



Newsletter

June 2022



Rachana Pandey
Newsletter Co-Editor

Kim Duvall
Newsletter Co-Editor

From the ICWP President

Hi Women Playwrights,

Happy Pride Month to all those celebrating! We have some exciting announcements and reflections to share with you so let's start at the top.

Our 2022-2023 Officers and Board of Directors

In May, we welcomed six new Directors for our Board of Directors 2022-2023: **Lisa Grunberger, Midge Guerrera, Jeanette Hill, Rosemary McLaughlin, Rachel Rubin Ladutke, and Carey Seward.** Additionally, we elected a new crew of Officers to lead our organization.

2022-2023 Officers

- **Tavi Juárez** - President (New York, New York)
- **Jeanette Hill** - Vice President (Austin, Texas)
- **Laura Pfizenmayer** - Secretary (Gulf Shores, Alabama)
- **Mie Mie Thein** - Treasurer (New York, New York)

2022-2023 Directors

- **Sarah Bewley** (Gainesville, Florida)
 - **Lisa Grunberger** (Philadelphia, Pennsylvania)
 - **Midge Guerrera** (Ewing, New Jersey / Pontelandolfo, Italy)
 - **Rachel Rubin Ladutke** (Nutley, New Jersey)
 - **Rosemary McLaughlin** (Maplewood, New Jersey)
 - **Rachana Pandey** (Varanasi, India)
 - **Carey Seward** (Fairbanks, Alaska)
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Announcing our NEW Script Feedback Group Incubator

This year we are introducing a new Incubator into our Script Feedback Group! These sessions will be hosted by our board members with the goal of encouraging new works and connections in a safe environment. Unlike our quarterly play readings, our Incubator sessions will not be recorded or shared publicly online. We'll join a Zoom room to read each other's works aloud, support one another, and network together for about 90 minutes.

Read more about the Script Feedback Group in this issue of the newsletter.

If you are interested in learning more about how you can join our Incubator sessions, please contact me

at Tavi@WomenPlaywrights.org or President@WomenPlaywrights.org.

Seeking Advisory Positions

We have two upcoming development funds to facilitate this year: the [BIPOC fund](#) and the [Amy Oestreicher Grant for Women Playwrights](#). If you have experience managing a grant-giving program and would like to share your wisdom with us, please don't be a stranger.

We are always looking for experienced advisors from our community for short-term projects (panels, live-stream events, etc.) to share insights and knowledge with our community. If this is something you are interested in, please do get in touch.

COMING SOON: 2022-2023 Internship Programs

Our board is hard at work discussing and designing new internship programs to serve our goals and provide mentorship in 2022-2023.

What Women Playwrights Can Learn From Emily Mann's Career

In January, we organized a live-stream event with biographer Alexis Greene about Emily Mann's career. 56 members attended our event, but if you missed you can watch the 45-minute conversation between Cindy Cooper and Alexis Greene [here](#). Please [subscribe to our YouTube channel](#) so that you can receive latest live-streams!

International Women's Day 2022: Winter Wordfest

For International Women's Day on March 8, we organized our Script Feedback Group's Winter WordFest play-reading on Youtube. We live-streamed two works from our members: *Richmond Underground* by ICWP Director **Rachel Rubin Ladutke**, and *Cancer is a Pain in My Ass* by ICWP Secretary **Laura Pfizenmayer**. Twenty-two members registered, and the stream has nearly 100 views! If you missed it, you can catch a recording of the event [here](#).

Thank you for your continued support in our efforts to support and empower women playwrights. I'm always available if you have any questions, concerns just want to chat!

Peace + Love + Playwriting,

Tavi Rebecca Juárez

ICWP President

President@WomenPlaywrights.org

Digitalization and Theatre



From ICWP Director **Rachana Pandey**

A swift change in theatre practices has been observed since the world came under the effect of the Pandemic. Digitalization of theatre and performative practices remained the only choice to keep the art of theatre alive during a certain period of time but now digitalization and digital involvements in live performance have come in regular practice. Digitalization in theatre has challenged and extended several traditional set of norms and pushed the boundaries to create new norms and also to meet larger audience with greater flexibility. However, digital spaces have certain limitations. The current issue of the newsletter explores the theme of digitalization through various articles written by artists and writers who belong to different parts of the world.

Thank you!

From ICWP Member **Wuraoluwa Soibi**

Theatre, Plays, and Play-reading as a Tool to Combating Gender-based violence Against Women in Africa

Gender-based violence against women and girls globally has become critical in the last decade. Many women experiencing violence in communities around the world are beginning to recognize what situations they are in and demand safety and better living conditions. Women still struggle to combat cultural practices, religious beliefs and social norms that promote gender-based violence against women such as domestic/intimate partner violence, sexual violence, harmful traditional practices and child marriage.

[Keep reading on the blog.](#)

From ICWP Member **Amy Drake**

Digitalization of Theater

“Necessity is the mother of invention.” --Plato

Digitalization of theater has evolved with advancing technology and the need to bring theater to a wider audience. The original intent to record the event for posterity, as with the video-recorded plays of Sacha Guitry in the 1930s, when talking films were a new art form.

[Keep reading on the blog.](#)

From ICWP Member **Jacqueline Goldfinger**

Opera as Accessible Music Videos

During COVID, Resonance Works in Pittsburgh – a company known for making opera and choral work accessible to the general public – began a project called Decameron Opera Coalition (DOC). Resonance’s Artistic Director, Maria Sens Sellner, was the point person for opera companies whose values included art-for-all initiatives and wanted to continue to reach wider audiences during the pandemic. I was asked by Sellner to write the libretto for one of their short operas by Composer Justine F. Chen. What I learned through that process changed my mind about how we make and present opera.

[Keep reading on the blog.](#)

From ICWP Member **Sharon Wallace**

Digital theater gave us the path to share stories and find our humanity and community during the critical time of the COVID-19 pandemic. It played a massive role in filling the void when the doors of theaters were closed worldwide. As a result, a new approach emerged, giving playwrights a different way to showcase their work, actors new opportunities, and audiences a new medium in which to enjoy theater.

The two forms can co-exist and support the other by introducing theater to audiences internationally. For example, digital theater engaged and entertained traditional theatergoers and cultivated a public looking for connections during days of isolation. Thus, digital theater is a far-reaching and sustainable part of experimentation and presentation of theatrical works that partners with traditional theater.

From ICWP Member **Pamela Hobart Carter**

Emergence

Chances are, you can list your events cancelled by the pandemic. Indefinitely postponed or never to be. My piano teacher and I had been excited about the forthcoming premier of a song for which she composed the music and I wrote lyrics. At first, we mourned the March 2020 concert; then an awful relief took over that we had not assembled a choir and an audience in a closed space. *Inverse Functions*, a “science poetry journal in theater form” that I was curating, also chose to cancel. The list goes on. While my piano teacher mustered a virtual choir and debuted the song online, *Inverse Functions* and innumerable other productions did not.

Some early efforts to digitize live shows fell flat. While they gave us a smidge of our familiar performance experiences during quarantine times, they were pale cousins of live theatre. But, over these past years, theatre folk have learned and continue to learn to refine their work for Zoom and other such platforms. Playwrights, actors, producers, and directors have looked toward creating for rather than adapting to. Those efforts, to conceive for the digitized venues, are making a new medium.

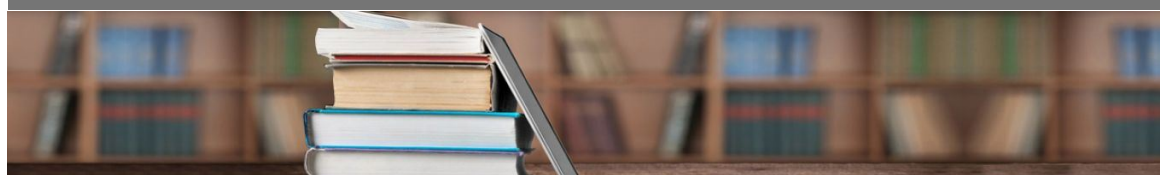
From ICWP Member **Farzana Moon**

Digitalization has improved theatre in many ways, in my estimation. Special production and visual affects engage the viewer in a way that enhances the concentration of the audience; somehow mind, heart, and soul focus to the scene without thought of gallivanting. Another positive effect of digitalization is that theatre becomes available to a global audience, reaching many continents where access to computer is available and/or affordable. When we are globally connected, under assault of ever-changing media coverage where one day's news becomes old the next day with a fresh barrage of something else, timely pieces of theatre can reach wider audiences without delay.

My Walhalla Ravine skit was translated into Russian and produced in Russia. Even though it is in the Russian language, digitalization allows it to be translated into any language while watching it [on Youtube](#). Happy surfing.

<http://farzanamoon.blogspot.com>

Good Reading



ICWP Member and Contributor **Julia Pascal** writes, "The common use of 'race' to denote 'difference' has always bothered me as race is a social (white) construction." Read more about the social construct of race in these articles from [Scientific American](#) and [Duke University](#).

Are quotas the only way women will have parity of opportunity? Read more about quotas in Canada and the US in an [article from Global News](#), and in the UK in [article from ODI](#).

Announcements and Posters

Our 2022-2023 Officers & Board of Directors

Tavi Juárez
President

Jeanette Hill
Vice President

Laura Pfizenmayer
Secretary

Mie Mie Thein
Treasurer

Sarah Bewley
Director

Lisa Grunberger
Director

Midge Guerrero
Director

Rachel Rubin Ladutke
Director

Rosemary McLaughlin
Director

Rachana Pandey
Director

Carey Seward
Director

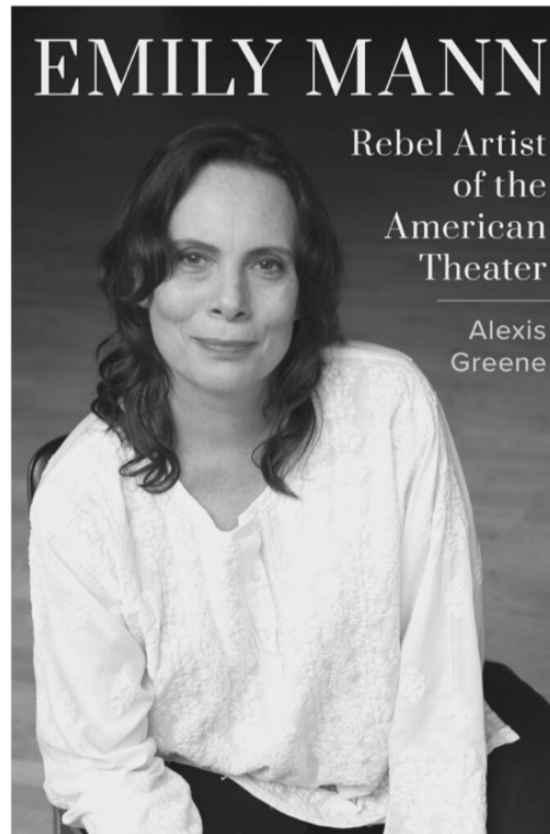
IMAGE BY AMY OESTREICHER

The Amy Oestreicher Grant

DONATE TODAY

ICWP EXCLUSIVE EVENT

**WHAT WOMEN
PLAYWRIGHTS
CAN LEARN
FROM EMILY
MANN'S
CAREER
A
CONVERSATION
WITH
BIOGRAPHER
ALEXIS GREENE**



**WINTER
WORDFEST
2022**

RICHMOND UNDERGROUND
RACHEL RUBIN LADUTKE
NEW JERSEY, USA

CANCER IS A PAIN
IN MY ASS
LAURA PFIZENMAYER
ALABAMA, USA

Script Feedback Group

the script feedback group

BIG NEWS & UPDATES FOR JUNE 2022

THE WEEKLY READ

SINCE THE START OF 2022, THE ICWP SCRIPT FEEDBACK GROUP HAS SHARED & PROVIDED FEEDBACK ON THE FOLLOWING WORKS BY WOMEN PLAYWRIGHTS:

RICHMOND UNDERGROUND BY RACHEL RUBIN LADUTKE

CANCER IS A PAIN IN MY ASS BY LAURA PFIZENMAYER

2021-2022 Stats

- 137 FEEDBACK FORMS COMPLETED

CANCER IS A PAIN IN MY FACE BY EAGRAT FLEENMAYER
CHRONIC (Blind)
TEA PATCHES BY HELEN EVERBACH
FREEDOM! BY CAROL PRANSCHKE
OUT OF THE BOOKSTORE BY DONNA GORDON

• 41 INTERNATIONAL MEMBERS

• 21 WEEKLY READS RELEASED

• JUNE 2022: 1 YEAR ANNIVERSARY!

Script Feedback Group Incubator to debut in 2022

We are excited to announce our new Incubator into our Script Feedback Group! These sessions will be hosted by our board members with the goal of encouraging new works and connections in a safe environment. Unlike our quarterly play readings, our Incubator sessions will not be recorded or shared publicly online. We'll join a Zoom room to read each other's works aloud, support one another, and network together for about 90 minutes. More details to come!



JUNE 2022 - SCRIPT FEEDBACK GROUP UPDATES

Live-Stream Play Readings 2021 - 2022

Between our Fall and Winter 2021 play-readings, we had over 40 registered attendees and nearly 200 views! Thanks to all who attended for your support.

Fall Follies 2021

On Friday, December 10th 2021, we proudly presented our **Fall Follies**, featuring works by ICWP members:



THE REAL WORLD

by Carey Seward
(Fairbanks, Alaska)

Read by Cherie Bowman & Carey Seward

FAT LADY SPEAKS

Written and performed by Judith Pratt (Ithaca, New York)

MEN WHO COULDN'T SAVE HER

By Donna Gordon (San Diego, California)

Read by Kimberly Price, William Blatt, Thomas Wyatt Velma Carrio, John Antonov, Paul Hillery, & Donna Gordon



Missed our live-stream play reading? Watch all the play readings here: <https://www.youtube.com/playlist?list=PL16aJZBcOusXDb1zeaccQOetr4iCjZncf>

JUNE 2022 - SCRIPT FEEDBACK GROUP UPDATES

Live-Stream Play Readings 2021 - 2022

Winter Wordfest 2022

For International Women's Day on March 8th 2022, we organized our Winter WordFest play-reading. We live-streamed two excerpts of full-length works from our members:

RICHMOND UNDERGROUND
by Rachel Rubin Ladutke (New Jersey, USA)

February, 1864:
Josiah- JEFFREY FOOTE
Elsie Van Lew - MARISA DOLKART
Col. Abel Streight -SKYLER RIORDAN
Bet Van Lew- EILEEN MAGER

March, 1864:
Bet Van Lew - AMANDA E. McCABE
John Van Lew - JOHN FRAISSINET
Earnest Lohmann - RICHARD DEARSON



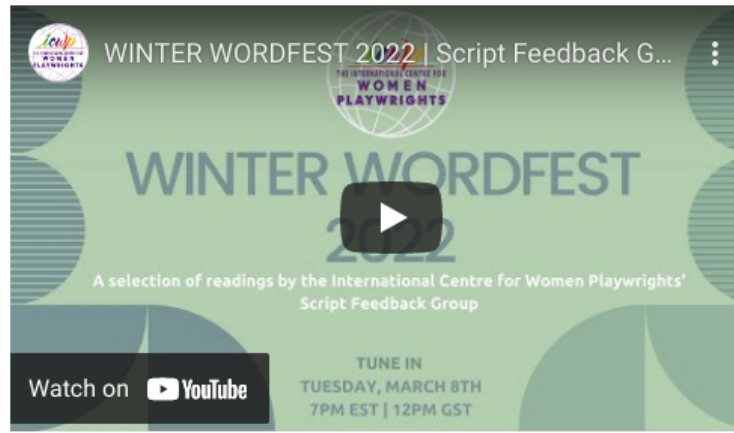
PERSON
Mary Jane Richards - DANIELLE N.
TYLER
Abraham - RASHAD DAVIS

IN MY ASS
LAURA PFIZENMAYER
ALABAMA, USA

CANCER IS A PAIN IN MY ASS

By Laura Pfizenmayer
(Alabama, USA)

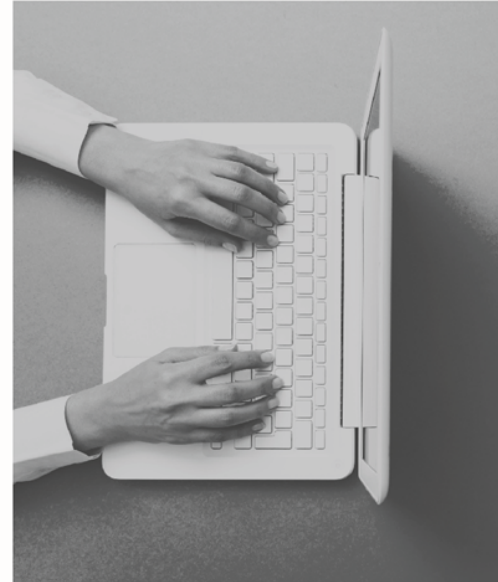
Jean - Ann Gaylor
Joseph - Mel Middlebrooks
Jenny - Barbara Campbell
John - Steve Henry
Dr Grimm - Robert Gardner
Dr Berry - Rio Cordy
Director - Jan Hinnen



Missed our live-stream play reading? Watch all the play readings here: <https://www.youtube.com/playlist?list=PLI6aJZBcOusXDb1zeaccQOetr4iCjZncf>

JUNE 2022 - SCRIPT FEEDBACK GROUP UPDATES

Are you looking for feedback from other women playwrights?



JOIN OUR CIRCLE!

- 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
- NEW Play Incubator sessions in 2022

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.



Podcast and Social Media

The ICWP podcast is up and running. Be sure to check it out [here](#).

Keep up with ICWP!



Follow & engage with us on social media.



<https://www.facebook.com/womenplaywright>

If you enjoy our organization, please review us and like our stuff!



<https://twitter.com/ICWP>

Get on our Twitter Member List:

<http://twitter.com/i/lists/196925921>



<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/ICWomenPlaywright>

Add your YouTube videos to our playlist.

Have a success to share with our social media team?

We want to promote your work! Please provide details on our "Share Your Success" form.

<https://forms.gle/kUrTgM4WMet84VV9A>

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.

Welcome to New Members



Pamela Hobart Carter (USA)

Jane Douglas (China)

Glenda Frank (USA)

Renee Garris Schwabe (USA)

Avery Grace (USA)

Velina Hasu Houston (USA)

Elida Jbeili (USA)

Rosemary McLaughlin (USA)

Gala Nikolic (USA)

Ren Powell (Norway)

Wendy Powell (USA)

Srotaswinee Tamuly (India)

Dayenne Walters (USA)

Anne Welsbacher (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

[Facebook](#) • [Twitter](#) • [LinkedIn](#)