



Newsletter

June 2021



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From the ICWP President

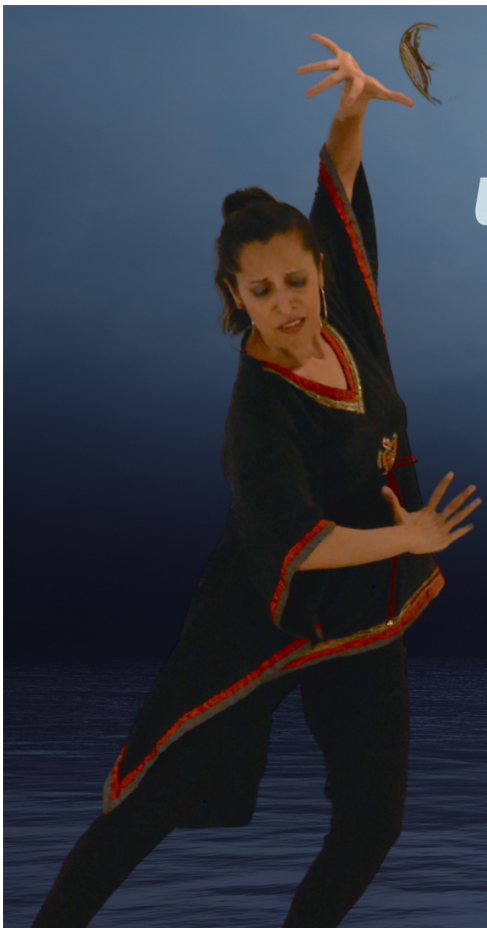
The Theater Marquee is lit and Beaming Brightly.

The Mask of the Pandemic is off.

Shout Out to ICWP Members and the Connect List! Welcome Back, Theater Community WorldWide. The stage doors and curtains will open soon. The audience is eager to see your plays, embrace your characters, laugh, cry, ponder, and applaud you!

Sharon Wallace
President, ICWP


In the Spotlight



*once I was a stone,
una piedra, ek pathar*

CREATED & PERFORMED
BY SHEBANA COELHO

PAN ASIAN REPERTORY
THEATRE

 **NuWorks**
2021

ON DEMAND JUNE 21-30

PURCHASE TICKETS
www.panasianrep.org/nuworks-2021

ICWP member **Shebana Coelho** presents *Once I was a stone, una piedra, ek pathar*, a solo work about a stone lost at sea that finds its way home, only to face a new world that upends old notions of race, place, and purpose. The play is a mixture of poetry, monologues, and dance drawn from flamenco, kudiyaattam, and bharatanatyam. The performance is in English, with fragments of Spanish and Hindi. Running time: 45 minutes

The play will be featured in Pan Asian Repertory Theatre's NuWorks 2021, the annual experimental series of self-created work from innovative artists exploring an eclectic range of genres and techniques using poetry, text, dance and music. NuWorks 2021 will be a special virtual event, on demand from June 21 to 30.

For more information or tickets, click [here](#).

This Will Be Our Year by ICWP member **Ali MacLean** debuts live at the Zephyr Theater this July during the SheLA Arts Festival.

Ali's latest play, *This Will Be Our Year*, is a rock-and-roll Greek tragedy about a star-crossed, toxic love affair between a British rock star and a New York designer. In this modern tale of love and longing, Hugo and Gen are cursed to destroy each other's lives over the span of 10 years. This is the second work from her *Zombies Plays Trilogy* – plays based on songs by the 60s rock group The Zombies. Each play examines relationships from a different toxic theme.

Playwright Ali MacLean is the recipient of numerous awards, including the 2018 John Gassner Playwriting Award, Julie Harris Playwright Award, and 2020 David Sedaris Humor Writing Prize. Ali is a member of the Ensemble Studio Theatre Company, the Antaeus Theatre's Playwrights Lab, and the Dramatists Guild.

For more information on the 2021 SheLA Summer Theater Festival, go to www.shenycarts.org.

郑州西亚外楼
艺术表演
作品

THE BIRDS

written by MONA CURTIS 编剧
directed by LAUREN GATHMAN 导演

演员
PROFESSOR: 叶晨 Steven Chen

STUDENTS	BIRDS
潘悦曦 Sissie Pan	张诗音 Chloe Zhang
周奕彤 Vicky Zhou	李慧洁 Ariel Li
王盈鑫 Joy Wei	裴诗秋 Jinqu Pei
邵珍妮 Melody Cao	马含芝 Alice Ma
	苏清心 Madeleine Su

SATURDAY, MAY 29, 2021 7:00 P.M.
2021年5月29日 (周六) 19:00
PETER HALL, CONFERENCE ROOM
郑州西亚国际学院外教楼一楼在教大会议室
SIAS UNIVERSITY, XINZHENG, HENAN
PRC



ICWP member **Mona Curtis** is an English Composition Instructor at Sias International University/Fort Hays State University in Xinzheng, Henan Province, China. Mona writes, "I was thrilled to have my first student production in China. It was an original work I wrote especially for second language learners. But like any work of art, constraints don't diminish the work; they force it in new directions. This play had little dialog and a lot of meaningful action. The students themselves are enthused, and we are establishing an English Theater Club. The actors are looking forward to other performances in the fall to recruit new students into the club."

ICWP member **Carolyn Gage** recently had her play *Esther and Vashti* read by [The Skeleton Rep](#) (TSR). A professional writer for more than 35 years, Carolyn shares with us her encouraging experience with TSR.

"There are very, very few new play workshops or development programs accepting work with casts larger than 20, multiple sets, and epic themes. If these programs do accept these plays, it is with reluctance and with mandatory double and triple casting. TSR is unique in that they actually seek out these larger works and treat the reading of them with respect. Hallelujah! It is a source of frustration and wonder to me that plays with casts like those by Aeschylus, Aristophanes, Racine, Molière, Shakespeare, and Moss Hart would not be welcomed in today's new play environment. Nor would these playwrights have much interest in writing for the current single-set, four-character, ninety-minute play. It seems to me that these recent financial constraints on production are systematically stripping the theatre of the very elements that render plays theatrical.

TSR was willing to cast separate actors for even the smallest roles, and this was invaluable for me as a playwright. From the pre-show warm-up to the post-show feedback session and closing, the entire process was beautifully produced. The casting was nothing less than brilliant, and my approval was sought for all the decisions. The entire process was informed by a level of intellect, professionalism, and respect that is rare in the world of new plays. In return, I have respect for TSR's understanding of the need to encourage the writing of plays that engage historic and epic themes and that refract these themes through multiple subplots which necessitate large casts and multiple settings. Big thanks, TSR!"

Welcome Back, Broadway! (and beyond)

Hamilton

Do not throw away your shot to see *Hamilton*, reopening at the Richard Rodgers Theatre on September 14. Find out more about *Hamilton* on Broadway [here](#).

Caroline, or Change

The Broadway revival of *Caroline, or Change*, starring Sharon D. Clarke, will open at Studio 54 this fall. Performances begin on October 7, ahead of an opening night on October 27. Find out more [here](#).

Six

The Broadway production of *Six* will finally open at the Brooks Atkinson Theatre, after its opening night was suspended the night Broadway theatres shut in 2020. *Six* reopens September 19. Find out more [here](#).

To Kill a Mockingbird

To Kill a Mockingbird will reopen at the Shubert Theatre October 5, with Jeff Daniels and Celia Keenan-Bolger returning to the show. Find out more [here](#).

Trouble in Mind

Alice Childress' *Trouble in Mind* will receive its Broadway premiere at the American Airlines Theatre. Performances begin October 29. Find out more [here](#).

How I Learned to Drive

Previews of *How I Learned to Drive* will begin at the Samuel J. Friedman Theatre on March 29, 2022, ahead of an opening night on April 19, 2022. Mary-Louise Parker and David Morse will star. Find out more [here](#).

Moulin Rouge!

Moulin Rouge! The Musical will open for business again. The Broadway musical will start performances at the Al Hirschfeld Theatre on September 24. Find out more [here](#).



The New York Times reports exciting news for the summer season of outdoor theatre. Read more [here](#).

Writings and Musings

From **Anna J. Rogers**

Welcome Back the Theater World

In Europe, as the rates of vaccination go up and infection go down, two events here in Germany cause me to reflect. The UEFA European Football (Soccer) Championships are currently on, delayed from 2020 due to the pandemic, and live theatre is tentatively re-emerging. In the Frankfurt area, theatres are announcing their season starts over the next couple of months. I'm part of the Shakespeare Frankfurt ensemble, which is putting on King Lear outdoors on the luscious grounds of Frankfurt's Botanical Garden. After an exhilarating preview performance, we heard an audience member exclaim, "Theatre is back!"

Also excited are the football fans celebrating or lamenting the fortunes of their teams. Teams of men represent their respective countries in the European Championships this year. And next year there will be the UEFA European Women's Championship, or the UEFA Women's Euro. In both football and theatre, men are still considered the norm, the standard, and neutral

representation of humanity and our respective cultures, while women continue to be a labeled subset, or novelty, only of niche interest. Women's football is thankfully being ever more recognized and celebrated, and progress is being made in the theatre world to reduce the assumption that a playwright or director is a man. But until we are where we should be and to balance things out for now, I'd like to rename the championships going on now the UEFA European Men's Championships, or the UEFA Men's Euro. And let's welcome back a theatre world where the prefix "women" soon no longer implies "niche."

From **Jacqueline Goldfinger**

A Commitment to the New Cannon

A young Latinx student hangs out shyly near the door of my classroom after the first day of class. As I exit, she whispers to me, "Professor, can I write a bilingual play with the Rio Grande as a character? I tried in my last workshop but my teacher said that it wasn't real theater."

Two playwrights meet at a public master class that I'm leading. Both graduated from well-regarded theater programs. They are laughing and discussing how they read the exact same plays in their contemporary American theater course. They graduated 20 years apart.

I'm mentoring an undergrad playwright who has endured 3 years of rigorous theatrical training. He can't name one playwright under the age of 50.

All of these situations are real.

All of these situations are terrifying.

All of these interactions are common in my experience as a traveling teaching artist.

And they are among the reasons that I wrote the book *Playwriting with Purpose*, which will be published in August and is available for pre-order now at all book sellers. It offers new prompts, new readings, and insights into the business of today's theater industry.

If we are to have a vital American theater, then we need to integrate new information and new canonical works into our reading, viewing, and teaching of

playwrights. Yes, let's teach an O'Neill play. ONE O'Neill play, and leave the rest for the playwrights to explore on their own. This will create room on syllabi and in writing workshops for the reading and discussion of important new work like Lauren Yee's *Cambodian Rock Band* and Sarah Ruhl's *Eurydice*, which will give writers a better sense of how storytelling is breathing on our stages today.

As playwrights and theater lovers, we can help raise the level of debate in our classrooms, our theaters, and our writing workshops. Together, if we all commit to insisting on a renewed focus on new works—works that have been written by today's living playwrights for today's audiences—then we can help foster a new canon and new model for training and practice that will benefit writers for generations to come.

From **Farzana Moon**

Cicadas Concert

Almost end of pandemic. Theatres are opening their doors in US, music concerts are planning big gatherings. Even cicadas are performing their music concerts to celebrate death of darkness before retiring underground with the hope of renewal in life after 17 years of hibernation. Why did God create cicadas? What kind of life they have, what purpose they serve? Their whole life is spent underground buried deep down, then they emerge after 17 years to have sex and die and disappear for another 17 years? Doesn't make any sense? To extract sense out of something that doesn't make sense to us we can use our imagination, and if that fails, we can indulge in levity for the sake of our own inspiration. In my case, I use both levity and imagination to let cicadas live underground in the magic and mystery of their own haven. A sort of retreat for their wild abandon, cicadas writing songs, creating their own music and arranging gala concerts in a continual cycle of celebrations.

Yes, cicadas beating the drums, standing on the nether stage with their electric guitars, singing and dancing. Cicadas playing harps, tambourines and even scaling the keys of piano to evoke symphonies most rare and awe-inspiring. They are created to introduce to the world the dance of life and deaths, to live in darkness and to receive the light of wisdom, to understand that journey in life is brief, ephemeral, yet to be enjoyed and realized in momentary pleasure of sexual bliss, allowing them to patiently enter the womb of earth. A gentle reminder after every 17 years to be grateful of the time we are allowed to remain on earth, our own purpose is to enjoy and not fear death which has a life of its own.

Podcasts and Social Media



Photo of Amy Oestreicher

The ICWP's **Jenni Munday** presents an inspiring and enlightening interview with ICWP member **Amy Oestreicher**. Amy tragically passed away shortly after the Podcast was published. She was just 33 years old.

Jenni also interviews ICWP members **Joanna Pickering** and **Christine Emmert**.

Listen to the podcast [here](#).

Keep up with ICWP!



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If you enjoy our organization, please review us.



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<https://www.instagram.com/icwplaywrights/>

We re-post member events, publications, and awards! DM us.



<https://www.linkedin.com/groups/2590623/>

Join our LinkedIn group to add your press, articles, and other noteworthy news.



<https://www.youtube.com/user/ICWomenPlaywrights>

Add your YouTube videos to our playlist.



Have a success to share with our social media team?

We want to promote your work! Please visit the ICWP Members area to access our **"Share Your Success"** form.

If available to be featured, one of our team members will follow up for more information within five business days.

You can also direct message us posts to share, re-tweet, or re-post. To add a video to our YouTube playlist, please use the "Share Your Success" form.

Script Feedback Group



the script feedback group

BIG NEWS AND MONTHLY UPDATES FOR JUNE 2021

THE WEEKLY READ

SO FAR IN 2021, THE ICWP SCRIPT FEEDBACK GROUP HAS SHARED & PROVIDED FEEDBACK ON THE FOLLOWING WORKS BY WOMEN PLAYWRIGHTS:

BOOGIE ON THE 3RD RAIL by Tita Anntares

Battle of the Books by Judith Pratt

MY LAST MEAL (BLIND)

COPS (BLIND)

MEXICAN BIRTHDAY BRUNCH by Tavi Juárez

Promise/Insh'Allah by Maura Stephens

A Hot Mess of Rabbit Stew by Laura Pfizenmayer

Pastor Rick's Rainbow Dildo by Tavi Juárez

Maybe? (BLIND)

GAME CHANGER by Catherine (Nina) Haigney

Animal Rescue by Judith Pratt

Kiss Kiss Kiss by Letitia Sweitzer

The Mountaintop (BLIND)

The Used Unicorn Lot by Laura Pfizenmayer

Latest Stats

- 68 FEEDBACK FORMS COMPLETED
- 33 INTERNATIONAL MEMBERS
- 14 SHORT WORKS SHARED
- 7 WEEKLY READS RELEASED





Summer Shorts to debut in August 2021

We are excited to announce our event *Summer Shorts*: an online play reading of our short work! This will be a live-streamed YouTube event in late August 2021. Keep an eye on your email and our social media for more information.

Are you interested in participating? Join us! Playwrights will need to be a member of the Script Feedback Group and have their piece of short work in a *Weekly Read* by Tuesday, August 10th, 2021.

Are you looking for feedback from fellow women playwrights?



JOIN US!

- No Zoom sessions
- Give-feedback-to-get-feedback style
- Work at your pace
- Feedback shared privately
- Low to no weekly commitment
- Quarterly play reading events for participants

Questions?

Contact the Script Feedback Group facilitator, Tavi Juárez at:
tavi@womenplaywrights.org

You can find more information about our group by clicking [this link](#) or by visiting the ICWP member's area online.



Welcome to New Members



Patricia Bell-Scot, Georgia, USA
Shebana Coelho, New Mexico, USA
Jennifer Dailloux, Ontario, Canada
Helen Everbach, Pennsylvania, USA
Maggie Gallant, Texas, USA
Jacqueline Goldfinger, Pennsylvania, USA
Robin Gordon, Ohio, USA (Volunteer Staff)
Tammy Green, New York, USA
Elizabeth Torres Hansen, Copenhagen, Denmark
Aly Kantor, New York, United States
Amy Losi, Georgia, USA
Ellie MacBride, California, USA
Rahab Mitchell, California, USA
Marni Rice, New York, USA
Carey Seward, Alaska, USA
Jeanmarie Simpson, Arizona, USA
Genevieve Swanson, Illinois, USA (Intern)
Letitia Sweitzer, USA
Rene Zabel, West Virginia, USA

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

For general questions, contact Margaret McSeveney, Communications Manager:

admin@womenplaywrights.org

For the Board of Directors, contact Board President:

board@womenplaywrights.org

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