

WPI – conference participants Mumbai November 2009

Information compiled by Beverley Cooper
coopjar4@gmail.com

May 11th, 2010

Name	Vanessa Adams-Harris
Country	United States
Short bio (200 wds)	<p>Vanessa Adams-Harris has over 20 years of theatre training. She is an actor, writer, director, producer. Her award winning one woman dramatic portrayals as Rosa Parks, Oklahoma legend Ada Lois Sipuel-Fisher and Lena Mae Baker gives to her audiences an everlasting impression of the triumph of the human spirit. She was the creator/director of “Resonating Voices” working with the Resonance Center for Women, Inc. in Tulsa, Oklahoma, developing workshops for women in transition through writings.</p> <p>Her appearances with The University of Tulsa, and The University of Oklahoma as well as being an award winning actor for her portrayals of Lady Red in “for colored girls who have considered suicide when the rainbow was enuf” by Ntozake Shange; 103 year old Sadie Delaney in Having Our Say – The Delaney Sisters’ First 100 Years by Emily Mann, as well as her portrayal of Lena Mae Baker in Who Will Sing For Lena? by Janice Liddell, and Rosa Parks showcases the versatility of her acting abilities.</p> <p>With national as well as international performances from Los Angeles to Edinburgh, to Mumbai, India her performances are unforgettable.</p>
Name of play	
Synopsis (200 wds)	For information about <i>Who Will Sing for Lena</i> please see Janice Liddell’s info below.
Style	
Number of characters m/f	
Approx running time	
Contact information	vadamsh@me.com
Performance rights	
Website information	http://web.me.com/vadamsh
Script available Language PDF/word	

Name	Beverly Andrews
Country	England
Short bio (200 wds)	Beverly was born in the US and subsequently studied at both Wayne State University and York University in Toronto, Canada. Her work includes Blues Angels, (which she co-authored) a musical odyssey which looked at the origins of blues music and its development into jazz, rock and rap. The piece is a celebration of the black female performers who were responsible for the music's evolution but who not receive the recognition their talent so richly deserved. The show was first performed at the Assembly Rooms in Edinburgh and went on to appear at the Aldeburgh Proms and the Tricycle Theatre. Her play One's September's Night, which looked at the effects the September 11th attack in America had on the life of a British Asian Muslim male. The piece was first performed at the London International Festival of Theatre and was subsequently filmed for the documentary "Did I Tell You What Happened". The play was also showcased at the WPI conference in Jakarta. Beverly co-directed the documentary "Working From A Different Script". The film looked at the lives of immigrant theatre practitioners working and living in London today. The piece was selected as the closing film for the Cinema En Exile film festival in Paris. She is currently completing work on Annawon's Song a multi-media piece looks at the life of a Native American Afghanistan military veteran, whose life is destroyed by his tour of duty in that war torn country. Beverly has been a recipient of five Arts council of England awards, a Talawa black female playwright's writer's bursary and she was also short-listed for the Alfred Fagan award.
Name of play	<i>Sheba</i>
Synopsis (200 wds)	<p>The play opens with the character of William Shakespeare forcing his way into an Elizabethan brothel and demanding to see the courtesan Lucy Morgan. Although he is told she has left he does not believe the inn keeper and threatens to attack him if he does not disclose her whereabouts. Eventually one of the girls working there who has observed the situation comes to him and says that it is true she has gone. Shakespeare runs to her room but there is no one there. The play then cuts to the present day and focuses on the character of Henrick, a young, Swedish-Jewish man living on Brick Lane in London and working as a security guard at the British Museum. Henrick shares a flat with a young Asian filmmaker called Mick who is working on a low budget independent film about the love affair between Shakespeare and the black courtesan Lucy Morgan. But they are having problems casting the lead part. One day while leaving the museum, Henrick finds a beautiful black woman slumped in front of the building. Thinking she is simply another homeless person he turns to go and starts to walk away but for reasons he cannot explain he finds he cannot simply leave her there. So despite himself he goes to speak to her and finds that she doesn't appear to understand English. Despite this he decides to help and persuades her, with some difficulty to come to the flat he shares with Mick. He offers her a place to stay for one night until they can find a more permanent solution in the morning. Mick is initially angry when he discovers her in the sitting room asleep the next morning but in the end reluctantly agrees to let her stay the day. That evening when Henrick returns from work he finds the girl, who has been watching US cable television all day now speaks with an American accent. Mick also returns and complains about the horrendous actresses he has just auditioned. He leaves the script on a table in front of the sofa which Sheba picks up flicks through. She eventually puts it down but then goes on to recite one of the sonnets used in the script. Mick looks at her astonished for a moment and then says that he has a brilliant idea and it is that she should audition for the part. Henrick says he is mad but Mick insists and the girl whose name is Sheba says that she would be happy to do it.</p> <p>The play then proceeds to tell the developing love affair between Henrick and Sheba, along with with that of Lucy and Shakespeare, the madness on the set as well as the growing racial tensions in both Elizabethan England and post 7/7 Britain periods that have surprising and uncomfortable parallels.. The play also asks the question of Sheba's true identity is she a traumatized refugee or a ghost from the past, a time traveling queen who is on a quest to find a time when the races truly live as one.</p>
Style	
Number of characters m/f	6 M- 4 F
Approx running time	Running Time is approximately 100 mins
Contact information	beverlyan@yahoo.com 15 Grange Way NW6 2BT 0207 209 4052
Performance rights	Available from playwright
Website information	N/A
Script available Language PDF/word	English

Name	Anne Bertram
Country	USA
Short bio (200 wds)	Anne Bertram is a founding Artistic Associate of Theatre Unbound in Minneapolis/St. Paul, Minnesota, a company devoted to work by and about women. She has served as its Managing Director since 2003. Her work as a playwright has been seen in venues from off-Off Broadway to middle-school classrooms in Fargo, as well as in a number of Theatre Unbound productions, including 2007's "Frankenstein Incarnate: The Passions of Mary Shelley." "Murderess" premiered in New York by Kristen Shea Presents in September 2009 and was presented in a showcase of US-based work at the Women Playwrights International conference in Mumbai, India in November 2009.
Name of play	<i>Murderess</i>
Synopsis (200 wds)	Lizzie Borden took an axe. Laura Fair took a pistol. Belle Gunness took thirteen Norwegian farmers. In this tour-de-force one-woman show, three infamous female killers defend their crimes.
Style	Dark comedy
Number of characters m/f	1 or 3 women.
Approx running time	1 act, 50 minutes
Contact information	abertram@visi.com
Performance rights	contact playwright
Website information	www.mnartists.org/Anne_Bertram
Script available Language PDF/word	PDF

Name	Kristin Bjørn
Country	Norway
Short bio (200 wds)	<p>Writer and director, born 1965. Lives in Tromsø, Northern Norway. Worked professionally with theatre since 1985. Runs the theatre company Ferske Scener, which focuses on contemporary theatre texts. She works closely with other writers in the process of developing text for the performing arts, and is an experienced teacher in dramatic writing..</p> <p>Education: Bachelor in theatre and creative writing. Member of the board of Writers Guild of Norway and the Norwegian Association of the Performing Arts.</p> <p>2009: Directed the Sami National Theatre of Norway (Beaivvas Sami Theater) in the project "Sharing a wave" (Sami title: "Baru Juoagadeapmi")'</p> <p>2010: Writing the libretto for a new opera titled " Shamefully we rise our heads". Opening night at the Culture Festival of Northern Norway, June 19.</p>
Name of play	<i>Tales of a forgotten colony</i>
Synopsis (200 wds)	<p>For more than 50 years, from the late 1870s to the 1930s, Norwegians settled a fishing village called Tsypnavolok on the shore of the Barents Ocean, northwest in Russia. At this time, Norway was the least developed country in Europe. Many Norwegians moved to more prosperous parts of the world. At the time, they were warmly welcomed by the tsar, known as they were to be skilled fishermen and merchants.</p> <p>The story of the play:</p> <p>We meet five young Norwegians in Tsypnavolok from when Stalin came to power until the village was crushed by military forces in 1940. They choose different strategies on how to live their lives after the Communist Revolution. The woman Ane is very naïve, and due to her lack of knowledge, she becomes the traitor sending several of her neighbors to Communist Labor Camps.</p> <p>The main question is: Is there a limit where the right to maintain traditional way of life, culture and language, ends, and the responsibility to include oneself in the current society begins?</p> <p>Two of the characters are based on authentic characters, the others are fictional.</p>
Style	Documentary drama with songs.
Number of characters m/f	For 5 actors (3 men, 2 women).
Approx running time	1 hour 10 min. 1 act.
Contact information	kristin@ferskescener.no
Performance rights	The performance rights are available from the playwright
Website information	www.ferskescener.no
Script available Language PDF/word	<p>The play is available in Norwegian and English translation.</p> <p>Format: PDF</p>

Name	Beverley Cooper
Country	Canada
Short bio (200 wds)	Beverley has written for theatre, TV and film. Beverley's writing for theatre includes <i>Thin Ice</i> (co-written with Banuta Rubess) – Dora and Chalmer's Awards, published by Playwrights Canada Press), <i>Clue in the Fast Lane</i> (co-written with Ann-Marie MacDonald), the critically acclaimed <i>The Eyes of Heaven</i> (published by Scirocco Drama) and <i>The Woman in White</i> (adapted from the novel by Wilkie Collins) which was produced at Theatre Aquarius in Hamilton in 2008. Her play <i>Innocence Lost: A Play about Steven Truscott</i> was a sold out hit at the Blyth Festival in both 2008 and 2009 and was nominated for a Governor General's Literary Award. <i>Innocence Lost</i> is published by Scirocco Drama. She has written extensively for CBC radio drama; both original dramas and adaptations. Her adaptation of Rohinton Mistry's epic novel <i>A Fine Balance</i> and her original drama <i>It Came from Beyond!</i> both earned her nominations for a Writer's Guild of Canada Award. She worked as the story editor on the award winning radio series <i>Afghanada</i> , as well as producing the second season and directing five episodes. Beverley's television writing credits include episodes of <i>Ready or Not</i> , <i>Sesame Park</i> and <i>Street Legal</i> . She has also written a film script entitled <i>The Partly True Story of Pearl Heart</i> . Beverley trained as an actor at Studio 58 in Vancouver, and has performed in TV, film and in theatres across the country. She is a member of WGC, ACTRA, EQUITY, PGC and PEN Canada.
Name of play	<i>Innocence Lost: a Play about Steven Truscott</i>
Synopsis (200 wds)	In 1959, rural Ontario, a 12 year old girl named Lynne Harper was found raped and strangled to death. Within days her 14 year old classmate Steven Truscott was charged with her murder. After a 15 day trial Steven was deemed guilty and sentenced to hang. Thus began the story that enflamed the community, the country and the world. How could we hang a 14 year old boy? The justice system, belief in authority, the safety of the world – all was in question. Steven Truscott's sentence was commuted to life in prison but many questioned his guilt. This case is looked at through the eyes of a fellow classmate as she deals with her own loss of innocence and her personal journey to find justice. The play examines the nature of community and how good people make bad choices.
Style	Ensemble drama
Number of characters m/f	5 male 5 female (including 12 year old girl and 14 year old boy) play multiple characters
Approx running time	Approx two hours one intermission
Contact information	coopjar4@gmail.com
Performance rights	CTI Artists Management, 483 Euclid Ave. Toronto, Ontario M6G 2T1 Phone: 416.944.0475 suzanne@ctiam.ca
Website information	http://www.doollee.com/PlaywrightsC/cooper-beverley.html
Script available Language PDF/word	English, PDF.

Name	Jan Cornall
Country	Australia
Short bio (200 wds)	Jan Cornall is a writer/ performer based in Sydney Australia. She has written fifteen produced plays, musicals, a feature film, a novel and three CDs of songs. Jan's plays include: <i>Failing In Love Again</i> - a jazz/punk cabaret smashing the myth of romantic love, <i>At the Crossroads</i> - the lives of Australian farming women, <i>Woman on The Run</i> - a one woman comedy about female guilt, <i>Escape From A Better Place</i> - life & sex after children, <i>Hanging Onto The Tail Of A Goat</i> - the Tibetan journey of Tenzing Tsewang, <i>Take Me To Paradise</i> - an adaptation of her novel set in Bali. Jan has received a number of grants and fellowships from the Australia Council For The Arts and has read and performed her work at festivals in the Asia Pacific region including; Darwin Wordstorm, Ubud Writers and Readers Festival (Bali) and Utan Kayu International Literary Biennale (Jakarta), Beijing Open Arts Festival, Mumbai International Women's Playwrights Conference, Man Hong Kong Literary Festival. Jan teaches at University of Western Sydney and leads writing retreats using meditative writing techniques in Bali, Fiji, the Australian Desert, Tasmanian Wilderness as well as workshops and mentoring for writers of all genres. A number of her students have gone on to publish with major publishing houses. www.writersjourney.com
Name of play	<i>Take Me To Paradise</i>
Synopsis (200 wds)	<p>Marilyn wakes up one morning and instead of catching the bus to work catches the I don't like Mondays flight to Bali. But is she too late to indulge her paradise dream? Has post-bomb, post-Schapelle Bali become a cliché just like Marilyn? How many western women have arrived before her and fallen headlong for the lush green island, its exotic culture and their attractive driver? Set in the artisan hill town of Ubud, Bali between bomb one and bomb two, this performance prose novel explores notions of paradise and a modern woman's quest for meaning and passion in a post 9/11 world. Marilyn finds her paradise, but is she prepared for the demands paradise will make of her?</p> <p>This is a novel written with performance in mind. It has long monologues suitable for the stage, a clear dramatic structure, potential for audio visual and live music additions. It had its first performance at Oz Asia Festival, Adelaide, 2008, with a cast of one Australian and four Indonesian artists. I am happy to offer the unscripted novel as the basis for an exploration of cross cultural, cross gender, cross class attractions in a tourist island setting.</p>
Style	Contemporary, multi media/comedy/ drama
Number of characters m/f	Suitable for one woman actor, one woman/ one man, or larger cast.
Approx running time	Flexible, 1 hour 20mins ideal
Contact information	Jan Cornall - jnana@ozemail.com.au
Performance rights	available from the author
Website information	www.jancornall.com
Script available Language PDF/word	English Hard copy and .pdf

Name	Trina Davies
Country	Canada
Short bio (200 wds)	Trina Davies is a Canadian actor, writer and director. Trina's award-winning plays include Multi User Dungeon (Alberta Playwrights Network Discovery Award 2000), Shatter (Alberta Theatre Projects 24 hr Playwriting Competition 2003, Short List for International Prism Residency Prize 2003, Short List for New Works of Merit 13th Street Repertory Theatre NYC 2004, Short List for International Dramatic Literature Prize Media Arts Literature and Sound San Francisco), The Auction (Alberta Writer's Guild Short Play Award 2002), and Waxworks (Alberta Playwrights Network Award 2007). Her plays have been read and/or performed at the Globe Theatre (Regina); Theatre Network (Edmonton); Citadel Theatre (Edmonton); Workshop West Theatre (Edmonton); Edmonton International Fringe Festival; Alberta Theatre Projects (Calgary); Ship's Company (Parrsboro, Nova Scotia); Dancing Sky Theatre (Sask.), Playwrights Theatre Centre (Vancouver); and CanStage (Toronto). She is currently a member of the Alberta Playwrights Network, the Playwrights Theatre Centre and the Playwrights Guild of Canada. Trina lives in Vancouver.
Name of play	<i>Shatter</i>
Synopsis (200 wds)	1917. The largest man-made explosion prior to Hiroshima. Two thousand dead, hundreds injured and blinded, and many more homeless. Shatter explores the little-known details of the aftermath of the Halifax Explosion of 1917. Anna MacLean is a teenager, thrilled with her new diary, ripe with the promise of youth, and flush with excitement at all of the handsome soldiers in the streets of Halifax. Though Anna's mother and her best friend, Elsie Schultz, talk of the war, Anna can only think about whether the young man at the door enforcing the blackout order thought she was pretty. The next morning the world collapses. As a community tries to find someone to blame, four characters search through the rubble for something true. Lyrical and shockingly relevant to our post 9/11 world, Shatter is an examination of the cycles of fear.
Style	Drama
Number of characters m/f	3 women, 1 man
Approx running time	90 minutes

Contact information	Trina Davies 109, 710 East 6th Ave Vancouver BC V5T 1L5 trinadav@telus.net 604-873-0294 or (cell) 604-818-9133
Performance rights	Available from playwright
Website information	www.trinadavies.com
Script available Language PDF/word	English Word or .pdf

Name	Christine Estima
Country	Canada
Short bio (200 wds)	Christine Estima is a playwright, novelist, and arts journalist sleeping in some forgotten corner of a European railway station. Her writing has appeared in The Malahat Review, Descant Literary Journal, Room Magazine, NOW Magazine, UKULA, CanPlay, The Encyclopedia of Modern Drama, Matrix Magazine, Exclaim!, Chart Magazine, TheGate.ca, TorontoPlus.ca, Canadian Theatre Review, the travel anthology <i>Navigating Customs: A Tendril Anthology</i> (Cumulus Press), and the literary anthology <i>ToK: Writing the New Toronto</i> . Playwrighting credits include, <i>Vignettes In The Dark</i> (2004, Toronto Fringe Festival) and <i>The Spadina Monologues</i> (2005, The New Ideas Festival, Alumnae Theatre; and in 2007, Theatre Passe Muraille backspace). Christine holds a Master of Arts degree in Interdisciplinary Studies from York University (Toronto). Her award-nominated thesis explores narratives of gendered-ethnicities on the Toronto stage, post 9/11. Christine was a cast member on the highly-controversial 2008 reality TV show <i>When Women Rule The World</i> , which premiered on the Channel 4 network in the UK, and was produced by September Films. Christine was a Top 50 finalist in the <i>Best Job in the World - Island Reef Job</i> competition, beating out over 34,000 other applications from over 200 countries. Having solo-backpacked across Europe, the Middle East, South America, Asia, the Caribbean and the UK, Christine cannot wear white without spilling something on it, but you'll still find her, most likely, in the fridge at 4am.
Name of play	<i>The Central Line</i>
Synopsis (200 wds)	Set in London on the underground, <i>The Central Line</i> follows a male and a female couple (referred to only as LANCASTER and BETHNAL respectively, named after two stops on the Central Line) embarking on their first date after meeting on the internet. Told through random anecdotes, monologues, experiences, and observations, their date often plays out like a consumer contemplating the purchase of a used car, i.e. <i>What's under your hood? Test the tires by kicking them! How much mileage do you get? How far will you go?</i> Layered in with the absurd humour (that inherently comes with awkward first dates) is also the very real fear of falling in love, vulnerability, the loneliness of aging, and also the revelation of abuse both characters have suffered because of their ethnicity and/or gender. Each character comes from distinct ethno-cultural communities and struggle with their own demons and, in some cases, internalized racism. They struggle to find their own identities, while simultaneously struggling with the identities forced upon them by society. The journey of these two characters is also their quest for love (and the disasters therein). This piece also incorporates music, movement, physicality, potent visual images, fight choreography, and song. My vision for this play is for it to be as interdisciplinary as possible.
Style	Multi-disciplinary absurdist satire with moments of realism (!)
Number of characters m/f	One male, one female, one voice-over (can be either gender)
Approx running time	Approximately 60 minutes, one-act play.
Contact information	chrissy_74@hotmail.com
Performance rights	Available from playwright
Website information	www.christineestima.com
Script available Language PDF/word	English Word

Name	Catherine Fitzgerald
Country	Australia
Short bio (200 wds)	<p>Catherine is an award winning performer, writer and director and is currently a free lance artist. She was Artistic Director of Vitalstatistix National Women’s Theatre from 1996-2002, where she commissioned, developed and produced over twenty six new plays by Australian Women Playwrights and produced and/or directed over forty productions and events.</p> <p>Her writing credits include: <i>DRY</i> (CASA Local Stages), <i>Roadhouse</i> (yet to be produced), <i>Boo!</i> (Windmill and Mainstreet Theatre), <i>Titbits!</i> (co-writer, Vitalstatistix), <i>Bull Bar Tours</i> (co-writer with Eva Johnson, Vitalstatistix), <i>VOICE</i> (a ten minute conference skit, Junction Theatre Company) <i>Celebrity Vaudeville</i> (Murray River Performing Group), <i>Circus Berserkus</i> (Owen Area School), <i>Ladies Bring a Plate</i> (Mainstreet Theatre) and <i>Just a little Crooked Around the Edge</i> (Sydney Gay & Lesbian Mardi Gras, a one woman show, self produced Adelaide, Darwin, Brisbane, Broome and Port Headland) & (Slip of the Tongue Theatre Co, London) Published by Trantrum Press in 1992 in <i>Around the Edge: Women’s Plays</i>.</p> <p>In 2003 she was awarded The Centenary Medal for ‘the development of women artists in South Australia through Vitalstatistix.</p>
Name of play	<i>DRY</i>
Synopsis (200 wds)	<p><i>DRY</i> is a sharp and vicious comedy. A small regional town has been evacuated because of a major drought. The ‘Capital’ has shut off the water supply and has demanded all residents board a train and travel into the unknown. Patience refuses to budge. This is her house, this is her town. “Fuck the Capital, this is our home”. She manages to persuade her sister Ellen to stay with her in the deserted and dried out town. Ellen’s husband Klaus has gone to find water in the higher ranges and there are fears for his safety. The women are down to the last roll of toilet paper, the last tin of peaches and have drained the water tank dry. Snakes begin to invade their house in search of the cool and water. All seems lost until a stranger (an escaped criminal/’illegal immigrant’) literally crashes in on them. Does he hold the key to their survival? Or is it simply a case of mistaken identity?</p> <p><i>DRY</i> was commissioned in September 2007 by Steve Mayhew at Country Arts SA Local Stages as part of the <i>Port Augusta Re-Imagines Project</i> (Port Augusta was host to the Regional Centre of Culture). The Re-Imagines Project involved a year-long celebration of the Arts in the Port Augusta Region.</p>
Style	Black comedy
Number of characters m/f	Male 1/ Female2
Approx running time	70 minutes one act
Contact information	cfitzgerald@dodo.com.au
Performance rights	contact playwright
Website information	
Script available Language PDF/word	English Word document or available in PDF

Name	Tara Goldstein
Country	Canada
Short bio (200 wds)	Tara Goldstein is a playwright and a professor of education at the University of Toronto. She graduated from the MFA Playwriting Program at Spalding University, Louisville, Kentucky in November 2006 and founded Gailey Road Productions, a theatre company that produces women-centred, research-informed theatre in July 2007. Tara's historical drama <i>Lost Daughter</i> won the 2005 Canadian Jewish Playwriting Contest and was produced by Gailey Road at the 2008 Toronto Fringe Festival. Her one-act play <i>Pound Predators</i> , a parody about "the war against weight", was produced at the 2007 Toronto Fringe Festival. In addition to her work for the stage, Tara has written six research-based plays on the schooling experiences of minority high school students – <i>Hong Kong, Canada</i> (2001); <i>Satellite Kids</i> (2003); <i>Snakes and Ladders</i> (2004); <i>Alliance</i> (2004), <i>The Card</i> (2004) and <i>Zero Tolerance</i> (2008). These six plays have been used in university and high school classrooms across Canada, the United States and Australia. A monologue from <i>Hong Kong, Canada</i> has been published in Judith Thompson's (2004) <i>She Speaks: Monologues for Women</i> and <i>The Card</i> has been published in the international education journal <i>Pedagogies</i> (2006). Tara's latest playwriting project, <i>Harriet's House</i> , is a contemporary piece on international adoption in a same-sex family.
Name of play	<i>Harriet's House</i>
Synopsis (200 wds)	In this contemporary drama Harriet has given her 17-year old adopted daughter Luísa permission to return to the orphanage where she spent three years of her childhood so that she can find out what happened to her birth mother. While Luísa works in the orphanage in Bogotá, back in Toronto Harriet comes out as a lesbian and introduces her new partner Marty to her two other daughters: 14-year old Ana who was also adopted from Colombia and 7-year old Clare who is Harriet's birth daughter. Afraid that Luísa will reject her, Harriet doesn't tell Luísa about Marty until Luísa returns home from Colombia to go to university. Heartbroken that she still hasn't found out what happened to her birth mother, and angry that Harriet didn't tell her about Marty, Luísa returns to Bogotá to continue her search. When Harriet falls seriously ill, however, she decides to take Marty, Ana and Clare to Bogotá to bring Luísa home. A meditation on mothering and daughtering, <i>Harriet's House</i> examines how a mother and her three daughters negotiate the challenges and politics of international adoption.
Style	Contemporary drama
Number of characters m/f	Six female characters: Three adult women Two young women (14 and 17 years old) One 7-year girl
Approx running time	90 minutes
Contact information	Tara Goldstein 2181 Yonge Street Unit 503 Toronto, Ontario Canada tgoldstein@oise.utoronto.ca
Performance rights	Available from playwright
Website information	http://Web.me.com/gaileyroad/Site/Welcome.html (website) http://www.gaileyroad.blogspot.com (blogsite)
Script available Language PDF/word	English, PDF

Name	Bettina Gracias
Country	Great Britain
Short bio (200 wds)	Bettina Gracias is mixed-race Austrian/Indian, lives in London and has written 11 radio plays for BBC Radio 4, 7 theatre plays and one television drama, some of which have been short-listed for awards. ('Other' was short-listed for both the Verity Bargate and the Manchester Exchange Awards, 'Jallebies and Tea' was nominated for the 'Race in the Media Award,' 'My Name is Iqbal' (theatre version) was short-listed for The Ice and Fire Award', her interactive radio series 'The Plot,' won the Sony Gold award'. Her latest radio play, 'My Name is Iqbal Masih', won the Clarion Award for best radio drama. Bettina was on attachment with the National Theatre, London. She is currently working on two new commissioned stage plays and a new radio drama for BBC Radio 4, to be broadcast this November. Bettina has written the first draft of several film scripts in various stages of development.
Name of play	<i>Singh Tangos</i>
Synopsis (200 wds)	
Style	
Number of characters m/f	
Approx running time	
Contact information	bettina@gracias.fsnet.co.uk , ph. 07960 528 564
Performance rights	
Website information	
Script available Language PDF/word	

Name	Jordan Hall
Country	Canada
Short bio (200 wds)	Playwright and dramaturg, Jordan's recent writing credits include: <i>Kayak</i> (WPI Mumbai 2009, Big Ideas 2009, Shortlisted: Kernodle Playwriting Competition); <i>Asleep at the Wheel</i> (New Ideas 2009, Big Ideas 2008); <i>Annie & Izzy</i> (Antigone with Caffeine, 2008); <i>Lifeboat</i> (Toronto Fringe 2006); <i>Reading Robertson Davies on Rangitoto</i> , (NZ Fringe 2006); and <i>June, 2007</i> (Prairie Fire Press), which received honourable mention for the Bliss Carman poetry prize. Recent dramaturgical credits include Keystone Theatre's <i>Belle of Winnipeg</i> ; Oyster Production's <i>Talk Sixty to Me</i> (Summerworks 2008), Head of Dramaturgy for the 2008 New Ideas Festival; Oyster's verbatim/documentary hit <i>Talk Thirty to Me</i> (Toronto Fringe 2007); Ginette Mohr's <i>Fish Face</i> at the 2007 New Ideas Festival, and Forward Theatre's 2007 production of <i>Romeo and Juliet</i> . Jordan has trained with such Canadian luminaries as Colleen Wagner, Brian Quirt and Linda Griffiths, and with New York's Theatre of the Emerging American Moment. As an academic, extracts of her work have been read at Princeton. Jordan holds a B.A. from McMaster, and is currently pursuing an MFA at UBC. She has developed video presentations for the Women's Initiatives for Gender Justice, the Association for Women's Rights in Development, and has held positions with TVOntario, The Toronto International Film Festival Group, and the Canadian Film Centre. Jordan is a member of both LMDA and PGC (Associate).
Name of play	<i>Kayak</i>
Synopsis (200 wds)	Annie Iversen, a suburban mother, recounts the events that led to her being stranded in her son's old kayak. Taking the audience back four years, Annie describes the course of her relationship with Julie, her son Peter's radical environmentalist girlfriend, whose hard-line stance disrupts Annie's pleasant family dynamic. As Peter and Julie grow closer, Julie's black-and-white interpretation of environmental ethics clashes more and more strongly with Annie's middle-of-the-road politics, and Annie fears that her son will be caught up in Julie's increasingly dangerous attempts to make a difference in the world.
Style	Drama
Number of characters m/f	2F, 1M
Approx running time	70 minutes, Single Act
Contact information	playwrighting@jordanhall.ca , dramaturgy@jordanhall.ca
Performance rights	Available through playwright
Website information	www.jordanhall.ca
Script available Language PDF/word	English Available as a PDF on request

Name	Jeannie Haughton
Country	Australia
Short bio (200 wds)	The desire to communicate through stories, a love of writing and theatre, plus years of performing in community plays, led Jeannie to form a small puppetry company, <i>Fiddlesticks</i> , which toured kinders and schools of Gippsland and southeast Melbourne for many years. Jeannie's plays have been produced in Melbourne, and she particularly enjoys her involvement as performer, director, producer, and participant in regional community projects. Jeannie was part of the team (including fellow IWPC member Rosemary Johns) which created and produced <i>Quilting the Armour</i> , about the iconic Australian bushranger, Ned Kelly's mother and sisters, at both The Old Melbourne Gaol and the 125th Anniversary of the siege of Glenrowan. www.kellywomen.com . Jeannie teaches various modules of the Diploma of Professional Writing and Editing at tertiary level. She hosts <i>AIRWORDS</i> , a radio program for writers on 3BBR-FM community radio, and is currently Chair of the Baw Baw Writers' Network. She is also an active member of the Baw Baw Shire Arts and Cultural Advisory Committee. Theatrical works include: <i>About the Flowers; Connected; Regarding Primates; Brainwaves; A Bad Taste in the Mouth; Quilting the Armour; Waterworks; Salute the Man</i> . Jeannie attended both the 2000 Athens and 2009 Mumbai International Women Playwrights' Conferences.
Name of play	<i>Salute the Man</i>
Synopsis (200 wds)	Factual Historical Australian content: as Christina McMcNaughton sits singing and playing with her baby on the verandah of the McMillan homestead in 1865, she repeats stories to give her child a sense of his birthright, his heritage. Mournful cries, carried on the wind at night, unsettle her; an old handkerchief covered in writing and pictures fascinates her; and Christina's illiteracy threatens the safety of her own well-kept secret. She is also deeply disturbed by the delirious rantings of a sick stockman. Following the death of her husband, Angus McMillan, trailblazer, founding settler and the self-styled laird of Gippsland, Christina enlists the help of Betsy Latham her neighbour. Together they seek to unravel the bizarre whispers and events connected to the man. Unwittingly the two women uncover a web of fabrication and events that, for years, has lain buried beneath, and hidden within, the thriving settlement of Gippsland. Whose word can Christina believe? And what should she tell her children about their father?
Style	Historical drama/community theatre. Several versions of the play are available depending on whether a large community cast is required. A version which requires refined visual performance is in development
Number of characters m/f	3 Male/3Female plus "The Community": at least 4 women and 6 men plus chorus extras
Approx running time	Two acts; 90 minutes
Contact information	haughton@dcsi.net.au + 613 5625 2138
Performance rights	available from author
Website information	
Script available Language PDF/word	English - Word

Name	Rosemary Johns
Country	Australia
Short bio (200 wds)	<p>Writing includes Carrying Shoes Into The Unknown about a Western family living in Iran (La Mama 2005 & 2006) selected for VCE Theatre Studies 2006 and Monologue studies in 2008. The monologue published Oberon Press (UK) 2007 in Contemporary Monologues for Young Men and Women Pt 2). At the Centre of Light about Mary MacKillop has had a Victorian regional tour. In 2010 it will play in Brisbane .The Opportunity Shop (La Mama, supported by the City of Yarra Arts Fund 2003); (Can't Help Myself (Royal Womens Hospital/45 Downstairs 2002) The Elephant's Tusk (La Mama 2000) Bring on The Talent (1998 MWT).</p> <p>Co-writing includes The Girl Who Wanted To Be God, invited for a staged performance at the 5th International Womens Playwrights Conference Athens 2000 (subsequently produced at La Mama/Theatreworks): Micky (La Mama 2002);Quilting The Armour, a play which give voice to the women of the Kelly clan (supported by Myer Foundation and Rural city of Wangaratta) produced 125th siege commemoration at Glenrowan 2005 and Old Melbourne Gaol 2006 .Luck of the Draw a play about returned Vietnam veterans, in collaboration with the MRPG, produced at Wodonga and St Martins with Playbox (published Currency Press 1985)</p>
Name of play	<i>At the Centre Of Light</i>
Synopsis (200 wds)	<p>After 9/11 I thought about how to address issues of faith in a play that would resonate with Australia and values we hold important. MacKillop had a generosity of spirit and a compassionate heart, and she had friends across creeds.She believed in equality “ we are but travellers here”. I wanted to explore these values in a historic context and challenge audiences to see what relevance such values hold for us today.How isolation, poverty, struggle ignite faith. Her journey highlights the plight of women in rural and urban environments. MacKillop stands for all the pioneer women whose courage and contribution has gone unsung. She inhabits a world of dark places and a landscape at time terrifying to its colonial possessors who are still mapping its interior .</p> <p>Mary MacKillop stood her ground against male parochialism. She went alone to Rome to plead with the Pope that the Josephite sisters should have central control over their order rather than it being carved up to serve the interests of local Bishops in different states. Her travels-in the outback and the bush, to Europe are an odyssey - mapping an interior landscape of belief and aspiration. Hers is an authentic and powerful voice.</p>
Style	Non naturalism
Number of characters m/f	3 Male. 1 Female
Approx running time	90 mins
Contact information	Rosemaryjohns@yahoo.com.au
Performance rights	Available from playwright
Website information	
Script available Language PDF/word	Available in English – Word.

Name	Marcia Johnson
Country	Canada
Short bio (200 wds)	Marcia Johnson is an actor and playwright. Her most recent play, <i>Courting Johanna</i> is adapted from the short story <i>Hateship, Friendship, Courtship, Loveship, Marriage</i> by Alice Munro and had its premiere at Blyth Festival in Ontario in the summer of 2008. It has been published by Scirocco Drama. <i>Binti's Journey</i> based on <i>The Heaven Shop</i> by Deborah Ellis. It is featured in the Signature anthology "Things That Go Bump: Volume One: Plays for Young Adults". Other plays include <i>Late</i> (Obsidian Theatre Company), <i>Perfect on Paper</i> (Toronto Fringe Festival) and the radio dramas <i>Perfect on Paper</i> , <i>Wifely Duties</i> and <i>Say Ginger Ale</i> all for the Canadian Broadcasting Corporation. Awards include a silver medal at the New York TV and Radio Festival (<i>Perfect on Paper</i>) and finalist in the Canadian Screenwriter Awards (<i>Say Ginger Ale</i>). Marcia is the Ontario Arts Council 2009/10 playwright-in-residence at Roseneath Theatre. She held the same position at Blyth Festival Theatre in 2004. Marcia is also a proud member of Playwrights Guild of Canada where she currently serves as Chair of the Women's Caucus.
Name of play	<i>Say Ginger Ale</i>
Synopsis (200 wds)	Nadia was born in Jamaica and was raised in Canada. She is irked and even offended when people assume that she is pining for her homeland. She insists that she is happier in Canada and that there is more to a country than its weather. When she makes an unexpected trip back to Jamaica, Nadia discovers some long forgotten feelings about the country of her birth. This journey helps her to rediscover Jamaica while still appreciating all that her adopted country has to offer. There may even be a shot at love. This play is about identity, assimilation and love.
Style	Comedy
Number of characters m/f	Has been done with five actors (four female/one male)
Approx running time	45 minutes
Contact information	Ph. 001-416-530-0908 johns-daughter@rogers.com
Performance rights	Available from playwright
Website information	Listed on Doolee
Script available Language PDF/word	English with some Jamaican slang Copy of play available in PDF, copyscript at Playwrights Guild of Canada www.playwrightsguild.ca

Name	Jennifer S. Jones
Country	USA
Short bio (200 wds)	Jennifer S. Jones holds an MFA from the Department of Dramatic Writing at NYU's Tisch School of the Arts, where she received the Chair Graduate Award for Distinguished Achievement. Her plays include Sunday's Child, winner of Panndora's Box Festival, 2009; The Well, a finalist for the Barter Theatre's Appalachian Festival in 2007; Yellow Rose; Ship of Lights, finalist for the Goldberg Award for Excellence in Playwriting in 2004; West of Wyoming; and her one-woman show Letters to Clio which received the Kennedy Center's KCACTF Regional Award for Best One Act as well as the Alberto Vilar Fellowship nomination. Jennifer has also been commissioned by Hildebrandt International, resulting in the play Inside-Out, and the Stanford Symphony, resulting in Transfigured Night.
Name of play	<i>Letters to Clio - Part II, Margarita</i>
Synopsis (200 wds)	<p>Letters to Clio - Part II, Margarita tells the story of an Argentine woman named Margarita whose daughter, Rosa, becomes one of the many desaparecidos of the Dirty War. The story comes from years of research and a desire to form an archetypal story of these women's losses, experiences, and ultimate triumphs. The words in this play come from my own imagination and my own interpretation of the research I encountered, the interviews I conducted, and the stories I read.</p> <p>The piece begins in Buenos Aires, Argentina on March 24, 1976. A military coup has overthrown the existing democratic government, pushing into place a supremacy of terror whose desire it is to crush any perceived "subversives". One afternoon Margarita, an ordinary housewife in a country ruled by the culture of machismo, waits at home for her 20-year-old daughter, Rosa, to return. But Rosa never comes home. Margarita pursues every avenue she can think of, the police, the church, politicians, all in the hopes of finding her daughter. The piece then follows Margarita as she finds a group of women who call themselves Las Madres, the Mothers. With no other hopes of locating her daughter, she joins them. Wearing a white kerchief on her head and carrying a photo of her missing daughter in her hands, she marches with Las Madres every Thursday in the Plaza de Mayo, asking again and again "¿Ha visto a mi hija? Have you seen my daughter?".</p>
Style	One-woman show. Drama
Number of characters m/f	One. Female.
Approx running time	One Act. Running Time approx. 65 minutes.
Contact information	jjplaywright@yahoo.com 185 Hall Street, #510, Brooklyn, New York, New York 11205, +917-971-7817
Performance rights	Available from the playwright
Website information	www.letterstoclio.com
Script available Language PDF/word	English – Word or .pdf

Name	Janne Langaas
Country	Norway
Short bio (200 wds)	<p>Born in 1962. Lives in Oslo. Actress, producer and playwright. Educated as an actress at the Norwegian Theatre Academy. Employed at Hålogaland Teater, Nationaltheatret, Teater Ibsen, Riksteatret, Det norske teatret og Brageteatret. She has also worked with other small scale companies, television and feature and short films. Established the theatre company Barske Glæder Produksjoner in '97 and has made 10 productions since then. Member of the Norwegian Actors Union, Writers Guild of Norway and the Norwegian association of the performing arts. Boardleader of the National Touring Network for Performing Arts, board member of the Norwegian Association of the Performing Arts, former Vice President of the Norwegian Actors Union for 12 years.</p> <p>PLAYS</p> <p>'97 Emilie and the impossible mother (after Gro Dahle)</p> <p>'03 The Princess of Little-Land</p> <p>'06 Come Back! (nominated to the Ibsen Award in '07)</p> <p>'07 Who's Norwegian</p> <p>'07 Hoff - unshaved</p> <p>'09 First there was nothing, then there was nothing</p> <p>'10 Bell-check</p>
Name of play	COME BACK!
Synopsis (200 wds)	<p>The play is written for children between ages 6 and 10, and focuses on the feeling of loss and grief. We meet a girl who has lost her grandmother, and follow her on a journey towards the realization that her grandmother will not come back. The structure mirrors the way children mourn; the girl is playing her way into the grief, but runs away when it becomes too overwhelming. The play is more like a journey of fantasy, rather than an epic story: It is poetic and philosophical, giving words to children's thoughts concerning death, life and the world they see around themselves. It is a universal theme. All people can relate to it. The interesting question is if different cultures will read the play differently.</p> <p><i>"Sweetheart, she said. Grandma is dead. She was old, it was better this way.</i></p> <p><i>- That's when the quiet got quieter, and everything moved really slowly. The whole world looked different. A dog barked, and I thought that was a really mean thing to do. And it was sunny! Birds were singing, and far away I could hear a fire truck. Ba-boo-ba-boo-ba-boo. But it wasn't a nice day. It should actually have been raining!"</i></p> <p>Aftenposten (leading Norwegian newspaper), April 3rd '06: "TOUCHING ABOUT GRIEF Janne Langaas' text is close to reality, poetical and filled with children's ability to question what they see ... Come back! Is perfect to use as a platform on which to build further dialogue between children and grown ups on a difficult theme. But this is not only pedagogic theatre, the performance has charm, life wisdom and a big heart."</p>
Style	<i>Children's theatre</i>
Number of characters m/f	<i>One or two female actors, one musician (not compulsory)</i>
Approx running time	<i>40 Minutes</i>
Contact information	<p>(information and performance rights)</p> <p>Janne Langaas, Vardeveien 7, 1182 Oslo, Norway T: (+47) 970 69 2 69 E: barske@online.no – W:</p>
Performance rights	From author.
Website information	www.jannelangaas.no
Script available	<i>Available translation: English (original language: Norwegian).</i>
Language PDF/word	<i>Word and .pdf</i>

Name	Janice Liddell
Country	USA
Short bio (200 wds)	Janice Liddell , Ph.D., a wife, mother and grandmother, originally hails from Toledo, Ohio, but has called Atlanta, Georgia home for over three decades. She is a Professor of English at Clark Atlanta University, where she also served as chairperson of the department from 1988 to 1998. Until recently, she served as the CAU Director of Faculty Development. Dr. Liddell's creative works are varied. She is the author of a children's book, Imani and the Flying Africans ; and coeditor of a collection of literary criticism, Arms Akimbo: Africana Women in Contemporary Literature . She is also author of several articles and poems published in various collections and journals. In addition to her play Who Will Sing for Lena? , which has won several awards, her produced plays include Hairpeace , Diante's Hell ; and Amy's Beauty , a children's play
Name of play	<i>Who Will Sing for Lena?</i>
Synopsis (200 wds)	In 1944 a black domestic woman in Cuthbert, Georgia killed her long-time white lover/abuser after a night of drinking and arguing. He had kept her imprisoned in his mill for an entire day, then returned to have forced sex with her. She refused, they fought, she killed him. Lena was arrested that day in April. Her trial was held in August and lasted only four ½ hours. The deliberation of the jury of twelve white men lasted ½ hour on the same day. She was found guilty and was sentenced to die. In March, 1945 Lena was transferred to Reidsville Prison, a male prison and where she became the first and only woman to die in Georgia's electric chair. On August 30, 2005, Ms. Lena Baker was finally granted a posthumous pardon by the State of Georgia Pardons and Parole Board in a ceremony attended by the playwright in Atlanta, Georgia. <i>Who Will Sing for Lena?</i> , a one-woman play, gives voice to Lena Baker and provides a context for her story—as a poor, black, woman in the rural south in the 1940s
Style	
Number of characters m/f	1 Female: Lena Mae Baker
Approx running time	75 minutes (with no intermission); 90 (with intermission)
Contact information	
Performance rights	JAC Publishing and Promotions PO Box 88 Burlington, MA 01803 781.272.2006 www.jacpub.com
Website information	See www.jacpub.com (personal website under construction)
Script available Language PDF/word	English

Name	Melissa Major
Country	Canada
Short bio (200 wds)	Melissa Major is a playwright, poet and director and has had over 25 productions of her plays produced across Canada and the USA as well as in Hong Kong. She is a full member of the Playwrights Guild of Canada and is the Artistic Director of The Cheshire Unicorn. www.cheshireunicorn.com .
Name of first play	<i>Art is a Cupboard</i>
Synopsis (200 wds)	A group of avant-garde artists in Stalinist Russia give their final absurdist farewell show at the Press Club in Leningrad, 1928.
Style	Dark comedy with music
Number of characters m/f	Minimum 10: 9 males, 1 female
Approx running time	2 acts, running time is 2 hours
Name of second play	<i>Sapphire Butterfly Blue</i>
Synopsis (200 wds)	A poetic and surreal examination of the Salem Witch Trials ideal for incorporating movement, music and technology.
Style	Surrealist poetic drama
Number of characters m/f	Variable (minimum 4, no maximum)
Approx running time	1 act, running time is anywhere from 30 minutes to 2 hours
Performance rights	Available from the playwright : Playwright contact information - melissamajor@cheshireunicorn.com
Website information	www.cheshireunicorn.com
Script available Language PDF/word	English PDF

Name	Suzy Messerole
Country	USA
Short bio (200 wds)	Based in Minneapolis, Minnesota, Suzy is a director/writer/performer. She is the Co-Artistic Director of Exposed Brick Theatre, where she co-created Draw Two Circles with Aamera Siddiqui. She has directed the world premieres of Allison Moore's Split, Stacey Parshall's Shipline and Jeany Park's 100 Men's Wife. She is the recipient of a 2007 Artist Initiative grant from the Minnesota State Arts Board, through which she wrote Venus Nefanda. Suzy is also the Associate Artistic Director of the History Theatre. For more information, go to www.exposedbricktheatre.org .
Name of play	<i>Venus Nefanda</i>
Synopsis (200 wds)	In Edinburgh , Scotland , 1810, two governesses are accused of "committing a species of venus nefanda" (sex with another woman) and their boarding school for girls is shut down. The main accuser is a young girl born in India to an Indian mother and Scottish father. Taken directly from the court records and trial proceedings, Venus Nefanda explores the intersections of racism and homophobia in the court case that became the inspiration for Lillian Hellman's "The Children's Hour."
Style	Performance art
Number of characters m/f	2 Female
Approx running time	60 minutes, 1 act
Contact information	suzy@exposedbricktheatre.org
Performance rights	available from playwright
Website information	www.exposedbricktheatre.org
Script available Language PDF/word	English - Word

Name	Eva Moberg
Country	Sweden
Short bio (200 wds)	Eva Moberg has been working as a playwright in periods since 1967, when she got a success as a writer of satirical sketches for television. She held an appointment as a script writer at the Swedish Television for two years. She also wrote drama and comedy for TV. Later on she had five comedies performed for the stage. Her career includes 10 years of cultural editorship at a big weekly magazine, and 16 years of column writing on the leading page of Sweden´s biggest morning paper. As she got more and more absorbed in the study of the prehistory of women – a primary factor in the crisis of our civilization – she wrote the play ”The Path Not Taken”, which was presented at the Mumbai conference 2009.
Name of play	<i>The Path Not Taken</i>
Synopsis (200 wds)	An excavation in one of the most remarkable settlements in Anatolia, Çatal Höyük. From around 7500 B C it was a society of at least 6000 people for more than a thousand years. Without wars. The play unfolds a deep conflict among archeologists on how to interpret the strange and exciting findings. Was there really a goddess religion? The conflict reaches a peak when a group from the Goddess Community wants to celebrate their anniversary at the place.
Style	Serious but entertaining dramacomedy.
Number of characters m/f	3 f, 2 m.
Approx running time	One act, 60 min.
Contact information	innernet@evamoberg.nu
Performance rights	Eva Moberg
Website information	www.evamoberg.se
Script available Language PDF/word	English

Name	Patrizia Monaco
Country	Italy
Short bio (200 wds)	<p>Italian playwright, has graduated in History of the Theatre. She has worked for a while at the Department of Drama at the University of Genoa, then she moved to Dublin, Ireland. She was language assistant at the Italian Dept. UCD, and later on guest lecturer in Drama at Trinity College. In Genoa, her hometown, she has been artistic director of the University Theatre for many years, and after her return to Italy, she has been teaching playwriting and history of theatre and creative writing in acting schools, universities and secondary schools. Occasionally she writes pieces of criticism for two Italian theatre magazines. Since 1976, her plays and radio plays have been staged and broadcast in Italy and abroad. She has been awarded many prizes. She deals mainly on satiric themes about contemporary life; she has also written historical plays on commission. The following titles refer only to the plays and radio plays translated into English and French and performed abroad:</p> <p><i>The Harlequin ; Pagliacci; A Dream within a Dream; Moving on; Mary Shelley or Summer at casa Magni; Will the Real O'Brien stand up? ; Bye Bye Cellulite; If that's the Future count me out ;I cry out for Freedom.</i></p>
Name of play	<i>I cry out for Freedom (La Porta dell'Inferno)</i>
Synopsis (200 wds)	<p><i>I cry out for Freedom</i>, is a preliminary study to a longer play about the sculptor Camille Claudel, her complex relationship with Auguste Rodin and about the terrible destiny of the artist who spent in an asylum the last 30 years of her life.</p> <p><i>I cry out for freedom (Je reclame la liberte a grand cris)</i> is a sentence written in one of her moving letters, from the asylum, to her brother, the famous French playwright and ambassador Paul Claudel.</p> <p>The Italian title (<i>La porta dell'Inferno</i>) refers to the masterpiece of Rodin, that he engraved in Paris to compete with "La porta del Paradiso" in Florence. This work, inspired by Dante's Inferno, was made by Rodin and his students, in which Camille worked both as a model (she lended her body to many damned souls) and as a sculptor, carving the twisted limbs with her unusual strenght and vigour.</p> <p>The clinical files and letters are taken from the archives of the family, collected from Marie Reine-Paris, descendant of Paul Claudel. The Italian title mirrors my own peculiar situation while writing it, in May 1998, in the middle of my treatments, entering the Cancer Institute to face the hell of the chemotherapy.</p> <p>"LASCIA TE OGNI SPERANZA O VOI CHE ENTRATE"</p> <p>The English title is more relevant to the personality of Camille. The play is not intended as a biography, but the clinical and anatomic study of a titanic clash between two artists who happened to love and therefore, destroy each other.</p>
Style	drama
Number of characters m/f	3 women (any age) 4 men (one young)
Approx running time	30 pages
Contact information	patriziamonaco@virgilio.it
Performance rights	author
Website information	
Script available Language PDF/word	Italian, English, French

Name	Gail Nyoka
Country	Canada
Short bio (200 wds)	Gail Nyoka is a playwright and novelist, best known for writing for young people. She won the Chalmers Canadian Play Award: Theatre for Young Audiences with her play <i>Mella Mella</i> . Her novel <i>Mella and the N'Anga: An African Tale</i> was shortlisted for the Governor General's Award, the TD Children's Literature Award and several others. She is presently working on another novel for young adults and a play for adult audiences.
Name of play	<i>Mrs. Seacole</i>
Synopsis (200 wds)	Mary Seacole called herself a doctress. She wants to tell her story. But hasn't she already told it? It's all here in the book she wrote after her adventures in the Crimean War. Yet there are things she didn't tell. Her story is linked with the story of Florence Nightingale, the society of her time, and someone else: a person she never speaks of.
Style	Drama
Number of characters m/f	4 women including one double 1 man
Approx running time	Approximate running time: 90 minutes
Contact information	kathleensnake@hotmail.com
Performance rights	Available from playwright
Website information	Blog: http://nyoka-writerstravels.blogspot.com
Script available Language PDF/word	English. .pdf

Name	Alison Richards
Country	Australia
Short bio (200 wds)	Alison lives in Melbourne, Australia and works as a playwright, director, dramaturg, performer and academic. Alison has had six solely authored plays produced professionally and has developed or collaborated on more than thirty other works for performance. She also writes on contemporary performance and performance research. Alison's career began in the 1970s; she continues to create her own work and to mentor successive generations of women theatre artists. As a theatre maker, Alison focuses on extending performance communication beyond commercial production constraints, through experimental performance, interdisciplinary performance, women's theatre, youth and community based arts. As a theatre scholar, she is recognised as an Australian pioneer in the field of performance as research. Alison's solo performance-as-research works, in the series <i>no/body Home</i> (1998-2010) have been seen in Australia, New Zealand, Finland, South Africa, the UK and India. She is currently Adjunct Senior Research Fellow in the Centre for Drama and Theatre Studies at Monash University and Chair of Theatre Works, St Kilda.
Name of play	<i>The Fold ... a woman half remembers ...</i> Collaborators: Writer/performer/dramaturg Alison Richards, visual artist Carolyn Lewens. With Neil Stanyer, Robbie Warwick, Ian Stephenson, Jo Armstrong, Mary Helen Pirola, Melynda Woodward, Zoe Stuart, Jason Whyte, Russell Emerson.
Synopsis (200 wds)	<i>The Fold</i> explores the way women's memories are shared, transmitted and dis-placed. It consists of a core set of visual, textual, material and performative elements developed by Alison Richards, Carolyn Lewens and other collaborators working individually and collectively 2003-2010. The performance text should be read as a 'recipe' for realisation in particular circumstances, rather than a playscript in the traditional sense. The selection and balance of elements may change over time and the form of the work will be different in each iteration and context of presentation. In the version presented at IWPC Mumbai 2009, the performance emerges within a game-based structure. The performer and the audience create a soundscape together, and the performer speaks and tells stories, in response to a sequence of cues and projected images. The text consists of an introduction; a list of set elements; LX and projector cues; an action frame, a menu of lines and verbal cues for the performer; a menu of vocal and verbal choices for soundscape creation by the audience in three groups (mood, event and place); and a 'memory pool' of heard and remembered stories. A sequence of digitally projected images and a 'soft' screen of draped semi-translucent fabric are also important elements: further information is available from the writer.
Style	Contemporary interdisciplinary performance
Number of characters m/f	Designed for solo female performer and audience, but could be adapted for larger numbers and/or choral presentation, by a mixed ensemble of women and men performers.
Approx running time	Between 12 minutes and an hour (Mumbai version 20 minutes)
Contact information	Dr Alison Richards alison.m.richards@arts.monash.edu.au
Performance rights	Author
Website information	
Script available Language PDF/word	English

Name	Marijke Schermer
Country	the Netherlands
Short bio (200 wds)	<p>MARIJKE SCHERMER (Amsterdam 1975) is a playwright, director and Artistic Director of theatre company Alaska, which she founded in 2003.</p> <p>She has written fourteen plays, some of which have been translated into other languages. Her writing focuses on recognizable modern characters and current issues. In recent years her principle topic has been contemporary society, turning the spotlight on people living in the here and now. In <i>De Claim</i>, the young parents demand financial compensation after the birth of a handicapped child, <i>Sic Transit Gloria Mundi</i> looks at our faltering economic system, and the family-run security firm in <i>Safety First</i> plays the main role in causing the collapse of their own security strategies.</p> <p>Although Schermer directs most of her texts herself, she writes for other theatre groups as well. She also works as a teacher and a freelance director.</p>
Name of play	<i>The Alpha Couple</i>
Synopsis (200 wds)	<p>For two years, Clara has kept herself locked up in her apartment on the 10th floor. She is preparing herself for her comeback into the world as a new and improved version of herself. Using hidden cameras, she follows the activities of her neighbours. Television producers Edith and Garmt work on the 24th floor. They are searching for an ideal couple for a TV reality show based on the story of Adam and Eve in Paradise. Vik and Stella live on the 25th floor. They are successful, intelligent, prosperous and depressed.</p> <p>During an dinner party on the 26th floor, everyone learns whether they can accept a reduced version of their ideal.</p> <p>How much reality is there in a reality show? How pragmatic do you have to be to be happy? What is the difference between hamburgers and haut cuisine?</p>
Style	Contemporary drama
Number of characters m/f	2 Male / 3 Female
Approx running time	19 scenes / 13382 words / 100 minutes
Contact information	schermer@dds.nl
Performance rights	From author
Website information	www.toneelgroepalaska.nl (in Dutch)
Script available Language PDF/word	<p>Original language: Dutch.</p> <p>Translated in French and published by EDITIONS ESPACES 34</p> <p>Format: Both possible</p>

Name	Margareta Skantze
Country	Sweden
Short bio (200 wds)	Margareta Skantze has worked in the theatre for four decades. She is a playwright-director focused upon women's history. Her some twenty plays are all based on thorough research. They are vivid, colourful and passionate in nature. Margareta is interested in women with power like Queen Christina of Sweden, women of religious calling like Hildegard of Bingen, Holy Brigid and Edith Stein and intellectual women like the Swedish author and Nobel Laureate Selma Lagerlof. Two of her plays tell the passion story from a female perspective: Mary Magdalene and Black Madonna. Margareta Skantze staged Black Madonna in 2006 in Holy Trinity Church in her hometown Karlskrona. It was a huge success. Margareta reworked the play into a monologue version which was presented at the 8th Women Playwrights International Conference in Mumbai 2009.
Name of play	<i>Black Madonna</i>
Synopsis (200 wds)	The play starts at the foot of the cross where Mary sings a lament over her dead son. The lament gradually turns into a lullaby which evokes the memory of Mary's mother Anna and the great love she had for her daughter. Memories from Mary's life as a young girl come back to her. Her love for Joseph. Her pregnancy. All the nasty rumours. The threat to her life: an unfaithful woman should be stoned to death! Joseph's jealousy and torment. The great turning point of her life: Joseph's decision to marry her, come what may! Step by step Mary's life comes back to her bringing her both memories of pain and sorrow but also of the great love she has experienced during her life. Black Madonna is a universal story about a woman going through the most difficult of all losses, that of a beloved child. The pattern is based upon the mystery plays of old. It is also a feminist challenge of the image of the White Virgin created by the patriarchal Roman Catholic Church.
Style	One woman show
Number of characters m/f	One woman, middle aged
Approx running time	One act. 60 min.
Contact information	margareta.skantze@telia.com
Performance rights	I possess all the performance rights myself.
Website information	www.margaretaskantze.se
Script available Language PDF/word	English, .pdf

Name	Helen Shay
Country	England
Short bio (200 wds)	<p>Helen Shay is a dramatist based in north England. Other hats include wife, mother, lawyer, poet and non-fiction writer. She works at University of York, where she also teaches play-writing. Her plays have been performed at Edinburgh Fringe, Ilkley Literature Festival, Harrogate Theatre and other UK regional venues. She has worked on projects with West Yorkshire Playhouse, Theatre in the Mill and York Theatre Royal. Her radio plays have been broadcast by BBC radio, and one won first prize in a competition by the International Playwrights Forum of International Theatre Institute (play published and translated.)</p> <p>Helen holds an MA in Creative Writing from Manchester Metropolitan University (Distinction awarded), tutors Michael Schmidt of <i>Carcanet Press</i> and novelists, Heather Beck and Paul Magr. Helen has also performed poetry, including at Glastonbury Festival. Helen serves on <i>Authors North</i> committee of Society of Authors, plus as UK rep for IWPC, an ‘ambassador’ of <i>SWWJ</i> and branch coordinator for <i>Script Yorkshire</i>. She is author of <i>Writer’s Guide to Copyright, Contract and Law</i> (now in 4th ed ISBN 9781845283216).</p>
Name of play	<i>About Chocolate</i>
Synopsis (200 wds)	Put-upon Pam spends her days comfort-eating sweets, whilst 'class-war sandwiched' between her lecherous ‘wealth- manager’ boss and her rough, abusive father. Her one passion (apart from a brief romantic fling with Derek the winkle-seller) is a hawk at the falconry centre, where she works as a weekend volunteer. But chance transforms meek Pam into a deadly bird of prey herself, giving her an escape flight to a better life through a mixture of madness and murder.
Style	Black comedy
Number of characters m/f	One female
Approx running time	50 mins
Contact information	helenshay@yahoo.co.uk
Performance rights	available from playwright
Website information	www.helenshay.originationinsite.com
Script available Language PDF/word	English / Word and .pdf

Name	Sandra Shotlander
Country	Australia
Short bio (200 wds)	<p>Sandra was co-coordinator of Australian delegates in Mumbai with Rosemary Johns. She has participated in six conferences, with readings, as a speaker, and chair of panels, beginning with the 1st conference in Buffalo, NY, USA. She has been an Australian National Advisory Committee representative, a member of the WPI Interim International Management Committee 1998-2000 and helped create the WPI constitution.</p> <p>Her plays including “Framework”, “Blind Salome”, “Angels of Power” and “Is That You Nancy? - Collected Phone Calls of Gertrude Stein and Others”, have been performed throughout Australia and in the USA. They have also been published in Australia and the USA.</p> <p>She has written commissioned works for ABC National Radio Australia, Victorian Arts Centre and for Melbourne schools. “Chronicles of the French Revolution” commissioned by a Melbourne girls’ secondary college, has also been performed by University of Tasmania students in Launceston. “St Kilda Story” written for Penleigh and Essendon Grammar School, Melbourne had a special public performance by the students, in a festival to celebrate UN Year of the Older Person.</p> <p>Sandra founded and directed, The Plantagenets, a theatre in education, and Melbourne Mime and Mumbles, a theatre of the deaf. She co-founded Salon A-Muse, a feminist salon in Melbourne in the 80’s. She is a freelance teacher of writing and has run writing workshops in Australia and overseas including at the 6th WPI conference, Manila 2003. Her large cast plays for schools can be accessed through Australian Script Centre www.ozcript.org.</p>
Name of play	
Synopsis (200 wds)	
Style	
Number of characters m/f	
Approx running time	
Contact information	shotland@aapt.net.au
Performance rights	
Website information	
Script available Language PDF/word	

Name	Anna Simberg
Country	Finland
Short bio (200 wds)	Playwright, dramaturg, director. Office manager for Labbet, an organisation that takes care of plays written in Swedish in Finland (our second native language). Member of the board of Finnish Playwright Union.
Name of play	<i>Uppståndelsen (in Swedish) The Resurrection, (in Swedish it means also The Stir)</i>
Synopsis (200 wds)	First of all, it's a comedy. A young girl comes out of a mortuary, has spent the night there, as a corpse. She doesn't understand why, and realizes slowly that she has been found "dead" in a park. The people around her are 1) her younger brother, 2) the guy that guards the place who is her brother's friend, 3) her mother who is a doctor that comes to give the official declaration of death, 4) the guy that runs the place who is her mother's lover and 5) the taxi driver who brought her there who is the father of her mother's lover. No-one takes responsibility for what has happened, that she has been lying there alive the whole night as a corpse. In the second act she tries to get them all to at least take responsibility for their own lives. And to get rid of them.
Style	Comedy
Number of characters m/f	Male 4/ Female 2
Approx running time	Two acts, about 2 hours including intermission
Contact information	info@labbet.fi, anna.simberg@kolumbus.fi
Performance rights	Finnish Playwright Union (Sunklo) Email: pirjo.kaukonen@sunklo.fi
Website information	www.labbet.fi , www.sunklo.fi, www.finnishplays.com
Script available Language PDF/word	Swedish. in word and .pdf

Name	Annemarie Slotboom
Country	<i>The Netherlands</i>
Short bio (200 wds)	<p>Annemarie Slotboom (1978) studied theatre writing in Utrecht University, graduating in 2003. Her writing includes theatre texts for Giselle Vegter, Ernst Braches, Silvia Andringa en Peter Pluymakers. She is currently working on her first novel, commissioned by the Contact publishing house. As a freelancer, she has links with Theatregroup Siberia (Rotterdam), a multicultural youth theatre company. Her work has been described as tragic-comic and looks at the difficulty people have in maintaining their place in a complex world.</p> <p>Her earlier theatre texts include: <i>Ondro Makandra</i>, directed by Ernst Braches (Frascati Theatre, Amsterdam, November 2007); <i>Poema</i>, directed by Giselle Vegter, (Gasthuis Frascati, Amsterdam 2007); <i>De Anticantate</i> (Theater Kikker 2008) <i>Hysteria</i>, directed by Silvia Andringa (Bellevue Theatre, Amsterdam, January 2009) and <i>Alles is Eetbaar</i>, directed by Peter Pluymakers (de Parade 2009).</p>
Name of play	<i>Hyasteria</i>
Synopsis (200 wds)	<p><i>Hysteria</i> was written for a modern puppet theater group Theatergroep Winterberg, created by Marlyn Coetsier en Meike van den Akker. They make and operate the puppets themselves. The puppeteers are also characters in the performance. A small fragment that tells you what the play's about:</p> <p>Welcome to the “Clinic for unknown indeterminate physical complaints” To be absolutely clear: it is the year 1876 and you have entered the Saltpetriere. You know that 3,000 hysterical women are wandering around in here. You are going to witness the famous consultations of Doctor Charcot – also known as the Napoleon of neurology. According to Dr Charcot, hysteria falls into four phases. You will witness all four. I hope that you are all sitting comfortably and that the disorderly scenes to come will inspire you to something beautiful – a thought or a work of art. Feel free to take photos. I don't mind at all. We are on display here, and if you are making a display of yourself, you shouldn't be surprised when people take photos.</p>
Style	Contemporary/drama
Number of characters m/f	Two actors and four puppets. Or four actors.
Approx running time	60 minutes
Contact information	slotboom.annemarie@gmail.com
Performance rights	The rights are mine. Theatergroep Winterberg or me.
Website information	
Script available Language PDF/word	It's partly translated in English, partly Dutch Word

Name	Andrea Stolowitz
Country	USA
Short bio (200 wds)	Andrea Stolowitz is a graduate of the MFA playwriting program at the University of California San Diego. She has had her plays developed and presented at many venues including The Cherry Lane (NYC), The Old Globe (SD), The Long Wharf (CT), New York Stage and Film (NY), and Portland Center Stage (OR). Her play KNOWING CAIRO had its professional world premiere at The Old Globe Theater (San Diego) where it earned a San Diego “Billie” Best New Play Award and was named as an LA Times Critic’s Pick. It has had subsequent national and international productions and is published by Playscripts Inc.
Name of play	<i>KNOWING CAIRO</i>
Synopsis (200 wds)	Rose, an elderly German-Jewish New Yorker, is a screamer. Approaching the big 8-0, she has managed to scare away an array of caretakers with her overwhelming antics. That is until her busy psychiatrist daughter hires Winsome, an African American woman, who proves to be Rose's match. When Lydia realizes how close the two have become, she suspects Winsome of being a clever grifter, but are her suspicions based on truth, or merely produced by jealousy? Alternately funny, moving and disturbing, this play raises questions of trust, race, and family obligation.
Style	
Number of characters m/f	3 Women
Approx running time	100 minutes, 1 Intermission.
Contact information	astolowi@yahoo.com
Performance rights	
Website information	
Script available	Published by Playscripts Inc. http://www.playscripts.com/
Language	English
PDF/word	PDF

Name	Sally Stubbs
Country	Vancouver, Canada
Short bio (200 wds)	<p>Sally is an award-winning playwright and teacher-director, a performer who loves to clown, and a born-again student who is now completing her MFA in writing at the University of Victoria. Most recently, Sally was awarded the Canadian Peace Play Competition Award 2009 (University of Calgary Consortium for Peace Studies in collaboration with the Department of Drama and Faculty of Fine Arts) for her script, <i>Herr Beckmann's People</i>, and the Gordon Armstrong Playwrights Rent Award (2008). Sally is a member of the Playwrights Guild of Canada.</p> <p>Sally's plays scheduled for production in the 2009/2010 season are <i>Herr Beckmann's People</i> (Touchstone Theatre and Playwrights Theatre Centre, Vancouver), and <i>Wreckage</i> (Phoenix Theatre Mainstage, Victoria). In 2005, Sally collaborated on adapting a portion of <i>Wreckage</i> for film. The independent short created--<i>Mother Cutter</i>--was nominated for the Alberta Centennial Award and named one of the 'Best of Alberta Shorts' (Calgary International Film Festival). <i>Wreckage</i> was published by Scirocco Drama (J. Gordon Shillingford Publishing Inc.) in Fall 2009.</p> <p>Sally's other scripts are: <i>Centurions</i> (most recent); <i>Eyes. Two.</i>; <i>She'll to the Wars</i>; <i>Home Movies</i>; and <i>Spinning You Home</i>, which she is now adapting as a novel for young adults.</p>
Name of play	<i>Herr Beckmann's People</i>
Synopsis (200 wds)	Art, war and the politics of culture collide in Sally Stubbs' poetic and moving account of a family's legacy of beauty and brutality. Returning to the city she ran from decades ago, Anna, now a successful artist living in Canada, forces her family to answer tough questions about their past. While her mother plays a private piano concert, history unravels and Anna is confronted with a moral dilemma of her own.
Style	Drama
Number of characters m/f	3 female, 2 male
Approx running time	Approximately 90 minutes in length, 2 Acts
Contact information	sallys@axion.net
Performance rights	Available from playwright
Website information	
Script available Language PDF/word	English - Word

Name	Leslie Lewis Sword
Country	Vancouver Canada
Short bio (200 wds)	Leslie Lewis Sword was born in New York City. When she was 6 years old, she was on Sesame Street, which may turn out to be the highlight of her career. She graduated from Harvard College and got her MFA in Acting at UCLA. Since 2007 Leslie has toured to 5 continents with the solo show she created, Miracle In Rwanda. <i>Miracle in Rwanda is the dramatization of the true story of Immaculée Ilibagiza's test of faith--hiding in a 3'x4 bathroom for 91 days with up to seven other women and children, during the Genocide. Can she forgive the unforgiveable?</i> Leslie is currently working on a new solo show, because it's so much easier to schedule rehearsals. Leslie is very proud to be associated with WPI and thanks Prof. Anna Kay France and the board for the unforgettable experience of performing at the conference in Mumbai in 2009.
Name of play	<i>Lose Weight The Artist's Way: The One Day Workshop</i>
Synopsis (200 wds)	A well-meaning new-age would-be guru tries to teach a group of fatties what she's learned about the spiritual and creative side of weight-loss, but the issues quickly get too heavy to handle.
Style	Solo Show, comedy
Number of characters m/f	Multi-character solo show
Approx running time	60 minutes
Contact information	See website
Performance rights	
Website information	www.LeslieLewisSword.com
Script available Language PDF/word	Available from playwright in .pdf

Name	Lene Therese Teige
Country	Norway
Short bio (200 wds)	Lene Therese Teigen is a writer, director and dramaturge. She has a masters degree in dramaturgy from the University of Bergen, Norway. She works partly as a freelance director and writer, and also runs her own company “House of Stories” where she produces and co-produces theatre performances. Teigen also gives workshops and lectures with a special focus on gender. Her plays include <i>Mater Nexus</i> (first produced in 2001, and presented at WPIC in 2003), performed in several major theatre institutions in the Nordic countries and translated to English, French, Swedish, Finnish and Japanese. It was performed in Tokyo in 2008 as <i>Kyunin no Onna</i> , under Teigens own direction, with 9 female actresses. In addition to <i>Life Machine</i> , she has (among other works) written (and directed) <i>The Archaeologists</i> for The Ibsen Theatre in Skien, Norway in 2007, which is based on a true story of an archaeological find on Iceland in 2004. Also <i>Square</i> , which was workshopped in Winnipeg, Canada in 2004, and first performed in Oslo 2009. In 2009/2010 she co-wrote and directed <i>The View from the Ground</i> , a monologue about the writer/war correspondent Martha Gellhorn. Teigen has published two novels so far and all of her major plays are published.
Name of play	<i>Life Machine</i> , originally <i>Livmaskinen</i> . Translated into English by Charlotte Barslund
Synopsis (200 wds)	As Elisabeth, a divorced mother of 35, takes photos for the cd cover of a married saxophone player, Magnus, they fall in love. Consequently they move in together, despite a grumpy ex-wife, a sad teenage daughter and Elisabeth’s mother Eva who has gone through it all before, and desperately tries to warn Elisabeth. But love conquers all. Almost. At the same time Eva’s partner for the last 25 years decides to go back to his ex-wife and Magnus’ daughter falls in love with Elisabeth’s colleague ... A play about the chaotic consequences of love and hate on family life and relationships as new family patterns arise. The text is composed in part as a film with sharp cuts. Several short sequences tell the stories of the characters, which span love and hate, death and illness, marriage and divorce. The short passages are intersected by two longer scenes that bring all the characters together. The story reveals a pattern of tragicomic repetitions. When will they ever learn? First performed at Oslo Nye Centralteatret, Norway in 2005.
Style	Drama with a touch of comedy
Number of characters m/f	4 female/ 3 male
Approx running time	90 minutes
Contact information	therteig@online.no / +47 91819119/
Performance rights	Available from playwright
Website information	www.houseofstories.no
Script available	by e-mail word or pdf
Language	English/Japanese/Norwegian
PDF/word	

Name	Katherine Thomson
Country	Australia
Short bio (200 wds)	Katherine Thomson is a multi-award winning playwright and screenwriter. Her television credits include <i>East West 101</i> , <i>Satisfaction</i> , <i>Black Jack</i> which received an AWGIE in 2007 and <i>Answered by Fire</i> which received the Gold AWGIE in 2006. Katherine recently wrote a documentary mini-series on the life of Charles Darwin and an episode of the mini-series documentary called <i>Accidental Country</i> . Katherine also wrote the 2006 AWGIE winning documentary <i>Unfolding Florence – the Many Lives of Florence Broadhurst</i> which was directed by Gillian Armstrong. Her theatre credits include <i>Mavis Goes to Timor</i> , <i>Harbour</i> , <i>Diving for Pearls</i> and <i>Barmaids</i> . Katherine's play <i>King Tide</i> premiered to critical acclaim at Griffin Theatre in 2007. She is currently in development on numerous film and television projects.
Name of play	<i>King Tide</i>
Synopsis (200 wds)	Sal was once an award-winning investigative journalist and author, uncovering government corruption and public scandals. Two years ago, her son's death robbed her of a willingness to engage and her ability to question. Now, as she comes to terms with her loss, her teenage daughter Beck brings home Taki, a Japanese surfer, to stay with them. Sal is unsettled by his reclusive behaviour and unexplained past. When her calculating brother Jack visits with his new, younger girlfriend, Sal is awakened to a sense of danger she has long forgotten.
Style	Contemporary Drama
Number of characters m/f	3 female, 2 male
Approx running time	1 act
Contact information	Katherine Thomson C/- HLA Management PO Box 1536 Strawberry Hills NSW 2012 hla@hlamgt.com.au
Performance rights	Katherine Thomson C/- HLA Management PO Box 1536 Strawberry Hills NSW 2012 hla@hlamgt.com.au
Website information	
Script available Language PDF/word	English, .pdf

Name	Melisa Tien
Country	United States
Short bio (200 wds)	Melisa Tien was born in San Francisco and raised in Los Angeles. She earned her BA in English from UCLA and her MFA in Playwriting from Columbia University. In New York City, her work has been seen at Under St. Marks Theatre, Ensemble Studio Theatre Manhattan Theatre Club, Theater at Riverside Church, Second Stage Theatre, 59E59 Theatres, Manhattan Repertory Theatre, and The Tank/Collective Unconscious. Outside of New York City, her work has been seen in Aspen, CO, Baton Rouge, LA, Garden City, NY, and the 2007 Great Plains Theater Conference co-founded by Edward Albee. She was a 2007 Winner of the Theater Masters MFA Playwright Award. She has taught playwriting to young children, undergraduates, and graduate students. Melisa has been a Finalist for WordBRIDGE and a Semi-finalist for the Bay Area Playwrights Festival. She was chosen to present her work at the Women Playwrights International Conference in Mumbai, India in November 2009.
Name of play	<i>Daughter of Heaven</i>
Synopsis (200 wds)	In the 7th century, Wu Zetian entered the royal court as a concubine and rose to become the only empress ever to rule China. In this contemporary re-telling of her story set in modern-day Shanghai, witness Wu as a young woman who attempts to define herself in the eyes of society at the same time China attempts to define itself in the eyes of the world.
Style	Drama with dance and song
Number of characters m/f	6 female, 4 male.
Approx running time	4 acts, 120 minutes
Contact information	tienmelisa@gmail.com
Performance rights	Author
Website information	
Script available Language PDF/word	English, with some Mandarin phrases Format: PDF

Name	Matin van Veldhuizen
Country	The Netherlands
Short bio (200 wds)	<p>In 1978 Matin van Veldhuizen started working as an actor and a writer (<i>Andy Warhol</i>) with the theatre group Onafhankelijk Toneel. In 1983 she wrote and staged <i>Jane</i> (a biographical performance about Jane Bowles), thereby introducing what is called ‘literaire toneel’ (the literary theatre).</p> <p>In 1988 she directed a production of <i>Wachten op Godot</i> (<i>Waiting for Godot</i>) with an all woman cast. Samuel Beckett took legal action against the casting, but lost his case. From 1992 to 2001, Van Veldhuizen was Artistic Director of the Carrousel theatre company, for which she wrote, translated and directed many plays. When the company was dissolved in 2001, she developed Atelier D., a centre for “theatre, gender and literature”. She was the Artistic Director from 2001 – 2005.</p> <p>Her play <i>Eten</i> has been translated and performed outside the Netherlands, in Madrid, London, Los Angeles, Mexico, Hong Kong. In 2006 <i>Eten (Comida)</i> was performed at the Festival de Dramaturgia Europea Contemporánea (Santiago de Chile, in a production directed by Alfredo Castro), and is still in repertoire. <i>EAT</i> will be performed in New York in early 2010.</p> <p>Matin van Veldhuizen recently completed <i>de Brontës, leven en werk van de familie Brontë</i> (<i>The Brontës, the Life and Work of the Brontë Family</i>). She is currently writing <i>de Kreukel Dialogen</i> (<i>The Crumpled Dialogues</i>), a theatre piece about women with physical disabilities, which she will also direct in 2010.</p>
Name of play	<i>EAT</i>
Synopsis (200 wds)	<p>A darkly humorous foray into food, sex and families seen through the eyes of three sisters who come together to celebrate the anniversary of their mother’s death.</p> <p><i>EAT</i> is a comedy of manners of three sisters who long not for the cold of Moscow but for the warmth of the fridge.</p>
Style	Contemporary drama
Number of characters m/f	Three females
Approx running time	70 minutes
Contact information	matin.v@upcmail.nl
Performance rights	matin.v@upcmail.nl or office@contractenbureau.nl
Website information	
Script available Language PDF/word	Dutch, English, Spanish, Chinese Word

Name	Denise Walsh
Country	Dunedin, South Island, New Zealand.
Short bio (200 wds)	I am an accidental playwright who wanted plays that were relevant for my students. So, not knowing the pitfalls, I set to with gusto and wrote. Looking back on the first ones now I laugh and remember that they only worked because I also directed them. I branched out and wrote musicals as we could not afford royalties and also I wanted them to perform in pieces suitable for their age (teenagers) and not to be trying to be adults. Luckily I have joined up with some neat composers over the years. I try to write in different styles and particularly like writing plays where there are not designated lines. I love the discussions the students have while they "discover" relevant lines for their character and much worthwhile interaction and exploration of the play starts naturally. My plays are performed all over New Zealand and some have been picked up in America. Now I am excited about my students writing plays and being there to help them find their voice. My personal project now is to extend myself and write for those strange beings - adults!! The best thing that has ever happened to me in this part of my life is meeting up with other women in the Philippines and India.
Name of play	<i>It's in Your own Hands</i>
Synopsis (200 wds)	<p>This is a play about suicide - from the point of view of those who have. They are interacting with some who are trying to. It is a play which is very clearly anti-suicide and pointing out to those characters who are wanting to take their lives how it is for those left behind. The cast have to explore and find their own words which means this play is not tied down to numbers or gender - each time it should be a new exploration and new slants discovered.</p> <p>People need to explore only a few pages at a time, reading aloud and helping each other to discover their character's lines. The HEADINGS IN CAPITALS are a guide to the feeling being explored in that section.</p>
Style	Contemporary Drama
Number of characters m/f	The original cast was 14: 10 already gone from this earth 4 trying to leave Can be mixed or all one gender
Approx running time	It is a One Act Play lasting 45 - 50 minutes. It has won several awards.
Contact information	dbw@lphs.school.nz
Performance rights	Playmarket, P.O.Box 9767 Wellington, New Zealand. info@playmarket.org.nz
Website information	www.Playmarket.org.nz
Script available Language PDF/word	The play is in English and the format is in Word.

Name	Fiona Wheeler
Country	Australia
Short bio (200 wds)	Fiona currently lives in her hometown of Melbourne, Australia. She has written 8 plays, 5 musicals (book and lyrics) and several dozen short plays. She has also recently begun creating her own stories for film and television.
Name of play	<i>The Pirandello Interviews</i>
Synopsis (200 wds)	Six creators are gathered for the live recording of 'The Pirandello Interviews' where chat show host of renown, Donald, is all set to get them to dialogue about the how's and why's of artistic endeavours. The auteurs get sidetracked and end up creating a musical right there on stage about the first female American playwright, Rida Johnson Young.
Style	
Number of characters m/f	7 actors (4f, 3m)
Approx running time	approx 90 minutes, plus interval
Contact information	fiona1974@live.com.au
Performance rights	Available from playwright
Website information	N/A
Script available Language PDF/word	English, Word

Name	
Country	
Short bio (200 wds)	
Name of play	
Synopsis (200 wds)	
Style	
Number of characters m/f	
Approx running time	
Contact information	
Performance rights	
Website information	
Script available Language PDF/word	

