

SPONSORED BY THE WOMEN AND THEATRE PROGRAM &  
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## 2016 JANE CHAMBERS AWARDS

### MAIN CONTEST WINNER for 2016

**NO CANDY (6W, 1M)**, by Emma Stanton, centers on a multi-generational community of Bosnian Muslim women who have opened a souvenir shop for tourists near the Srebrenica Memorial. This surprising ensemble play explores how they cope, both privately and publicly, with the traumas they experienced during the war: via dreams of Julie Andrews; dressing drag in a father's clothes; late-night karaoke; visiting with a husband's ghost; creating uncanny greeting cards, inspired by the loss of a child; making pop-art t-shirts. Judges were struck with the creativity and social relevance of the play, its feminist focus on the aftermath of genocide on women's lives, and NO CANDY's unexpected representations of Muslim women. Offering a vivid specificity of characters, this full-length magical realist play presents the persistence of humor, art and absurdity in an unimaginable time. For rights to produce NO CANDY contact <[emmadalbey@gmail.com](mailto:emmadalbey@gmail.com)>.

**EMMA STANTON** is a Chicago and New York theater artist. She has worked with such companies as Redmoon Theater, American Theater Company, About Face Theatre, Double Edge Theater, Steppenwolf Theatre Company, 600 Highwaymen, En Garde Arts, and Walkabout Theater Company, of which she is Associate Artistic Director. Her plays have been workshopped, presented, and produced by Walkabout, Oracle Theater, American Theater Company, Victory Gardens Theater, JACK, Dixon Place, Centenary Stage Company, and Roundabout Theatre. She was a recipient of a Civics and Arts Foundation Playwriting Award for Emerging Artists in Chicago, her play *Bojko and The Glacier* was a semi-finalist for a Princess Grace Award, and her play *No Candy* is a finalist for the 2016 Susan Glaspell Award. In June 2016, *No Candy* was featured in a Columbia/Roundabout Theatre Underground Reading Series in New York. She received her BA from Boston College and her MFA in Playwriting from Columbia University. <[www.emmadalbeystanton.com](http://www.emmadalbeystanton.com)>

### 2015 WINNER UPDATE

The 2015 winner of the Jane Chambers Award—**Lisa Loomer's ROE**—is currently premiering at Oregon Shakespeare Festival, directed by Bill Rausch, where it was commissioned for the American Revolutions Series. It will perform at Arena Stage in Washington DC and Berkeley Repertory Theatre later in 16-17. For rights, contact [beth.blickers@abramsartny.com](mailto:beth.blickers@abramsartny.com).

### 2016 RUNNERS-UP

**LA LLORONA (5W)** by Cecelia Raker. Set in New Mexico, this play follows three 13-year old girls researching—and facing—the ghost of La Llorona (“the weeping woman”) in their lives. With a deft grasp of youth dialogue and complex friendships as the girls confront their differences and unique pressures (cultural, sexual, economic, religious), LA LLORONA fuses stakes and poetry. Drawing on Mexican, Native and Jewish cultures, this charismatic new play will suit university, youth and chamber theatres alike, as it considers coming of age, teen pregnancy, parental pressure (and absence) and navigating one's legacies as well as identity. The play was featured in the Landing Theatre's New American Voices Series (Houston) as well ART's Loeb Experimental Theater. For rights, contact the playwright at [ohcecelia@gmail.com](mailto:ohcecelia@gmail.com).

Originally from Santa Fe, **CECELIA RAKER** is a Boston-based playwright, deviser, instigator, opera and weird modern dance lover, dramaturg, and director. She is a 2016 Company One PlayLab Fellow and a core member of the Project devising collective, whose piece SHIVER premiered at the

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Boston Playwrights' Theater in June 2015. Her new play DRY BONES RISING premiered at Venus Theatre in Laurel MD, after readings in Boston (with Argos Productions) and New York (with One Bird Productions). She received a 2015 finalist grant from the Massachusetts Cultural Council's Artist Fellowship in Dramatic Writing, which she used to develop LA LLORONA. Cecelia's other works include the short play WEBBED HANDS (Exit 7, Imaginary Beasts at the 2014 Boston Theater Marathon), among others. She has a B.A. from Harvard, where she was a featured writer in the Harvard Playwrights' Festival. She breathes best when she can see the horizon.

**THE MADRES** (3W, 2M) by Stephanie A. Walker. Taut and psychologically nuanced, this political drama is set during Argentina's "Dirty War," as three generations of women in a single family face state terrorism and the complicity of The Church when the pregnant, married daughter is "disappeared." THE MADRES conveys human rights stakes through vivid characters (men as well as women), wit, and expertly-crafted dramatic tension between what is said and unsaid, seen and unseen. Winner of the 2016 Ashland New Plays Festival, THE MADRES is also a finalist for the Eugene O'Neill National New Play Conference, the CTG/Humanitas Playwriting Prize and the Kitchen Dog Theater festival of new plays. It received a workshop and a public reading by Boulder Ensemble Theater Company in May, 2016, after winning their Generations Prize. For rights, contact the playwright directly at [stephawalker@gmail.com](mailto:stephawalker@gmail.com).

**STEPHANIE ALISON WALKER's** plays include *The Madres*, *The Abuelas*, *The Art of Disappearing*, *American Home*, *The Sister House*, *Three Fittings* and *The Box Jumper*. Stephanie's work has been produced and/or developed by 16th Street Theater in Berwyn, Chicago Dramatists, Boulder Ensemble Theater Company, Antaeus Theatre Company, Moving Arts, American Blues Theater, Actors Theatre of Louisville and more. Awards include: Blue Ink Award, the Generations Prize, finalist for the O'Neill Playwrights Conference, CTG/Humanitas Playwriting Prize, and Four-time Finalist for the Heideman Award. Stephanie's short plays are anthologized by Smith & Kraus. She is a proud member of the Playwrights Union, Antaeus Playwrights Lab, Chicago Dramatists Network Playwrights and The Dramatists Guild of America. Visit <http://stephaniealisonwalker.com> for more.

**HONORABLE MENTIONS**

**DANNY (3F,1M)** by Jennifer Barclay. Layering past and present, this multigenerational play for four African-American performers unveils a compelling community—daughters, mothers, sisters, neighbors—who gather in a beauty shop that holds a secret tragedy, and grace, that connects their lives. A humane, complex play about mothering, forgiveness, and racial injustice, with action set thirty years apart in Chicago's (in)famous Cabrini-Green housing project—and, in framing scenes, in a new mixed income development in the same neighborhood. Actresses double roles to deepen the sense of generational legacies, and transformation, made vivid through distinctive characters who live at the intersections of race, economics and gender, rendered with intelligence and humor. For rights contact, [Jennifer@BarclayStudios.com](mailto:Jennifer@BarclayStudios.com).

**JENNIFER BARCLAY** is a Chicago-bred actor-turned playwright, recently relocated to the DC area. Most recently, she won the 2016 Smith Prize for Political Theatre from the National New Play Network. Jennifer's plays have been produced and developed by Steppenwolf, La Jolla Playhouse, The Old Globe, RedCat, The Kennedy Center, Center Stage, The International Theatre of Vienna, The Edinburgh Fringe. Her Awards include: Samuel Goldwyn Writing Award, Kennedy Center National Science Playwriting Award, Pinter Review Gold Medal, CAPAA grant. She has fulfilled Fellowships at the MacDowell Colony, VCCA, and Hawthornden International Writers Retreat. Her Residencies include the Shank Playwright in Residence at South Coast Rep and the Playwrights Collective at Center Stage. She has degrees from Northwestern University and UC San Diego (MFA with Naomi FEMINIST PLAYS BY WOMEN, WITH GREAT ROLES FOR WOMEN (AND SOMETIMES MEN)

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lizuka). Jennifer is an Assistant Professor of Playwriting and Performance at UMD. Visit her website at [www.BarclayStudios.com](http://www.BarclayStudios.com).

**SECOND SKIN (3F)** by Kristin Idaszak. A lyrical, haunting play propelled by Selkie tales, and the bodied life of dreams and (lesbian) desire. When Quinn discovers her estranged mother is dying, she returns to a home she fled long ago. As she cares for her mother, Quinn wrestles with disturbing childhood memories. What is her mother's secret? What do the bedtime stories of Selkies her mother once told her really mean? Told in three interconnected monologues, **SECOND SKIN** investigates the fraught relationship between mothers and daughters, and how one mistake can reverberate across generations. Beautiful storytelling. For rights contact [k.idaszak@gmail.com](mailto:k.idaszak@gmail.com).

**KRISTIN IDASZAK** is a playwright and theatre artist originally from Chicago. She has received two Playwrights' Center Jerome Fellowships. Her play **SECOND SKIN** received the Kennedy Center's Paula Vogel Playwriting Award and the Jean Kennedy Smith Playwriting Award. She has been nominated for a Joseph Jefferson Award for Best New Work and received an honorable mention on the Kilroys' List. She was the 2015 Kennedy Center Fellow at the Sundance Theatre Lab. Previously, Kristin served as Associate Artistic Director/Literary Manager of Caffeine Theatre and Associate Artistic Director of Collaboraction. She received her MFA from University of California, San Diego.

**THE BUMPS (3F)** by Rachel Kauder Nalebuff. Written specifically for a cast of three visibly pregnant performers, *The Bumps* follows three women over the course of several generations to explore: what does it mean to wait? Experimental, intimate and charming, this play will be further developed via commission at the Skirball Cultural Center in Los Angeles next season with a National Performance Network residency. Judges were struck with the feminism (and humor) embedded in the play's staging and structure which creatively manifest the play's themes—from the ephemerality of pregnancy to the material realities of pregnant women (and actors). For rights, contact the playwright at [rachelkn@gmail.com](mailto:rachelkn@gmail.com).

**RACHEL KAUDER NALEBUFF** writes for performance. She is the creator of *The New York Times* bestseller *My Little Red Book* and co-editor of *The Feminist Utopia Project* (Feminist Press, 2015) with Alexandra Brodsky. Her work has been performed at REDCAT, Machine Project, and the Women's Center for Creative Work in Los Angeles, and Dixon Place in NYC. She is currently a student in Erin Courtney and Mac Wellman's playwriting program at Brooklyn College. < <http://www.itsrachelkaudernalebuff.com>>.

**WANDA, DAISY AND THE GREAT RAPTURE (3F, 1M)** by Alexis Taylor Schaetzle. A magical realist play that moves seamlessly between past and present, set in the sticky swamplands of Pawley's Island, South Carolina. Here two unforgettable step-sisters get by in a trailer park, as the people they love disappear, and the Great Rapture hails them—or doesn't. Existential, tragicomic, and honest, this play follows Wanda and Daisy as they work to repair their fractured relationship by sorting through their family memories and selves, seeking more light...and better lives. For rights contact [aschaetzle6@gmail.com](mailto:aschaetzle6@gmail.com).

**ALEXIS SCHAETZLE** is a Brooklyn-based playwright. She grew up in Los Angeles, South Carolina and Tennessee and her plays have been developed or produced in California, Illinois, Oregon, New York and Ohio. Plays include: *Wanda, Daisy & the Great Rapture* (Exquisite Corpse Company, Available Light Theatre), *Transplant* (Available Light Theatre, UO Pocket Playhouse) *Blessing in the Sky* (Foundry Theatre Chicago) *Astral* (UO Pocket Playhouse, Winner of New Voices Competition, KCACTF National Playwriting Finalist), and *Lightning Bugs* (Foundry Theatre Chicago). She has BA in theatre from the University of Oregon, and has studied playwriting with José Rivera (Noor

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Theatre, Torn/Page NYC), Jennifer Schlueter (For/Word Theatre Company) and David Lindsay-Abaire (ESPA). She is a two time member of Exquisite Corpse Company's Playwriting Labs in Brooklyn. < <http://alexis-schaetzle-m0vh.squarespace.com>>

### **STUDENT CONTEST WINNER**

***BLACK SUPER HERO MAGIC MAMA (3W, 5M)*** by Inda Craig Galván. Sabrina Jackson, a single mother, is unable to cope with the shooting death of her 14-year-old son Tremarion by a White police officer. Rather than become yet another grieving Black mother leading community rallies, Sabrina escapes into her own mind to live out a comic book fantasy where she is a super hero crime fighter, mimicking the Maasai Angel comic book her artist son had created. Sabrina must decide if she'll stay in the splash-and-pow world where sons don't die, or return to the real world and mourn her loss. Through gripping dialogue, honestly rendered characters, and effective flashbacks Craig-Galván's play asks timely questions about being a black mother that challenge and engage. For rights contact the playwright at <[inda.craiggalvan@gmail.com](mailto:inda.craiggalvan@gmail.com)>.

**INDA CRAIG-GALVÁN** is a Chicago native, now local to Los Angeles. An MFA Dramatic Writing candidate and Teaching Assistant at USC's School of Dramatic Arts, Inda graduated from The Second City Training Center in Chicago and continues to study comedy writing at The Groundlings School in L.A. Her plays include: *Blaxploitation: The Remix* (MPAACT Theatre Company, Chicago), *I Go Somewhere Else* (Humanitas Award/CTG semi-finalist, Trustus Playwrights Festival finalist), *The Boy Who Cried Dragon* (Published by YouthPLAYS, 2015), and *Rules of the Debate* (Robey Theatre's 10-minute Play Festival selection). Her Screenplay *Are They Dead Yet? Ws* an Urbanworld Film Festival finalist; and Scriptapalooza semi-finalist). <[indacraig-galvan.com](http://indacraig-galvan.com)>

### **STUDENT HONORABLE MENTIONS**

***BEST LESBIAN EROTICA 1995 (5+ F, 1-2 M if transmasculine)*** by Miranda Rose Hall.

A one-act triptych about love, lust, and domestic terrorism. Part One celebrates lesbian culture through parody of erotic fiction; Part Two examines the violence and trauma of the Oklahoma City Bombing; Part Three follows two women beginning a new life together. The play asks, what are the heights of our joy? The depths of our fear? How do we move forward after loss of innocence? For Rights contact [www.mirandarosehall.com](http://www.mirandarosehall.com).

**MIRANDA ROSE HALL** is a playwright from Baltimore, MD. Her plays have been produced at Yale School of Drama, Yale Cabaret, Yale Summer Cabaret, DC Fringe Festival and Longacre Lea for the DC Women's Voices Theater Festival. Miranda was the 2013-2014 Hot Desk Playwright in Residence at Baltimore's Center Stage, where she developed several new plays and helped launch the program [Wright Right Now](#). She is currently Resident Playwright and ensemble member with [LUBDUB Theatre Company](#), a New York-based physical theater company. Miranda graduated from Georgetown University and is an MFA candidate at the Yale School of Drama.

***tender of you too (3W, 0-1M)*** by Anya Richkind. Anya Richkind's moving full-length play *tender of you too* connects past with present as it tells the story of Allegra and Tara, two young women who meet each other when they're cast as Frances Willard and Mary Bannister — two real-life late-19th-century leaders of the Women's Christian Temperance Movement who had a very close friendship. As they dive deeper into their roles and become ever closer, Allegra and Tara try, with varying degrees of success, to navigate how messy and interwoven their lives have become. For Rights, contact [anyajessie@gmail.com](mailto:anyajessie@gmail.com)

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**ANYA RICHKIND**, a recent graduate of Yale University, has studied under Donald Margulies, Deb Margolin and Sarah Ruhl. Anya's latest play, *tender of you too*, was a finalist in the O'Neill Theater Center's 2016 National Playwrights Conference. Anya's first play, *The Secret of Asteraceae*, commissioned by Marin Country Day School, was produced by the American Conservatory Theater's Young Conservatory in San Francisco. Inspired by her residency at Playwrights Horizons, Anya fervently hopes to continue growing and developing new theatrical work. Anya currently lives in New York City.

**THE JANE CHAMBERS AWARD** recognizes plays & performance texts by women writers that present a feminist perspective & contain significant roles for female performers. This annual award, established in 1984, is given in memory of lesbian playwright Jane Chambers who, through her plays *A LATE SNOW*, *LAST SUMMER AT BLUEFISH COVE*, *MY BLUE HEAVEN*, *KUDZU*, & *THE QUINTESSENTIAL IMAGE*, became a major feminist voice in American theatre. We understand feminism to refract across diversity, welcome experimentation, and often honor works that stage under-represented voices on the stage. Sponsored by the Women and Theatre Program (WTP) with the Association for Theater in Higher Education, the Jane Chambers winner receives \$1000 & a reading of the winning play at ATHE. Guidelines for submission—and our archive of recent winners—can be viewed at [www.athe.org/wtp/](http://www.athe.org/wtp/). We rely upon private donations to fund this Award. This year's winning play— *NO CANDY* by Emma Stanton —rose from more than 400 submissions, a record number for the Award. Honored plays suit a variety of theatre missions and feminist perspectives. The Winning Student Play receives \$250 and a reading at the annual WTP Conference.

In 2016, the Main Contest was coordinated by Maya Roth with the assistance of Jen-Scott Mobley, and involved over thirty feminist readers from across the U.S. in three rounds of adjudication. Together, we are working on an anthology of recent winning plays to increase production and recognition of the impressive works the Award honors. The 2016 Student Contest was again coordinated by Carrie Winship. For more information on the Awards, or to reach the coordinators, refer to the WTP Website. Electronic submissions for the 2017 Contest will again be fielded through ATHE's Website. MER-8/16