Literary Prize,  
[Linda Escalera Baggs](#), winner, **Silent Heroes**  
Southern Appalachian Rep Theatre Playwright's Contest  
[Ludmilla Bollow](#), finalist, **Choke Cherry Corners - Tavern & Dance Hall**  
Southeastern Theatre Conference's New Play Project  
[Nancy Gall-Clayton](#), finalist, **The Colored Door at the Train Depot**  
Southwest Festival of New Plays, Latino Division,  
[Linda Escalera Baggs](#), 2nd place, **Silent Heroes**  
Stages Repertory Theatre Southwest Festival of New Plays, Women Playwright's Division  
[Molly Best Tinsley](#), first place winner, **Extended Care**  
Streisand 2002 Festival of New Jewish Plays  
[Nancy Gall-Clayton](#), 1 of 3 winners, **General Orders No. 11**  
Sundance Screenwriters Lab  
[Olga Humphrey](#), finalist, **Hyperactive**  
Theatre Babylon - "Nine Holes Goes Crazy" - Seattle, WA  
[Ludmilla Bollow](#), finalist, **Shelter Skelter**  
Theatre Conspiracy Annual New Play Contest  
[Carole Brendlinger](#), winner, **Money Matters**  
Top Ten Plays, Centaur Theatre, Montreal Fringe Festival  
[Maria Glanz](#), top ten, **See Me Naked**  
Toronto Arts Council, 2002 Grants to Writers  
[Diane Forrest](#), Level One (\$1,500), **China 1938**  
Toronto Fringe Festival  
[Diane Forrest](#), Patron's Pick, **Life and How to Avoid It**  
Vagabond Theater Festival: Ten by Ten  
[Ludmilla Bollow](#), first alternate, **Shelter Skelter**  
Vermont Council on the Arts Grant  
[Jenny Bloomfield](#), winner, **Apples & Stones**  
Village Playhouse of Wauwatosa One Act Playwriting Competition  
[Ludmilla Bollow](#), winner, Best Script Award, **The Children of Sin**  
War Poetry Contest, Winning Writers  
[Claire Braz-Valentine](#), finalist, **An Open Letter To John Ashcroft**  
William P. and Arlene R. Lewis Playwriting Contest for Women  
[Linda Escalera Baggs](#), semi-finalist, **Silent Heroes**  
Writer's Digest Playwriting Competition  
[Linda Escalera Baggs](#), finalist, **Silent Heroes**  
Writer's Digest Short Story Competition 2001 - top 100  
[Katherine Burkman](#), #22, **Enough Pigs**  
Young Playwrights Award, Young Playwright's Inc. (NYC)  
[Lauren Gunderson](#), 1st place winner, **Parts They Call Deep**  
Young Playwrights Competition, Green Theatre Company, New Malden, Surrey, UK  
[Mrinalini Kamath](#), winner (1 of 2), senior division, **Sweet Dreams, Baby**

“While we are proud of these honorees,” states ICWP Communications Director Shoba Trivadi, “we also recognize that our talent pool is comprised of many other members who may or may not have participated in such competitions. Art, being a very subjective and creative energy, transcends the realm of competitions as every writer touches the soul of some of us at some time or the other. With that in mind, we recognize every one of our members as do we recognize the talents of all writers and artists who open their souls to the rest of the world.”

Questions about awards listed on the ICWP Marquee may be directed to Linda Eisenstein, ICWP Marquee Editor, Email <PR@internationalwomenplaywrights.org>

## Sarumpaet's *Alia* Censored

Rebecca Nesvet

Brenda Blethyn currently treads the boards of London's Strand Theatre in a critically acclaimed production of George Bernard Shaw's *Mrs. Warren's Profession*, which was banned from British stages for the first two decades of its existence, despite many attempts, mostly by women, to get it in front of an audience. Meanwhile, countless productions of Eve Ensler's *The Vagina Monologues* are in rehearsal for performances in many of the world's theatres and universities as part of the February ritual of 'V-Day.' However, despite these triumphs, we cannot yet conclude that the censorship of stories by and about women is ancient history. Sadly, this December, Indonesia state-run T.V. station TVRI has cancelled ICWP playwright Ratna Sarumpaet's play *Alia, Luka Serambi Meka* ('Alia, Wound on the Verandah of Mecca'). The tale of semi-fictional activist and rape survivor Alia's struggle to bring peace and just government to her troubled Indonesia was supposed to have been aired on 15 December 2002. Furthermore, Sarumpaet's publisher has indefinitely halted the printing of the reading edition of the play, which was supposed to have been launched 15 January 2003. This is totally insufferable, and if we are to truly represent an international community of women playwrights, we can't let it happen. What can YOU do to counteract Ratna's censorship.

Editor's Note: Compiled from info supplied by Sarumpaet to ICWP via Linda Eisenstein.

## (Copy)right and Wrong

### Benefits of Copyright Protection

(Courtesy UK Copyright Office)

*Copyright gives the creators of a wide range of material, such as literature, art, music, sound recordings, films and broadcasts, **economic rights** enabling them to control use of their material in a number of ways, such as by making copies, issuing copies to the public, performing in public, broadcasting and use on-line. Copyright also gives **moral rights** to be identified as the creator of certain kinds of material, and to object to distortion or mutilation of it.*

*The purpose of copyright is to allow creators to gain economic rewards for their efforts and so encourage future creativity and the development of new material which benefits us all. Copyright material is usually the result of creative skill and/or significant labour and/or investment, and without protection, it would often be very easy for others to exploit material without paying the creator.”*



\***Non USA** residents should know that works can be registered at the US Copyright office. There is a treaty to which many countries have signed up (WIPO) . Writers from the treaty countries are entitled to register their work in the U.S.A.

## **Some Online Copyright Resources**

### **USA**

The U.S. Library of Congress Copyright Office

Download a complete copy of US Copyright Law in text or PDF formats

<http://www.copyright.gov/title17/>

### **Main Site**

<http://www.copyright.gov/>

**Quick Find** - downloadable fact sheets/registration forms, checklists etc. on different areas of copyright law- in both text and .PDF formats.

See No. **FL119** Dramatic Works: Scripts, Pantomimes & Choreography

<http://www.copyright.gov/circs/index.html#fl>

### **Copyright Factsheets via Fax-on-Demand (USA).**

Frequently requested Copyright Office circulars and announcements are available via fax. Call (202) 707-2600 from any touchtone telephone. Key in your fax number at the prompt and the document number of the item(s) you want to receive by fax. The item(s) will be transmitted to your fax machine. If you do not know the document number of the item(s) you want, you may request that an index be faxed to you. You may order up to three items at a time. Note that copyright registration forms are not available by fax.

### **UK**

Information on UK Copyright Law and procedures is held on the UK Patents Office website

Quote from the Copyright Information page UK Patents Office

*"Copyright protection is automatic as soon as there is a record in any form of what has been created (there is no official registration). However, steps can be taken by the creator of a work to provide evidence that he or she had the work at a particular time. For example, a copy could be deposited with a bank or solicitor. Alternatively, a creator could send himself or herself a copy by special delivery post (which gives a clear date stamp on the envelope), leaving the envelope unopened on its return. A number of private companies operate unofficial registers, but it would be sensible to check carefully what you will be paying for before choosing this route"*

Website provides Legislation, FAQ's, History, Tribunal Information,

<http://www.patent.gov.uk/copy/index.htm>

Downloadable Information

Downloadable File (PDF)

"Looking after your ideas (pdf file 263Kb)"

## Canada

CIPO - Canadian Intellectual Property Office

Click on 'Copyright' link

The Canadian Copyright Act and Copyright Regulations can be found on the Department of Justice Canada web site

<http://laws.justice.gc.ca/en/C-42/index.html>

another link on the same site

[http://strategis.ic.gc.ca/sc\\_mrksv/cipo/links/links\\_intl-e.html](http://strategis.ic.gc.ca/sc_mrksv/cipo/links/links_intl-e.html)

takes you to a page of links to official Copyright sites in many countries in **Europe, South America, Asia and the Pacific.**

## Opportunities Notices\*

**\$\$\$** means a fee is charged. The Dramatist Guild of America discourages the charging of reading fees: for more info on that see [www.dramaguild.com](http://www.dramaguild.com).

### **\$\$\$ Old School Theatre Company**

SEEKING SCRIPTS FOR STAGED READINGS IN 2003-01-19. Accepting plays 30-120 minutes long. Selected scripts will have an AEA Staged Reading in March/April 2003 with possible full production in fall 2003. Original scripts that have not been published or produced are eligible. Send cover letter, one page treatment, twenty sample pages from script and \$5 reading fee (check or money order made out to Old School Theatre Company) to: Old School Theatre Company, c/o SEIFERT, 2403 Cambreleng Ave., #B, Bronx, NY 10458. Deadline is February 15, 2003. Reading fee: \$5. Last year OSTC presented two new plays: "QWERTYUIOP" by John Gonzalez of Seattle, and "Thundermug" by Jeff Loshinsky of NYC's YouGotSoul Productions. For more info on OSTC, please visit the website at: <http://www.oldschooltheatre.com> or e-mail: [oldschooltheatre@yahoo.com](mailto:oldschooltheatre@yahoo.com). Info courtesy: Playbill.com.

### **The Peep Hole Group**

A New York City based theatre group "working on plays that have direct contact with our American Society" wants full length plays or one acts (NO MUSICALS), age range of 20s-30s. Mail to: F.Collins, 375 Grand Ave. # 2, Brooklyn, NY 11238. Info courtesy of Playbill.com.

### **BOX OF CRAYONS PRODUCTIONS**

Box of Crayons Productions, a new theatre company, founded and based in Brooklyn, NY is currently seeking new, full-length musicals and plays to produce in our 2002-2003 season. Our target audiences are FAMILIES of ALL makeups...including all races, sexual preferences and spiritual beliefs. Please visit our website at:

[www.geocities.com/boxofcrayonsproductions](http://www.geocities.com/boxofcrayonsproductions) to review our mission. We will cover small-scale production and marketing expenses, and will be willing to workshop or hold readings of works still in development. For consideration, please send submissions, with your contact information and a brief synopsis of the play to the address listed. (.doc or .rtf formats please.) If unable to send electronically, please send to the address listed, Attn. Kevin Scott Collins, Managing/Producing Director.

[BoxofCrayonsNYC@aol.com](mailto:BoxofCrayonsNYC@aol.com) Attn. Kevin Scott Collins Managing/Producing Director 37 Woodhull Street, Bsmt. Brooklyn, NY 11231.

Info courtesy stageplays.com.

## **The Unique Thistle Dew Theatre**

... in Sacramento, CA, USA is looking for new, innovative and controversial plays with social problem emphasis for new, innovative and controversial production company. No more than five characters, simple set(s), one or two acts. No musicals or children's plays. Selected plays will receive production and 10% share of box office receipts as royalty, and possible publication in new, and innovative form Submit resume, synopsis & first 12 pages via email Attachment to [tom@thistle-dew.net](mailto:tom@thistle-dew.net)

## **Repertorio Espanol**

METLIFE FOUNDATION NUESTRAS VOCES IV NATIONAL PLAYWRITING COMPETITION 2003 SEEKS PLAYS FOR PRODUCTION AT REPERTORIO ESPANOL IN NYC. The competition looks to promote the talent of Latino/a playwrights as well as highlight subjects depicting Hispanic culture(s) in the United States. Subject matter should be relevant and of interest to the Hispanic community at large. All plays must be original full-length (minimum running time: 1 hr., 30 min.) New and unproduced plays preferred. Plays that have had readings or a workshop productions are acceptable. One-act plays, musicals, translations/adaptations or screenplays not accepted. Scripts can be written in Spanish or English. Playwrights must be at least 18 years of age and residents of the US or Puerto Rico. Deadline: May 1 2003 (postmarked). Please contact [a.astorvargas@repertorio.org](mailto:a.astorvargas@repertorio.org) with questions or requests for applications and guidelines.

## **STAGES**

The first transgender theatre festival is seeking long and short, traditional and avant-garde, new and old works for the stage for September 2003. Deadline May 1, 2003. Looking for for two things: scripts, all by themselves, looking for a director, some actors and black box theatre; AND shows that you have done or are willing to do and drag to downtown NYC in the fall. Submission requirements Also looking for volunteers: TG/TS/genderqueer directors, actors, stage managers, set & costume designers, musicians, crews, staff. No pay. For guidelines and submission requirements, contact: STAGES; 151 1st AVE, suite 228; New York, NY 10003 or Email [stages@wowcafe.org](mailto:stages@wowcafe.org) or see <http://www.wowcafe.org/stages>.

## **Golden Thread Productions**

Dedicated to theatre that explores Middle Eastern culture and identity as represented throughout the globe. Producer of ReOrient, an annual festival of short plays by playwrights from the Middle East or about themes concerning the Middle East. Submission Guidelines for ReOrient: Length: 10-40 minutes. Deadline: March 1<sup>st</sup>; Accepting full-length plays year-round; Allow six months for response. Submit to: Golden Thread Productions, PMB 153, 4096 Piedmont Ave. Oakland, CA. 94611 [www.goldenthread.org](http://www.goldenthread.org). E-Mail: [information@goldenthread.org](mailto:information@goldenthread.org)

## **Residency with Eric Bogosian**

The author of *SubUrbia* and *Banging Nails into the Floor with my Forehead*, etc., is doing a Residency at Atlantic Center for the Arts October 6 - 26, 2003. Bogosian wants 5 actors and writers to workshop new writing. Application Deadline: August 1, 2003 For complete info, see: [www.atlanticcenterforthearts.org](http://www.atlanticcenterforthearts.org). Writing associates should submit a resume and either a sample of written work with a proposal of their project or a draft of the project itself.

## Plays for Prison Audiences

Marti Sivi is “looking for scripts for women shows, 6-8 characters. Relationship based stories, well defined characters, may be drama or comedy. Will be performed in a maximum security prison for 600 inmates plus invited guests.” Plays must leave the audience with hope at the end or a positive resolution. Contact: [Martisivi@aol.com](mailto:Martisivi@aol.com), or Marti Sivi, Mitchellville Theater Project, 5320 Waterbury Rd. Des Moines, Ia. 50312

## Artists' Retreats

Long list of artist/writer retreats all around the world  
<http://www.CreativeCauldron.com/retreats2.shtml>

## Arts Funding Discussion Forum

<http://members5.boardhost.com/ARTStalk/>

## U.S. Student Grants and Scholarships...

[http://www.usafunds.org/borrowers/access\\_to\\_education\\_scholarship.html](http://www.usafunds.org/borrowers/access_to_education_scholarship.html)

... and one for late-blooming aspiring students:

## Talbots Women's Scholarship Fund

The Talbots Charitable Foundation provides philanthropic support to nonprofit organizations for civic and cultural activities, social welfare, and health and education services. The foundation annually sponsors the Talbots Women's Scholarship Fund, a \$100,000 scholarship program that awards 5 \$10,000 scholarships and 50 \$1,000 scholarships to women seeking a bachelor's or associate's degree later in life. Since its inception in 1997, the program has awarded college scholarships to nearly 280 women ranging in age from 20s to 60s. Applicants to the Fund must be women currently residing in the United States who earned a high school diploma or GED at least 10 years ago; be seeking a degree from an accredited 2- or 4-year college, university, or vocational-technical school; and have at least 2 full-time semesters or 24 credits remaining to complete their undergraduate degree. Deadline: March 3, 2003, or until 1,000 applications have been received. Applications will be available in Talbots U.S. stores, alternately, see [www.talbots.com/about/scholar/scholar.asp](http://www.talbots.com/about/scholar/scholar.asp)

## Women's Foundation of Minnesota

The **Women's Foundation of Minnesota (WFM)** works to aid women and girls organizing for economic, political, and social change, by providing resources and a voice for their cause. The foundation does not fund projects outside of Minnesota. WFM is currently accepting applications for the following funding programs: The Social Change Fund provides resources for women and girls projects that are designed to have a significant impact on societal attitudes and behaviors or result in systems change.

Grants are awarded in the following areas:

- 1) Social Change/Systems Change - grants for programs by and for women and/or girls that are designed to have a significant impact on societal attitudes and behaviors, or result in needed systemic change benefiting women and girls. Grants in this area may be made to grassroots groups or more established organizations. WFM does not generally fund direct service unless the program is a new model with strong potential for replication.
- 2) Grassroots Empowerment - Grants to help bring together previously unorganized,

-traditionally underserved groups of women and/or girls as an initial organizing step in the process of social/systems change. Grants in this area are generally limited to grassroots groups and organizations.

3) Women, Money, and Social Change - Grants to fund new and innovative efforts that will stimulate giving and increase support for organizations, projects, and efforts benefiting women and/or girls. (Deadline: October 1, 2002) The GirlsBEST (Girls Building Economic Success Together) program is a five-year grantmaking and public awareness initiative focused on increasing the readiness of girls, ages 10-18, to achieve economic well-being. Grants will go to girl-driven programs that have the support and involvement of women, mentors, community organizations, schools, and other organizations serving women and girls. WFM is seeking applicants from a wide range of communities, with priority given to under-represented and underserved girls and communities. (Deadline: September 1, 2002) Complete guidelines for both programs are available at the WFM Web site.

Contact: <http://www.wfmm.org/>

## **BBC WORLD SERVICE RADIO PLAY COMPETITION**

This competition allows BBC World Service Drama to draw on undiscovered radio drama writing talent from around the world and gives voice to new writers. Previous winners have gone on to gain further commissions for BBC Radio Drama. Prize is £2500 sterling and a trip to London to see your play being recorded. The play must be original, unpublished, your own work, and about 60 mins. Long, with a maximum of 6 characters. Open to anyone not normally resident in the UK. Deadline: received by 30 April 2003. Full details, rules, and entry forms are available at: <http://www.bbc.co.uk/worldservice/programmes/competition/playwriting/>.

Please return your completed entry forms with your play to: BBC World Service Drama, Playwriting Competition 2003, Room 118 EW Bush House, London WC2B 4PH, United Kingdom **OR** to your local British Council, **OR** e-mail it to [intradioplaycomp@bbc.co.uk](mailto:intradioplaycomp@bbc.co.uk)

## **TEN by TEN**

**The Scoop:** Hosted by the Chapel Hill-Carrboro ArtsCenter, Ten By Ten is the Triangle 's annual ten minute play festival. A panel of readers, comprised of actors, directors, and arts managers, will select ten plays to showcase in the ArtsCenter main stage theatre.

**The Plays:** Unpublished ten-minute plays with minimal set requirements. Playwrights may submit one or two plays in standard format (Courier or similar 12 pt font). If you are submitting hard copies, please bind them with brads and send two copies of each script. You may also email the scripts to [Lynden@theatreorange.org](mailto:Lynden@theatreorange.org). Please include a separate cover sheet listing your name, contact information, and title of the play. These are blind readings, so please, no names on the scripts. Questions? Call 919-732-9299.

**The Deadline:** Submissions must be postmarked by March 10, 2003, though we encourage playwrights to send scripts as early as possible. Mail to: Ten by Ten, The ArtsCenter, attention L. Harris, 300G E. Main Street, Carrboro, NC 27510 or email [Lynden@theatreorange.org](mailto:Lynden@theatreorange.org). We will notify playwrights of their selection by April 30, 2002.

**The Space:** Our main stage is a 325 seat theatre with basic light and sound capabilities.

**The Producer:** The ArtsCenter will provide a director, actors, and minimal tech. All playwrights should expect to participate in the staging process by communicating with the artistic and technical staff. For more about the ArtsCenter, go to our website at [www.artscenterlive.org](http://www.artscenterlive.org) <<http://www.artscenterlive.org>> .

**The Dates:** Festival dates are July 10-13 and 17-20.

**The Shows:** The ten plays will be presented together as an evening of theatre. All ten shows will run each night with an intermission at the halfway point.

**The Publicity:** The ArtsCenter will provide publicity for the selected plays, as well as box office and ticketing for the shows.

## **ICWP MONOLOGUES COLLECTION CALL FOR SUBMISSIONS**

We envision this book as a collection that reflects the excellence and diversity of our (women) member playwrights and addresses a multiplicity of issues and experiences from a variety of viewpoints. In the interest of fairness and inclusiveness, the ICWP Board of Directors has developed the following guidelines for submission: We are accepting monologues in two categories: 1) monologues for a female speaker; 2) monologues for a male speaker or one of unspecified gender.

Each writer may submit a maximum of two monologues, one in each category. Monologues will be evaluated independently by multiple readers; selections will be made based on the values expressed above.

Monologues may have a running time of 2 to 15 minutes; they may come from a play or larger work or they may be complete pieces in themselves. Writers submitting must be women who are members in good standing of ICWP (paid-up membership or other explicit arrangement). See - How to Join ICWP on the website <http://www.internationalwomenplaywrights.org/> click on Membership Form

The deadline for receipt of all pieces is March 1, 2003. We encourage writers to submit pieces that express unusual or under-represented experiences and perspectives, whether in terms of age, sexuality, cultural identity, or anything else.

Both electronic and paper submissions are allowed. Submission requirements and cover sheet can be found at the end of this Newsletter.

### **Send out those Scripts!**

By Mary Lathrop

Inspired by Pat Gabridge's play submission mailathon marathon last autumn, I started a Listserv called \_the onceaweekers\_. "Onceaweekers" pledge to send out at least one play submission or query every week and report in. It's quite inspiring—some examples:

Kristen Ryan sent out 67 mail merged queries about a play one week (!) and so far has received 7 or 8 requests to read the full script; Francesca Sanders sent out plays to 3 theatres yesterday; Linda Eisenstein sends out plays constantly; Me? I can go weeks without mailing anything, but today, I sent TALES FROM THE SALTMINES to a producer/director I know in California and a followup email message to an agent in NY who is considering representing my work.

It's like the punchline to that old joke—if you want to win the lotto, you gotta buy a ticket first. It's quite inspiring, not to mention a kick in the seat, to hear that others are printing, collating, querying and mailing out their work! Anybody who'd like to join us and have a place to report in re: sending out work, email me at [lathrop@sprynet.com](mailto:lathrop@sprynet.com) and I'll subscribe you.

## When Literary Managers want 10 Pages...

A discussion which arose on the ICWP-L email discussion List prompted member Michael Wright to ask colleagues on the LMDA discussion List for their opinions.

*"A recent post to the International Center for Women Playwrights List raised this question (I paraphrase): "When it says on a submission listing that the theatre wants a letter, synopsis and ten sample pages, which ten should I send? Beginning, middle, end?"*

Responses:

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I get teased sometimes for reading the whole play ... and I certainly understand that volume makes us all make hard choices.

The decision on if you should read the whole play really depends on what you are looking for ... if you are looking for a readily produceable work, then there is no point (well, very little) in reading the whole play. Most people on this list can tell after a few pages if the play is right for their theater.

Where it really helps to read the whole play is if you are looking for a "voice." If you really want to know what someone is capable of ... you need to read the whole play. Some plays grow on you as they go on their journey. Some plays won't read well, but will haunt you for weeks afterward. I've often dismissed a script on an initial read, but after then I realize that I keep thinking about it days afterward. Some part of the characters' journey has stayed with me and made me think. Then I know I have to go back and see what this playwright has to offer.

But in a busy world, and especially when you are looking to fill a hole in your season, 10 pages is enough.

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I have been the one to read submitted plays and also the person who works directly with new playwrights. I don't care about "formula" or anything else when I receive a script. What I care about is whether the play grabs my attention by the third page.

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To paraphrase Robert Patrick: the audience always experiences the first ten pages first. If the script doesn't engage us early on, what good is a boffo climax? The audience may have left by then!

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I hate the whole sample page idea. I understand why it might be necessary, but I still hate it.... Let me give one example: I was reading a play that was perfectly fine. Nothing outstanding, nothing horrific- a good solid work- but nothing that made me leap up and down with excitement... I come to what reason tells me SHOULD be the climax of this solid, yet unspectacular piece of work, followed by a gentle, sweet resolution. However, there is another act. And in this act things got hot and sweaty and exciting. Completely different authorial voice, huge formal and structural changes, wild non-linear textuality - exactly what the rest of the play was not. Exactly what I would never suspect this playwright was capable of had I not seen it on a page. Unfortunately, this act was so dependent on the rest of the play for (con)text that there is no way it would ever end up as those magic 10 pages- it would seem incoherent. And there would be another playwright I would have mistakenly written off.

I know that this seems to lead to huge piles of scripts on one's desk- it doesn't have to. I'd take the other route and limit submissions. Make it invitation only. Put out a call to selected Literary Managers whose company has a similar mission to your own. Ask them for 5 writers they love but aren't able to produce. Ask those writers to submit work. If their work resonates

with you, ask those writers to each recommend 5 writers... Or ask the writers you work with now. Only work with writers you know. Get to know lots of writers.

Eventually, if you use the structure outlined above, you can

A) Read only plays that are right for your theatre

B) Always read the whole play

C) Develop real relationships with writers that are based in more than just a production or development model

D) Build a patchwork quilt of writers who know and respect each other's work—your theatre also becoming a home for a community of writers.

Call it the Prell System of Literary Management— And she told two friends, and she told two friends.....

Whatever you do, read the whole play.

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In response to X's point about the first ten pages, doesn't that presuppose that all plays are written in a certain well-made play format, in which we BEGIN at the Beginning and go through exposition, point of attack, etc? Doesn't that somehow eliminate plays that are like, say MEMENTO, where we begin at the end and there's some mystery involved? What would she/he do with a play like, say, Prince's [Pinter's?] BETRAYAL? It reminds me of the old Syd Field screenplay controversy. As you know Syd invented the three-act form for screenplays. A million people studied screenwriting using that formula and learned to expect that formula in the scripts they read... and when a script comes along that doesn't precisely FIT that formula, it's rejected because it's not good... when all it is, is not formulaic. As for me, I've often sent my best ten pages which are often a climactic scene. I take care, however, to provide a one to two paragraph intro so the reader knows what these pages are all about. And it's often worked in that I do get invites to send the whole script. So perhaps it's in the presentation rather than the position of the pages.

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I ask specifically for the first ten pages. This levels the playing field by giving everyone the same exercise. What I want is to see the playwright's attack. Sure, bad exposition helps to weed out a lot of scripts. But if the writing is really good, the whole play is implicit in those first few pages.

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Since all the queries to (Theatre P) end up on my desk, I get asked this question a lot— not, as one might imagine, by the writers themselves, but by non-theatre folk who can't quite grasp what the heck a Literary Associate does all day long. Anyway, I find that I'm immediately suspicious of writers who, for whatever reason, choose to submit anything other than the first ten pages of their script. What don't they want me to see? The opening of a play should be one of the most engaging, provocative, well-thought-out sections of the entire piece, deliberately designed to grab and hold the attention of both reader and audience. If I'm dropped somewhere in the middle, I spend most of my reading time trying to figure out what's going on and rarely ever get to that crucial point of needing to know "What happens next?" By page 10, I expect the characters to be established and the fuse to be lit on the primary action that will drive the play; otherwise, I'm probably gonna pass. While it's certainly possible to sample a writer's way with dialogue at any point in the script, those first ten pages contain important clues to structure and technique that always help me decide whether or not I want to add this manuscript to my already-bulging shelf.

I want to begin at the beginning — it's as simple as that.

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In general, I think it should be left up to the playwright to submit those ten pages that best represent his/her work as a whole. That is often, as it turns out, the first ten pages of the play - but not always. Sometimes, the later the excerpt is in the play, the more difficult it can be to follow for clarity. Events and conflicts have been set up earlier in the



play and the reader might not have a frame of reference for them reading the scene out of context. The resulting struggle to understand might not serve the play completely, even if it is the most beautifully written passage. At the end of the day, though, I trust that writers will know which ten pages best represent their work as a whole and will send accordingly. Of course, this just my take on it. There are probably as many opinions as there are literary folk.

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This was a common question at the theatre I used to work at. I hate to say it, but I actually think that the person who told you “I just want to see if they can write,” wasn’t all that far off. The excerpt/sample is not meant to encapsulate the plot, but rather, shows the reader what the playwright’s style of writing is like - how the dialogue flows, etc... I can’t tell you how many times I read submissions where the synopsis sounded really exciting, but then I moved on to the excerpt and found that the lines read like a bad episode of Seinfeld. So yeah, the excerpt is basically just a way of seeing how the person writes.

That said, just about any 10-page clip from the play generally achieves this purpose, though I think playwrights should generally pick sections that have less stage direction and more dialogue, and avoid sections in which you need to know a lot of the back-story in order to understand what’s going on. Whether this excerpt comes from the beginning, middle, or end is generally inconsequential.

One other thing I’d say to anyone inquiring about submission guidelines is to be really sure and follow the guidelines exactly as the theatre says. We found it really aggravating when people would just disregard the guidelines, and we often discarded those submissions on principle. One playwright wrote in the cover letter that she couldn’t possibly pick just 10 pages out of her entire play to send us, so she was sending us the entire script and we should pick ten pages. That script didn’t make it very far. Also, some playwrights think that the 10-page submission is the writing sample, and that their writing in the rest of the submission letter isn’t as important - not true. I’ve definitely seen literary managers throw submissions in the trash based on the way the cover-letter was composed. The best cover letters are generally the most concise and professional.

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<< “Oh, I just want to see if they can write.” >> Well, of course that’s a large part of it. A play can sound fascinating in the synopsis while the execution falls short due to lack of talent or skill. I also like to see what the language is like. A play’s language/dialogue/”sound” and how they are handled are very important to me and weigh heavily in what plays we choose. The play’s basic style is also revealed in the sample- stylized? “Realistic”? What type of tone, mood, feel, what have you. I prefer sample pages because I don’t have the room for a huge stack of scripts. It’s just that simple. I got tired of the giant pile next to my desk. So first I got a literary manager and then I got wise and started asking for sample pages.

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I want to see what the dialogue is like, their ability to capture characters and their ability to handle a dramatic event - infer dramatic action etc.. - in some ways, yes, it is “can they write?” Sorry. Addendum - perhaps not so much “can they write” but “what is the voice” - 10 pages is tough, but the choice of which ten pages also reveals something about a writer’s understanding of their strengths, etc.

Editor’s Note: Many thanks to the members of Literary Managers and Dramaturgs’ of the Americas (LMDA) for their contributions to this piece.

# Tales from the Workshop Circuit

## Last Frontier Theatre Conference

Robin Rice Lichtig

I had a short play in the 2002 Last Frontier Theatre Conference (aka the Albee Conference) in Valdez, Alaska. The experience was worthwhile for networking and rubbing shoulders with the likes of Edward Albee, August Wilson, and John Guare. Lunch time talks by other well-known theater professionals were interesting and theatrical presentations in the evening were wonderful. But there were so many plays read (both short and full-length) that the schedule was jam packed. Feedback was often hurried. Many of the writers, especially those with full-length plays, felt they didn't get enough attention. In summation, the event is worthwhile for meeting other writers and making connections, but not necessarily for taking your work to the next level.

Monica Raymond

My full length play SAFE HOUSE was read at the 2001 Last Frontier Theatre Conference in Valdez, Alaska, the festival Edward Albee started and regularly attends. Also present were John Guare, August Wilson, Lloyd Richards, Ed Bullins, Arnold Wesker, etc. etc. (Not all of these folks come to panelist readings, I might add.) The play is a big, complicated, experimental, unorthodox piece which focuses on a young woman runaway who lives alternately in two different lesbian households and who begins a romantic relationship with a drifter in his twenties. The woman who cast it did a marvelous job. I was supposed to direct, initially allocated less than enough time for even one run-through. Eventually I managed to negotiate for just about run-through time for my rehearsal. Actors are in many different plays, can't rehearse without missing something else, and there wasn't a particularly sophisticated contact system. I didn't even track down all the cast members till half-way through the week. Fortunately, most were intuitive and the actual reading worked out OK. The piece was evaluated and discussed by a panel of about ten folks—Bullins and Wesker and Michael Warren Powell (director of Circle East, NY) were the big guns, also various college level theater teachers, primarily from Alaska, but also from around the country. My panel differed wildly about the piece. Several dismissed it outright as impossible or implausible. Ed Bullins suggested I go home, put it in a drawer, and write something else. (Essentially what's happened, sad to say.) Wesker and Warren Powell liked it OK. When it was time for the audience to respond, several women gave impassioned testimonies about the ways the play mirrored their actual lives as adolescents. I just stood there in shock for most of it—Later that day, to my intense surprise (since most of the panel feedback had been negative or dismissive) I received a "Panelist's Choice Award"—the ones that go to a piece that the whole panel cannot agree upon, but that someone on the panel feels profoundly enthusiastic about. I got one good idea from Arnold Wesker, and one of the panel members talked to me in private later and I learned something about my play from him. I understand that they've gotten rid of the awards, and, honestly, if I hadn't gotten mine, I'm not sure how traumatic the whole experience would have been. Many good connections and directions came out of being at this conference, and I learned how intensely controversial this play is, more than I ever dreamed, actually.

## National Children's Theatre Festival

Joan Cushing

I attended the National Children's Theatre Festival to see the staging of the festival winner — my children's play "Miss Nelson Is Missing!," a musical adaptation of Harry Allard and James Marshall's popular children's book, which I had written on a commission from Imagination Stage, the studio theatre of the Bethesda (Maryland) Academy for the Performing Arts (BAPA). The Festival proved a great experience for me as a playwright. They flew me down to Coral Gables, put me up in a lovely hotel, the Hyatt

Regency, for four nights, and gave me the thorough V.I.P. treatment. Before the performance, I saw two dress rehearsals (in front of an audience) and I was invited to give notes to the cast, and input to the director. The director wanted to make some changes in the script, which he asked permission to do ahead of time, so I agreed, as I thought it would be a learning experience, and it was. Although their cast was not Equity, it was a classy production, directed by Earl Maulding. I also visited the nearby South Miami Middle School of the Arts, an arts magnet school, and did workshops with the kids on playwriting and composing. On the Festival Day, the kids from the school performed. They were amazing.

Editor's Note: Political satirist Joan Cushing lives in the Washington, D.C. area and is currently represented by the Susan Schulman Agency.

## Edward Albee New Playwrights Workshop

Jere Pfister

I had a play, *A Work in Granite*, produced last Spring, 2002, in the Edward Albee New Playwrights Workshop, at Stages Theatre in Houston, Texas. The Workshop is produced by the School of Theatre at the University of Houston. I was very pleased with the actual production, seeing my play performed twice before a filled house, 250 person capacity. In my most recent rewrite I cut the last scene as a result of the production, feedback led by Mr. Albee at a post production meeting and the audience's response, applause during a blackout. I came to realize that I had built the last scene to move to the final monologue which was really the underscript, it was some of my earlier writing that influenced my even starting the play, but didn't belong in it.

The workshop was my second class with Mr. Albee. I find him to be a remarkable human being. He truly strives to have his students take themselves and their work seriously. His encouragement and style of teaching and feedback given certainly made me think differently about what I most wanted to say in my plays as well as why I wanted to write for theatre. Through his encouragement and my reawakened ambition to contribute, to a part of the theatre community, I applied for and was accepted into the MFA program in Theatre at the University of Houston. Because of prior classes taken with Mr. Albee and Stuart Ostrow who directs the Musical Theatre Collaboration each Fall at UofH, I have now reached the half way point in my program. At sixty-two, after a life time of raising children, marriage, and a host of responsibilities and interests in the communities where I have lived, I want to have my say, too.

## Association for Theatre in Higher Education Conference

Rebecca Nesvet

In July, after my play *The Shape Shifter* won first place (full-length) in ATHE's PlayWorks 2002, I attended the annual ATHE conference in San Diego to see it performed as a script-in-hand staged reading; to contribute to the rehearsal process; and to gather reactions at the 'talkback.' Since April, director Karen Robinson, dramaturg Brad Rothbart and I had conversed extensively by e-mail, thoroughly mining and mapping the labyrinth of the script. In that time, I also abridged it considerably, improving its clarity. I cannot thank Brad and Karen enough for their intelligent, perceptive, and conscientious criticism in that phase of the developmental process. Since then, *The Shape Shifter* has secured several other readings including an upcoming one in London, a part-Equity production offer, and Top Ten Finalist status in Sonoma County Rep's SCRipts 2002. The ATHE cast did wonderful work, and I have to thank several of them for suggestions they made during rehearsals. Playing

the leads, Siobhan Maya Bremer and Ray Schultz seemed to reveal several layers of psychological complexity to their performances. It took me two years to construct their characters, layer by layer—how on earth did they manage to realise them over only one intense weekend of rehearsals and about six weeks' familiarity with the constantly shrinking and changing script?

The reading was only sparsely attended. It was scheduled at the same time as many interesting conference panels, and I thought a better job could have been done to publicise the PlayWorks' Full-Length and One-Act plays at the conference. No information about the two plays themselves (synopses, teaser lines, etc.) appeared in conference publicity materials. Still, the 30 or so people who did attend gave VERY thoughtful and useful feedback—and even got into (polite) arguments amongst about how the play should be interpreted, disagreeing on which characters they sympathised and identified with. The next morning, one actor told me he had heard a “buzz” going round the breakfast tables—people saying they'd heard about *The Shape Shifter* after the reading and wished they had seen it. As for me, I missed breakfast because I had been up until 3 a.m. writing new material into the middle of Act III while the energising feedback was still fresh in my mind and my notes on it were still intelligible to me.

I also found the ATHE experience incredibly valuable as a confirmation that other people—actors and audiences—are interesting in the kinds of stories I want to use my playwriting ability to tell. *The Shape Shifter* has an intersexual protagonist and encapsulates a lesbian romance plot; a few weeks before ATHE notified me that I was a PlayWorks finalist, a planned reading-leading-to-full-production of the play had been unceremoniously dumped by a director who wanted to cast the *innamorati* as a straight couple because it “wouldn't look normal” to her if my protagonist wasn't obviously biologically male. Needless to say, nothing like that happened at ATHE and the experience helped renew my faith in the play-making contingent of humanity. It is easy to network at ATHE, everyone is very friendly, down-to-earth, and equally obsessed with the performing arts. I still keep in touch with several veterans from the PlayWorks cast and production team, and at the conference I was able to meet other ICWP members and other theatre professionals. The PlayWorks program hasn't been around long and is still evolving: I can't wait to see where it goes next. I'm preparing a new play for submission to PlayWorks 2004 now, but even if it doesn't win I would seriously consider attending the conference anyway if it is in a convenient location.

### 'What Can ATHE Do for Me?'

By Roger Gross

“What the ATHE conference has to offer playwrights” Plenty! This event which started out as a gathering primarily devoted to the interests of actors and directors has gradually, over the last several years, come to be dominated by the interests of playwrights. How could that happen? Because the playwrights program got active, got creative and assertive, and proposed so many programs of such obvious value that they couldn't be denied and then they got behind those programs and made them work. ATHE is organized into Focus Groups, which is to say, interest groups, and these groups really drive the conference. Our group is the Playwrights Program and it is a dynamite group, not a bunch of individuals coming together to see what they can get from the Program but a group dedicated to serving the playwriting profession. We have created some wonderful developmental programs. There's the short play development program, the full-length Playworks. You'll read about these elsewhere. Our biggest award is the David Mark Cohen Award competition. The winner receives \$1000 cash, \$500 toward the expenses of attending the convention, a well-cast and directed, script-in-hand performance of the play at the conference, and publication by Dramatic Publishing Company. Entries in this competition must have received one and only one production by a University of College theatre and have been entered by that theatre in the ACTF and nominated by ACTF to the DMCOhen. New plays are hot at ATHE. They're not some exotic

strange fruit but one of the basic food groups. I would think that ICWP members would want to be in both the Playwrights Program and the Women and Theatre Groups.

W&T says “Members receive three newsletters a year and are offered the opportunity of attending an annual summer pre-ATHE conference at an additional fee [in the same location as the main conference]. Members can also participate in the WTP-L discussion list and receive synopses of all the winners of the Jane Chambers Award.” And then there are the hallways and the restaurants where the really important business of making new friends and renewing old friendships is done. Some of the most important deals for collaborations and productions are made in these hallways.

Editor’s Note: ICWP are studying the feasibility of having a booth at the 2003 Conference. For membership fees, etc., please see <http://www.athe.org/>

## Main mission of the ICWP

To support women playwrights around the world by bringing international attention to their achievements; encouraging production of their plays, translation, publication, and international distributions of their works; providing means for communication and contact among the sister community of the world’s women dramatists; assisting them in developing the tools of their craft, in determining their own artistic forms, and in setting their own critical standards; encouraging scholarly and critical examination and study of the history and the contemporary work and concerns of women playwrights; and supporting their efforts to gain professional equality, and to express their own personal, artistic, social, and political vision without censorship, harassment, or personal danger.

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### ICWP Monologue Collection - Submission instructions

#### **Email Submission**

To submit your monologue(s), send it as a Word attachment to Ellen Margolis at the following e-mail address: [emdm154@hotmail.com](mailto:emdm154@hotmail.com) If you are unable to submit electronically, please see below.\* (Be careful - don’t post your entry to the ICWP-L List!)

You must include a subject header as follows:

SUBMISSION—ICWP MONOLOGUE BOOK (note upper-case type).

You must also complete the “cover sheet” below and either return it as a separate attachment or paste it into your message.

Within a few days of submitting, you will receive a confirmation note.

Ellen will serve as clearinghouse for the submitted monologues, and will remove the author’s name before passing each monologue along to the readers. Readers will work independently to evaluate the monologues and make recommendations as to which will be included. Please note that the readers may submit pieces for consideration, but that they will not be evaluating their own work.

If you have any questions regarding this opportunity, please direct them to Ellen Margolis at [emdm154@hotmail.com](mailto:emdm154@hotmail.com)

\*For those who cannot submit electronically, please send 6 paper copies of your monologues, along with one completed copy of the cover sheet, to:

ICWP Anthology, c/o Ellen Margolis, 2321 Sims Avenue, Stevens Point, WI 54481  
Submitted scripts will not be returned. Writers submitting by surface mail are welcome to include a postcard for acknowledgement of receipt.

Copy of cover sheet on the next page:

## Cover sheet for monologue submission, Feb 2003 - ICWP

Please note, the information below *may* be used in the final stage of the selection process in the interest of representing the diversity of ICWP. Only the items marked with a # are required.

#Your (writer's) Name:

Title of monologue or play from which it is taken (if there is a title):

#Are you a member in good standing of the International Centre for Women Playwrights?

#First line of monologue:

#E-mail address (indicate ground address if you have no e-mail address):

Country of residence:

Writer's cultural background or identification (any way you care to identify yourself):

Biography (50 words or less):

History of this piece (does it come from a play, has it been produced, has the play or monologue been published before, etc?):

**\* Please Note: If you are reading this as a PDF document, you can highlight the text above and paste it into an Email. To highlight the text, click on the T in the Menu bar, then drag the cursor across the text, as normal.**