



# Newsletter

November 2019



**Sharon Wallace**  
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## FROM THE ICWP PRESIDENT

Hello.

Welcome to the last Newsletter of 2019! We hope that you enjoy the new format, with members' info and articles as well as board updates.

### **The Development Fund Project**

I'd like to begin with a warm thank you to all those who donated to the Development Fund. As you know, we are creating the fund to grant our members monetary support towards playwriting class registration fees, underwriting a development workshop, and subsidizing travel to productions, conferences, and the cost of a residency. We reached close to 60% of our goal in one month having raised \$2,888 (USD), which we all consider a success.

or those whom I did not get to thank personally, thank you again. We have decided to keep the fundraiser open. We do honor our donors at our [Thank You](#) page.

To follow up on the Development Fund, we will be forming a small committee of members to help assess grant applications and oversee the project. If you are interested, please email us at [admin@womenplaywrights.org](mailto:admin@womenplaywrights.org).

### **Board Service**

The annual meeting will be in February, and we are seeking members who would like to serve on the Board. Terms of service are for 2 years. This is a great opportunity for members who have ideas for how to take ICWP into the future. Board members pledge to donate at least the cost of an annual Sister/Mister Membership fee, or donate to General or Development Funds, and give an average of 5 hours a month to working on a variety of tasks or projects suited to their skills and experience. A forum in the members' area will be set up in the next week or two, where members can ask questions about Board service and current Board members will supply answers. We will keep you up to date on the forum. We have initiated several new projects this year and could use more help. Please consider joining.

### **Thanks**

The Board would like to give a special thanks to member Carole Clement who is the ICWP official representative in Ohio and who makes trips to her local bank as the official representative of ICWP when banking business needs a real face and a real signature. Carole has cheerfully served ICWP in various capacities with great enthusiasm for more than 30 years. Thank you, Carole, for your continuing dedication and commitment.

I will be sending out an ICWP year-in-review letter in December, not only to recap our 2019 accomplishments, but to share some exciting plans that we have in mind for 2020.

Thank you for your membership and the support you have given to each other.

Pat

Patricia L. Morin

President ICWP

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## NEWS FROM AROUND THE GLOBE



After a decade of inequality in Australian theatre, gender parity is established.

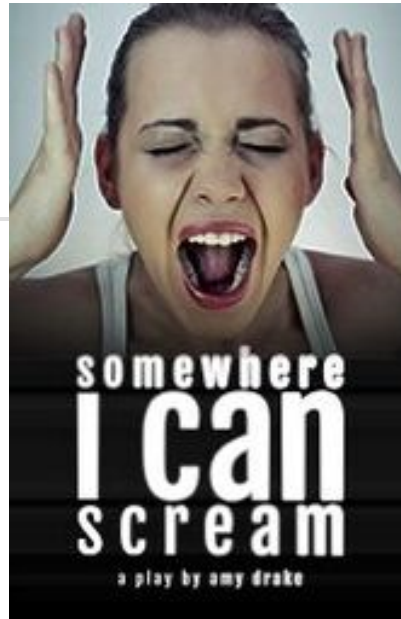
Read the article by Jane Howard [here](#).

## THE LATEST IN BLOGS

In her charming and useful blog posting, Mary-Terese Cozzola has some great advice for us. You can find the ICWP blog from the main homepage by choosing Blogs from the navigation at the top of the page, or you can go directly to the blog posting at this address by clicking [here](#).

If you have advice for our members or would like to write on a burning issue for a blog posting later this year, please contact ICWP at [admin@womenplaywrights.org](mailto:admin@womenplaywrights.org).

## WOMEN IN THEATRE: CATCHING UP



By **Amy Drake**, MS, MCM, MALS

10 November 2019

For all of the progress women playwrights have made in the last fifty years, we have a lot of catching up to do. Playbill recently ran the article, “8 Women Writers Who Blazed a Trail on Broadway.” Talented as they are, it is remarkable that women writing for Broadway is newsworthy. Some of the most popular plays on the London stage two hundred and fifty years ago were written by women such as Aphra Behn, Margaret Cavendish, Anne Finch, Mary Pix, Susanna Centlivre, and Hannah Cowley.

How did they do it? They staged readings for their friends and developed their scripts. They wrote and published their own material. Many playwrights spend long hours submitting their plays to festivals, competitions, and theater hoping their work gets noticed and their voices heard. That tactic works for some women playwrights. The more direct way, and surer path to production, is to make contact with theaters, join professional organizations, look for opportunities, and self-produce your work.

Many theaters are not going to risk already over-extended budgets on producing new work. By networking with other theater makers, you can often find the resources you need to get your show up. Theater can be expensive to produce but grants and social media funding are options to raise money if your show isn't developed enough to seek investors. Many grants organizations offer free workshops on how to apply for their program. Contact Fractured Atlas. Arts and cultural foundations want to give you money. That is their purpose.

Ken Davenport addressed a related issue in his blog, "Why 90% of Actors are Doing it Wrong," that is, waiting for the right part to come along instead of creating it. The same principle applies to playwrights. I've recently had the great good fortune to have my play, *SOMEWHERE I CAN SCREAM*, selected for an April 2020 residency at The Players Theatre, an Off-Broadway house.

How did I get here? First, by self-producing the play and developing it, getting credible feedback, revising the script, and making contacts. Have confidence. Network, network, network. Get your work up, have a plan for where you want to take it, hold on to your vision, and be relentless. That is the path of no regret.

## FIXING WORLD CRISES:

The Women of *SEVEN* are Succeeding and Inspiring





Presented by L.A. Theatre Works and Vital Voices Global Partnership, SEVEN tells the stories of seven courageous women fighting for change in their countries.

Read the full article [here](#).

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## WELCOME TO NEW MEMBERS

**Teri Bays, USA**

**Collette Cullen, USA**

**Sarah Greenman, USA**

**Maggie Larkin, USA**

**Jan Probst, USA**

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## COMING UP



## WORKSHOPS

The Fall Season Presentations for Write Now Workshop  
at the Bernie Wohl Center  
[647 Columbus Avenue](#) (between 91st and 92nd Streets)  
New York, New York, USA  
20 November 2019  
6 pm call time for a 7-9 pm event  
RSVP to [Emma Goldman-Sherman](#).

View the full [Write Now Workshop](#) Fall Season at The Sheen Center.

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## PLAYS

ABRAHAM'S DAUGHTERS  
at Parsnip Ship in Brooklyn, New York, USA  
25 November 2019  
[Click here for tickets.](#)

ABRAHAM'S DAUGHTERS  
at The Wild Project in New York City  
as part of the International Human Rights Art Festival  
9 December 2019  
[Click here for tickets.](#)

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## 3-MINUTE PLAY CONTEST WINNERS



*Double Entree* by **Nancy Gall-Clayton**

Nancy Gall-Clayton writes plays about historic women and events as well as comedies. More than 80 of her plays have been on stages in the USA, Australia, Canada, Denmark, and Japan. She is published by Dramatic Publishing, Smith & Kraus, Motes Books, and others. Nancy is a member of the International Centre for Women Playwrights, 365 Women a Year Playwrights, Southeastern Theatre Conference, the Dramatists Guild, and the New Play Exchange.

*Hungry Women* by **MT Cozzola**

MT Cozzola is a Resident Playwright at Chicago Dramatists. Her plays have been produced and developed at Piven Theatre, Chicago Dramatists, The Side Project, The Fine Print Theatre, Victory Gardens, Donny's Skybox, La MaMa ETC, and elsewhere.

*On the Menu* by **Catherine Haigney**

Catherine Haigney has a Ph.D. in English from the University of Virginia and has taught the "Great Books Program" at St. John's College from 1989 to 2016. She lives in the Ragged Mountains of Virginia and has begun a second career in writing absurdist plays. Ten of her scripts are posted on [newplayexchange.com](http://newplayexchange.com).

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ICWP is a 501-c-3 Non Profit Organization, incorporated in the State of Ohio, USA

For general questions, contact Margaret McSeveney, Communications Manager:

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For the Board of Directors, contact Pat Morin, President:

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