

That Takes Ovaries

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*In praise of strong women...gynocentric tales of courage. **Washington Post** (re: the play)*

*[S]alutes 'ballsy' acts by bold women -- the anatomically correct way. **Glamour magazine** (re: the book)*

*Though in the same tradition of "The Vagina Monologues" -- a collection of funny, poignant, and sometimes shocking stories about women -- "That Takes Ovaries!" is dedicated to capturing moments of personal triumph, whatever forms those take. **Boston Globe** (re: the open mike movement)*

Dear Theater Folks,

We are happy to present you with information on the play *That Takes Ovaries*. We are seeking parties interested in reviewing the script and representing us and/or producing the play. Part of what makes *That Takes Ovaries* so exciting is that it has a powerful message *and* can use rotating celebrity actors to help draw in crowds and obtain press coverage. Both the script and the *Ovaries* PR-Info Packet are enclosed or available upon request, as is a professional letter of recommendation from the highly respected David Wheeler, former Resident Director at the American Repertory Theatre (A.R.T.) in Boston.

That Takes Ovaries is a dramatic collection of women and girls' real-life stories about times they were bold, gutsy, brazen, outrageous, audacious and courageous. Though the script is written for three actors, *That Takes Ovaries* can be performed with anywhere from three to twenty actors, either as monologues in a minimalist manner and on a bare stage, or as a full theatrical production. It is packed with multicultural, fun, sassy, often touching true tales of estrogen-powered deeds that range from playful to political. It embraces diversity with the voices of every day females from many ages and cultural backgrounds. It includes lighter stories, such as Joani opening the country's first sex-toy store for women and Alison staging a pee protest to secure wheelchair accessible toilets on campus, to heavier stories such as Ruchira risking her life to help girls trapped as sex slaves in Asia and D.H. Wu, a child, stopping her mother from committing suicide after years of spousal abuse.

As of July 2008, we have a newly re-worked script. Past productions of past versions of the script include: In 2005, the *Ovaries* play had a successful 3 show run at Jimmy Tingle's Off Broadway Theater in the Boston area (www.jtoffbroadway.com). Jimmy Tingle, the theater's Artistic Director and a nationally known comedian said of our play: "*This show can move you to laugh, move you to tears, move your spirit and quite possibly move you to action.*"

In 2004, the full play had a highly successful 7 show, 2-week run in Boston, MA; another successful 4 show run in Toronto, Canada; staged readings and full productions have also been done in community theaters and on campuses around the U.S., including in California, Washington DC, Nebraska, Massachusetts and Minnesota to New York City, where a one night, standing-room-only staged reading was held at 45 Bleecker Street Theater's *Women Center Stage* 2003 festival. We also had a one month run in March 2003 with Washington DC's Horizons Theatre, the longest running women's theatre in the U.S. And lastly, from 2002 to the present, *excerpts* of the play have been dramatized at dozens of other venues across North America and the world, such as on college campuses and at women's organizations.

The play is adapted from the book *That Takes Ovaries!* (Random House/Three Rivers 2002, agented by Eileen Cope). It is a *Boston Globe* bestseller, and in its fifth print run. The book began a *That Takes Ovaries* open mike movement, where women and girls from the community have fun and inspire each other as they publicly share their own personal stories of gutsy brazenness. Since 2002, over 500 open mikes and dramatizations have been held in the North America, Asia, Latin America and Africa, many as

fundraisers for local and international women and girls' groups. The play could be a stand-alone event or be followed by an open mike with the audience.

Over 300 articles and interviews on the book, open mikes and play have been published in *Glamour* and *Jane* magazines, *the Washington Post*, *Chicago Tribune*, *San Francisco Chronicle*, *Boston Globe*, *Detroit Free Press*, *New York Daily News*, *Metro Toronto*, *the Times of India*, *the Telegraph (of India)* and many others.

The audience for the play are those eager for examples of women and girls acting outside the stereotype of passivity and niceness, including women and men of all ages who want to see their sisters, mothers, grandmothers, aunts and friends leading empowered lives; mothers and fathers who care about their daughters growing up self-assured and confident; and girls eager to be a part of the *girl power* movement. In short, this is for everyone interested in challenging a culture still wrought with inequality and double standards. *That Takes Ovaries* taps into the vibrant mass of women and girls hungry for powerful female role models.

Note: We welcome productions that benefit local and international women and girls' causes.

For more info on the book, visit www.thattakesovaries.org. Contact us directly for the Ovaries PR-Info Packet, the script or the book. We are grateful for your time and consideration and look forward to hearing from you.

Yours,

Rivka Solomon

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SYNOPSIS OF THE PLAY

THAT TAKES OVARIES

by Rivka Solomon and Bobbi Ausubel
contact Info@ThatTakesOvaries.org for the script

This play is adapted from the book, *That Takes Ovaries!: Bold Females and their Brazen Acts* (Random House/Three Rivers Press), a collection of real-life experiences and first person narratives, edited by Rivka Solomon. The play *That Takes Ovaries* has some flexibility: It is written for three actors, but directors can use more actors if they wish; all stories in the play can be performed either as monologues or as scenes with two or more actors; and lastly, the play can be performed either on a bare stage or as a full theatrical production. The playwrights encourage the use of this play as a fundraiser for worthy women's causes.

SYNOPSIS: The play opens as actors rhythmically call out "ovarian synonyms" -- gutsy, bold, brazen, etc. They playfully play a game of tag with each other as each synonym is called out, and/or they strike powerful poses reflecting the words. One actor addresses the audience, asking, "When have *you* ever been feisty, brave... a risk-taker?" She dramatically announces a "call for stories", inviting all women to share their ovarian acts. In response, a flood of stories is enacted on stage -- true stories of outrageous, audacious and courageous acts of real-life women and girls. The twenty stories in the play are culturally diverse, fun, sassy and often touching true tales of estrogen-powered deeds that range from playful to political, including women fighting for their human rights. The stories range from lighter ones, such as Joani opening the country's first sex-toy store for women and Alison staging a pee protest to secure wheelchair accessible toilets on her campus, to heavier ones, such as D.H. Wu, a child in Asia, stopping her mother from committing suicide on a railroad track after years of spousal abuse. Between each story, the upbeat rhythmic music and the calling out of ovarian synonyms continues. Towards the end of the play, the audience hears from Rivka as she recounts her act of courage: Despite a profound disability that leaves her bedridden and unable to function much of the time, she manages to write a book that is a collection of real-life women's bold deeds; that book is called *That Takes Ovaries*, and it is the book this play is based on. The last story of the play is from Ruchira who risks her personal safety to help girls trapped as sex slaves in Asia. In turn, the young and usually meek prostituted girls act together against powerful pimps and mafia to save Ruchira's life. In the final moments of the play, after all the longer stories are complete, the actors call out short, one-sentence ovarian acts. It reaches a climax as the actors' -- in rapid fire, over-lapping each other -- proclaim their strength and courage in these punchy, serious and comedic one-liners.

OPTIONAL Post Performance Event: After the play, theaters can hold their own open mikes with their audience. Women and girls share stories about times they acted boldly. Guys proudly brag about the ovaries in their lives -- mothers, sisters, daughters. Everyone who speaks gets a chocolate egg wrapped in gold foil -- a Golden Ovary award.

Press Quotes

What the media is saying about That Takes Ovaries, the book, open mikes and play

[S]alutes 'ballsy' acts by bold women -- the anatomically correct way.

Glamour magazine

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In praise of strong women... gynocentric tales of courage.

Washington Post

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Though in the same tradition of "The Vagina Monologues" -- a collection of funny, poignant, and sometimes shocking stories about women... -- "That Takes Ovaries!" is dedicated to capturing moments of personal triumph, whatever forms those take... The message has caught on. Women across the country, and as far away as India... have held open mike nights to share their stories.

Boston Globe (book was a Boston Globe bestseller)

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Whenever Solomon hears of a woman pulling off a particularly daring act, she'll say, "That takes ovaries."... Plenty of defiance was in evidence at a recent event celebrating "Ovaries"...

Chicago Tribune

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[An] irresistible idea of highlighting take-charge, no-nonsense women... In addition, Solomon's formula for do-it-yourself open mikes appears at the end of the book, and numerous readings have been followed by unrehearsed testimonials from audience members. These free-for-all have, unsurprisingly, played well with youthful, feminist crowds but they've also gone over in very different contexts, like a Gilroy event that drew nearly 100 Latino immigrants.

San Francisco Chronicle

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Wrap these up with a Bikini Kill CD and a copy of Thelma & Louise, then give to your niece for her very own intro to third-wave feminism.

Jane magazine

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Girl power profiles...The stories range from harrowing to sassy, from a 5-year-old girl who fought to play dodgeball with the boys to a woman who talked a burglar out of robbing her house. The idea was to include as many different examples of girl power as possible. I'm pretty sure I'd never have the balls -- excuse me, ovaries -- to do what many of these women did. But I sure had a high-flying time imagining them...

Detroit Free Press

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Embracing everything from moving accounts of overcoming the disturbing realities in our world, to lighthearted and comical ways in which girls and women have reclaimed a sense of command in their lives, Solomon's latest endeavor is ripe with fresh feminist philosophy... Solomon has compiled a noteworthy testament to the force of womanhood everywhere... Rivka Solomon's *That Takes Ovaries*, superbly captures and propels the art of living with moxie and authenticity. Whatever the cause, whatever the intention, whatever the passion behind these actions, all of these women have chosen to live full lives and actively contest the notion that women are meant to simply exist. With confidence, wit, and unwavering integrity, these fiery females assert themselves and earn a place in history and in our hearts.

MoxieMag.com