



VOICES OF OUR GENERATION



HELLO!



Welcome to the State Theatre's school-day performance of *Voices of Our Generation*. The girls in this ensemble of poets, writers, actors, and musicians are members of the Project Girl Performance Collective, a program dedicated to helping teenage girls find their voices to speak out about the issues important to them. We hope you will walk away from the show with a renewed sense of your own empowerment, regardless of your age or gender.

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Keynotes

Keynotes are produced by the Education Department of the State Theatre, New Brunswick, NJ.

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Online at www.StateTheatreNJ.org/Keynotes

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Find us at www.StateTheatreNJ.org

Contact: education@StateTheatreNJ.org

The State Theatre, a premier nonprofit venue for the performing arts and entertainment.

Project Girl

PERFORMANCE COLLECTIVE

The Project Girl Performance Collective (PGPC) empowers young women by creating a safe space to address contemporary social, political, and cultural issues through the performing arts and the written word. Through a process of creating and performing exciting theater, participants learn to think critically, challenge stereotypes, foster friendships, and build tools for bringing about positive change in their own communities. In an industry that is dominated by men, PGPC nurtures girls to become the next generation of arts professionals.

In a year-long program of workshops, PGPC participants create poems, monologues, songs, and ensemble pieces about issues that are important to them as young women. Out of their writing, the Collective develops an ensemble performance. The entire process is a hands-on learning experience in writing, performing, and directing.

PGPC holds annual auditions for girls as young as 12 and up to recent college graduates. The ensemble includes young women from a wide range of racial and socioeconomic backgrounds. Some of these new members commute up to 3 hours each way for the mandatory weekly rehearsals. Returning members are given opportunities to advance within the organization by taking on more responsibility as assistant directors, furthering their professional development in the field.

Project Girl Performance Collective began in 2008, with company founder Ashley Marinaccio and a fellow graduate school classmate at NYU's Tisch School for the Arts. They were asked to write and produce a show about girls for the Estrogenius Theatre Festival in Manhattan. The showcase they created, *Girl Power: Voices of a Generation* was accepted into the 2009 NYC International Fringe Festival and received rave reviews. Their next production, *Girl Power: Survival of the Fittest*, which debuted at the 2010 Fringe Festival, gained national attention. As a result, PGPC was invited to perform for over 1,000 advocates from around the world at the 2011 United Nations Commission on the Status of Women.

The company's newest program, *Voices Without Borders*, that connects Project Girls with youth leaders from around the world who are actively engaged in creating change in their local communities. This past summer saw the development of *Voices Without Borders: Project Girl Congo*, which addresses human rights violations—specifically, the high incidence of rape—in the Democratic Republic of Congo. All proceeds of the performance have been donated to Man Up Campaign's initiative in that country. The Panzi Hospital Foundation has invited PGPC to take the show on tour to raise awareness about genocide and human rights issues. It will debut at the Richmond Holocaust Museum in Virginia on April 7, 2011. Proceeds from the show will provide funding for reparative surgery for victims of rape at Panzi Hospital in Congo.

projectgirlperformancecollective.org



Voices of Our Generation

Created by the Project Girl Performance Collective

Directed by Ashley Marinaccio and Jessica Greer Morris

Assistant Directed by Anna Umansky with Emily Rupp

Choreographed by Haleigh Spasojevich

Girl Power	written by Stephanie Ann Rupp; performed by Emily Rupp
Introductions (Roll Call/Drill Sergeant)	written and performed by the Company
Girl Power: Reprise	performed by Emily Rupp
Big Booty vs. the Waif	written by Camille Theobald and Arianna Hanson performed by Camille Theobald and Amber Rhabb
Diet Song	written and performed by Camille Theobald
My Hood	written by Kristen Gonzalez and Lillian Rodriguez performed by Kristen Gonzalez and Karen Vigo
Blair	written and performed by Roni Laytin
Hey Girl (Make Me a Sandwich)	written by Stacy Oliver; performed by Karen Vigo
Bullied	written by Kristina de Mora; performed by Drue Clark
No Way, Professor	written and performed by Stacy Oliver
Reality Check: Sexual Harassment in School	performed by Mari Sparrow
Educatin' Obama	written and performed by Dominique Fishback
Got Balls	written by Monica Furman performed by Monica Furman, Kaitlyn Howard and Mari Sparrow
Reality Check: Equal Rights Amendment	performed by Monae Slaughter
Chance to Advance	adapted by Blaise Sandberg; performed by Blaise Sandberg with Company
Virgin Support Group	written by Kristen Gonzalez; performed by Kristen Gonzalez, Roni Laytin, Dominique Fishback, Amber Rhabb, Deanna Alexandra
Beds	written and performed by Emily Rupp
Don't Touch Me	written and performed by Emily Rupp
Street Harassment	written by Dailyn Santana; performed by Deanna Alexandra with Kristen Gonzalez
Hollaback	written and performed by Camille Theobald
Girl Power: Reprise	
What I Wish My Parents Knew About Me	written by the Company; performed by Monica Furman, Kaitlyn Howard, Mari Sparrow and Drue Clark
Divided by Two	written and performed by Dominique Fishback
Tools of Survival	written by the Company
Stand Out	written and performed by Deanna Alexandra
What about Lynn Nottage?	written by Lillian Rodriguez performed by Emily Rupp and Dominique Fishback
Little Black Actress	written and performed by Dominique Fishback
Reality Check: Women in Theatre	written by Lillian Rodriguez, performed by Deanna Alexandra
Girl Power: Final Reprise	performed by Emily Rupp & Company

by Camille Theobald

Turn on the T.V. and what do you see, a man pumped with
steroids pointing at me.

Telling me to get off my ass and exercise.

If I call in 30 minutes then I win a prize!!!

"Buy my book and buy my DVDs and you could have thighs
and abs like these.

But I just change the channel to Food Network because I know
that sh** never works.....I'll tell you why:

Jenny Craig says try her plan but ya know I ain't a big fan.

Weight Watchers says count your points....but I hate math so I
ain't countin' sh**

Nutrisystem say they'll send ya meals but I heard it tastes like
cardboard and it kills—

and so...

*Have you ever tried any of
the diet methods mentioned
in this piece? What was
your motivation? Did you
get the results you wanted?*

Diets—I hate them.

Diets—I loathe them .

Diets—they should die!

It's true

(and if that's not enough there's powders, pills and
supplements.)

You've got Zantrex, Xenadryn, Hydroxycut. They'll boost your
metabolism and make you act like a nut.

You've got Megga Green Tea and Acai Berry, but those made
my food go right through me,

Kinda like fiber pills and laxatives, which I wouldn't recommend
because it gives....you diarrhea

And so, diets...(Chorus)

And although the media says you should look a certain way, I
really wouldn't listen to a word they say because they all
probably just like dick (boys) and so they can't appreciate.

"My humps my humps my lovely lady lumps"

As long as you eat healthy 70% percent of the time, then
according to Michelle Obama you should be just fine.

Yes, that's what Michelle Obama says.

So shake what ya mama gave ya and be proud with what
you've got,

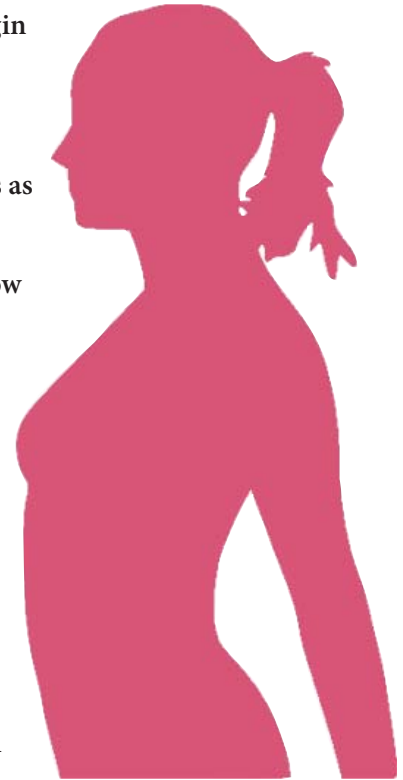
cause soon enough those diet whores will wither away and
rot.....in Hell

H-E-L-L in hell.



Girls and Their Bodies

- In one survey, 59% of 5–12th grade girls were dissatisfied with their body shape.
- 20–40% of girls begin dieting at age ten. Weight control measures are now being taken by girls as young as 5 and 6.
- Eating disorders, low self-esteem, and depression are the most common mental health problems in girls.
- The average teen girl gets about 180 minutes of media exposure daily and only about ten minutes of parental interaction a day.
- Among 5–12th graders, 47% said they wanted to lose weight because of magazine pictures. A study revealed that women's magazines had 10.5 times more advertisements and articles promoting weight loss than men's magazines.



Get involved with Fat Talk Free Week, a five-day program that encourages women to eliminate "fat talk" from their conversations.

www.bodyimageprogram.org/action/ftfw

What are some of the messages that media images and ads tell us about what is attractive? Based on these messages, do you have expectations about how you should look, or how others should look? What are these expectations?

To Discuss:

What are some of the messages that media images and ads tell us about what is attractive? Based on these messages, do you have expectations about how you should look, or how others should look? What are these expectations?

Have you ever tried to change the way you look? If yes, did this have anything to do with images you see in the media? What did you change?

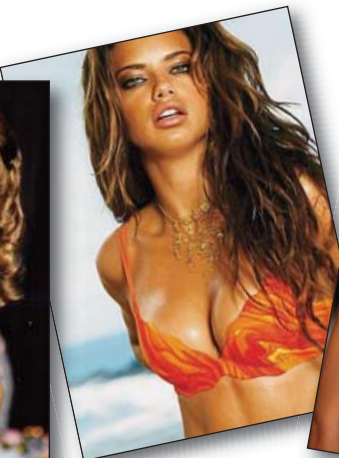
Have you ever felt really good about the way you look? When do you feel the strongest and most confident?

To Do:

Working in a small group, analyze a page from a magazine that includes an advertisement.

- Who are the people in the ad? Actors? Models? How old do they appear to be?
- Does the ad display only pieces of a model?
- Can you tell if the photo has been retouched?
- What company and product is the ad trying to sell?
- What is the target audience for this product?
- How are they trying to sell the product? What are they trying to get people to think about the product? What is the product supposed to do?
- If the ad is for a "beauty product," how does it define beauty?
- How does the ad make you think/feel about yourself? Do you relate to it?

Identify and write down the messages you find in the ad.



by Dominique Fishback

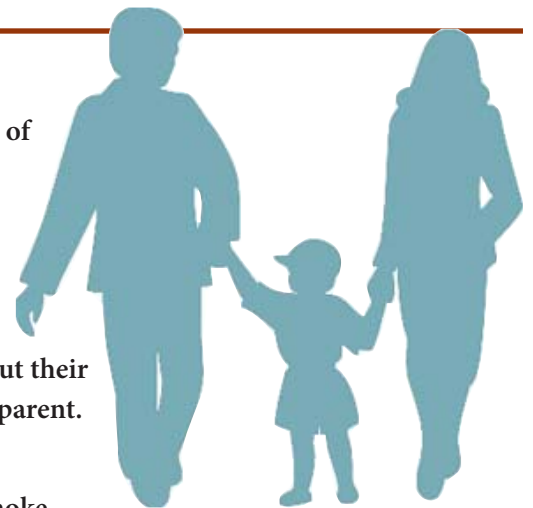
So me n my father was going through tough times
N so I wrote rhymes about it
N how I felt neglected
Broken hearted by the one guy I never expected.
I cursed him
He cursed me
I acted rudely he acted angrily
We acted stupidly
N we're kinda da same, you know, got that grudge blood
going through our veins so
That's why I guess it got to that point,
Father n daughter damn near at gun point.
A crazy sight to see
So then there was Metri...
That's my step pops
N he lived wit me
So, in dis time of dispute with my daddy
I told Metri he was my daddy.
He balled with me,
Put in da calls for me,
Recorded me,
Showed how it was supposed to be,
With little things that made a big impression
No second guessin,
Definitely not perfect but still a blessin.

Then Metri got moms knocked up
N f***ed around n got locked up.
For a long time, so I was fatherless at one time
Then me n my dad—the original—got on common ground

N after graduation he started coming around.
Doing things we never did before
N I realized my original dad is worth fightin for.
So now we speak on a daily basis
We're regularly seeing each other faces.
We're on the right track
Then I get knocked a few cars back
And thought that while I'm reconnecting with my father
Out here Metri's writing letters saying "daddy is still here not
physically you know, but anywhere you are, if I could I
would go."
N he asks about my roommate n my classes at pace
N I can't find it in my heart to say my dad retook his place.
N I can't call u ma daddy anymore.
Cuz how can I reject a daddy I've been working so hard for?
I've been wanting his attention
Since before your name was mentioned.
So now I'm divided by 2
I can't help to feel like I'm cheatin' on u.
That's weird right
How u cheat on u're step dad with u're original dad Can't say
"real" dad that might make you feel bad.
So after recollecting my thoughts
N tallying up the score
I realized I don't have to choose
Cause Metri was there when my dad was too selfish to N I'm
good where I'm at
Cause while some have none
I have two.

Family Facts

- In 2006, 12.9 million families in the U.S. were headed by a single parent—80% of them by women.
- Single-parent families are at a higher risk of poverty than families with two parents. On average, single mothers have poorer health than mothers in a two-parent household.
- A study of 13,986 women in prison showed that more than half grew up without their father. 42% grew up in a single-mother household and 16% lived with neither parent.
- Researchers at Columbia University found that children living in two-parent household with a poor relationship with their father are 68% more likely to smoke, drink, or use drugs, compared to all teens in two-parent households.



by Lillian Rodriguez

A young girl, **Theater Fan**, excitedly approaches audience. She is waiting in line for tickets to a play (*Shakespeare in the Park*), sitting on a blanket perhaps reading a play—written by a man. She is overly enthusiastic and loud and obnoxious.

Theater Fan

I'm waiting in line for Shakespeare in the Park tickets. I LOVE going to the theater! I try going to the theater every weekend at LEAST once! I just saw *Race*, the new play by David Mamet, it is the BEST! I love David Mamet, he's always doing something interesting and politically relevant, and he's always got a show out somewhere in NYC! Like Neil LaBute, I love Neil LaBute, too! He's so FUUUNNNNNYYYY! I saw his *Reasons to Be Pretty* on Broadway. He really understands the troubles of being a girl and having all this pressure to look good!!!

Writer, waiting in line behind Theater Fan, is disrupted from her writing by Theater Fan's loud obnoxious remarks. Writer pulls herself away from her writing and reacts to Theater Fan's last remark. She asks her:

Writer

You think Neil LaBute understands women?

(She snorts and rolls her eyes.)

Puulllllease! You think male playwrights can write monologues for women better than women can? And understand a women's mind better than women do? I ALWAYS am having communication problems with my own boyfriend cause he doesn't understand my mind. How is Mamet going to know what I'm thinking? What about women writers? What about Lynn Nottage?

Theater Fan, startled out of her speech about theater, addresses the girl:

Theater Fan

Lynn who?

Writer

Lynn Nottage.

The renowned playwright. She wrote the Drama Desk and Pulitzer Prize-winning play, *Ruined*.

Theater Fan

Huh. I never heard of it.

Writer

Never even heard of it?

Theater Fan

Is it a musical?

Writer

Damn girl! You 'love theater' but you missed *Ruined*, AND it got an extension too. You know how RARE it is to get an extension in the theater!!

Theater Fan

Well, I like Broadway shows.

Writer

Well, *Ruined* should have made it to Broadway. It was relegated to 'Off-Broadway' even after it was bestowed a Pulitzer. It was deemed THE best play of the year and still...

Theater Fan

What happened?

Writer

It's telling, isn't it. The status of women (in the creative arts, and beyond) is still low. It's a sad necessity that women need to push for equal footing in Broadway. We need to fight for our place on the stage!

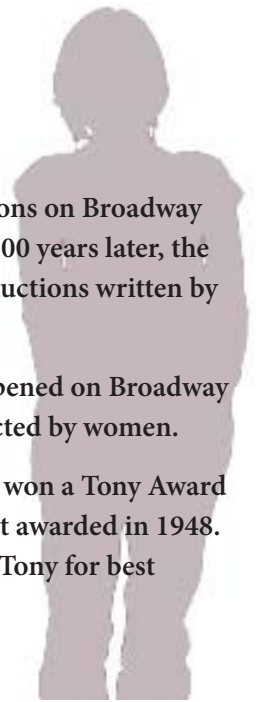
Theater Fan

Wow. You're making the world of theater sound like some unjust tragedy or some great battle or civil war... but we go there to escape tragedy ... to escape the killing, genocide, mutilation, devastation, floods, oil spills, bailouts, nuclear weapons, starvation, global warming, poverty, earthquakes. We need to forget about it all sometimes don't we?

Writer snorts and goes back to writing.

Invisible Women

- In 1909, only 12.8% of the productions on Broadway were by women playwrights. Over 100 years later, the percentage of major New York productions written by women is even lower: just 12.6%.
- Of the 39 plays and musicals that opened on Broadway in 2005, just three (7.6%) were directed by women.
- Only three female playwrights have won a Tony Award for Best Play since the prize was first awarded in 1948. Just four women have ever won the Tony for best direction of a play or musical.



Women playwrights speak in a multitude of voices and write in every conceivable genre: comedies, tragedies, dramas, mysteries, musicals, and plays that don't fit snugly into any category. Research one of the playwrights on this list. What made her voice special and unique? What were some prominent themes and ideas in her plays? How did the time in which she lived affect her writing? How was her work received when it was first performed? Are any of her plays still performed today?



ELIZABETH CARY, LADY FALKLAND (1585–1639) wrote the first original play in English by a woman.



APHRA BEHN (1640–1689) prolific playwright who was one of the first English professional female writers. She also worked as a spy for King Charles I!



ELIZABETH INCHBALD (1753–1821) English novelist, actress, and dramatist who had 19 plays staged in London. Her drama *Lovers' Vows* plays a part in Jane Austen's novel, *Mansfield Park*.



ZONA GALE (1874–1938) Pulitzer Prize-winning American playwright and novelist.



AGATHA CHRISTIE (1890–1976) British mystery writer and playwright. She wrote *The Mousetrap*, the longest-running drama in history; it opened in 1952 and after more than 23,000 performances, it's still running!



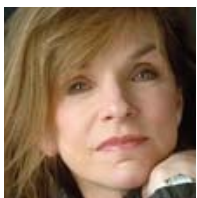
LILLIAN HELLMAN (1905–1984) American playwright and screenwriter who was blacklisted by Hollywood during the McCarthy era.



LORRAINE HANSBERRY (1930–1965) author of *A Raisin in the Sun*.



CARYL CHURCHILL (b. 1938) English playwright known for her strong feminist point of view and experiments with theatrical form.



MARSHA NORMAN (b. 1947) American dramatist who won the 1983 Pulitzer Prize for *night, Mother*. She won a Tony Award for the book and lyrics for *The Secret Garden*, and wrote the libretto for the musical *The Color Purple*.



NTOZAKE SHANGE (b. 1948) Trenton, NJ-born dramatist known best for her play *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*.



ANNA DEAVERE SMITH (b. 1950) actress and playwright who creates solo shows in which she portrays many diverse characters (all from real life) to present multiple perspectives on controversial issues.



WENDY WASSERSTEIN (1950–2006) won both the Tony Award for Best Play and the Pulitzer Prize for Drama for *The Heidi Chronicles*.



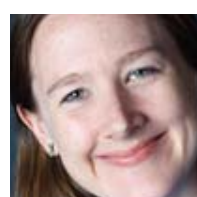
YASMINA REZA (b. 1959) French playwright of Iranian-Hungarian descent. Translated into English, her plays *Art* and *The God of Carnage* both won Tony Awards for Best Play.



SUZAN-LORI PARKS (b. 1963) won the 2002 Pulitzer Prize for Drama for *Topdog/Underdog*.



LYNN NOTTAGE (b. 1964) won the 2009 Pulitzer Prize for Drama for *Ruined*.



SARAH RUHL (b. 1974) American playwright whose most recent play, *In the Next Room, or the Vibrator Play*, was nominated for the Pulitzer Prize and the Tony Award.

Writing Prompts

Project Girl Performance Collective workshops use writing prompts to spark ideas. Choose one of the prompts below as the starting point for creating a monologue, scene, poem, or song that you can perform for your class.

- The first time I felt different...
- What I want my words to do... This week. This month. This year. What I want my words to do in my life.
- Write a letter to an oppressor.
- Write a letter to your future daughter.
- What my mother taught me/What I will teach my daughter.
- What my father taught me/What I will teach my future son.

Women in the News

- In a newspaper or online, find articles from a recent local, national, or international issue pertaining to feminism, women/girls, and current socio-political issues. Use the article to inspire your writing.

Our Biggest Issues

- As a group, write and discuss the biggest issues facing your generation. Write them down on butcher paper or poster board, to return to throughout the workshops and while you are developing performances.

Peer Interviews

- As a group revisit the list of 'our biggest issues' and pick three of the most important to you. Brainstorm good interview questions relating to these issues. Interview people your own age outside your class both within and outside your class. Take notes or record the interviews. Create a monologue from the interview, word for word. Pay close attention to the speech patterns of the interviewee and whether they include words such as "like" and "um." Do not alter it.





CAMILLE THEOBALD'S discovered her dream—performing—when she was seven years old. In 2007 she moved to New York, and graduated from the American Musical and Dramatic Academy in 2009. Since then, she has performed all over New York City: acting, singing,

dancing, and standup comedy. She also writes songs, sketches, and slam poetry. Her material has been performed at the New York Comedy Club, Don't Tell Mama Cabaret, *Girl Power: Survival of the Fittest*, *We Can Speak: Children's Rights* convention at the U.N., and *An Evening of Laughing Banter*.



EMILY RUPP is a graduate of the New York Conservatory for Dramatic Arts, School for Film and Television. She co-founded the theater group, The Pro-FRESHionals, and has been a writer/actor/creative steering committee member with Project Girl Performance Collective since

2009. With PGPC she performed original works at the United Nations and at the 2010 International Fringe Festival sold-out run of *Survival of the Fittest*. Emily's other credits include the feature films *Pegasus I*, *Wrecked*, and *Deep Score*; the new play, *Pervert*; and *Love Hurts* Off-Broadway.



DEANNA ALEXANDRA has appeared in more than 30 professional productions on Long Island and in Westchester and NYC. Deanna has played roles from Paprika in *Blues Clues Live!* and Madeline in *Madeline's Christmas* to Anne in *The Diary of Anne Frank*. Deanna is presently a

member of the Dreammakers Performing Arts Dance Team Adult Company. A third-year honors student at Preston High School, Deanna is a member of the National Honor Society and the National English Honor Society.



KRISTEN GONZALEZ is a senior BFA acting major at Pace University. Kristen's first independent film in which she played a principal role was *3 Americas (America)*. The script was a finalist at Sundance Screenwriters Lab and in the NY Latino Film Festival. Past credits include: *Class*

Trip (Gloria), *Hoop Girls* (Mercedes), and *The Onion* (Amazon Princess).



RONI LAYTIN is a junior in the BFA acting program at Pace University. She was an original member of GirlPower back in 2008 and is thrilled to be joining the collective for the Pace University and State Theatre run. Recent credits include *Macchin: The Lamentable Tragedie of Jay*

Leno (NYC Int'l. Fringe Festival), *Spring Awakening* (Pace University), and *The Man in the Basement* (Pace University). She would like to thank Ashley for this wonderful opportunity and looks forward to seeing the collective do more kickass things in the future. Break legs!



SAMANTHA PHILLIPS is a 15-year-old high honor roll student involved in many school activities. She has performed with a number of theater groups; her credits include Patrice in *13 The Musical*, Rizzo in *Grease*, Arthur in *Flat Stanley*, and Seahorse in *Sign of the Seahorse* at the

John F. Kennedy Center. When not preparing for her next show, she enjoys reading and writing.



DOMINIQUE FISHBACK, a champion spoken word artist, has been a member of MCC Youth Company since 2006. She wrote and performed original monologues for *Uncensored* and appeared in *Freshplay*, *Dear Diary*, and at the 2007 Estrogenius Festival. Later

she starred in *Prospect Park* with the ID America Play Festival. She was in *Hurry Love* with Columbia University's BTE festival, and performed in two Girl Power shows. At Pace University, she played Gloria in *The Last Days of Judas Iscariot* and performed in *The Vagina Monologues*.



BLAISE SANDBERG is a 16-year-old singer/songwriter who is touring this summer with the School of Rock All-Stars. She has performed at Arlene's Grocery, Sullivan Hall, Providence Nightclub, and the Highline Ballroom in New York City. She studied acting at the Atlantic School

and dance at the Ailey School and the American Theater Dance Workshop. As a young aspiring competitive figure skater, she appeared with Olympic champion Oksana Baiul in *Cold As Ice*. Blaise has been profiled in Newsday for her anti-bullying song "Gossip Kills."



MONICA FURMAN is a born-and-raised New York City actress. She has been studying at Lee Strasberg Theatre and Film Institute's Young Actors at Strasberg program for five years, and is loving every second of it! Monica loves to perform and make people laugh. She has been in several college and independent short films, and has starred in the official website of the book *The Julian Game* by Adele Griffin. Monica is thrilled to be performing with PGPC, and can't wait for what the future has in store!

KAITLYN HOWARD is a middle school student at the Plainfield Performing Arts Academy in New Jersey. This is her first year with Project Girl Performance Collective. She recently took part in the PGPC United Nations production.



DRUE CLARK is a 7th grade middle school honor roll student at the Plainfield Academy for the Arts and Advanced Studies. She enjoys writing short stories, reading fantasy and realistic fiction books, the performing arts, technology, and being a positive role model for her friends

and peers. Drue has studied at various studios in the NY/NJ area since she was 4 years old. She also enjoys classes in robotics and is interested in using her creativity to bring together technology and the arts. Drue has placed first and second in the NY Central Park road runners youth races the last two years.



MARI SPARROW is a 15-year-old honor roll student at the Plainfield Academy for the Arts and Advanced Studies, where she is studying modern dance, jazz, ballet, and photography. Mari loves singing, reading poetry, and studying world history. She hopes to travel and learn

several languages and meet people from many different cultures. She recently landed the role as Witch Hazel in the Off-Broadway production of *A Snow White Christmas*. Mari applies her spirited, positive outlook to inspire young girls and peers through mentoring and tutoring.



MONAE SLAUGHTER was born in Killeen, Texas and has also lived in North Carolina. Monae, who will soon be turning 15, currently lives in Plainfield, NJ and attends Plainfield Academy of the Arts and Advance Studies. She loves to sing, act, and hang out with friends, and enjoys writing and reading Manga. Monae has performed with Jessica Simpson, had a role in *Aida*, and is currently playing Addapearl in her school musical *The Wiz*. Monae's goal is to become an actor, singer, and author; her backup plan is to become a fashion designer.

KAREN VIGO is a native of the Bronx. She is a full-time student and performer. This is her first year with the Project Girl Performance Collective. Karen recently participated in PGPC's performance at the United Nations and will be going to the Virginia Holocaust Museum with PGPC to perform *Voices Without Borders: Project Girl Congo*.



AMBER RHABB was born and raised in Queens, New York. She began dance classes at age three, and at the age of twelve she studied singing and dancing at the Theatre Arts Center, a musical theater camp. She was in the Off-Off Broadway production, *Documentary: A*

Suicide Narrative, and performed with Girl Power at the 2009 NYC International Fringe Festival. Amber studies modern, tap, hip-hop, and ballet at the Edge School of the Arts. At school, Amber is a member of the National Honor Society, Campus Ministry, and the school newspaper, and drama clubs.



STACEY OLIVER is ecstatic to be performing in *GirlPower: Survival of the Fittest!* Intoxicated by theater since the age of seven, she has been in countless productions. Past performances include *Noises Off* (Belinda/Flavia), *Grease* (Jan), *Hamlet* (Gertrude), *Into the Woods*

(Rapunzel) and more. Stacey recently appeared in a public service announcement for the Department of Motor Vehicles and a commercial for Art on Fire. Last summer she studied drama at Carnegie Mellon University and will continue her studies this fall at Muhlenberg College.

ON THE WEB

Encyclopaedia Britannica's Guide to Women's History: 300 Women Who Changed the World

www.britannica.com/women/timeline

"Dying to Be Thin," a companion site to the NOVA documentary about eating disorders in girls and women.

www.pbs.org/wgbh/nova/thin

Estrogenius Festival - an annual celebration of female voices; one of New York City's largest women's arts festivals.

<http://estrogenius.org>

League of Professional Theatre Women

www.theatrewomen.org

The Women's Project - the nation's oldest and largest company dedicated to producing and promoting theater created by women.

www.womensproject.org

WomenArts provides facts and figures about women's employment in the arts.

www.womenarts.org/swan/employment.htm

Guerilla Girls on Tour - a New York-based touring theater company that creates original productions celebrating women's history.

www.guerrillagirlsontour.com

BOOKS

Real Gorgeous: The Truth about Body and Beauty, by Kaz Cooke. W. W. Norton & Company, 1996. This book challenges of the institutions (in particular, the beauty, fashion, and diet industries) that create unrealistic expectations about the female body.

Women in American Theatre, by Helen Krich Chinoy and Linda Walsh Jenkins. Theatre Communications Group, 2005. This book explores the history of women in American theater. Includes interviews and essays that address the contributions of women to theater and the problems as well as successes they have encountered.

VIDEO

Fires in the Mirror. Monterey Video. Not rated. Anna Deavere Smith's one-woman show deals with the 1991 riots in Crown Heights, Brooklyn, which were prompted by a fatal confrontation between a Hasidic Jew and an African American. Smith personifies the adversaries, victims, and eyewitnesses in a word-for-word recreation of interviews she conducted.

Women in Theatre: Series I: Dialogues With Notable Women in American Theatre. Theatre Communications Group. This four-DVD set contains 13 interviews with distinguished female playwrights, directors, designers, producers and actors.



Project Girl
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