

Circle in the Water, LLC represents a variety of theatrical properties. In most cases, they are available as a full production which can be booked in to a venue, or as a licensed property for production by the licensee. The author(s) may be available for consultation, casting, workshops, directing and/or performing. For further information, please contact us at www.circleinthewater.com.

AVAILABLE PROPERTIES:

Dream Child: The Trial Of Alice In Wonderland (by Roxanne Fay)

One woman.

Set: Minimal. Complete run time: 75 minutes.

The play embraces surrealism to tell a strange new tale- that of the real Alice, the little girl who created obsession in Lewis Carroll and inspired his masterpiece.

It is 1932, and Alice is aboard the ocean liner *Berengaria*, traveling to the New World to attend the NYC/Columbia University centenary celebration of Lewis Carroll's birth. As she considers the speech she will give at the ceremonies, she begins to fret over the knowledge that she will be seeing, as part of the Columbia exhibition highlighting the events, the original manuscript that Lewis Carroll had given her when she was a twelve year old girl. As she writes and worries, she begins to hear accusatory voices from Wonderland asking that she explain herself for abandoning them. Her 80 year old mind moves back and forth between then and now, between reality and surreality. She strives for pardon from her old friends, hoping for the chance to enter Wonderland one last time.

Home Fires Burning (by Roxanne Fay)

One or two women.

Set: Minimal. Complete run time: 60 minutes.

Comprised of two short plays, *Everlasting Moon* and *Paradise Whiskey*.

Each features one character – the first, a feral young girl, the second, an ancient and disfigured woman. Both tell compelling stories of the fierce need for- and willingness to fight for- a place called home.

Two sister plays that run without an intermission, as the actor becomes each character on stage. The first piece, *Everlasting Moon*, is about a young girl who has been taken from her home in the backwoods after being discovered living alone after the death of her grandmother. We meet her on her journey to try and find her home after escaping a government institution. She speaks to the audience from the safety of a tree, because, as she says "It ain't safe on the ground no more, no sir."

The second piece, *Paradise Whiskey*, is an ancient, scarred woman sitting on her porch, sipping whiskey and snapping beans, addressing the young man who has come to coax her to an assisted living government establishment. She has met these folks before and each year when they appear, she has told them her story and just why she isn't ready to get off that porch just yet. She has fought a fierce battle for this place that is hers alone and she tells her history with great humor and grit.

Upon This Rock: The Magdalene Speaks (by Roxanne Fay)

One woman.

Set: Minimal. Run time: 70 min.

Mary the Magdalene breaks her silence. From a cave above the coast of France in the final moments of her earthly life, Magdalene relates her journey. A story of passion, devotion, jealousy, betrayal and transcendence. Based in historical and religious study, *Upon This Rock* travels well outside the boundaries of the simple sketch of a woman found in the gospels of the New Testament.

Who was Mary Magdalene?

Was she the fallen woman saved from public stoning? The repentant sinner who anointed Jesus? Where did she come from? What was her position among the disciples of the Christ? *Upon This Rock* introduces a woman of great strength, the subversive path she chose and her place among the miracles and mysteries of the new faith she helped to found, making flesh the woman who is called The Apostle Of The Apostles: Mary, the Magdalene.

Fabrication (by Roxanne Fay)

Two women, one man.

Set: Minimal. Complete run time: 60 minutes.

Elsa Schiaparelli and Coco Chanel.

What could they possibly have to talk about?

Both were successful women in the male hierarchy of Paris couture.

Both women survived two world wars. Both ran houses of haute couture in Paris.

But the ways in which these two extraordinary women navigated their worlds of couture were as much at odds as were their backgrounds. Two artists whose lives were too closely knit to escape each other, try as they may. As different as fire and ice, their celebrated public rivalry was often bitter- even physically violent. A story of shared genius, of survival and, ultimately, of love, the play lays bare their relationship and explodes with the revelation of the true nature of their bond.

Ugly/Aftermath (by Roxanne Fay)

One man, one woman.

Set: Minimal. Run time 75 min.

Two stand alone pieces that are nonetheless intertwined. In *Ugly*, a woman, contemplating the end of her life, makes preparations for that inevitability.

In *Aftermath*, a man, whose job is picking up the pieces, is cleaning up – literally and figuratively - the violence and untidiness of death. The two pieces can be performed in either order, or combined into a single, overlapped piece. All versions are available.

My Unspeakable Confessions: Gala Dali Declines to Explain Herself

(by Heather Jones)

One woman.

Setting: Minimal. Run time: 60 min.

A biographical account of the life of Gala Dali, celebrated wife and muse of Surrealist artist Salvador Dali. Told with some reluctance and use of the Tarot.

Gala Dali was the wife and muse of the great surrealist artist, Salvador Dali. She was born in Russia, and escaped as a teenager to become the mistress and muse of great artists Paul Eluard, Max Ernst, and finally Dali. Her capacity to inspire was only equaled by her expectations of excellence from them. Dali painted exquisite and sensual tributes to her throughout his life, making her the central figure in much of his work. As Dali became more and more of a public personality, Gala receded further into the shadows, keeping her mystery intact. This play explores her version of her own story, as she might have agreed to tell it - as a reading of Tarot.

Othello's Bones (adapted by Roxanne Fay)

Three women, Five men.

Setting: Minimal (2 locales). Run time 80 min.

A small cast retelling of Shakespeare's *Othello*, concentrated down to the "bones" of the story - the central tale of jealousy, ambition, and "collateral damage" – the destruction that Othello and Iago's passions impose on all around them.

Bitch: Shakespeare's Problem With Women (by Roxanne Fay and Becca McCoy)

Two women.

Setting: Minimal. Run time: 65 min.

A cabaret evening of music and words. An exploration of women as seen by the Bard of Avon: the shrew, the delicate ingenue, the strong arm, and the sensible woman- the latter, usually in pants. Music of Shakespeare's plays weave through this delightful and unstuffy show. A wonderful introduction to Shakespeare for the trepiditious.

Honky Tonk Hotel (by Roxanne Fay and Brian Becker)

Two women (one plays fiddle), one man (plays electronic keyboard).

Setting: One locale. Run time: 85 min. (add intermission).

In a small motel located just outside the gates of Dollywood a story is spun of love, loss, deceit, redemption and a whole lot of good singin' and dancin'. A heart warming and funny story, told at Christmas time, set to the music of the one and only Dolly Parton.

"Honey, if you don't come out of this show smilin', I guess you were just born mean!"

ASCAP permissions and information upon request.

The Jungle Book (by June Abernathy):

Nine actors minimum (2 male, 2 female, 5 either).

Setting: Variable

Run time: 75 min.

The Mowgli stories from Kipling's Jungle Books, combined into the familiar story of Mowgli's life in the jungle, raised by a wolf pack, with the assistance of Baloo the Bear and Bagheera the Panther, and his eventual triumph over Sher Khan the Tiger and return to the world of men. Suitable for ages 6 and up. Study guide available.

A Christmas Carol (by June Abernathy):

Three men, three women, one boy.

Setting: Minimal (single locale). Run time: 75 min.

A small cast retelling of Dickens' classic tale, set in Scrooge's Nephew Fred's parlor in Victorian England. Clever use of found props and character doubling allow the guests at Fred's Christmas Eve gathering to turn traditional Victorian charades and parlor games into the familiar story of how Scrooge's lessons from Jacob Marley and the Ghosts of Christmases Past, Present, and Future lead him to redemption and a realization of the true meaning of Christmas.