



Newsletter

November 2020



Kim Duvall
Newsletter Co-Editor

Sharon Wallace
Newsletter Co-Editor

From the ICWP President

Theater. When will things return to normal? In light of the coronavirus, things will never be the same again. In some ways, that might be positive. Several articles in the November issue discuss the state of the theater. In my view, the comeback of successful theaters centers on women playwrights gaining parity.

I sent a letter to the Dramatist Play Service Catalogue and Broadway Publishing. The Dramatist Play Service sent us a positive response regarding their process; they “try to acquire quality plays from the widest spectrum of authors and voices.” The philosophy of the new VP of Acquisitions says that he has acquired six new works for DPS. Four of them have been by women, and three of those women are Latinx.

The other two plays are by men, one of whom is African American, and the other of whom happens to be gay. It is my intention to continue to look for and hopefully be able to acquire plays by authors who reflect people and Americans from all backgrounds.” That is a hopeful response, indeed.

Fun is on the horizon with the 1st Zoom Theater Party on 12 December 2020 at 4 pm ET. Details are coming soon.

Sharon Wallace

President, ICWP

ARTICLES



Theaters Seek and Share Mini-Plays

Nonprofits around the country plan to commission works of no longer than 10 minutes that can be read or performed by people sheltering in place.

Michael Paulson, theater reporter for the The New York Times, writes, "They took their new jobs less than two years ago: a diverse group of ambitious arts administrators eager to see how their ideas and dreams might influence theaters around the country. Now they find themselves confronting a situation they never could have imagined: leading their theaters through a global pandemic."

Read the full article [here](#) or visit

<https://www.nytimes.com/2020/04/01/theater/theaters-share-mini-plays-coronavirus.html>

When and How to Return to the Stage

August Krickel writes that theater groups in South Carolina, USA, are "eager to return to the ring, but are stymied by an as-yet unannounced reprieve from state restrictions."

Click [here](#) to read how several small companies are facing COVID-19 closures and reopening challenges, or visit https://www.postandcourier.com/free-times/news/covid19/local-theater-companies-contemplate-when-and-how-they-might-return-to-the-stage/article_0b61730a-a971-11ea-9645-2f4ca1057a9e.html



Broadway Can Learn from South Korea's Theatres During COVID-19

South Korea's relatively successful "K-quarantine model" has gained the attention of dozens of countries. Its application to Korea's theatre market is noteworthy and a model that the Broadway community should expect theatre owners, audiences, and marketers to adopt.

Natalie Rine writes more [here](#), or visit <https://twulocal769.com/broadway-can-learn-from-south-koreas-theatre-market-during-covid-19/>



A Heartbreaking Realization

Helen Lewis, London-based staff writer for *The Atlantic*, poses the question: When will we want to be in a room full of strangers again?

She writes, "As a live art form, theater is particularly affected by the coronavirus, along with concerts and stand-up comedy performances. As I talked with writers, directors, and producers, the same refrain recurred: *When will anyone want to be in a dark room full of strangers again?* Many of those I spoke with were quietly updating their scenario-planning documents to account for a return next spring, and warned that, without a bailout, that long of a shutdown would financially cripple some institutions. Even when theaters reopen, social-distancing rules could hamper rehearsals, and force venues to sell fewer (and therefore more expensive) tickets. Most believe theater will eventually rebound, but there is talk of a generation of artists and audiences being lost."

Read the full article [here](https://www.theatlantic.com/international/archive/2020/05/theater-survive-coronavirus-art-west-end-broadway/611338/), or visit

<https://www.theatlantic.com/international/archive/2020/05/theater-survive-coronavirus-art-west-end-broadway/611338/>



The Female Playwrights Transforming Television

Journalist Robert Ito looks at four female writers who navigate between the worlds of theater and TV.

"In the theater world," he writes, "a playwright can take months to write a piece and spend years in readings and workshops before, if ever, seeing it onstage; in television, that same playwright can dash off an episode in a week and have an audience of millions that fall. A decent writer can make a solid living in TV (sometimes more than solid), whereas only a handful of playwrights in the entire country make a living solely from writing plays, with everyone else supplementing their income as a teacher or a teaching artist or, yes, a TV writer. [...] Driven by peak TV's seemingly wide-open opportunities as they are driven away by the lack of work in the American theater, many female playwrights are now supplementing their income in the writers' rooms of Hollywood."

Read the full article [here](#), or visit

<https://www.altonline.com/dispatches/a6463/television-female-playwrights/>

NEWS AND HAPPENINGS

The **ICWP Board** is excited about the successful participation of the Zoom programs. Please join us if you haven't already.

If you have advice for our members or would like to write on a burning issue for a blog posting, please contact **ICWP** at admin@womenplaywrights.org.

DEVELOPMENT IN THE YEAR AHEAD

From **Lisa Randall**

Peer support is one of the core values celebrated by the membership of ICWP. Cheering each other on, sharing news, providing inspiration, and maintaining the importance of women supporting women in their playwriting journey is our vibrancy.

Last year, our Fundraising Committee raised close to \$3,500 through an online campaign. The membership gave generously and through this fundraising, ICWP will be able to support a group of playwrights develop their knowledge, skills, and experience in the field.

In October, ICWP launched the Grant Opportunity for the Black, Indigenous, and People of Color who are our members. The deadline for submission is November 15. Through social media efforts, we have put out the call for proposals, and we look forward to supporting those successful recipients.

In the year ahead, we look forward with hope to sharing news about the development activities our recipients will undertake towards achieving their goals. And cheer them onwards in sharing their critical stories with the world.

WELCOME TO NEW MEMBERS

Wuraoluwa Ayodele, Ibadan, Oyo State, Nigeria

Safiya Bandele, Brooklyn, NY, USA

Rhona Bennett, Toronto, Ontario, Canada

Cynthia Cooper, New York, NY, USA

Eve Crusto, Montrose, California, USA

Jewel Davis, Rollinsford, New Hampshire, USA

Christine Hsu, Oakland, California, USA

Judy Klass, Nashville, Tennessee, USA

Amber Kusching, Cherry Hill, New Jersey, USA

Debbie Lamedman, Portland, Oregon, USA

Ann Lee, Kuala Lumpur, Wilayah Persekutuan, Malaysia

Ali MacLean, Los Angeles, California, USA

Kate Schwartz, Mendham, New Jersey, USA

Leslie Slape, Rainier, Oregon, USA

Juley-Ann Smith, London, England, UK

Mia Raye Smith, West New York, New Jersey, USA

Eliana Theologides Rodriguez, Irvine, California, USA

Laura Thoma, Guilford, Connecticut, USA

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For general questions, contact Margaret McSeveney, Communications Manager:

admin@womenplaywrights.org

For the Board of Directors, contact Board President:

board@womenplaywrights.org