

**THE AATE DIRECTORY OF
AWARD-WINNING PLAYS & PLAYWRIGHTS**

a publication of

**THE AMERICAN ALLIANCE FOR
THEATRE AND EDUCATION'S
PLAYWRITING NETWORK**

featuring the winners of

THE AATE DISTINGUISHED PLAY AWARD

THE AATE UNPUBLISHED PLAY READING PROJECT AWARD

and PLAYWRIGHTS IN OUR SCHOOL selections

plus a list of

**THE CHARLOTTE B. CHORPENNING
AWARD WINNING PLAYWRIGHTS**

January 2022 Edition

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Award Codes:

CCPA Charlotte B. Chorpenning Playwright Award or Charlotte B. Chorpenning Cup recipient
(A full list of the Charlotte B. Chorpenning Cup honorees appears at the end of the directory.)

DPA AATE Distinguished Play Award

PIOS Playwrights In Our Schools Selection

UPRP AATE Unpublished Play Reading Project Award

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With your help, the directory will be updated at least annually. Please send additions and corrections to
john.newman@uvu.edu for the next edition.

AWARD-WINNING PLAYWRIGHTS AND PLAYS

* Complete or current information was not available at press time for entries marked with an asterisk.

JENNIFER AKRIDGE

VASSILISSA (UPRP), 1 act, 7 w, 4 m or f; 2 sets. While living with her stepmother and two stepsisters, Vassilissa yearns for her mother, Irinia. In frustration Vassilissa and her talking doll run away. They find themselves at the hut of Baba Yaga, a very unpredictable witch. Vassilissa is given three impossible tasks. With the help of her doll and her own wisdom, she completes the tasks and returns to her stepmother and stepsisters, who are delighted to have her home safely. **Contact:** Playwright. , jlakridge@cox.net

ANDREW ALTENBURG and MARK KNOWLES

THE BIG ORANGE SPLOT (UPRP), music by Scott Harlan, Lyrics by Mark Knowles, from the book by Daniel Pinkwater; 1 act, cast of 20+ as desired, doubling possible, 5 reversible houses (flats). Alligators, lemonade and dreams collide when "a big orange splot" lands on the house of Mr. Plumbean, who lives on a "very neat street" with neighbors who "like it that way." TV reporter Trudy Blue inspires Mr. Plumbean to make his house his own. What follows is a free-for-all as realtor Winnifred Broadmore protests the Splot. **Contact:** Playwright. , altenburga@gmail.com

MARK AMENTA

CALL ME GRAHAM (UPRP) 1 act, 2m, 1 set. Music by Bill Vaananen, lyrics by Mark Amenta and Bill Vaananen. The play explores the many facets of Alexander Graham Bell's life. Although best known for inventing the telephone, he preferred to be remembered as one who taught the deaf to speak. To expand people's impression of him, he travels in time to help Walter, a present day elementary school student who has been assigned Bell for a science project but is more interested in playing with his friends. Through a musical journey, Bell helps Walter develop a questioning mind.

SUSAN HODGE ANNER,

SEARCHING FOR CINDY CRAWFORD (UPRP), 2 acts, 4m (3 of them teens), 2f, 1 set. One electric and manual wheelchairs needed. Max, one of two teenaged sons in a single parent family, has cerebral palsy. Throughout the play, we see him struggle for his independence and take the first steps towards personal responsibility against the obstacle of his mother's over-protectiveness. The play offers an intimate look into a physically challenged teenager's life as well as addressing his concerns about attaining a future for himself as an independent, high-functioning adult. **Contact:** Playwright. onewomantheatre@gmail.com

TOM ARVETIS

WALK TWO MOONS (DPA) Based on the novel by Sharon Creech. 4-8m., 5-8w., 5 m or w: unit set. Utilizing multiple narrative frames, the play leaps back and forth through time and memory as 13-year-old Sal tells the story of the disappearance of her best friend Phoebe's mother. Determined to find her, the girls begin seeing plots and schemes around every corner. Sal shares these theories with her Gram and Gramps during a cross-country road trip to confront her own mother, who left a year ago. It is only through telling Phoebe's story that Sal truly understands why her mother left and whether they'll ever be together again. **Contact:** Dramatic Publishing.

SYLVIA ASHBY,

MASTER SKYLARK OF STRATFORD (UPRP). 1 act, 5-6 f, 5-6 M, area staging. Set in the background of Elizabethan theatre, Nick Attwood runs away from home to see the Players, because his puritanical father forbids it. Actor Sebastian Carey deceives Nick in order to profit from the boy's talent. Nick is accepted into the St. Paul Boy's Company. When Carey is jailed, Will Shakespeare helps Nick and Olivia (Carey's parentless daughter) journey to Stratford. Nick reconciles with his father and Olivia finds a new home with the Shakespeare family. **Contact:** Playwright. sylashby@aol.com

SHINING PRINCESS OF THE SLENDER BAMBOO (UPRP); 1 act, cast of 14 with doubling; simple or elaborate set, exciting lighting possibilities; music by Mary Snow and soundscore utilizing Japanese effects available on tape. On the August Moon, Woodcutter discovers a tiny babe: Moonbeam, mysterious daughter of Moon King. This script dramatizes Moonbeam's bumbling suitors, the startling revelation of her true identity and fate; and the clash between Moon King and Emperor. ". . . rich in authenticity, splendor, magic and humor." **Contact:** I.E. Clark.

THE SECRET GARDEN (UPRP); 2 acts, 5f, 5m, inc. 3 children; suggested settings; incidental sound effects/score by Mark McCoy available. Adapted from the book by Frances Hodgson Burnett. Mary, an unhappy orphan, is sent to her brooding uncle's gloomy manor. Discovering a secret garden, Mary plants the seeds of a new life for all who enter. "Absolutely charming adaptation of a beautiful story . . . rare power to appeal to younger and older audiences . . . easily staged." "Unqualified success . . . standing ovations." **Contact:** Baker's Plays.

SANDRA FENICHEL ASHER, (CCPA)

A WOMAN CALLED TRUTH (UPRP, DPA), 1 and 2-act scripts available, 3m, 3w, area staging. folk music and spirituals. The words of Sojourner Truth reverberate over a century to speak to us about racism and sexism today. The play celebrates the life of this remarkable woman from the day she is sold away from her family as a young girl, through her struggle to free herself and her son, to her emergence as a popular and respected speaker advocating abolition and women's rights. An ASSITEJ "Outstanding Play for Young Audiences." **Contact:** Dramatic Publishing.

ACROSS THE PLAINS (UPRP), 1 act, 2m, 3w, w/doubling, extras as desired, area staging. Sound tape available. Based on actual letters, diaries, and newspaper accounts of the period, this script follows young Virginia Reed and her pioneering family on their perilous journey from Illinois to California. Folksongs combine with dramatic action to recreate moments both typical of the 19th century's vast migrations and unique to the courageous struggle of the Donner Party. Commissioned by The Coterie and developed at the Kennedy Center's New Visions/New Voices symposium. **Contact:** Dramatic Publishing.

ARK 5 (UPRP, PIOS), 2 acts, 4w, 3 m, (3w, 2m w/doubling), extras as desired, 1 set plus area staging. The ARK system has been in control of Earth Enterprise for nearly 100 years, bringing peace, order, and longevity, but costing its citizens their freedom to the point of enslavement. A mysterious Michael appears to Joan through her transcommunicator and tells her a rebellion is in the making; the ruling ARK Triumvirate is corrupt and Joan has been chosen to set things right. She resists at first, but further convinced by Margaret and Catherine, she eventually leaves her Life/Work Station to fulfill her calling and meet her fate. **Contact:** Dramatic Publishing.

IN THE GARDEN OF THE SELFISH GIANT (DPA) 1 act, 4w (2 are preteen girls), one set. Maggie's summer plans are ruined when her mother insists on taking her along to stay with a dying grandmother Maggie's never even met. Determined to sulk for the duration of their stay, Maggie finds herself warming to new friendships with Brianna, an imaginative neighbor girl who hates unhappy endings and often makes up better ones, and Allison, a wise and caring Hospice worker. While goodbyes can't be avoided, rifts are healed and choking weeds are torn away as relationships and roses bloom in a no-longer-neglected garden. **Contact:** Dramatic Publishing.

JESSE AND GRACE: A BEST FRIENDS STORY (UPRP, DPA), 1 act, 2m, 2f, (Four actors use puppets to play 22 roles and also create music and draw sets on three whiteboards; script can also be performed by a larger without puppets.) Jesse and Grace have always been best friends. But now they're in 4th grade and when Grace gives Jesse a birthday poem, their classmates' teasing drives them apart. Then it's Grace's birthday, and everyone's invited to a skating party. But Jesse can't skate! Will he fall down and humiliate himself? Will Grace dare to rescue him in front of taunting classmates? Can boys and girls ever really be best friends? **Contact:** Dramatic Publishing.

STUFF! A CURIOUS COLLECTION (UPRP) 2f, 5 m or f, m or f extras, if desired; area staging. Five young people who have lost their zest for life are called into an imagined world by STUFF, a mimed character (or characters) representing *stuff*, the bits and pieces of our lives that we use to create our stories. Tentatively at first, the young people share the stories that have frozen each of them in an unhappy state, and then, with increasing gusto, they pool their bits and pieces to create a gloriously silly – and healing -- story soup, becoming its characters and devising costumes, props, and sound effects out of whatever comes to hand. **Contact:** Playwright. sandyasher@gmail.com

WALKING TOWARD AMERICA (UPRP) 1 act, 1f, area staging. Based on the true story of Ilga Katais and her family, who left their home in Latvia during World War II, spent time in a forced labor camp, and walked 500 miles across war-torn northern Germany through the winter of 1945-46 before making their way to the safety of a refugee camp and ultimately to the United States. One actress plays Ilga at ages 4, 10, 16, and as a grandmother plus more than 20 other characters in this story of a child witness to the effects of war on an ordinary family and the faith, courage, and resilience that see them through. **Contact:** Dramatic Publishing.

WIN OR LOSE STANLEY (UPRP) 2m, 2f, 2e. Stanley loves the game of melonball, but Billy the Kid never chooses the piglet to play. Undaunted, Stanley puts his whole heart into being a devoted fan, attending games early and late, rain or shine, win or lose – and he never fails to record team statistics. The day comes when the Moore Farm melonball team is invited to compete in the prestigious Fruit Bowl, provided they can supply their team data. Unfortunately, they've never kept records. Only Stanley can save the day! **Contact:** Playwright, sandyasher@gmail.com.

THE WOLF AND ITS SHADOWS (UPRP), 1 act, 2m, 1f, with doubling, area staging. "A wolf and a dog chanced to meet in the forest." So begins Aesop's fable, and so begins the journey of this play, in which three actors use masks and puppets to bring to life tales from around the world that contrast the natural wolf to the wolf of human imagination and superstition. In the end, Wolf realizes she can never give up her freedom for the comfort Dog enjoys, and Dog understands why Wolf is so often misrepresented. Commissioned by the Omaha Theater Company for Young People. **Contact:** Dramatic Publishing.

RIC AVERIL (CCPA)

ESCAPE FROM THE LABYRINTH (PIOS) The myths of Theseus and Icarus are told as one story. Both were sons of interesting fathers, Theseus' father, Aegeus, was a compromiser, dooming the young men women of Athens and Icarus' father, Daedalus, the inventor of the labyrinth. Created as a piece of transformational ensemble theater, Escape could be performed by as few as 12 and as many as 50+. There are opportunities for music, dance and inclusion of all ages in the production. **Contact:** Playwright, raverill@sunflower.com

RELIABLE JUNK (UPRP), 1 act, 4m, 2f, 3 sets, optional "flying machine." Michael is a brainy student coming to grips with his grandfather's illness. He is functioning poorly where he used to do well. Michael meets Harvey Scheetz, a wild and imaginative soul who is building a "flying machine" for another cancer victim. From Harvey, Michael learns "to fly" -- imagination is the key to science and the healing process. Harvey demonstrates for Michael the ability of the human soul to fly above and beyond pain and suffering. **Contact:** Dramatic Publishing.

THE MAN SHE WAS (UPRP, PIOS) 1 act, 3m, 2w + 2-12 extras doubling other roles, unit set, period songs. Emma Edmonds, one of the 400+ women who posed as men to fight in the Civil War, enlisted as Frank Thompson and served as a male nurse, then a spy, and finally a soldier. She developed significant relationships with a captured rebel woman, her tentmate Billy, and General Poe. Doing whatever she has to do to fight for what she believes in, Emma disguises herself and in so doing, finds herself. **Contact:** playwright. raverill@sunflower.com

THERE'S AN EYEBALL IN MY SOUP (PIOS) 4m., 3w. Roxxi loves gross foods. She wants to start a restaurant of things no one else would eat and win a Wrigley's Believe It or Else record for cooking and eating the *most* gross things. Roxxi enlists the aid of her reluctant best friend, Marie Rose, science-nerd neighbor Eugene, and dog, Jack. Unexpected help also comes from Roxxi's cousin, Karl, a recently returned veteran of the war in Iraq. Challenged by Alice, a girl from their school, the quartet decides their restaurant might even beat Alice's Sweet Shop in a contest to see who makes the most creative and productive use of the summer. **Contact:** Dramatic Publishing

T-MONEY AND WOLF, co-authored with Kevin Willmot (DPA), 1 act, 20+ actors, multiracial, unit set. What could a Nazi War Criminal and a young gang member from New Jersey have in common? From a Newark jail cell their stories unfold, and the similarities of their lives and choices become painfully apparent. By seeing the decisions made by each of these prisoners, actors and audiences are challenged to reconsider their own choices, and the finality of some consequences. This play was developed at the Kennedy Center's New Visions/NewVoices symposium. **Contact:** Dramatic Publishing.

TRICKSTER TALES FROM THE MELTING POT (UPRP), 1 act, cast of 4 minimum, 22 roles, unit set. Trickster tales from four American cultures blend together to tell the story of the clever underdog who is able to out-wit the "boss-man." Stories feature Old John & Rabbit from the African American South, Rabbit & Coyote from the Native American West, Pedro Udermales from the Hispanic Southwest, and Jack from Appalachia. The Seem-to-Be Players toured these Tales with a cast of four. Individual tales could also be done as separate smaller theater projects. **Contact:** Playwright. raverill@sunflower.com

URNS (UPRP) 1 act, 3 adult m., 2 adult f., 3 pre-teen f., 1 pre-teen m. + additional pre-teen f. ballet students. Unit set. URNS is about a girl who reconnects with her father through dance. After her mother dies, Marta throws herself into her dance and escapes into the classical music she plays through her iPod. When her father, Timo, returns home with his partner, Mark, he has to face not only Marta's resentment about his absence, but also her difficult passage through adolescence including her fights with friends and disappointment at not getting a lead role in the local dance/drama. **Contact:** Dramatic Publishing.

SUSAN BARDSLEY (adapted by Lani Brockman),

THE UGLY DUCKLING (UPRP), 1 act, 1 set, musical, 1 m, 4 w. Duck sisters need to be able to sing harmony. UD, or "Beauty", as Mama Duck has named her largest and very different-looking duckling, yearns to swim all day and discover the countless wonders around her. But her sisters, Donna and Dixie, make it their mission to get their ugly and unusual sister to leave the barnyard so she won't humiliate them with her unsightly uniqueness. After leaving the barnyard and meeting new friends UD discovers her own true beauty and life is good! **Contact:** Playwright. susanbardsley@frontier.com.

SUSAN BAER BECK

CONESTOGA STORIES (UPRP). Music by Jonathan D. Cole, lyrics by Susan Baer Beck. 1 act, 5f, 4m (with doubling), unit set. Direct from the letters of men and women who lived the years of 1865 to 1895 as they head west on the Oregon Trail to stake a claim in Nebraska Territory. A spirit of cooperation develops as all survive hardships of storm, pestilence, and blizzards. They gain respect for nature and each other in a moving saga of real people. **Contact:** Dramatic Publishing.

CHERIE BENNETT

SEARCHING FOR DAVID'S HEART (UPRP) 1 act, or 2, if desired; 5 m , 4 f (can be expanded up to 20); minimal set. Holiday season play adapted from author's novel. The story of Darcy, 12, Christian, from a bigoted family, and her Houdini-worshipping Jewish best friend Sam. Following a tragic accident, Darcy and Sam take a life-changing journey in search of her brother David's transplanted heart. Ultimately, they find and meet the heart's recipient: an African-American boy. Narrated by Harry Houdini. **Contact:** Dramatic Publishing.

RON BERGER

LIGHT DREAMS (UPRP), 2 acts, flexible cast of 15-40, 4 sets. LIGHT DREAMS is the story of Jimmy, a 9-year-old mildly handicapped boy who leads a double life: in reality he is unconfident and withdrawn, in his frequent and wild daydreams he is carefree, expressive, heroic. Narrated by his older sister, who has the power to freeze and redirect the play's action, it weaves music, movement and creative staging into spectacular dream transformations. The climax is an elaborate dream sequence in which Jimmy wrestles with notions of failure while on trial by his family and peers.

MICHAEL BETTENCOURT, with Dev Luthra,

MACBETH'S CHILDREN (UPRP) A version of Shakespeare's Macbeth from the point of view of the play's children. Fleance, the escaped son of the murdered Banquo, is in England with Malcolm, Donalbain, and Macduff. The latter three plan to exact revenge, but Fleance, who has seen enough blood in his life, resists. He is unwilling to coarsen his spirit by becoming the warrior and king everyone pressures him to be. The play explores the cost for children living in a world brutally directed by adults. Also a winner in Sonoma County Repertory's SCRipts Festival, Youth play division. **Contact:** Playwright. mbett@verizon.net.

BERNICE BRONSON

THOUSANDS OF DAYS AT SEA (UPRP), 1 act, 2w, 6m, 1b, extras, or 1w, 3m doubled; various suggested locations and effects: a shipwreck, Hades, flying sirens. A Trojan child, Homer, stows away on Odysseus' Ithaca-bound ship. An uneasy but true friendship develops between the general and the boy, who becomes a sort of chorus, interpreting Odysseus' behavior for the audience. Homer follows him to the Cyclops' cave, Circe's island, the depths of Hades and the uncertain seas around the sirens. In the end, Odysseus arrives in Ithaca but Homer goes off to become a poet.

LAURIE BROOKS (CCPA)

BRAVE NO WORLD: COMMUNITY, IDENTITY, STAND UP COMEDY (DPA), 1 act, 1m, 1f, 1 set, Popular high school senior John has a secret: he loves books. But he's afraid to tell anyone for fear it will ruin his reputation. When his mother remarries, John becomes step-siblings with honor student Lexie. Their many differences- from upbringing and skin color to musical interests and friends- lead each of them to make flawed assumptions about the other. But when they least expect it, they'll both find the old adage "don't judge a book by its cover" still rings true. **Contact:** Dramatic Publishing.

SELKIE (DPA) 1 act, 3m, 4f, unit set, sound effects. Inspired by Scottish myths of the seal people, SELKIE tells the story of Ellen Jean, caught between land and sea, childhood and maturity, as she unravels her true identity and finds "the knowin'." With the poetic language of the Orkney Islands, the sounds of the sea, the wind, and the haunting cries of the seals, SELKIE is a play that will touch the hearts of young and old alike. **Contact:** Dramatic Publishing.

THE WRESTLING SEASON (DPA), 1 act, 4 m , 4 f, 1 either; 1 set. Using only the setting of a wrestling mat, eight young people struggle with the destructive power of rumors and how others see them. This is Matt's year to excel on his high school wrestling team, but innuendo about his friendship with Luke causes Matt to question himself and his priorities. Using images, movement, and sound, cast members function as individual characters, whose stories are interwoven into the play, and as an ensemble, to create a theatrical event that challenges and reveals their search for identity. **Contact:** Dramatic Publishing.

MAX BUSH (CCPA)

EZIGBO, THE SPIRIT CHILD (DPA), From an Igbo story (Nigeria) as told by Adaora Nzelibe Schmiiedl. 1 act, 1-3m, 7-8f, 1 set. This story is told with native songs, dances, drums, chants and games. Long ago, when human beings and spirits were still close, the wife of a powerful chief longed for a child, but her womb was possessed by an Ogbanje, a spirit-child that sometimes wants to become part of the human world, but when born, longs for the spirit world. Ezigbo is born, and as she grows, the Mother, Medicine Woman, and Ezigbo's best friend) struggle to keep her in the human world, while the Ogbanje try to call her home. **Contact:** Dramatic Publishing.

KARA IN BLACK (DPA) 7 to 9m., 10 to 13w, unit set. Eighteen-year-old Kara's older sister, Della, is leaving to join her Army unit and travel to Kuwait to prepare for the possible invasion of Iraq. While Della is proud to serve, ready to prove herself, and believes in the policies of the administration, Kara, after thinking about such things for the first time in her life, begins to oppose her sister going, and the impending war itself. Kara struggles with her feelings of isolation, frustration, fear, ignorance and helplessness to begin to understand her own views and to find the courage to express herself publicly on matters important to her. **Contact:** Dramatic Publishing

PUSS IN BOOTS (UPRP), 1 act, 11 roles, 4m, 2f with doubling; unit set. This Puss-In-Boots follows closely the original in action and character. The swashbuckling Puss challenges the boy Claude to pursue his dreams and sacrifice what is necessary to obtain what he desires. Through the cleverness of the Cat and the resourcefulness of Claude, they pursue their fortune into a magnificent castle where they face their great challenge -- the Ogre. **Contact:** Dramatic Publishing.

RAPUNZEL (UPRP), 1 act, 2m/2f or 3m/3f, 3 simple sets. This adaptation tells the tale simply and starkly, with the images that have moved generations of listeners and readers. From the young mother's craving for radishes, to the father's bargain with the witch, to the locking of the twelve-year-old Rapunzel in the tower, to the cutting of her hair, to the blinding of the Prince, to the banishing of Rapunzel into the wilderness, the script follows the original in tone and style. **Contact:** Dramatic Publishing.

THE SLEEPING BEAUTY, BRIAR ROSE (PIOS) 5m 8f. This new version of the classic story is based primarily on Perrault with inspiration from the Grimm and Basille. A young prince is told the story of the spirited sleeping princess, who we see in the play at ages 13, 14, and 15, as well as in her infancy and when she falls into an enchanted sleep at age 16. It features the forest fairy Erda and water fairy Sura who grant the wish of the king and queen for a child and who continue to be involved in the young princess's life. **Contact:** Playwright. maxb@egl.net

VOYAGE OF THE DRAGONFLY (DPA), 1 act, 3-4m, 2f, 3 locations. The castle and lands of Meaghan, a strong young Queen, are threatened by an impending ice-age. In an ancient manuscript, the Queen reads of a mystical flame burning in a cave on the island of Aalmauria. Enlisting the help of Captain Taran and his ship, "The Dragonfly," Meaghan sails to the island to retrieve the flame. Once there, they must face the Beast and Hag-Witch in order to enter the cave. **Contact:** Dramatic Publishing.

VOICES FROM THE SHORE (PIOS) 6m., 8w. (All characters are 17 to 18 years old.) Joel and his best friend Lucas are awaiting friends to attend a senior-year, spring-break, beach party. Joel seems abnormally tense as he and Lucas discuss their fears and hopes for the future. Joel's friend Beth confronts him about their relationship, and as Joel's anxiety level rises, we begin to understand that he is hearing voices. Told with humor, honesty and directness, *Voices from the Shore* celebrates the anxieties, triumphs and glories of young adults struggling with understanding their changing dreams and with the responsibility for realizing them. **Contact:** Dramatic Publishing.

WHAT REMAINS (PIOS) 9f, 2m. Maggie is a couple of months away from graduating high school. As summer approaches she finds herself agonizing over serious life decisions. Should she follow her dreams and become an artist? Or should she do the sensible thing and go to college with her boyfriend? As Maggie struggles with her future she is hired by Cliona, an older woman, to help sort the objects of Cliona's life. As Maggie and her friend Sarah examine Cliona's things, the people involved with them come alive, revealing Cliona's own artistic past. Maggie and Cliona discover things about themselves each never would have found on her own. **Contact:** Playwright.

JENNIFER CAMERON

THE LITTLE MERMAID (UPRP), 2 acts, 1 set, ensemble cast of 8 with doubling (at least 1m, at least 6w). A retelling of the story by Hans Christian Andersen. A mermaid rescues a drowning prince and becomes fascinated by his delightfully mysterious world. Despite warnings from her sisters and grandmother to forget about the Land Above and be content with what she has, the little mermaid solicits help from the Witch of the Sea and trades her voice for a magic potion that will turn her into a human.

NANCY KIERSPE CARLSON

MOUNTAIN MOLLY (UPRP), music and lyrics by N.K. Carlson, 2 acts, 13 actors minimum; simple sets. Molly May Hudson is orphaned and sent to live high in the Canadian Rockies with her heartless Aunt and Uncle. She is befriended by the wacky owners of the Yodel Inn and three bumbling but undaunted Mounted Policemen. When the Aunt and Uncle are robbed, Molly is blamed, and when the Mounties come to her rescue, the fun begins. As Molly says, "It's easy to love those who love you. It's when you meet the heartless ones that the hard part comes."

JOSÉ CASAS

la ofrenda (THE OFFERING) (DPA) 1 act; area staging; 2 m, 1 f; some bilingual speech. The Offering deals with a young Chicano boy, Alex, who has lost his parents in the tragedy of 9/11. He must move to the other side of the country to live with his grandmother. As he struggles to accept his parents' death, Alex must deal with a woman he hardly knows and with a culture he knows nothing about. Along the journey, Alex is assisted by a homeboy skeleton from the Afterworld named Califas. **Contact:** Dramatic Publishing.

somebody's children (DPA) 2m, 3w, unit set. *somebody's children* introduces us to five homeless teenagers. They, along with their families, stay in a rundown motel, one of many such motels in horrific condition in their area of the city. All the residents deal with issues such as gang violence, drugs and prostitution. Most of the city authorities do little to rectify the situation. The teenagers tell us their stories through a series of vignettes, painting a picture of their lives and the cruel realities in which they struggle to survive—in the shadow of Disneyland: The Happiest Place on Earth – and reminding us that hope can exist in even the harshest conditions. **Contact:** Dramatic Publishing.

DREW CHAPPELL,

TIME PIECES (UPRP), 1 act, 2 locations; 2m, 2w (1m, 1w are teens) + 1 recorded voice. 16 year-old Joy's strained relationship with her mother Arden is complicated when Arden begins dating a man named Chris, whom she knew as a child. As Joy spends time with her father, she encounters a mysterious 13 year-old boy named Chris, who seems out of place in the present. Through conversation, Joy discovers this Chris is the younger incarnation of her mother's new boyfriend. When her mother moves closer to marriage, Joy uses her collection of clocks to call the younger Chris and determine what kind of stepfather he will be. **Contact:** Playwright. drewrchappell@gmail.com

JEFF CHURCH

DICK WITTINGTON AND HIS CAT (UPRP), 1 act, flexible cast of 9+, 1 cat; bare stage with symbolic set pieces. Music by Bob Read, adapted from madrigals and carols. In this freewheeling fantasy with old English atmosphere, Dick Whittington, a penniless orphan, arrives in London and is offered a job and a home against the wishes of a mean housekeeper. After a mysterious stranger gives Dick a wonderful cat, the housekeeper ships it off to the farthest reaches of the world. The fearless pursuit leads to a swashbuckling climax with pirates and the pleasurable terror, Bloody Bess. **Contact:** Dramatic Publishing.

PIED PIPER OF NEW ORLEANS (UPRP), 1 act, 4 m, 4w, + puppeteers/extras (optional), 1 set. Near the docks in New Orleans in the 1930s, three families are plagued by rats. Trying everything short of voodoo, they decide to bring in an outsider to solve their problem. Abernathy, a Cajun musician, is reputed to have rid others of bats and gnats through his music. Bargains are made, torrid melodies are played at midnight, and rats move. Then promises are broken and, ultimately, neighborhood teenagers are lured away. Folks who put him in a passion find that he pipes to another fashion. **Contact:** Dramatic Publishing.

JOAN G. CLARK

LUNDI'S CHILD (UPRP), 1 act, 2m, 2w, 6-8 m or w, all African American, 1 set. LUNDI'S CHILD concerns an incident that took place on a Mississippi plantation years ago. Now, on the eve of the 4th of July, 1850, something may take place so a young girl may find her father and he may find her. This play is the first of a trilogy, but can stand alone.

GLORIA BOND CLUNIE,

BLU (PIOS) As they search for a missing journal, a brother and his friends discover how Blu, a fantastic eighth-grade artist, battles the bullying that threatens to turn his 'technicolor world'—gray. A shorter version of this full-length play is included in the anthology THE BULLY PLAYS (Dramatic Publishing). **Contact:** Playwright, gbclunie@aol.com

NORTH STAR (DPA, PIOS), 2 acts, 7m (6 w/doubling), 5w, multiracial, unit set. In North Carolina in the '60s, Relia, an African-American girl, searches for her place to shine in both society and her personal life. The joyous innocence of Relia's summer is transformed by the rising tensions of the growing civil rights movement. Relia's parents are hotly divided between letting her participate in the demonstrations and shielding her from the harsh realities of the struggle for freedom. **Contact:** Dramatic Publishing.

ERIC COBLE (CCPA)

THE GIVER (DPA) Adapted from the book by Lois Lowry. 4m, 4w or 4m, 2w with doubling, extras as desired; unit set. Jonas' world is perfect. There is no war, fear or pain. There are also no choices. Every person is assigned a role. But when Jonas turns 12, he is chosen for special training from The Giver—to receive and keep the memories of the community, memories of real pain and real joy. Now Jonas will learn the truth about life—and the hypocrisy of his utopian world -- discover what it means to grow up, to grow wise, and to take control of his own destiny. Commissioned by Oregon Children's Theatre. **Contact:** Dramatic Publishing.

GATHERING BLUE (DPA) 4-15 m. 4-15 w. In an apocalyptic future, young Kira learns the ugly truth about the powers controlling her world. A gifted weaver, Kira is made to mend and embellish the ceremonial Singer's Robe that tells the history of her world. But the longer she works, the more Kira learns about the horrifying secrets that keep her community hostage. Can she use her art to reshape the future? Based on Lois Lowry's companion novel to *The Giver*. **Contact:** Dramatic Publishing.

FRUMI COHEN

PERSEPHONE AND THE FATE OF SPRING (UPRP) (Musical 7f, 8m, flexible Greek Chorus, doubling possible) The Persephone story through the eyes of Persephone herself. Hades is portrayed not as the usual brooding beast but as a man who sees beyond her beauty and innocence and falls in love with her because of her strength, wisdom and compassion. And Persephone has her own desires; she is young woman who sees an opportunity to escape her shielded goddess existence and travels into Hades to experience life. It is a coming of age story of adolescent rebellion, brings new dimensions and unique significance to the classic myth. **Contact:** Playwright, , frumic@comcast.net

DOUG COONEY (CCPA)

THE LEGEND OF ALEX (UPRP), music by David O. 1 act, 2f, 4m; unit set. This musical fable, set in contemporary Los Angeles, brings 12 year old ALEX and his teenaged rock-n-roll idol ROYCE together for one amazing night. In a fateful act, Royce loses his status and identity as a celebrity, and Alex comes to his rescue. The two boys embark on a journey through L.A.'s streets on a night of adventure and self-discovery, only to find their way home through actions of people they never bothered to notice before. **Contact:** Mary Harden, Harden/Curtis, 212-977-8502.

MARK J. COSTELLO

KID TURBONI BRINGS THE RAIN (DPA) 5 performers. Meet Kid Turboni, his best friend Billy, and his maybe more-than-friend Kelly—three young residents of an Albuquerque housing project. As they seek to end a crippling heat wave, Kid does his best to follow in the footsteps of Smack Turkenson, a fabled ex-tenant of the project who stole rain from Mother Nature. In turns poignant, funny and fantastical, *Kid Turboni Brings the Rain* is perfect for audiences of all ages. **Contact:** YouthPLAYS

MICHAEL COWELL

SONG FOR THE NAVIGATOR (DPA), 1 act, 5m, 2w, with doubling, simple set. *Song for the Navigator* tells the story of hip, teen-age Gabby, sent to the isolated Micronesian island of Satawal to spend the summer with his "weird, old grandfather." *SONG . . .* is Gabby's voyage of discovery of his cultural roots. It traces the American theme of rediscovery of traditional cultures in the unique setting of a remote Pacific atoll. When Gabby leaves Satawal, it is with a new understanding of himself, his culture, and a profound love for his grandfather -- the Navigator. **Contact:** Dramatic Publishing.

GABRIEL JASON DEAN

THE TRANSITION OF DOODLE PEQUENO (DPA) 4m., 2w; unit set. It's Halloween, and Doodle and his Mamá have recently moved to a cramped apartment. Reno comes to welcome Doodle to the neighborhood. A self-described "vaudeville vampire," Reno dons a tutu as well as fangs and convinces Doodle to wear a skirt and go trick-or-treating. They encounter 3rd-grader Toph and 6th-grader Marjoram, who have a history of bullying Reno. The play examines the consequences of misused language, provides insight into the lives of Mexican-immigrant children and explores issues of gender-identity and homophobic bullying. **Contact:** Dramatic Publishing.

WIL DENSON

THE STARCRAFT ORION DISCOVERY (UPRP), 1 act, 4-6m, 4-6f, 2 sets. Miners on Quarn, a far-flung colony of the Federation Galaxy, have stopped communicating and are feared lost. The Starcraft Orion is sent to investigate. In a high-tech adventure story, the crew of the Orion struggle to understand what terrible thing has happened -- as well as to survive the dangerously hostile environment on Quarn. In the process of their search, key human needs and values are called into question. **Contact:** Caren Bohrman, cb@thebohrmanagency.com

JAMES DeVITA (CCPA)

BAMBI, A LIFE IN THE WOODS (DPA), adapted from the book by Felix Salten. 1 act, 4m, 5w play 13 roles, open staging. Bambi truly becomes heir to his father, the Great Prince, when, having encountered and mastered for the first time the novel feelings of love, fear, loneliness, and independence, he comes to understand that all of Earth's creatures are guided by a greater force than themselves. An eloquent, fascinating tale of a young deer growing up in the woods. **Contact:** Dramatic Publishing.

LYDIA DIAMOND

THE BLUEST EYE (DPA), 1 act, 2-3m, 6-10w, area staging. An adaptation of Nobel Prize winning author Toni Morrison's, *The Bluest Eye*. Pecola Breedlove wants nothing more than to be loved by her family and schoolmates. Blaming her dark skin for her "nothingness", she prays for the blue eyes that will surely have the power to alter her world. *The Bluest Eye* is mature and heart-wrenching exploration of the legacy of racism, poverty and disillusionment experienced through the eyes of a young black girl in 1940's Ohio. **Contact:** Bruce Ostler, Bret Adams, Ltd. 212-276-5630.

STEVEN DIETZ (CCPA)

JACKIE & ME (DPA) Based on the book by Dan Gutman. 6 to 15m, 2 to 6w, doubling possible. Extras as desired. Flexible staging. Ten-year-old Joey Stoshack is a headstrong young boy with a special talent for time travel. When Joey is assigned to write a report on an African American who has made an important contribution to society, he uses his special ability to go back to Brooklyn, New York, in 1947. He meets one of baseball's greatest players, Jackie Robinson. Joey plans on writing a prize-winning report, but he doesn't plan on a trip that will forever change his view of history and his definition of courage. **Contact:** Dramatic Publishing.

THE REMEMBERER (DPA), from the memoir *As My Sun Sets*, by Squaxin tribeswoman Joyce Simmons Cheeka, 5m, 4f, 8 children. A Northwestern Indian girl is taken from her native tribe and placed in a government-run boarding school, where she must abandon her native language and customs in support of the belief that the Indian's savage heritage must be killed in order to save the person. Designated "The Rememberer" for her tribe, she has to find a way to deal with this new world while holding on to the stories of her people. **Contact:** Dramatic Publishing.

STILL LIFE WITH IRIS (DPA) full-length, 5m, 4w (doubling possible), small unit sets on open stage. Iris lives with her mom in the land of Nocturno, a magical place where workers make, by night, all of the things we see in the world by day and where memories are kept not in minds but in coats called "Past Coats." When the Great Goods take Iris away from her home and bring her to Great Island to be their daughter, they remove her Past Coat to ease the pain of separation. Using one remaining button as a clue, Iris frees herself, finds her past, and returns to her home once again. **Contact:** Dramatic Publishing.

BREN DUBAY

THE CASTLE AT BALLYCONNEELY (UPRP as **THE MAGIC POTS AND THE LEPRECHAUN**), 1 act, 1m, 3w, 2g, 2b, 1 set. Loosely based on the fairy tale, "The Pot Which Would Not Stop Boiling," this play explores the world of fantasy, friendship, family and famine. Set in Ireland in the 1850's, the script takes a look at the Great Potato Famine through the eyes of a young girl and the eyes of hope.

THE WOLF AND THE FOOLISH LITTLE KIDS (UPRP), 1 act, 1m, 1w, 1b, 3g, 1set. Based on the fairy tale entitled "The Wolf and the Seven Little Kids," this play pits the savvy of Molly Flanagan against the wiliness of wolf Alister Yorkshire. Molly is not supposed to win, for after all she is the youngest in the family and a girl. Her siblings and Alister learn just how clever she is. Commissioned by the Children's Theater Festival.

MOLLY EDWARDS

ONCE THERE LIVED A CROCODILE (UPRP), music by Kevin Dunn. 4 acts, 3-7m, 4-7f ensemble cast, 1 set. A fast-paced fantasy-sparked selection of four story-poems by noted Soviet children's poet, Kornei Chukovski. Written in Russia immediately before, during, and after the Bolshevik Revolution of 1917, the poems offer a fresh and whimsical view of Russian/Soviet society in four tales featuring the recurring character Crocodile Crocodilovich. These poems offer a uniquely Russian flavor in tone, rhythm, and language and a rare view of much loved Russian children's literature.

EDWIN ENDLICH,

BUNKED (UPRP) 1 or 2 acts, 10m, 8f, one set (takes place solely in a bunk bed) Nine pairs of young people take the opportunity before falling asleep to talk to each other about issues they're dealing with. Through simple and sometimes harsh conversation, the characters learn something valuable from one another. From a juvenile hall to a hotel in Orlando, the realistic scenes range widely in emotion and theme. The play breaks conventional formats and focuses on the reality of being young today. **Contact:** Playwright. <http://facebook.com/edwin.endlich>

OLIVE ENGWICHT

THE LIMPING GHOST OF WEATHERCOCK HOUSE (UPRP), 1 act, 2w, 5m, 1 set. Adapted from Washington Irving sketches of Dutch New York in 1712. Dolph, an orphaned town ward, is cheated of his inheritance -- an old haunted house, complete with buried treasure and a ghostly guardian -- when the town councilmen sell the house to a miserly couple and force Dolph into a 7-year indentureship. The Ghost joins with Dolph's two friends, Sam, the black fisherman, and Maria, to help him best his greedy adversaries and regain his freedom.

LARISSA FASTHORSE

TEACHING DISCO SQUARE DANCING TO OUR ELDERS (DPA) Music by Brian Joseph. 2m, 2w, area staging. Kenny Two Hawks may not make it into high school. He and Martin Leads to Water are assigned bizarre topics for their last middle school presentation: *Do It Yourself Disco* and *Teaching Square Dancing to Senior Citizens*. Enter klutzy, shy Amanda Smith, the half-white, half-Native American girl who gets *Exploring Your Culture: Taking Oral Histories*. With three days to work, the trio combines all three projects. Friendship is tested, first love blooms, and serious secrets threaten to unravel everything. **Contact:** Dramatic Publishing.

JOSEPH FEDORKO

SCRIMMAGES (UPRP), 1 act, 2m, 1f, 1set. Ruth has writer's block. She has a speech due in two days and if she doesn't win, it's goodbye college. Her two biggest pains descend on her: younger brother Ralph, bratty, annoying, and possessing inside info on Ruth's contest; and Jeff, a huge wrestler whose desire to rip Ralph's limbs off is surpassed only by his lust for "Ruthie." Can Ruth fend off Jeff, save Ralph without tearing him up herself, and come up with the speech of her life? **Contact:** Baker's Plays.

JOHN FENN

COPPELIA (UPRP), 1 act, 7m, 2f, 1 set. Simonetta works for the dollmaker Coppelius in Renaissance Milan. He has been using her as a model for his masterpiece, a lifesize animated doll named after him. The Condottieri Sforza has besieged Milan, claiming the toy as ransom. Coppelius, oblivious to all this, employs black magic in an attempt to breathe life into the doll. Simonetta uses her resemblance to the doll to trade places and convince Sforza and Coppelius that the toy has come to life.

DANIEL FENTON

BELONGINGS (DPA), 1 act, 5w, 1 set. Three generations of women find themselves at a crossroads following the death of the family's matriarch. Reeling from the loss, 14-year-old Katy is determined to keep her grandmother's spirit alive and promises that her home and belongings will remain intact. The promise flies in the face of her family's plans for an estate sale and draws the battle lines between Katy and her mother, aunt, and great-aunt. The family's failure to confront the issues of death and grief create a storm of pent-up emotions on estate sale day. Overnight, Katy and her sister call an all-out war that peaks in a house-jacking. **Contact:** Dramatic Publishing.

DENNIS FOON

KINDNESS (DPA) 4 to 17 m or f; area staging. Tessa, Damon and Keegan navigate the small and large catastrophes in their lives. Mr. Foon interviewed kids in five schools, discussing "... their families and friends... loves... hates... fears, the empty spaces in their hearts. What struck me was that no matter what their difficulties—and some were huge—many of these kids had enormous compassion for each other and the world around them. Some showed it by supporting a friend in need, others had begun fundraising efforts for worthy causes. These kids ... got me thinking about those empty spaces—and how all of us need to find ways to fill them." **Contact:** Dramatic Publishing.

JUDY FREED

TICKLE CAKES (UPRP), music and lyrics by Leo Schwartz, 1 act, 4m, 3f, piano or keyboard accompaniment, tourable set. TICKLE CAKES is a musical fantasy about substance abuse, written for ages 5-10. It tells the story of Danny, a boy who eats too many Tickle Cakes and turns into a monster. At first Danny tries to deny the changes. (After all, there must be lots of boys who have horns and a tail!) But as his transformation progresses, he gets in trouble at school and risks losing friends and family. Danny decides he must stop eating Tickle Cakes if he wants to change back into a boy again. **Contact:** Playwright, <http://freedwrites.com>.

JANE FRICKER

ESCAPADES (UPRP), 2 acts, 4-8m, 5-10f, doubling possible, 1 set. Two Scandinavian fairy tales in story theatre style which may be played together or individually. In the first, Tjovik deals with two selfish brothers, a simple-minded father, trolls, magic birds and an evil troll-wife. In the second, another youngster has to contend with four big trolls, each of whom is fighting to become king. Both protagonists exhibit androgynous adaptability and resourcefulness and overcome their obstacles with wit and elan.

MERYL FRIEDMAN

JOURNEY OF THE SPARROWS (DPA), adapted from the book by Fran Leeper Buss, 2 acts, 2m, 5w, simple set, underscoring music available. Fleeing persecution in El Salvador, 16-year-old Maria, her sister, brother, and another young man are nailed in a crate and transported from Mexico to Chicago, where they struggle to make a new life and yet remain "invisible" in order to avoid arrest and deportation. Despite their ordeals, hope and love can still be found, especially in the stories and drawings Maria creates, drawing on her native culture to find meaning in a new and vastly different society. **Contact:** Dramatic Publishing.

LOU FURMAN

MARVELOUS MARK (UPRP), 1 act, 2f, 1m, 2 b, unit set. This play vividly explores the stress that can become a part of the lives of many school-age children. Mark, a 5th grade boy, has discovered that he can use his imagination to avoid the pressures that beset him. He can show us how he thinks things should be, whenever he wants, mixing fantasy and real worlds to his -- and the audience's -- pleasure. Eventually the demands of home and school force Mark into the deep recesses of his imagination, and he must face his own creations.

JEANNE GAZEL

SHELTERED (UPRP), 2 acts, 3f, 3m, 1 set. Taking place at a future time when civil defense becomes a popular means of teaching people to cope with the ever increasing threat of nuclear war, the play focuses on six adolescents who, while reporting for a routine bomb drill, get trapped in the automatized shelter. During this time, their shattered hopes and increasing fears are exposed. The experience so strips them of their typical behavior patterns that they find themselves only able to give what the environment allows: tenderness and care.

ANDREW GEHA

STANDING IN THE CURRENT (UPRP) Musical; 14 Females, 8 Males, Ensemble. Leo, Cally, Felix, and Maggie find a beautiful island that offers them the peace they have been longing for. But first, they must find themselves, confront their fears, and learn the truth about an island that doesn't appear on any maps. *Standing in the Current* features characters from across the gender and sexuality spectrum trying to understand who they are, how the world sees them, and how to live as their authentic selves. **Contact:** Playwright. andrewgeha@gmail.com

NANCY GILSENAN (HERSAGE)

IN THE MIDDLE OF GRAND CENTRAL STATION (DPA), 2 acts, 6m, 6w + extras, area staging. Grand Central Station is a fine place to visit, but who'd want to live there? Hundreds of people, many of them penniless, all of them lost. This is the story of one, a 15-year-old runaway named Marta de Silva. Loosely based on a true story, this play examines the search of one intelligent, warm, and troubled human being to find a place of her own in a disintegrating social system. Marty's inner voice narrates her psychological journey from a confident beginning to a tragic end. **Contact:** Dramatic Publishing.

A SEPARATE PEACE (DPA), 2 acts, 8m, area staging. John Knowles' classic tale of two high school boys standing on the threshold of war and adulthood comes to the stage. Gene and Phineas meet at summer school in New England. It seems the perfect match until the fear in Gene and the world around him can no longer tolerate the life in Finny. The two face each other, figuratively and literally, on a tree limb overlooking death, and Gene pushes. This is a story of learning to face the world and oneself and the timeless search for a "special and separate peace." **Contact:** Dramatic Publishing.

MOSES GOLDBERG (CCPA), PatnMoses@aol.com

JEMIMA BOONE (UPRP), 1 act, 3w, 4m, with doubling; unit set. In September, 1820, Jemima Boone Calloway returns from the funeral of her father, Daniel Boone, to encounter the ghost of Shawnee Chief Blackfish. Symbolically, they wrestle for the soul of Daniel while remembering Boone's exploration of Kentucky, the Western battles of the Revolutionary War, and the love/hate relationship between settlers and Native Americans. Filled with action and history, the play's primary focus is on young Jemima, a pioneer girl struggling to find maturity and independence. Video tape available. **Contact:** Playwright.

JOSÉ CRUZ GONZÁLEZ (CCPA)

SUPER COWGIRL AND THE MIGHTY MIRACLE (DPA) 2w., 1 either gender, 50 minutes. Six-year-old Cory doesn't want to live with the grumpy grandma she barely knows. Grandmother Autumn doesn't much like the idea, either. As Cory and Grandmother Autumn work through the adjustments, a stray dog appears on the doorstep. It's love at first sight for Cory and positively the last straw for Grandmother Autumn. In a delightfully surprising story filled with humor and heart, *Super Cowgirl and the Might Miracle* reminds us love makes almost anything possible, even in hard times. Unit set. **Contact:** Dramatic Publishing.

THE SUN SERPENT (DPA) 2 to 4m., 1 to 4w, 70 minutes. Orphaned during a raid, Anahuac sets off through the jungle to find his brother. Along the way, he discovers that the Aztec ruler, Moctecuhzoma, is unable to protect his people against the Spanish. As the certainties in his world begin to crumble, Anahuac must physically and mentally navigate through the land of the familiar (Aztec prophecies, sky dancers, jungles) and the frightening but intriguing possibilities of the new (Spanish horses, guitars, ships), faced with the realization that neither leader is divine, that neither culture is without merit. Unit set. **Contact:** Dramatic Publishing.

TOMAS AND THE LIBRARY LADY (DPA) 50 minutes, cast size minimum of 2. Tomás, the son of migrant farm workers, meets a librarian who introduces him to the wonderful world of books. The stories enrich the lives of Tomás' family and instill a love of reading. This is the inspiring true story of Tomás Rivera, who grew up in a migrant worker family, befriended a librarian in Iowa, and learned to love books and the places they took him. This play can be readily understood by both English and Spanish speakers. **Contact:** Dramatic Publishing.

MIRIAM GONZALES

THE SMARTEST GIRL IN THE WORLD (DPA) 5-6 actors; w/doubling. They've got a plan. The children of hardworking immigrants, Leo Martinez has convinced his little sis Lizzy that being the smartest kids in the world and winning a TV kids' quiz show is the key to escaping their tough reality. But, when their parents refuse to let Leo compete, Lizzy learns there's something deeper driving her brother. The play takes a look at the bonds of family and the keys to facing life's challenges together. **Contact:** Dramatic Publishing.

IDRIS GOODWIN

AND IN THIS CORNER: CASSIUS CLAY (DPA) 7m 2f. At the sound of the bell, young Cassius Clay Jr. takes his first step into the ring and starts becoming the man the world would know as Muhammad Ali. This swift, vibrant historical drama bobs and weaves through the iconic boxer's early life in Jim Crow-era Louisville. An unlikely hero is a classic story, but *And in This Corner* goes an extra, exhilarating round by exploring how remarkable communities help to create them. **Contact:** Playscripts.

THIS IS MODERN ART with Kevin Coval. (DPA) 75 minutes. Graffiti crews are willing to risk anything for their art. Called vandals, criminals, even creative terrorists, graffiti artists set out to make their voices heard and alter the way people view the world. But when one crew finishes the biggest graffiti bomb of their careers, the consequences get serious and spark a public debate asking, "Where does art belong?" **Contact:** Haymarket Books.

JEFF GOTTESFELD and ELIZABETH WONG

THE WORLD'S STRONGEST LIBRARIAN (DPA) 1f 5e. Josh is the children's librarian at a poor public library facing a huge budget crisis. He's also a power lifter, pumping iron in the library basement and running a video blog about young adult and children's books, weights and life. Kids flock to his unconventional story time and check out books by the dozens. All but one kid, that is—a loner named Mr. T who has the loud tics of Tourette syndrome. Slowly, Josh and Mr. T form a friendship, and Mr. T finally ventures to Josh's basement gym, where a friendship is born. **Contact:** Dramatic Publishing.

ALLISON GREGORY,

EVEN STEVEN GOES TO WAR (UPRP), 2 acts, 6 m (2 Asian, 2 African-American), 3 w, unit set. On the night before Even Steven Nguyen and his family move from their house, Even is visited by a young stranger. The two of them forge a fast friendship and go in search of Even's grandfather, who went to The War years earlier, and never returned. The games of children become the realities of adults as Even and his friend encounter the mysteries and tragedies of war. Even finds his grandfather, only to lose his friend. **Contact:** Playwright, algalintexas@gmail.com

BRIAN GUEHRING

CREATING HALEY'S WORLD (PIOS) Haley Matthews is an everyday angsty teen. Her seemingly normal world includes an obnoxious little sister, an over-protective mother, and gaggle of friends and bullies. Unbeknownst to Haley, however, everybody in her world is actually an alien disguised as human. It seems the Earth was accidentally destroyed several years ago, so Betelgeusian scientists are now trying to raise human beings in captivity to eventually release back to their restored planet. The viewing audience members are cast as intergalactic scientists who study this rare human being as her scientists try to teach Haley her next survival technique: positive thinking. **Contact:** Playwright. briang@rosetheater.org

OLD YELLER (UPRP) 1 act, 3-6m, 2-3w, Open staging. This stage adaptation of the classic young adult novel uses puppetry to tell the story of fourteen year old Travis on the wild Texas frontier. Old Yeller, a mangy one-eared thieving mutt, quickly earns Travis's love by helping save the family from a bear, wild pigs, and a rabid wolf. However, when Old Yeller gets hydrophobia and must be shot, Travis is faced with the most difficult duty of his young life. **Contact:** Playwright. briang@rosetheater.org

THE MISFITS (PIOS) What do a 12-year-old student who moonlights as a tie salesman, a tall, outspoken girl, a gay middle schooler and a kid branded as a hooligan have in common? Best friends for years, they've all been the target of cruel name-calling and now that they're in seventh grade, they're not about to take it anymore. In this hilarious and poignant play, the playwright focuses on the quietest one, overweight Bobby, showing how he evolves from nerd to hero when he starts speaking his mind. *The Misfits* is an upbeat, reassuring play that encourages preteens and teens to celebrate their individuality. **Contact:** Playwright. briang@rosetheater.org

SHERLOCK HOLMES AND THE FIRST BAKER STREET IRREGULAR (UPRP) 7m 5f with doubling. Fourteen-year-old Wiggins tries to pickpocket a strange old man, who is actually Sherlock Holmes in disguise. The old man manages to take the gold ring that was in Wiggins' pocket and leave behind a note directing her where to go to get it back. When Wiggins goes to 221B Baker Street to retrieve the ring, she is shocked to find out how much Holmes knows about her based on a quick observation. Wiggins and her group of street urchins help him solve two dangerous mysteries: The Red Headed League and The Adventure of the Blue Carbuncle. **Contact:** Dramatic Publishing.

THE SUPER ADVENTURES OF NUTRITION MAN AND DR. EXERCISE (UPRP) 1 act, 1m, 1w, 1e (or more), 1 location. In this Theater in Education interactive play, the invited audience gets to see Nutrition Man's top secret hideaway. When the Crisis Control Monitor sounds an alarm, the audience even gets to help Nutrition Man defeat the Slow Sloth. However the Super Sickly Slug also infiltrates the secret lair and removes the memory of Nutrition Man and his partner Dr. Exercise! The audience has to help the superheroes remember the importance of healthy choices before it's too late! **Contact:** Playwright. briang@rosetheater.org

WHERE THE RED FERN GROWS (UPRP) 1 act, 4m, 2w (or more), 3 locations. This adaptation of Wilson Rawls' classic tale dramatizes the journey of a young boy growing up in the Ozark Mountains during the Great Depression. Billy Colman wants hunting hounds more than anything, but his family can't afford them. By saving money for two years, he's able to buy two pups, Lil Ann and Ol Dan, who teach Billy about sacrifice, love, death, and faith. This adaptation features puppets for the animal characters. **Contact:** Playwright.

D.W. GREGORY

SALVATION ROAD (PIOS) Two guys. One rusted-out Honda. Twenty-four hours to separate a girl from her guru. The road to Hell was never more fun. When his hip older sister Denise disappears with members of a fundamentalist church, 17-year-old Cliff Kozak struggles to hold it all together, pretending that he isn't hurt by her decision to cut him out of her life. But a year later, a chance sighting of Denise at a New Jersey strip mall leads Cliff and his best buddy Duffy on a road trip into the heart of a deepening mystery. **Contact:** Dramatic Publishing.

CLAUDIA HAAS,

ANTIGONE IN MUNICH (UPRP) 8-40 actors, gender flexible. Sophie Scholl was a member of the White Rose Society in Nazi Germany which encouraged passive resistance against the totalitarian government. *Antigone in Munich* chronicles her coming of age and development from bystander to witness to activist -- inspired by Sophocles' Greek tragedy *Antigone* which asks, "What do you do when the laws of man contradict the laws of God?" **Contact:** Stage Partners.

LA BELLA CINDERELLA (UPRP) 2m, 4f, extras possible, minimal set. Poor Prince Ramiro! His parents left him in charge of the kingdom, his servant Dandini is scheming to steal his crown, and he must find a bride. Could the temperamental, clean-freak Cenerentola (the Italian Cinderella) be the one? Loosely based on Rossini's opera *La Cenerentola*, the play re-imagines the Cinderella story in an interactive comedy written specifically for young audiences and ideal for touring. The young audiences will help clean the villa for the ball, fashion head-pieces for the silly stepsisters and even save Cenerentola from a wild boar! **Contact:** Playwright. claudiaihaas@gmail.com

UNDER A MIDSUMMER MOON (PIOS) 5m., 6w, 3 m or w, up to 10 extras) It's the summer of 1969. Cities are crumbling, and the country is divided about the Vietnam War and the crushing economy. As the U.S. prepares for the Apollo 11 moon landing, young people gather in a park to play, protest and work. The youngest in the park believe in the magic of a mysterious fairy while the older ones carry all the cynicism of their elders. But with a little moon glow shining down on them, all become enraptured by the scavenger hunt and, under the midsummer moon, discover truths about themselves and each other in this coming-of-age tale. **Contact:** Dramatic Publishing.

JEROME HAIRSTON

IQBAL (DPA) Adapted from a story by Francesco D'Adamo, translated by Ann Leonori. 2f, 10m, 2 acts. Inspired by the life of child-activist Iqbal Masih, this play celebrates the struggle and triumph of child workers in a Pakistani carpet factory. Under the harsh labor and stern eye of the factory master, Fatima and the other children discover ways to laugh and share moments of tenderness, but they have forgotten how to dream. So when a new boy joins their ranks and dares to rebel, he inspires them to help each other reach for a better life. **Contact:** Plays for New Audiences.

***JEANNE HALL**

UNTITLED (UPRP), 1 act, 1m, 2b, 2w, 4g, 1 set. Three children adjust to living with a family friend while their mother goes back to school. Told through the eyes of the oldest daughter, this play follows their story as they slowly accept their new home with its new challenges.

NIKKI HARMON,

SNOWFLAKE'S STORY: IN SEARCH OF THE FABLED LAND OF NEW JERSEY (UPRP), open staging, 2m, 3w (or 9 without doubling); up to 42 can be cast. Snowflake's a baby dove who's forced to work for a magician. She escapes and goes in search of the fabled land of New Jersey, where birds live in their own houses. But before the bus leaves Snowflake goes back to get her friend who was too afraid to go with her. This play is about keeping promises, escaping abusive situations, and that friends come in all shapes, sizes, and colors. **Contact:** Playwright, dramaturg@aol.com

AURAND HARRIS (CCPA)

MONKEY MAGIC: CHINESE STORY THEATRE (DPA) East meets West. Performed in the traditional style of the Land of the Dragon, these playlets combine various types of drama -- comic, adventurous, poetic -- enhanced by music and mime. Although each play is unique and self-contained, they are linked by a beguiling monkey who uses his magical powers to aid the heroes and heroines and defeat the villains, providing sixty minutes of fantasy and fun. With universal themes and pictorial staging, MONKEY MAGIC is theatre at its best for audiences around the world. **Contact:** Dramatic Publishing.

THE PINBALLS (DPA) 2w, 3m, 1 set. Dramatization of the novel by Betsy Byars. Three children are bounced like pinballs from one foster home to another. Carlie, 15, streetwise, and a natural leader, is a victim of child abuse. Harvey, 13, is wheelchair bound after his drunken father ran over his legs with his new car. Thomas J., 8, was abandoned on a doorstep as a baby. Each longs for the comfort of a real home. Now, they come together for the first time at Mrs. Mason's, an understanding foster mother who encourages them to follow Carlie's urging "to do something for ourselves." **Contact:** Dramatic Publishing.

THE PRINCE AND THE PAUPER (DPA), music by Steve Wheaton, 4w, 5m, 2b (doubling possible; extras, if desired). Adapted from Mark Twain's novel. After exchanging places, a prince and a poor boy discover their new roles are more difficult than their old ones. Their challenges are played out against life in Tudor England, hard and cruel, with colorful characters and such diverse activities as a puppet show, a whipping post, and a coronation. The straightforward story, told in dramatic scenes bridged by a singing minstrel, speeds the play to a genuine climax. **Contact:** Dramatic Publishing.

MATTHEW HARRISON

THE MOST EPIC AWESOMEST SUPERHERO MOVIE EVER (UPRP) A nerd, a jock, a teen novelist, and a geometry teacher all go through traumatic experiences and decide to become superheroes...or supervillains? They're not entirely sure. Will they find out who's the good guy, the bad guy, and the damsel (or dude) in distress? Will special-effects be added in post-production? All will be revealed in this comedy about what it's like to be the hero of your own story...and maybe the villain in someone else's. **Contact:** Playwright. mattdhenderson@yahoo.com

DWAYNE HARTFORD

ERIC AND ELLIOT (DPA) 1 act, area staging; 3m, 2f. The story of a family's search for healing following a devastating tragedy. Eric and Elliot are brothers who set out to find help for their mother, who has spiraled into a debilitating depression. Along the way, the boys get lost. Eventually they discover that only by coming to terms with the tragic events of a day last summer can they find help for their mother and themselves. It encourages audiences to discuss the serious issues of depression and suicide. The play extends hope to those suffering from depression, offering alternatives to the "permanent solution." **Contact:** Dramatic Publishing.

THE MIRACULOUS JOURNEY OF EDWARD TULANE (DPA) 4 actors. Edward Tulane is an expensive toy rabbit made of china. He is loved by a little girl named Abilene, but Edward is vain and self-centered and has no interest in anyone other than himself. On an ocean voyage, Edward is accidentally thrown overboard and sinks to the bottom of the sea. So begins his journey—a journey over which he has no control. Based on Kate DiCamillo’s beautiful novel of the same name, the play is a theatrical tour de force. **Contact:** Dramatic Publishing.

***LUCILLE HAUSER**

1911 (UPRP). An inspiring and dramatic story of the young daughter of an immigrant whose aspirations of becoming successful are encouraged by a school-teacher.

SPRING HERMANN,

THE ONE AND ONLY MILO (UPRP) Super-smart little Milo is “skipped” into third grade at age 7. He longs to be powerful, like “Captain Pettigrew,” the imaginary hero he creates for games with his pal Minnie. Motivated by his passion for small appliances, Milo creates an “act” with his toaster in his school talent show – and wins! When Milo takes on a class bully, then defends Minnie against his racist landlady, he learns to become the Captain Pettigrew of his dreams. **Contact:** Playwright. springherm@sbcglobal.net

QUIARA ALEGRIA HUDES AND BILL SHERMAN

BARRIO GRRRL! (DPA) 3 m, 4 f. On the one hand, as her alter-ego, Barrio Grrrl, with her invisible sidekick, Amazing Voice, she's pretty busy preserving justice in the barrio. On the other hand, in the world where Ana lives with her *abuelo* and misses her mom who is far, far away in Iraq, reality is sneaking up on her. It's time for Ana to decide what's most important: being a superhero or a girl who works little miracles in real life. **Contact:** Dramatic Publishing.

TONY HULSE

BEOWULF 60 minutes. Cast minimum 7 actors, 60 minutes. Beowulf, King of the Danes, is the bravest of the Anglo-Saxon heroes, who fights flesh eating monsters and fire breathing dragons over an inhospitable landscape. Nine-year-old Sophie knows the story of Beowulf well. She has enjoyed sharing it many times with her mother, a professor of Old English. Together they have even learned to read a language that no one has spoken in this country for over nine hundred years. But Sophie is fighting monsters of her own, monsters every bit as terrifying as those that Beowulf must face. Can the story of Beowulf give her the courage she needs? **Contact:** Plays for New Audiences.

TO DREAM AGAIN (DPA) 4 actors. What happens to Demetrius and Helena at the end of *A Midsummer Night's Dream*, when the magic and love potions fade? In this modern take, Sophie’s parents, Helena and Demetrius, can barely be in the same room anymore. Sophie is sure that if she can take them back to the beginning of their story that will fix their marriage and they can be a happy family again. Full of twists and turns, *To Dream Again* tells the poignant story of a girl coming to terms with her parents’ divorce. **Contact:** Plays for New Audiences

LISA HUMBERTSON

THE RAVEN (UPRP), 1 act, 4m, 1f (10 characters), 1 set. No one knows what happened during the final days of Edgar Poe's life . . . until now. Escaping his publisher Griswold's henchmen, he hides in a theatre. But he's not safe. For the theatre -- where his actress mother performed -- actually burned down over 35 years ago. Tormented by the ghosts of his life, Edgar must face his alcoholism and addictions, until he finally can confront his most terrifying enemy: the Raven. His alter ego. His soul.

REGINALD ANDRE JACKSON

BUD, NOT BUDDY (DPA) Adapted from the novel by Christopher Paul Curtis. 8m., 3w. with doubling. In Michigan, in the 1930s, 10-year-old Bud Caldwell is an orphan on the run from abusive foster homes and on a quest to find his father. Bud's journey sets him on the trail of a jazz band known as Herman E. Calloway and the Dusky Devastators of the Depression. Calloway is the man Bud believes is his father. Rich with adventure and humor, this story offers a set of hilarious "Rules and Things" designed to help our resilient young hero navigate a world of confusing expectations. Area staging. **Contact:** Dramatic Publishing.

LEN JENKIN

RAMONA QUIMBY (DPA), 2 acts, cast of 14 plus extras, doubling possible, unit set. We follow Ramona through her 3rd grade year, in a series of scenes narrated by her sister Beezus. Beverly Cleary's Ramona survives having to live with her older sister, her teacher's unfairness, the wedding of her favorite aunt, and her dad's losing his job. As Ramona and Beezus go through the year they realize that no, life isn't always fair, and yes, it's awfully good to have a family, and a sister. **Contact:** Dramatic Publishing.

JULIE JENSEN

MOCKINGBIRD, 85 minutes, cast size of 9. Caitlin is an 11-year-old girl on the autism spectrum. Not all things make sense to her. Emotions are mysterious and voices are almost always too loud. Suddenly, she must grapple with the unthinkable: a mass shooting has taken her brother away. Now she is alone with her grieving father and a cacophony of children at school. She struggles to understand empathy, what facial expressions mean and why a drawing might have more than one color. We see the world from Caitlin's point of view and take comfort when she finds a friend and can finally cry for her brother. **Contact:** Dramatic Publishing.

THOMAS CADWALEDER JONES

SCARS AND STRIPES (DPA) 1act, 1b, 1g, 1 set. Two teenagers, an African -American urban girl and a white rural boy, confront their racial prejudices when they meet at the Vietnam Veterans' Memorial in Washington, DC. Looking for clues into their fathers' pasts, they discover more about themselves and each other and are changed forever. "The beautifully written play ends hopefully, but does not try to tie up all loose ends." Also a Featured Play selection in *Dramatics Magazine*. **Contact:** Playwright.. <http://thomascadwalederjones.com>

YOKANAAN KEARNS

DIS/TROY (PIOS) 3 f, 7 m, 4-10 actors possible: 1-9f, 1-9m Inspired by Homer's *Illiad*, *Dis/Troy* is a play about Achilles' personal journey set against the backdrop of the Trojan War. The Greek warrior Achilles refuses to fight in the Trojan War, which leads to disastrous results for both the Greeks and their enemy. Dramatic scenes in the mortal world alternate with comic scenes on Mount Olympus, where the gods are fighting their own, often ridiculous "war" to see which side will win. Funny, nimble, and accessible, *Dis/Troy* retains the eloquence and complexity of Homer's well-known classic. **Contact:** Playscripts.

LINDA B. KLINE and ROBERT JESS ROTH

THE SECRET GARDEN (UPRP), music by Kim Oler, lyrics by Alison Hubbard. 1 act, 2m, 3f, 1 set. Mary Lennox is sent to live with her uncle on the moors of Victorian England. She is, by all descriptions, a nasty girl. As she tries to go against the rules of the adults around her, she discovers the magic alive in all of us and learns to care for an abandoned garden, her invalid cousin, and even herself. "An enchanting show." ". . . just the right degrees of humor, drama and suspense." **Contact:** Flora Roberts, Inc.; 212-355-4165

BARRY KORNHAUSER (CCPA)

BALLOONACY (DPA) 1m, 1 m or f. A tender, uplifting show for the little ones (and the big ones too). Sweet, inventive and packed with physical comedy, this play explores the power of friendship and shows how, with a little imagination and acceptance, companionship is everywhere. **Contact:** Plays for New Audiences.

CORDUROY (DPA) 1 h 40 m incl. int, 6 actors. An expansion of the beloved picture book by Don Freeman that follows Corduroy *throughout* the department store in search of his missing button while pursued by an increasingly exasperated Night Watchman. Little Lisa, in the meantime, searches for a way to win over Mom so she can give the bear a loving home. The tender, enduring story about longing, determination, and true friendship stirs up the stage with a rumpus of action, joy, and pathos. **Contact:** Plays for New Audiences.

INNER GRACE (UPRP), 1 act, 3 m, 3 f, suggested settings. After an accident that has left her paralyzed, Grace returns to the 6th grade. Bitter and withdrawn, she resists the firm, unyielding support of her mother, her teacher's deep concern, and the unlikely comradeship of one of her classmates by retreating into a fantasy world of her own creation. There, through an imaginative voyage of personal discovery, Grace faces her deepest fears, conquering her self-imposed psychological limitations, and finding a new state of "inner grace." **Contact:** Playwright.

LINCOLN'S LOG (or BETTER ANGELS) (UPRP), 1 act, 3 m , 1 f, unit set with puppet stage. Period music, photos and illustrations (in public domain), rustic shadow rod-puppets recommended. July 15, 1871. Deathly ill, 18-year-old Tad, the youngest son of Abraham Lincoln, reflects on his long bygone White House days. Tad's reflections take the form of a log, now his only hope of keeping a promise made to his grief-stricken, unstable mother -a promise never to leave her. The moving story of a boy whose growing pains mirrored those of a nation, and of the Lincolns -- a family mythic yet all too human. **Contact:** Dramatic Publishing.

THE DEVIL'S ARITHMETIC (PIOS, UPRP) Hannah dreads going to her family's Passover Seder. Her relatives always tell the same stories, and Hannah's tired of hearing them talk about the past. But when she opens the front door to symbolically welcome the prophet Elijah, she's transported to a Polish village- and the year 1942. Why is she there, and who is this "Chaya" that everyone seems to think she is? Just as she begins to unravel the mystery, Nazi soldiers come to take everyone in the village away. And only Hannah knows the unspeakable horrors that await. **Contact:** Playwright. Barry.Kornhauser@millersville.edu

THIS IS NOT A PIPE DREAM (DPA), 1 act, 2m, 2w, 1 m or f, unit set, slides available. Based freely on the work and early life of surrealist artist René Magritte, this is an unorthodox adventure in theatrical form, celebrating art and the imagination and the ways they help us confront life's mysteries. Young René dreams of being an artist, a notion dismissed by his father. Encouraged by his mother before her untimely death, the boy begins a quest, following his vision into the delightfully absurd magic-realism of Magritte's paintings. **Contact:** Dramatic Publishing.

CAROL KORTY

BABA YAGA AND THE BLACK SUNFLOWER (UPRP), music by Scott Wheeler, lyrics by Carol Korty; 1 act, 12-16 actors, can be reduced to 5 with use of puppets and masks, 2 musicians (mandolin/violin & clarinet, bass clarinet); unit set. Maryushka is challenged by the mysterious crone Baba Yaga who tests her resolve and eventually helps her gain strength to face the negative forces in her village and the skills to work with herbs and natural elements. The plot of this play, with accompanying score based on ancient Russian melodies, is drawn from many conflicting Baba Yaga tales and deals with the ambiguity surrounding this ancient Neolithic character. **Contact:** Dramatic Publishing.

RIDING THE WIND: STORY PLAYS FROM OLD CHINA (UPRP), 1 act, 4+m, 4+w, mostly non-gender specific, musical accompaniment by cast, can be played by 9 -30 actors who move well; unit set. Dramatization of four traditional teaching tales connected by the device of the Wind Dragon and a series of interludes. One might produce the full hour version or single out one tale. Opportunities for as much dance, martial arts, and music as desired. Serious in nature, light in tone, the playlets are presented in stylized fashion, blending Eastern and Western theater tradition.

Contact: Playwright. carol@carolkorty.com

PRECIOUS JADE (UPRP, PIOS) 1 act, 8 m, 8 f, area staging. Music by Shu-Hui Chen. Special: Double casting is possible to reduce # of actors; children may be added as optional villagers. Musicians or use of CD needed to provide musical accompaniment for songs and action. This drama, based on a Chinese tale, integrates elements of traditional Chinese Opera through use of stylized mime, song, and percussion. A spirited young woman, married into a dysfunctional family, uses her wit and stories from a dearly loved grandmother, to win over members of her new family and finally the heart and support of her reluctant husband. And, in the process, she outsmarts a condescending trader and an arrogant magistrate! **Contact:** Dramatic Publishing.

MIEKE RISING (PIOS) 3 w, 4 m (11 without doubling) + 1 male voice over. Running time: 40-50 minutes. An American teenager struggles with the loss of her father, killed in Iraq on a mission to protect artifacts from ancient Sumer. Visual images of artifacts and the Sumerian goddess Inanna are juxtaposed with Mieke's confrontation with her family and high-school team-mates. Her turmoil climaxes in her dream journey into the Netherworld to confront the Sumerian Goddess of Death. Finally making an internal resolution with the memory of her father, she is able to move on. **Contact:** Playwright. carol@carolkorty.com

VIRGINIA GLASGOW KOSTE (CCPA)

THE CHICAGO GYPSIES (UPRP, DPA), 2 acts, 6w, 1m, area staging. A "show business" child during the Great Depression, Carolina "Charley" Dover is the youngest member of a family of actors suddenly stranded and broke in Fort Dodge, IA, at Christmas time. With the help of her "illegitimate adopted grandmothers," Charley endures being a drop-in at school, but with her loving father out doing odd-jobs, she "worries in the dark" about her mother's mysterious illness -- until their reunion makes these odd, yet ordinary, people shine with the miracle of quiet,stubborn survival. **Contact:** Dramatic Publishing.

BRIAN KRAL (CCPA)

EAST OF THE SUN AND WEST OF THE MOON (UPRP) 1 act, 4-7m, 5-8w, flexible settings. Adapted from the Norwegian folktale. The audience follows Karen on her quest into a dark Scandinavian wilderness, populated by trolls, hags, and talking gargoyles. Without hesitation she struggles to save a young man from the curse that makes him "a bear by day and a man by night." Humor and heroic adventure accentuate this adaptation of the epic of a girl achieving adulthood. **Contact:** Dramatic Publishing.

ONE TO GROW ON (UPRP), 2m, 1w, 4 or 5 b, suggested settings. The touching portrait of a young man's 12th birthday, spent in the company of his widowed grandfather. Through the course of several disagreements, and a long-delayed meeting with his estranged father, a young man and his grandfather come to a deeper realization of what it means to have a family. A powerful biographical play exploring the similarities between two characters "as different as any two people should be and still be related." **Contact:** Dramatic Publishing.

JOANNA HALPERT KRAUS (CCPA)

ANGEL IN THE NIGHT (DPA), 2 acts, 4m, 4w, 1 girl, with doubling; area staging. Based on the true story a Polish Catholic teen. In the present, survivors meet to honor her. In the past, 1942, a Jewish family begs for help. At great peril to herself, Marysia hides and protects them for two years. When Nazis arrest, starve, and beat her, she will not betray the fugitives. As the Russians advance, a Polish guard helps her escape. Commissioned by the Honor of Humanity Project, under the direction of National Louis University, in affiliation with the Avenue of the Righteous. **Contact:** Dramatic Publishing.

SUNDAY GOLD (UPRP), 2 acts, 3m, 3w, unit set. *Sunday Gold* was commissioned by the Raleigh Little Theatre in partnership with the NC Museum of History. Set in the 1840s North Carolina Gold Rush, it is the story of 12-year-old Lizzie, who works as a rocker girl but dreams of elegant boots and going to school someday. At the mine, she's reacquainted with a girl she knew as a child. Annie, now a hired-out slave, dreams of freedom. As they become friends again, they learn "not all the gold's in the ground." **Contact:** Dramatic Publishing.

HOLLY HEPP-GLAVIN

SPRITES (DPA) 7 actors One day, while trying to write a poem about a tree, Wren finds that her words come to life! In the form of three sprites, they can dance her poems and act out her stories. However, when she tries to use them to post cruel words about her bullies, she finds the results more vicious and hurtful than she could've ever imagined.

Contact: Barbara Hogenson Agency c/o bhogenson@aol.com.

JEFF JENKINS

SCOUT'S HONOR (PIOS) 7 actors, 3m 3f 1e. Running time 60-70 minutes. In school, we are taught to accept history as truth. What if you discovered something about history that isn't exactly the truth? Interpreting symbols carved on an old rock leads Scout to uncover a mystery. She and her friends are challenged to keep what they find a secret. What they learn about themselves may send the truth flying apart. **Contact:** Playwright, jjenkins@northwestern.edu

SAMUEL KUGLEN

THE GRUESOME, GORY, GROTESQUE STORIES OF EDGAR ALLAN POE (UPRP). 2 acts; 2f, 3m, doubling possible; 1 set. Poe, his wife, Virginia, and his editor are frozen in time, endlessly repeating the moment of Virginia's death. Contemporary teenagers Annie and Owen enter the haunted building, get locked in a room with the three specters, and search for a valuable missing letter from Poe. The play interweaves three of Poe's best-known stories, "The Black Cat," "The Tell-Tale Heart," and "The Purloined Letter" with comedy, fantasy and mystery. **Contact:** Eldridge Publishing.

STACEY LANE

RAPUNZEL AND RUMPELSTILTSKIN (UPRP) 1 act, 2m, 2f, 1 m or f; unit set. Two fairytale classics collide as Dame Gothel prepares for a ball with the assistance of her magical minions, Rumpelstiltskin and Hob and her daughter Rapunzel ruins the festivities when she cuts her own hair. Dame Gothel banishes her to the tower until her hair looks normal again. Freedom seems out of reach, until the King issues a proclamation that whoever can create gold can marry his son. Rumpelstiltskin uses a spinning wheel to turn Rapunzel's hair into gold. But Rumpelstiltskin's help comes at a high price. **Contact:** Eldridge Publishing.

WILLIAM LAVENDAR

THE INVISIBLE PEOPLE (UPRP), musical, 2 acts, 6m, 2f, plus chorus, 2 sets. Cindy, an imaginative little girl, prefers the company of colorful, rambunctious characters of her own invention to that of real people. She has lively adventures with the Invisible People before facing up to the necessity of putting away her childhood imaginings and getting on with growing up. The Invisible People, meanwhile, strive to keep themselves alive in the imaginations of children. **Contact:** Dramatic Publishing.

ASHLEY LAVERTY

NADINE'S COLORING BOOK (UPRP) 1 act, 4f, 1m, play 9 characters, with doubling. After 11-year old Nadine witnesses a fatal car accident, she is literally left with no words. Her mom is concerned and her sister and friends think she's weird, but Nadine finds solace in her coloring book. Using her imagination, she ventures into the wonderful world of her coloring book, where her father is alive and she is happy once again. **Contact:** Playwright. ashley.laverty@gmail.com.

PAUL LAVRAKAS

THE PRINCESS AND THE PEA (UPRP), 1 act, 4m, 2w, unit set. Princess Astrid finds she has been lured from her home by Gustav the Troll as a prospective bride for bookish Prince Eric. Although this feisty princess has no interest in either marriage or princes, she takes a series of tests to prove that she is "a real princess." Despite the plotting of the oily courier, Osric, Astrid and Eric are drawn to each other out of respect for the other's stubborn individualism. However, before there may be a proper happy ending, Astrid must pass a final test. **Contact:** Dramatic Publishing.

WHITE SAILS, DARK SEAS (UPRP), 1 act, 5m, 1f with doubling, puppets, 1 set. Cristobal Colon (aka Christopher Columbus) is driven by a fantasy vision of the golden Indies to sail the unknown Western Sea, a voyage that brings unforeseen tragedy to the people he "discovers." His relationship with Guati, his young Taino interpreter, underscores the results of his inability to understand what he has really found. Commissioned and toured by Birmingham Children's Theatre; featured as part of the Kennedy Center's New Visions/New Voices symposium. **Contact:** Playscripts, Inc.

WENDY LEMENT

KERI TARR: CAT DETECTIVE (UPRP), 3 acts, 7m, 12w, area staging. Keri Tarr can talk to cats. When the Thompson's cat Zorro disappears, Keri embarks on her career as a Cat Detective. After she's solved dozens of local cases, Keri's adventures lead her to the underground caverns of the French Catacombs to save her aunt's cat from Artaud Felon, the meanest, toughest cat in all of Paris. This detective story has a strong Asian American protagonist and a variety of interesting cat characters. **Contact:** Playwright. WLement@wheelock.edu

BOB LEONARD

HE LOVES ME, HE LOVES ME NOT (UPRP), 1 act, 2-3m, 3-4f, suggested settings. The story revolves around Sally and her relationship with her mother, grandfather, father, and future step-father. When her grandfather has a heart attack, Sally runs away to Houston to be with her father. The trip results in the discovery that her dad will have nothing to do with her. During her journey, she encounters both friend and foe, help and danger, and learns an important lesson about growing up.

ANNE LUDLUM

SHAME THE DEVIL! AN AUDIENCE WITH FANNY KEMBLE (UPRP), 1 act, 1w, 1 set, costumes and props, ca. 1850, USA. Using her formidable skills as Shakespearean actress and popular journalist, Fanny Kemble recreates her dazzling career as a member of the great Kemble-Siddons theatrical family, her marriage to a prominent Philadelphia lawyer, her life on a slave plantation and her transition from high-born innocent to galvanized reformer. Based on her writing, esp. *Journal of a Residence on a Georgian Plantation 1838-1839*. **Contact:** Dramatic Publishing.

KEN LUDWIG

TREASURE ISLAND (DPA) Adapted from the novel by Robert Louis Stevenson. 9m, 2f. A stunning yarn of piracy on the tropical seas. At the center of it all are Jim Hawkins, a 14-year-old boy who longs for adventure, and the infamous Long John Silver, who is a complex study of good and evil, perhaps the most famous hero-villain of all time. **Contact:** Samuel French.

GENE MACKEY

GRUFF! (UPRP), music by Molly Jessup, lyrics by Gene Mackey; 1 act, 4m, 1f, unit set. This play incorporates Norwegian folk material, the music of Edward Grieg, and original music. Freddie dreams of leaving the ashes of his poor home and becoming a violinist. Fear of the trolls holds him back until a mountain woman shatters a magic stone to release ancient stories that help Freddie overcome his fears. ". . . always warm and charming and sometimes simply hilarious . . . songs and musical adaptations are masterful." **Contact:** Playwright, tyatheatre@netscape.org

JOEY MADIA

SCENES FROM A DEEP DREAM RIVER. (UPRP) 1 act (5 scenes), area staging. 1 F, 1 M. A play for middle/hs that follows a character from teens through the 60s, on his journey from farmer to soldier to knight to king, and ends 3 years from the beginning, as his elder self meets the teenager he once was, to turn him from a path that he followed no matter the pain it caused. Set in feudal times, it draws on classical mythologies and Easter/Celtic belief systems to explore maleness and absentee father-ism. **Contact:** Playwright, joey@sevenstoriestheatre.org

CARLOS MURILLA

AUGUSTA AND NOBLE (DPA) 7m 6w. Gabi is a 12-year-old girl who has lived her whole life amid a vibrant Latino community in the West Town neighborhood of Chicago. Gabi is starting high school across the city at Northside College Prep. As Gabi begins asking questions about her heritage, including the truth about her parents' harrowing journey across the border to the United States, she struggles to discover exactly where in this world she belongs. Told in English peppered with Spanish, this play for young audiences celebrates the rich history and resilience of the many immigrants who call Chicago home. **Contact:** Dramatic Publishing.

JIM MARVIN

OZ -- LAND OF MAGIC (UPRP), musical based on characters from L. Frank Baum's books. The evil Nome King wants to find the three parts to the lost Magic Scepter so that he can become the Supreme Ruler of the Land of Oz. Ojo, a Munchkin boy, and his friend Scraps, the Patchwork Girl, set out to stop him. On their adventures they meet Tick-Tok, Mr. Flutter, the Scarecrow, and many other friends and foes before defeating the Nome King and his army.

TIMOTHY MASON

THE LESS THAN HUMAN CLUB (DPA), 1 act, 4m, 4w, area staging. Published in *New Plays from A.C.T.'s Young Conservatory, Vol. 2*, Smith and Kraus, Inc. A troubled young man recreates a turbulent year of his life (1968), hoping to resolve questions that went unanswered and to retrace the paths that led him to his present life. The journey back replays the complexities of relationships, the crisis of sexual identity, the bonds of truthful friendship and the search for purpose. **Contact:** Peter Franklin, William Morris Agency, 212-903-1550.

EDWARD MAST

JUNGALBOOK (DPA) minimum 8 (15 roles), unit set. Based on the Kipling stories, *JUNGALBOOK* is set on a children's playground jungle-gym. Mowgli grows up in the Jungal, raised by wolves under the guidance of Baloo the bear. The tiger Sherakhan killed Mowgli's parents and wants the boy's flesh, but Bagheera the panther protects him. Mowgli grows up wild and unconcerned, believing he's a wolf, but the Tiger works to poison the wolfpack against him. With rope stolen from the human village, Mowgli destroys Sherakhan, but his use of "manthing" breaks Jungal law. **Contact:** Dramatic Publishing.

WOLF CHILD: THE CORRECTION OF JOSEPH (DPA), 1 act, 10 characters, unit set. Captured, held against his will, preventing from seeing what he thought was his family, Joseph, a boy raised by wolves, learns to walk, talk, behave, even laugh and play like a human being. The Wolf Child asks what is lost as well as gained in his struggle to enter civilization. **Contact:** Dramatic Publishing.

PEGGY D. MEINHOLTZ

ROSE IN THE SNOW (UPRP), 2 acts, 5-10f, 3-9m, doubling possible, unit set. This play retells the Beauty and the Beast story with human and puppet actors. The puppets appear in the magical environment of the Beast's garden. They portray a nebulous pair of servants and a fledgling bird. The Good and Bad Fairies connect many of the scenes with rhyming narration that transports us from England to India to the Beast's magical tropical island.

JAMES J. MELLON

A BOY CALLED LIZARD (DPA) Based on the novel *LIZARD* by Dennis Covington; music and lyrics by James J. Mellon and Scott DeTurk. 8m, 5f. This musical revolves around a boy named Lucius Sims. With his sea-green eyes more displaced than most people's and a nose deformed at birth, Lucius, or "Lizard" as he is called by his friends at the Leesville State School for Retarded Boys, looks and feels like a freak due to his reptilian features. So when Callahan, a shoe salesman from up North arrives and claims to be his father, Lizard takes a chance. **Contact:** Samuel French.

WESLEY MIDDLETON

DEGAS' LITTLE DANCER (UPRP), 1 act, 2m, 4f, area staging. A time-traveling adventure about the challenge and power of making art. Rie Arnold, a feisty young ballerina, spins across the centuries to become the model for Degas' first sculpture, *La Petite Danseuse*. Through their brief encounter, both artists learn to value their uniqueness and take new risks in their work. This play combines music, dance, rhythmic language, strong characters, sharp dialogue, and century-shifting action to create a dramatic ride that is packed with meaning and momentum. **Contact:** Dramatic Publishing.

KATHRYN SCHULTZ MILLER,

LEGEND OF THE TROUBLE DOLLS (UPRP), 1 act; 2 m, 2w; minimal set appropriate for touring. Young Guatemalan girl wishes for a better life using the "trouble dolls" she keeps under her pillow at night. She and her brother face an evil force, the volcanic mountain Feugo, and keep him from overtaking their homeland. **Contact:** Playwright. kschultzmiller@mindspring.com

THE SHINING MOMENT (UPRP), 1 act; 2 m, 2 w; 1 set. Grampa remembers his "shining moment" in 1910, the year of Halley's Comet. As his life comes to an end he seeks to pass on the glory of that moment to his grandson. Set on an Ohio farm, the play introduces two children, William Henry and his tomboy cousin, Ally. They learn about friendship and maturity as Grampa's "shining moment" becomes clear. Turn of the century songs enhance the magic. Winner of the Post-Corbett Award and the Ohio Arts Council Playwriting Fellowship. **Contact:** Dramatic Publishing.

WELCOME HOME (UPRP), 1 act, 2m, 1w, simple set. A Vietnam veteran keeps a dark secret from his family. When he finally decides to tell his son about his time in Vietnam, the audience learns much about the war and the conflicted feelings of the men and women who fought it. Also the story of a loving family overcoming a tragedy that touched their lives, *Welcome Home* received a standing ovation at the 1990 AATE conference. **Contact:** Playwright. kschultzmiller@mindspring.com

SUZANNE MAYNARD MILLER, SARAH DURKEE, AND PAUL JACOBS

FREDERICK (DPA) 2m, 2w, 1 m or f. It's summertime in the meadow, and Frederick and his mouse friends gather to enjoy the start of a glorious day. As summer turns to fall, they each set about collecting supplies, all except Frederick, or so it would appear. Frederick seems to have his head in the clouds, but when winter finally arrives, it is Frederick who has stored up something special to help save the day. Featuring a roots-flavored country and folk-infused score. **Contact:** Dramatic Publishing.

GAY MONTEVERDE,

HARRIET TUBMAN: AN AMERICAN MOSES (UPRP), 1 act, 1m, 1f (black), unit set. A traditional storyteller summons Harriet, an old woman, into the present to share her story. The play uses audience interaction, discussion between the two actors, and enacted scenes to depict Harriet's childhood on a slave plantation, Underground Railroad trips, friendships with famous historical figures, experiences as a Civil War nurse and spy, and old age. The theme of the play is believe in yourself and helping others. Includes extensive Teacher's Guide.
Contact: Playscripts, Inc.

KATHRYN MONTGOMERY AND JEFFREY AUERBACH

BABIES HAVING BABIES (DPA), 2 acts, 2 m, 5f; interior sets. An award-winning CBS Schoolbreak Special, this is a frank, sensitive, humorous script, always honest in its treatment of the topic of young women facing unplanned, unwanted pregnancy. These are real people, each one with her own aspirations and plans for the future. These young women oppose fear and condemnation with a wary courage and search for the realization and the strength to face the future on their own terms -- strong, winning parts in a strong, important, entertaining play.
Contact: Baker's Plays.

ANNE NEGRI

WITH TWO WINGS (DPA) 3m, 2w, unit set. In a world where people have wings, Lyf lives with his parents in their safe nest deep in the woods. Although loving, they have strict rules he must follow: avoid strangers, cover his wings, and never try to fly. One day, Meta, a girl from the outside world, bursts into the backyard, and she and Lyf become friends. Then Meta's nosy twin brother, Taur, crashes in, challenging Lyf to answer questions about his life. When Lyf discovers a secret in his father's workshop, he must confront both of his parents about the truth. A bittersweet, yet hopeful, tale that tackles the issue of parental disability. **Contact:** Dramatic Publishing.

COLLEEN NEUMAN

THREE: THREE FUNNY FOLKTALES (DPA) 31 boys or girls, bare stage or simple set. Three very funny folktales from the author of the immensely popular PRINCESS PLAYS and LION AND MOUSE STORIES. THREE contains *The Lion Who Roared*, *A Fair Price*, and *Banana Sandwich In A Boat*. **Contact:** Samuel French.

J.D. NEWMAN

PUZZLES (UPRP), 1 act, 3m, 2f, (includes 7 and 11-year-old boys and an elderly couple), 1 set. Harper, a seven-year-old boy, strives to solve the puzzles of his fractured life. His father died in a car accident, but Harper struggles to understand what death means. An older boy tries to help Harper come to terms with his loss, yet furthers Harper's belief that his father will return. Harper must also help his grandfather, a recovering stroke victim, to find his alphabet and to connect with him the way his father did. **Contact:** Leicester Bay Theatricals.

QUI NGUYEN

SHE KILLS MONSTERS (DPA) A comedic romp into the world of fantasy role-playing games, *She Kills Monsters* tells the story of Agnes Evans as she leaves her childhood home in Ohio following the death of her teenage sister, Tilly. When Agnes finds Tilly's Dungeons & Dragons notebook, however, she stumbles into a journey of discovery and action-packed adventure in the imaginary world that was Tilly's refuge. In this high-octane dramatic comedy laden with homicidal fairies, nasty ogres, and 90s pop culture, acclaimed young playwright Qui Nguyen offers a heart-pounding homage to the geek and warrior within us all. **Contact:** Samuel French.

MATT OMASTA

GATHERING BLUE (UPRP), 2 acts, 5m, 5f, 5 either, flexible staging. *Gathering Blue*, adapted from Lois Lowry's novel, tells the story of Kira, a young disabled orphan struggling to survive in a primitive world that regards her as a useless burden. When her society's leaders learn she has an artistic gift with the power to alter the future, they save her from a likely death, and elevate her to a position of great honor. But at what cost? As Kira and the young artists she befriends slowly unravel the horrific history of their world and the manipulative nature of its current leaders, they realize that only they can save it from the darkest of futures. **Contact:** Playwright, contact@mattomasta.com

***MAUREEN O'TOOLE**

ON THE ROAD TO EDO (UPRP), 1 act, 5 major roles, 2-4 chorus, abstract settings, suitable for all male or all female casts. Theatrical excitement, color and stylized conventions of Kabuki Theatre embellish this original play loosely based on the Antigone legend. The death of the Emperor of Japan's son at the hand of his Warlord uncle triggers a chain of events affecting the lives of his two sisters. One, risking death, vows to honor tradition and give him a proper burial. The other fears for her life and refuses to help. A gentle Shinto priest eventually brings the Warlord to submission and helps the sisters reunite.

JOANNE M. PARKER AND MADELYN B. LARSEN

THE SNOW QUEEN (UPRP) musical with dance, 2 acts, 9f, 8m, ensemble of 50 plus corps de ballet. A cold, angry queen and her wicked imps go to battle against the courage and love of a little girl assisted by a host of memorable characters in this adaptation of Andersen's classic tale.

LIZ PETERSON

THE WIND IN THE WILLOWS (UPRP), musical, flexible cast of 12-40, unit set. The wealthy, spoiled, and wildly enthusiastic Mr. Toad of Toad Hall takes up a new hobby -- motorcars -- and terrorizes the once-peaceful English countryside along the Thames. His friends Ratty, Badger, and Mole try to talk sense to him but without success. As a last resort they lock him in his bedroom, but he escapes and "borrows" a motorcar without asking. Then the big trouble starts. **Contact:** Dramatic Publishing.

LINDSAY PRICE

SWEEP UNDER RUG (UPRP), 1 act, 1m, 4 w (4 teenage characters) area staging. In the future, every "unfortunate" family takes part in the Bobby Sue Program. A Bobby Sue in every home that needs one. Bobby Sue is a guardian of sorts: someone who warns against missteps. Poor people need all the help they can get. They certainly can't think for themselves. But what happens when people WANT to think for themselves? What happens when a family realizes the rules aren't there to help? Miranda and Ariel must decide which is the lesser of two evils: the chaos of playing by the rules, or the chaos of breaking them. **Contact:** Theatrefolk.

JESSICA PULLER,

BOX OF STORIES (UPRP) Large ensemble or 2m 3 f with doubling. Jenna, a college student visiting over break, prepares her little sister Imra, for bed. She decides to tell her a story, although Imra insists she's too old for bedtime stories. In the tale Jenna tells, three trickster gods, Coyote, Loki, and Anansi, decide to cause mischief by stealing that which humans value the most: stories. The stories are locked in a box, which is discovered by a young girl who tells the stories that she hears from the box to the people she meets in her journey. **Contact:** Playwright. jspuller@aol.com

THE CREATOR (UPRP), 1 act, 3m, 5f, 3 sets. **THE CREATOR** tells the story of Zabrina, the imaginary friend of an abused young girl named Sara, as she journeys through the five stages of grief. It seems that Sara no longer needs an imaginary friend and Zabrina must come to terms with this fact, realizing that she will always be the part of Sara that is able to stand up to her abusive father. Set in the world of make-believe, with flashbacks to real life, Zabrina encounters some colorful characters and learns, in the end, the true identity of the Creator, the god of all imaginary beings. **Contact:** Playwright.

WOMEN WHO WEAVE (UPRP), 1 act, 2m, 4f, 1 set. When Atalanta is told that she cannot go boar hunting because she is a girl, she visits the Fates, the goddesses who control the destiny of all humans through their Tapestry of Life. She asks to become a boy. Instead, the Fates take Atalanta on an adventure through the lives of three heroines of Greek mythology: Penelope, Ariadne, and Philomel. Atalanta learns that girls can be heroes too and that sometimes cleverness is the answer. **Contact:** Playscripts, Inc.

ARNOLD RABIN

THE MAN-CHILD (DPA), 2 acts, 6m, 4f, interior sets. The road to manhood is not often easy, but it certainly can be funny. In this touching account of the days preceding young Allen's Bar Mitzvah, everything that can go wrong -- seems to. The nervous boy's new suit is late and a lie turns him against his mother. The narrator, wise old Mrs. Wishniefsky, his grandmother, guides us through the story of a young boy who learns to conquer adversity in order to become a man. "It is both deeply moving and humorous and works beautifully." **Contact:** Baker's Plays.

ALVARO SAAR RIOS

LUCHADORA! (DPA) cast of 13, 6 w, 7-13 m. Imagine the Chinese legend Hua Mulan set in the world of lucha libre—Mexican wrestling. The discovery of a worn pink wrestling mask prompts Nana Lupita, a Wisconsin grandmother, to share her tale about growing up in 1960s Texas. Lupita's life as a teen tomboy comes alive—bike riding with her friends Leopold and Liesl, working at her father's flower stand, and lucha libre. Lupita secretly trains to take her ailing father's place. **Contact:** Dramatic Publishing

JOSEPH ROBINETTE (CCPA)

SARAH, PLAIN AND TALL (DPA). Adapted from the book by Patricia MacLachlan. 5m, 7w. Unit set. Tells the tale of a Kansas farmer, Jacob Witting, a widower with two children, who places an ad in the newspapers in the early 1900s, seeking a new wife. Sarah Wheaton from Maine says she will visit to see how things work out: "I will come by train. I will wear a yellow bonnet. I am plain and tall." Narrated by daughter Anna, the Witting family and Sarah come to know one another and themselves well. The joys and challenges of everyday life are richly depicted as the family relationship moves toward permanence. **Contact:** Dramatic Publishing.

MONICA LONG ROSS

MONTANA (MOLLY AND THE PEPPERMINT KID) (UPRP), music and lyrics by Alan Ruch. 1 act, 3m, 3w, with doubling, suggested settings. Molly Applegate, a recently orphaned farm girl from Pennsylvania, is lured out west in hopes of finding gold, a new life, and her hero, the Peppermint Kid. Molly ends up in Dry Gulch, Arizona, only to discover there is no gold there, and her hero is really a timid drifter hired to amuse tourists. How she becomes a star of the silent screen and accepts the difference between her illusions of the West and reality is all part of the audience-loved story. **Contact:** Dramatic Publishing.

TAMMY RYAN

THE MUSIC LESSON (DPA), 2 acts, 4w, 2m, 1 set. Music, specifically Bach, is integral to the play. One actress may need to play the piano; other creative solutions are encouraged. Against the backdrop of the memories of the war they have left behind, a refugee couple from Sarajevo, starting a new life in Pittsburgh, Pennsylvania, share their love of music with two young American students. Through a series of music lessons, both teachers and students learn about compassion, communication, and healing. **Contact:** Dramatic Publishing.

DAVID SAAR

THE YELLOW BOAT (DPA) available in full-length and shorter versions, 4 m , 3 f, suggested sets. Based on the true story of David and Sonja Saar's son, Benjamin, who was born with congenital hemophilia and died in 1987 at the age of 8 of AIDS related complications. A uniquely gifted visual artist, Benjamin's buoyant imagination transformed his physical and emotional pain into a blaze of colors and shapes in his fanciful drawings and paintings. The story of THE YELLOW BOAT is a glorious affirmation of a child's life, and the strength and courage of all children. **Contact:** Dramatic Publishing.

R.N. SANDBERG

CAN'T BELIEVE IT (UPRP) 70 minutes. 2-4M/4-8F. Teresa thinks Ron may be the perfect guy – popular, good-looking, smart, funny – with the perfect life. How can a shy kid like her even talk to him? But when their paths cross and each gets caught doing something they shouldn't, they have to think about what they believe about themselves, each other and what they want. CAN'T BELIEVE IT is a comic drama drawn from the real lives of students, teachers and parents. **Contact:** Dramatic Publishing.

MARTINA: LOST AND FOUND (UPRP) 60 minutes. 2m/3f (up to 13 actors). Martina's face is breaking out. Her hair's monstrous. She battles classmates, teachers and mom. When she demands everybody get out, her "wish" is granted. Martina's waking nightmare journey brings her face to face with her fears – and with choices on a path of growth and responsibility. Premiered by Metro Theater Company - "a treasure to parents and educators searching for a way to make sense out of the confusion all children face." (St. Louis Magazine) **Contact:** Dramatic Publishing

***BARBARA SCHAAP**

AESOP'S FABLES (UPRP), 2 acts (intermission can be omitted), musical, flexible cast of 6-8, 1 set. A selected group of traditional Aesop's fables presented in song, dance, mime, and story-theatre style. AESOP'S FABLES is particularly suited for elementary and middle school audiences.

LAURA SCHELLHARDT

EVER IN THE GLADES. 75 minutes. Cast size 7. On an isolated island deep in the heart of the Everglades, five teenagers struggle to survive in a land where the adults are as dangerous as the gators. When one of the kids returns from juvenile detention to help the rest escape to the mainland, it seems their prayers have been answered. There's only one problem: they need a boat, and they need it before the adults catch wind of their plan and end it—or end them. *Ever in the Glades* begs the question: what is the current generation's responsibility to the next, and what happens if we fail them? **Contact:** Dramatic Publishing.

THE K OF D (DPA) 1w (playing 17 roles), area staging. *The K of D* follows the story of Charlotte McGraw, a 12-year-old girl struggling to come to terms with the death of her twin brother, Jamie. It also follows the growing "legend" of Charlotte McGraw, as narrated by teenagers who live nearby on a man-made lake in southwest Ohio. As with all great legends, truth and fiction become inextricably linked. The truth is that Charlotte's brother was hit by a car and died in her arms. **Contact:** Dramatic Publishing

***WILLIAM SCHORR**

GILGAMESH (UPRP), music by Carol Babb, lyrics by William Shorr; 2 acts, cast of 17+ (doubling possible); flexible set. Gilgamesh is the evil king of Uruk. The gods create Enkidu, the equal of Gilgamesh. Enkidu and Gilgamesh meet, but the king vows to kill Enkidu. Together they slay the giant Humbaba in the Forest of Cedars. By now Gilgamesh and Enkidu are friends; when Enkidu is wounded in battle, Gilgamesh vows to save him. He searches and finds the secret of everlasting life. How Enkidu responds and how Gilgamesh has changed form the climax of the play.

ROXANNE SCHROEDER-ARCE

MARIACHI GIRL (UPRP) is a new bilingual Spanish/English musical for child and family audiences. Nine-year-old Carmencita challenges her father's traditional views - and his insistence that mariachi groups can only include men - when she reads a book about a famous female mariachi. Through dialogues with a bicultural teacher and her family, Carmencita begins to look at mariachi, the world, and her possibilities a little differently. As her outlook expands, can Camencita encourage others to maintain respect for Mexican tradition and heritage while embracing a progressive society? **Contact:** Playwrights, roxanne@austin.utexas.edu

ROXANNE SCHROEDER-ARCE and MARÍA F. ROCHA

YANA WANA'S LEGEND OF THE BLUEBONNET (UPPR) Ten-year-old María is having trouble in school, so her mom sends her to stay with her Coahuiltecan grandmother in distant Laredo for discipline and perspective. There, María is told an ancient story of young Yana Wana who followed a revered deer to find water to save her people. Yana Wana's story exposes an amazing and unknown ancestral connection to the bluebonnet that gives María a renewed sense of self and family pride. **Contact:** Playwrights, c/o roxanne@austin.utexas.edu

PAULA SCHWARTZ

MY DAYS AS A YOUNGLING, JOHN JACOB NILES: THE EARLY YEARS (DPA) 7w, 6m, 3 children, (more if desired); simple set. Through the use of text, poetry, and song, the world famous folk singer's young life mirrors the bittersweetness of growing up. MY DAYS AS A YOUNGLING offers players the musical exploration of life as it relates to their own realm of experience. The play includes some of Mr. Niles' most famous poetry and songs, such as "Black Is the Color of my True Love's Hair," "Go 'Way from my Window," and "Jesus, Jesus, Rest Your Head." **Contact:** Dramatic Publishing.

KELBY SIDDON, S,

XOCHITL: A TALE OF A PRINCESS AND A PEA (UPRP) One-act, 2 m, 2 w, 1 set plus area staging, tourable. Prince Luis longs to explore the New World while his controlling mother insists he marry a princess of the proper pedigree. Aztec princess Xochitl lobbies for her peoples' right to culture while the Viceroy of Nueva Espana turns a deaf ear. When a clever bet enables Prince Luis to explore the New World so long as he can find a princess to pass the Queen's test, two headstrong young people, their cultures, and worlds collide. **Contact:** Playwright, kelbyasiddons@gmail.com

BRIAN SILBERMAN

WALKIN' BACKWARD (UPRP), 1 act, 3 boys (13-16), minimal set. After the funeral of one of their mothers, three young boys, Ross Burchett, Monkey Hill, and Cooney Webster, set off through the rural Virginia countryside to visit the site of a Civil War train wreck, a site of ghosts, abandonment, and betrayal. Along the way, they attempt to deal with their own sense of abandonment and loss, each coming into his own individual reckoning. **Contact:** Ronald Gwiazda, Rosenstone/Wender, 212-725-9445.

***WEBSTER SMALLEY**

THE WITCH OF MOON MOUNTAIN (UPRP), music by Lejaren Hiller, lyrics by Webster Smalley. 1 act, 3-5m, 3-6f, 1 set. A new fairy tale in the style of traditional Chinese theatre with incidental music and songs. In ancient China, the Jade Emperor, King of Heaven, hides a Meadowlark from the vengeance of the witch, Chang Fu, but he cannot hide her song though she is now human. To kill her, the witch steals all music from the world, but two children, a brother and sister, trick a clown to help them duel the witch and save the music and the meadowlark.

ALAN KEITH SMITH

YOUNG ALEXIS AND RASPUTIN (UPRP), 1 act, flexible cast of 25-40, turntable set. The fall of the Romanovs revolved around the rise and fall of Rasputin. The action focuses on the hemophiliac Alexis, and the power the Rasputin held over the family and Russia. Rasputin's inability to deal with his own successes is also examined. A compact telling of a classic tragedy told in a highly theatrical style. **Contact:** Bradley D. Anderson, The Arkansas Art Center Children's Theatre, 501-372-4000.

KIRK SMITH,

THE CLUMSY DRAGON (UPRP) Music by Kirk Smith, Lyrics by Kirk Smith and Lauren Collier Swindler. 1 act, area staging, 1 m, 1 f, 1 either. This interactive play for elementary children recounts the exploits of a young wizard named Alzabar, and a clumsy dragon named Mirabelle, who must overcome a number of challenges in their budding friendship. The piece touches on themes of loyalty, self-image and acceptance – all communicated through fun dialogue, songs, and some dancing. **Contact:** Playwright. info@kirksmith.net

ALEXANDER STEELE

ONE GLORIOUS AFTERNOON (UPRP), 2 acts, 7 m, 2 f, with doubling, unit set. *One Glorious Afternoon* is a fast-paced comedy revolving around Shakespeare and his company of players at the Globe Theatre. As an experiment in "reality," Shakespeare casts a rustic teenage boy in "Romeo and Juliet" and soon all hellbreaks loose. There's romance, a murderous plot, mixed identities, sword fights, Queen Elizabeth I, and a maniac by the name of Shakespeare. Very little is factual and all of it is true. **Contact:** Bruce Ostler, Agent, bretadamsLtd.net.

SALLY STEMBAR

BECKY'S CLOSET (UPRP) *Becky's Closet* is a swash-buckling comedy of youthful imagination that appeals to audience and players of all ages. When Becky's resident closet monster, Henry, begins his ordinary night of monster work, an intruding hobo monster, bent on squatter rights, upsets the apple cart of Henry's world. Escaped convicts, Becky's parents, the dutiful Humpty-Dumpty radio clock, Wonder Woman (Becky) and even Henry's wife Liza interrupt Henry's efforts to give the hobo the boot. **Contact:** Playwright. sqmanders@yahoo.com

PAMELA STERLING

FRIDAY'S CHILD (UPRP), 1 act, 6m, 2w, area staging. The coming of age of a Catholic boy in Northern Ireland activates this play, set amidst the current struggle between British and Irish, Catholic and Protestant, pacifist and agitator. Tom is torn between proving his manhood by killing an enemy and following his own judgment (but risking humiliation) by healing a victim of the war. Tara, a character who is the embodiment of mystical Irish folklore, breathes life into Tom's humane and caring instincts. The competition for Tom's loyalty becomes a fight for his life. **Contact:** Dramatic Publishing.

SCRAPBOOKS (UPRP), music and lyrics by Chris Limber, 1 act, 2f, 8m, doubling possible, 1 set. In a home for unwed mothers, two teenage girls from very different backgrounds struggle to come to terms with themselves, outside pressures, and their feelings for their newborn babies. Utilizing original rock music as well as fantasy and flashback scenes, the play has been very popular with teen and adult audiences. **Contact:** Playwright, Pamela.Sterling@asu.edu

THE SECRET GARDEN (DPA), based on the book by Frances Hodgson Burnett. Optional underscoring by Chris Limber. 1 act, 5m, 3w, 1 robin, area staging. Mary and Colin, whose natures have been badly warped, thrive with the discovery that selflessness opens a secret door to happiness. They are encouraged by the warmhearted Yorkshire maid Martha and her brother, Dickon, who understands the language of birds, animals, and flowers; the crusty gardener Ben Weatherstaff; and, of course, the robin who leads Mary to the garden that changes her life. **Contact:** Dramatic Publishing.

THE UGLY DUCKLING (UPRP), music and lyrics by Chirs Limber; based on the story by Hans Christian Andersen; 1 act, in the Kabuki style for 5 to a dozen or more players; unit set. The simplicity and elegance of Japanese culture and the emphasis of Japanese philosophy on inner beauty are right for the classic story of a little duckling who discovers his self-worth. **Contact:** Dramatic Publishing.

JAMES STILL (CCPA)

AMBER WAVES (UPRP, DPA), 1 act, 3m, 3w (includes 3 young people); unit set. AMBER WAVES covers a year in the life of a contemporary farm family as they struggle with financial and spiritual despair while trying to hold on to their farm and each other. 12-year-old Deb and 16-year-old Scott face their family's uncertain future with humor and honesty, and though the play offers no easy solution, the Olson family triumphs in its ability to heal and ultimately face their crisis together. "A play of compassion, tragedy and humor all derived from keenly observed human behavior." **Contact:** Samuel French.

AND THEN THEY CAME FOR ME: REMEMBERING THE WORLD OF ANNE FRANK (DPA) 1 act, 4m, 5m (doubling possible), unit set. A multimedia play (video is part of leasing) that weaves videotaped interviews of Holocaust survivors with live actors recreating scenes from their lives during WWII. Ed Silverberg was Anne Frank's first boyfriend and escaped the Nazis by hiding in Belgium for 26 months. Eva Geiringer Schloss lived in the same building and went into hiding on the same day as Anne Frank. After the war, her mother married Otto Frank, Anne's father. **Contact:** Dramatic Publishing.

JACK FROST (UPRP), 1 act, 6 acts, min. 3w, 1m; unit set. Freely adapted from a Russian folktale, this play features a young heroine named Martha who lives with her evil step-mother and two ugly stepsisters. Sound familiar? JACK FROST borrows from the classic Cinderella story while fusing it with a spirituality and a central character who takes charge of her own destiny, using heroic determination and a passion for living to warm the heart of the crafty Jack Frost. Theatrical, poetic, and economic in its story-telling, this play is about how kindness and generosity are their own reward. **Contact:** Dramatic Publishing.

JUST BEFORE SLEEP (UPRP), 1 act, 3m, 2w, with doubling (8 characters); unit set. Theatrically structured in both the present and the past, this play gives voice and dignity to a mother and her two children who struggle to survive life on the streets while seeking shelter through the maze of social agencies. Fourteen-year-old Justin LaPorte tries to be a normal teenager while coming to terms with the sudden changes that have upended his life. JUST BEFORE SLEEP is a story of unexpected friendships, fierce love, and survival. ". . . first and foremost, a fine piece of theatre." **Contact:** Dramatic Publishing.

A VILLAGE FABLE (DPA), an adaptation of "In the Suicide Mountains" by John Gardner, music by Michael Keck, available in 1 act and expanded versions, cast of 7 minimum, unit set. Three souls shunned for being different -- Chudu the Goat-Man, Armida the blacksmith's daughter, and Prince Christopher the violin-playing heir to the throne -- are pushed to the brink by pressures to conform to social, political and gender roles and head up into the mountains to jump. On the road, their paths intersect with each other, and they also come face-to-face with themselves. **Contact:** Dramatic Publishing.

LLOYD SUH

THE WONG KIDS IN THE SECRET OF THE SPACE CHUPACABRA, GO! (DPA) 1f, 4m, 8 f or m, doubling possible. Violet and Bruce Wong just don't fit in with the other Earth kids. Sure, they have superpowers, they're just not very good ones. But when an evil beast called the Space Chupacabra appears, intent on universal destruction, the Wong Kids must travel to far reaches of outer space to stop it ...if they can only stop bickering. Violet and Bruce ultimately realize that being different isn't just okay, it might just be the most important thing, like, ever. **Contact:** Plays for New Audiences.

MARY HALL SURFACE,

SPIRIT SHALL FLY (UPRP) 1 act, 4m, 1 w (2 teens; extras, if desired, as chorus and on-stage musicians) area staging. A troubled 14-year-old is singled-out by a policeman for an innovative rehabilitation working with a horse whisperer. Floyd believes that his friend Clara, who can gentle the wildest of horses, has much to offer the difficult Trey. Clara, hardened by the loss of her farm in Appalachia, begrudgingly takes Trey on and slowly lets him into her process of working with her latest charge - Anima, an abused wild mustang adopted from federal lands out west. The unlikely coming together of these three displaced creatures is a journey that leads to their healing and wholeness. **Contact:** Playwright. MHSurface@aol.com

E. THOMALEN

THE METAMORPHOSIS (UPRP), 3 acts, 6m, 4w, 1 set. A dramatic adaptation of Kafka's tragicomic and surreal novella, *The Metamorphosis* tells of a man who finds himself transformed one day into a giant insect. Kafka focused on the story from the perspective of the transformed man, but this play emphasizes the transformation of the family as a result of the change of one of its members. This figure/ground reversal makes it a universal tale about the human condition. **Contact:** Playwright. info@ethomalen.com

ERIC TULL

HERCULES AND FRIENDS (UPRP). 1 act. 3-4m. 2-3f with doubling, 1 set. Hercules has been enslaved by a jealous king and must perform a series of impossible labors to win his freedom. During his adventures, the jaded, ill-tempered hero reluctantly takes on two unlikely young traveling companions whose clumsy efforts to assist him have alternately hilarious and harrowing results. Hercules learns through their friendship that compassion and humility are just as important as brute strength in becoming a free man.

RICHARD TULLOCH

THE BOOK OF EVERYTHING (DPA) Adapted from the novel by Guus Kuijer. 5f, 3m, 2 hours. Originally produced by Theatre of Image at Belvoir St Upstairs Theatre, Australia. Nine year-old Thomas can see things no one else can: tropical fish thriving in the Amsterdam canals, trumpeting sparrows and even a hailstorm of frogs. He also sees the unhappiness of his family, the violence in his father, and the pain that lingers long after the war is over. All this – good and bad – he carefully records in his magical and hopeful Book of Everything. **Contact:** Plays for New Audiences.

JOHN URQUHART

MARK TWAIN'S HUCKLEBERRY FINN co-authored with Rita Grauer (UPRP), 1 act, flexiblecast, 4 or more, tourable set. Huck Finn is an outcast. He has no mother and his father is a hopeless drunkard. The Widow Douglas takes him in, but Huck rejects her civilized world and runs away. On an epic journey down the Mississippi with runaway slave Jim, Huck finds acceptance, a sense of responsibility, and the true meaning of friendship. This flexible adaptation never strays far from Twain's original text; it plays well on tour and with larger companies and theatres. **Contact:** Anchorage Press.

NIGHTINGALE, co-authored with Rita Grauer (DPA), 1 act, flexible cast, 4 or more, tourable set. Something is amiss in the court of the great Emperor of China. Obsessed by his worldly possessions, the Emperor has grown blind to the needs of his people and the real treasures of life. In this participatory adaptation of the classic fairy tale, ancient oriental gods, the Nightingale, and the audience join forces to cure the Emperor of his possessive and grasping ways. **Contact:** Anchorage Press.

OPERATION OLLIE: A STORY OF SKATERS AT WAR (UPRP), 1 act, 14m, 9f, + extras, skateboarding required, area staging. When the town of Moss Creek banishes skateboards from its streets and sidewalks, youthful skaters band together in an attempt to convince the city to build a skatepark. After their efforts are rejected, the skaters begin a clandestine effort to force the city to recognize their rights. The campaign begins with a series of youthful pranks, but soon disintegrates into a tragic and thought-provoking confrontation. **Contact:** Playwright.

WALT VAIL

ANGALAK (UPRP), 1 act, 4m, 2w, 1 set. Angalak is an aging Inuit woman on a hunting trip with her son and his pregnant wife. Angalak believes in the spirit world; to her, spirits are as real as people. Her son is modern, very Westernized, and has lost his relationship with the spirit world and the culture of the hunting people. The play concerns their conflict. "If all ghosts were as good-natured as the three that supply the action in Walt Vail's "Angalak," who would not want to be haunted? . . . Spirits so merry and vulnerable, you are reluctant to see them go off to their heaven at the end." **Contact:** Playwright. Wvail1@aol.com

CHARLES WAY

PIRATES (DPA) 1f, 2m, 2 f or m. While dealing with his parent's divorce. Jim takes comfort in his nautical artifacts, like his model ships and treasure chests. But Jim's imaginary world collides with reality when a real pirate from 1718 appears in his bedroom. Kidnapped by Captain Freely, the fearless female pirate who is at war with the naval Captain McGovern, Jim is transported back in time to solve the mystery of the disappearing treasure. In his adventures, Jim learns more about himself and leads the way to a peaceful reconciliation between the two captains. Jump on-board for a ship full of fun, magic, excitement....and sharks! **Contact:** Plays for New Audiences.

MATT WEBSTER

HOUSE OF MIRRORS (UPRP), 1 act, 5m, 5f (more possible), flexible or area staging. When Sandy is forced to take her little brother to the Carnival, the only midway attraction available to them is the House of Mirrors. Once inside, her brother is kidnapped by one of the reflections in the mirror, and she must solve three puzzles to win him back. With the help (and sometimes hindrance) of the mysterious Barker of the Carnival, Sandy deciphers the riddles that will bring her brother back. **Contact:** Playwright. mattman84@me.com

CHERYL L. WEST (CCPA)

LIZZIE BRIGHT AND THE BUCKMINSTER BOY (DPA) 4f, 7m, adapted from the book by Gary D. Schmidt. Turner Buckminster III can't win: he's the new kid in town, he plays baseball differently, and he stumbles upon trouble at every step. Turner's only friend is Lizzie Bright Griffin from Malaga Island, an impoverished community founded by former slaves. The town (and Turner's father) disapproves of their friendship, but Turner and Lizzie remain friends regardless. When powerful forces threaten Lizzie and her kin, Turner faces the ultimate test of his character—and learns a hard-earned lesson about courage and loss. **Contact:** Plays for New Audiences.

AKEELAH AND THE BEE (DPA) 7 m, 7 f. Akeelah has a crazy passion for words: the more abstruse and labyrinthine, the better. But this gift is almost overwhelmed by the challenge of her daily life in a tough, Chicago neighborhood. Akeelah's aptitude earns her a spot in the National Spelling Bee, which inspires the people in her neighborhood with her courage and tenacity. **Contact:** Dramatic Publishing.

BRYAN WILLIAMS

I, LIONEL (UPRP), 2 acts, 4m, 3f, unit set. A comic look at suburban tribal rituals. With his offbeat taste in music, clothes, hobbies and just about everything else, Lionel is not your standard-issue American teenager. In a series of humorous and poignant episodes, as the play roams freely across time and space, Lionel comes to understand the cost of remaining an individual in a conformist society. Winner of the Ann White Theatre and Humboldt State New Play Awards. Professional premiere: Passage Theatre, Trenton, NJ. **Contact:** Dramatic Publishing

DAVID WOOD

ROALD DAHL'S DANNY, CHAMPION OF THE WORLD (DPA) 5m, 2f, 1 boy, unit set. Nine-year-old Danny lives happily in a gypsy caravan with his father but his world is turned upside-down when he learns that his father poaches pheasants from the estate of the nasty, greedy Victor Hazell. One night his father doesn't return from a poaching run and Danny fears the worst. Danny sets off on a courageous journey to find his father and with a little help from the village soon finds himself masterminding the most incredible and exciting plot ever attempted against Victor Hazell. **Contact:** Samuel French.

SPOT'S BIRTHDAY PARTY (DPA) It's Spot's birthday. It's party time – and you're invited! At the birthday party of everyone's favourite puppy, Spot's friends will be here – Steve the Monkey, Helen the Hippo, and Tom the Crocodile, plus Spot's mum and dad, Sally and Sam. Special guest Marco the Rabbit Magician will be there too, ensuring there's never a dull moment! **Contact:** Samuel French.

Y YORK (CCPA)

AFTERNOON OF THE ELVES (DPA) 1 act, cast of 6-7; 1 set. Adaptation of the novel of the same name by Janet Taylor Lisle. Hillary Lenox is determined to be accepted by Allison and Jane into "the Mighty Three." Allison and Jane provide a recognizable mall-mentality structure to Hillary's life. This unchallenging model is threatened when Sara Kate, Hillary's less-fortunate backyard neighbor, shares the mystery and magic of the elf village which has sprouted among the old tires and appliances that contribute to the jumble that is Sara Kate's backyard. **Contact:** Dramatic Publishing.

DON'T TELL ME I CAN'T FLY (DPA) 2m., 3w; single set. Nine-year-old Tonia is growing up in a working-class, African-American home in Milwaukee in 1964. Her artistic soul is at odds with her parents' fears and pragmatism. Complicating Tonia's world is her mother's mental illness and her father's anger at the insidious racism of the times. Tonia tries to please both of her parents, but a different Tonia takes the stage when she is guiding her friend Theo into the world of her imagination, or finding a thrill in secret games with her dolls. Tonia finds a way to allow her parents to see her true self with all its flaws, beauty and possibilities. **Contact:** Dramatic Publishing.

EGGS (DPA) Based on the novel by Jerry Spinelli. 2m, 3w, area staging. To reach his dead mother "on the other side, David has to enlist the help of the weirdly obtuse Primrose, daughter of the psychic Madam Dufee. Primrose needs David to help her move from Madam Dufee's crowded garage into an abandoned van. Perhaps Primrose will be able to make her mother tell the truth about the spirits and the old photograph of a man who is not Primrose's father, as Madam claims. No matter how Refrigerator John and Grandmother Margaret try to help these two outcast misfits, David and Primrose must find their salvation on their own. **Contact:** Dramatic Publishing.

THE FORGIVING HARVEST (DPA), 2 acts, 5m, 1w (2 child characters), area staging. Two years ago, Mika couldn't stand to wait at her mother's deathbed, so she went to the barn to help Mona, the cow, deliver Sticky. Now, Sticky is ready for market. But Mika needs to save her from being shipped off. Their conversations (in which Mika speaks both parts) are Mika's conversations with her mother, and if Sticky leaves, Mom will "die again." **Contact:** Dramatic Publishing.

GETTING NEAR TO BABY (DPA), adapted from the book by Audrey Coulombis. 2m., 6w; area staging. Twelve-year-old Willa Jo Dean and 7-year-old Little Sister Dean are reeling from the death of their baby sister, Baby. Little Sister's torment is so profound that she has stopped talking. The girls have come to stay with Aunt Patty so that their mom can recover, but Aunt Patty is unused to the messy human ways of little girls and finds Little Sister's silence intolerable. Aunt Patty's rules and regulations finally drive the sisters to the roof, where they hope to escape her laws while at the same time getting nearer to their departed baby sister. **Contact:** Dramatic Publishing.

JAMES ZAGER

WHAT YOU WILL (UPRP), 1 act, 2w, 5m, 1 narrator, minimal set; music. What happens when a young lady finds herself shipwrecked and decides to disguise herself as her twin brother? What doesn't happen! This contemporary version of Shakespeare's "Twelfth Night" uses pop culture to bring one of the Bard's best comedies to life. Feste carries a boom-box, Olivia is a fashion model, and the Duke is a surfer dude. Set, costume, and prop requirements are minimal. Great for touring! **Contact:** Dramatic Publishing.

SUZAN ZEDER (CCPA)

DOORS (DPA) 3m, 1w, 1 set. Jeff and his parents on the day of their separation: Before Jeff can deal with the impending divorce he must face and play out his fears and his fantasies with his best friend, Sandy. Although the situation involves separation and divorce, the play deals with the importance of talking and listening. Once the unspoken is finally out in the open, the whole family can begin to heal. An emotional yet humorous work, beloved by audiences and actors alike. **Contact:** Dramatic Publishing.

MOTHER HICKS (DPA), 2 acts, 4m, 4w (10 roles), suggested settings. Set in southern Illinois during the Depression, this play is about three outsiders -- a foundling known only as Girl; a deaf boy, eloquent in the language of his silence; and an eccentric recluse, Mother Hicks, who is suspected of being a witch. The tale, told with poetry and sign language, chronicles the journeys of these three to find themselves, and each other, in a troubled time. **Contact:** Dramatic Publishing.

THE EDGE OF PEACE (DPA) 5m., 6w, 90 minutes. The third and final play in the Ware Trilogy includes characters from *Mother Hicks* and *The Taste of Sunrise*. Set in 1945 in the last desperate days of WW II, this play deals with the impact on a family and a community after a young man from the town is declared missing in action and the soldier's little brother refuses to believe what seems inevitable. In the visual poetry of sign language, Tuc, who is now a mechanic and the deaf postman for the town, takes us on a journey of hope through a landscape of loss. But there is suspicion and mystery afoot. Area staging. **Contact:** Dramatic Publishing.

THE PLAY CALLED NOAH'S FLOOD (DPA) flexible cast of 12-30; unit set. At the end of the 15th century, the town of Frogsham musters its dubious resources to mount the Corpus Christi play of *Noah and the Flood*. This medieval play within a play presents a townful of characters who mirror their biblical pageant counterparts, including the Seven Deadly Sins. It also provides a humorous glimpse of 15th century stagecraft and the timeless panic of performers who must go on before the show is ready. **Contact:** Dramatic Publishing.

THE TASTE OF SUNRISE: TUC'S STORY (DPA), bilingual American Sign Language and spoken English, prequel to *Mother Hicks*, 10m, 1w, 2 deaf actors, multiple locations. In mind and memory, the adult Tuc journeys through his childhood from the fever dream that took his hearing, to the language of nature which he shares with his beloved father, to the Deaf school where his mind explodes with the discovery of sign language. After his father's death, Tuc must navigate the perilous path of loss, love, and language as he struggles to weave a family out of wishes. **Contact:** Dramatic Publishing.

WILEY AND THE HAIRY MAN ,(DPA) Musical Version. Book by Suzan Zeder. Music by Harry Pickens. Lyrics by Suzan Zeder and Harry Pickens. *3m., 1w., 4 either gender, chorus of 4 to 12, 60 minutes.* Set deep in the Tombigbee swamp, this classic story centers around a fatherless young boy, his conjure-woman mother, his faithful dog and the Hairy Man who haunts Wiley's days and dreams. An expandable chorus of swamp creatures creates various locations in sound and movement as Wiley sets forth alone to face his fears and to conquer his own lack of self-confidence. Area staging. Accompaniment CD available. **Contact:** Dramatic Publishing.

AUSTIN ZUMBRO:

THE RAINBOW FISH MUSICAL, (DPA) Adapted from the book by Marcus Pfister. Large ensemble, 15-30, 60 minutes. Everybody loves the international bestseller and award-winning book, *The Rainbow Fish*, with its wonderful message of friendship and belonging. This large-cast musical features a variety of charming school and sea-creature characters who admire the famous Rainbow Fish, the most beautiful fish in all the ocean. When Rainbow Fish refuses to share their vibrant, shimmering scales, the whole ocean seems to turn against the vain creature. Unhappy that no one adores him anymore, the Rainbow Fish seeks out the wise Octopus who helps the young fish learn that it's far better to be admired for being kind than for being beautiful. **Contact:** Pioneer Drama Service.

**THE CHARLOTTE B. CHORPENNING
PLAYWRIGHT AWARD WINNERS**

The Charlotte B. Chorpenning Playwright Award and its predecessor the Charlotte B. Chorpenning Cup honor nationally known writers of outstanding plays for children. This award recognizes a body of work and not a single play and is named in honor of playwright Charlotte B. Chorpenning of the Goodman Theatre in Chicago.

(in alphabetical order)

Sandra Fenichel Asher
Flora B. Atkin
Ric Averill
Helen P. Avery
Laurie Brooks
Max Bush
Eric Coble
Doug Cooney
Alan Cullen
James De Vita
Steven Dietz
Moses Goldberg
Jose Cruz Gonzales
Ed Graczyk
Aurand Harris
Coleman A. Jennings
Marian Jonson
Martha Bennett King
Kevin Kling
Barry Kornhauser
Virginia Glasgow Koste
Brian Kral
Joanna Halpert Kraus
Jonathan Levy
Madge Miller
Rosemary Musil
Joseph Robinette
James Still
Mary Hall Surface
Cheryl L. West
Y York
Suzan Zeder