

Francesca Sanders
6504 NE Fremont Street
Portland, Oregon 97213
arpius@comcast.net
503-493-2955
503-970-7277- Cell

RECEIPT OF/PARTICIPANT IN:

Oregon Literary Fellowship for Drama
Portland Civic Theatre Guild Fellowship for Theatrical Excellence
Selected- Seven Devil's Playwriting Conference
Ludwig Vogelstein Foundation- Playwriting Grant
Women's Work Residency- New Perspectives Theatre- New York
Commission- Portland Center Stage
Commission- Integrity Productions
World Premiere- I Become A Guitar- Kitchen Theatre- January, 2009
World Premiere- Celeste and Starla Save Todd and... Mercury Players- June, 2008
Selected- Kennedy Center Summer Playwriting Intensive- July, 2008
Project Development Grant- Regional Arts and Culture Council, 2008
Finalist- 2008 Oregon Book Award (for Drama)

“The juggling that Sanders does with reality and illusion is deft and skillful. A terrific piece of theatrical writing.” “A captivating new play.”- NY Theatre.com

“These also tend to be the most earnest, such as Francesca Sanders' memory playlet”- Washington Post

“Sanders engages us with her imaginatively conceived characters.”- The Oregonian

My writing career began literally by accident (broken elbow) in 2000. Since then I have completed the full-length plays:

CELESTE and STARLA SAVE TODD AND WIN BACK THE DAY

Production- Fuse Theatre Ensemble May/June, 2009
World Premiere- Mercury Players- June, 2008
Semi-Finalist- PlayLabs 2008
Requested for Humana Festival 2008
Reading- The Splinter Group (off Broadway producers)
Reading- Artist's Rep- July, 2007

I BECOME A GUITAR

World Premiere- Kitchen Theatre, New York January/February 2009
Reading-The Lark September, 2008
Workshop, Miracle Theatre, May, 2004
Semi-Finalist, PlayLabs, Playwrights Center- 2004
Reading- Ashland, Oregon at Oregon Shakespeare Festival
Participant- Seven Devils Playwriting Conference- 6/04
Finalist- Rosenthal New Play Prize- Cincinnati Playhouse In The Park
Reading, Abingdon Theatre-January, 2005
Winner-Becket Playwriting Festival- August, 2005
Reading- Los Angeles Theatre Center- June, 2006
Finalist-Oregon Book Award for Drama

CELESTE and STARLA SAVE TODD AND WIN BACK THE DAY

World Premiere- Mercury Players- June, 2008

Semi-Finalist- PlayLabs 2008

Requested for Humana Festival 2008

Reading- The Splinter Group (off Broadway producers)

Reading- Artist's Rep- July, 2007

8 VIEWS TOWARDS CENTER

World Premiere- Commissioned by Integrity Productions October 4-
November 3 2007.

THE CHUCK MEE CHALLENGE

Production- June, 2006- Theater!Theatre! Portland

Finalist- 2006 New Directors/New Works, Drama League, New York

Production- West End Theatre, New York- November, 2006

Production- August, 2007 AADA, Los Angeles

Production (Chapter Two) Arena Stage, Portland, June, 2007

RIDE THE RUSTLING WHEAT

Staged Reading, Interstate Firehouse Cultural Center- September, 2004

Reading, Artist's Repertory Theatre- November, 2004

Nominated for Seattle Rep New Works Festival 2005

Finalist- Play Labs 2005, Playwrights Center, Minneapolis

Grant from the Ludwig Vogelstein Foundation

Reading, Zen Dog Productions, Broadway producers

Finalist, Ojai Playwriting Festival- 2006

Finalist, Harriet Lake Playwriting Series- Orlando Shakespeare

Festival. 2006

Winner, Arena Fest- Reading, Karamu House, Cleveland, Ohio January,
2008

Winner, New Professional Playwriting Competition. Staged Reading,
March, 2008.

IF YOU TAKE ONE ELF OFF THE SHELF

Production- Six Figures Theatre Company/Barrow Street Theatre/New
Artists of Tomorrow Festival- September, 2005

Production-Arena Stage, Portland, Oregon- January/February 2007

Published June, 2007 Original Works Publishing

RISING FROM THE SUGAR BOWL

Finalist JAW, Portland Center Stage

Finalist Pittsburgh New Play Festival

Finalist New Harmony Project

Table reading, Abingdon Theatre- March, 2003

Semi-Finalist, Lois and Richard Rosenthal New Play Prize

LILAC SAMBA

Finalist 2001 Pittsburgh New Play Festival

Finalist 2002 New Professional Theatre Festival, NY

Staged Reading Abingdon Theatre, NY, March 2003

Winner- Lakewood Theatre Company New Play Festival, Fully Staged
Reading April, 2003

Finalist- Next Generation Playwriting Contest- Reverie Productions,
New York

OVERCOMING ART

Staged Reading-Radiant Productions July, 2003

Production, Missouri Valley College- April, 2004

TO WAIT IN HEAVY HARNESS

Staged Reading, Bangalore Little Theatre- Bangalore, India- April, 2004
Semi-Finalist PlayLabs 2006

NARROWCASTING

Workshop, Artists Repertory Theatre, June, 2005

OPHELIA IN GARLAND

Reading- Fresh Works Series, Portland Theatre Works- January, 2006

And the shorter plays, most available through Brooklyn Publishers:

I Am A Black Girl, The Rudy, Somezing in Zee Desert, Disgruntled Tiny Tim, I Am An Arab Girl, Miss Wonderling's History Class, What's Wrong With Me?, Uncle Dickie's Funhouse, Slippin' In The Stream, Urashima Taro, You Can't Be Happy Once You've Played Judas, Faint Whistle In The Crater and many others.

Some selected honors and productions of my one acts-

Production- \$1,000 winner- 2008 UMBC's 10 in 10 Festival. Production- Gene Frankel Underground Theatre. Production- The Source Festival 2008, Production- International Centre for Women Playwrights Conference; Winner- Short Attention Span Theatre Festival-Kdb Atlantis Playmakers- Boston; Production- Buffalo Shorts- Alleyway Theatre; Production- Sowelu Theatre Co., Production-Epiphany Theatre, New York; Winner- Lamia Ink One Page Play Festival, New York; Published in New Monologues- For Women, by Women- Heinemann Publishing; Production- IFCC; Production- The Collective, San Diego; Production- Spring Shorts, Dallas; National Black Theatre Festival- Reader's Theatre; Staged Reading- San Diego Black Ensemble Theatre, Production, Reader's Theatre Repertory; Production- Hit and Run Productions, Boston; Interstate Firehouse Cultural Center; Commission Portland Center Stage- Performed Winningstad Theatre.

SCRIPT ANALYSIS-

Member of the Play Selection Committee for:

Miracle Theatre

Portland Theatre Works

SELECTED

Portland Center Stage Play Group. Four Northwest playwrights were chosen to participate in a new venture (in 2003.) Headed by Mead Hunter, this small group is given dramaturgical help, actors for performances and sponsored readings.

MEMBER OF:

The Dramatist Guild of America, No Passport, International Centre for Women Playwrights and Theatre Communications Group.