

LYNN ELLIOTT

I was born in Cardiff, Wales. My degrees are from Nottingham, England and the University of in Santa Barbara (MA/PhD).

- Taught English and Creative Writing at California State University, Chico and served six years as Chair of English. Taught: Shakespeare; Medieval, Restoration and Contemporary Drama; Native-American Literature; Celtic Literature; Critical Thinking; and, Humanities.

ACADEMIC AWARDS:

- Two National Endowment for the Arts Grants. Videotapes for understanding the humanities.
- Published articles: “A playwright looks at an historian looking at a playwright,” and, “Confrontation.”
- Many university grants to continue my playwriting. Sabbatical to study film with Richard Walter at UCLA. Voted “Outstanding Teacher.”

Although I am retired, I continue to teach courses for seniors: Hail to the Celts (a history of the Celtic peoples); Myths, legends and stories of the Celtic peoples; “Will,” a TV series based on the life of William Shakespeare; A Look at some Shakespeare Plays; and, Writing For Film and the Stage.

PUBLICATIONS:

- **THE STORY OF ANOTHER CHILD’S CHRISTMAS IN WALES**, prose version (Memoir Books)
- **THE BOY FROM THE MOUNTAINS BEYOND**, with Luis Santos, prose (Memoir Books)
ANOTHER CHILD’S CHRISTMAS IN WALES, dramatic version (Drama Association of Wales). Co-written with William Johnson, Professor of Theatre
THE CROSSINGWAY, a young-adult novel (future publication by Austin Maccauley, London)

PLAY AWARDS:

- **MY TOWN**, one-act, George R. Kernodle Playwriting Competition. San Francisco Playwrights' Unlimited Award.
- **PIRANDELLO'S WIFE**. San Jose State University Playwriting Award. Alley Theatre, Buffalo, New York Playwriting Award.
- **AND WE WERE LEFT DARKLING**, two-act. Mill Mountain Theatre of Roanoke, Virginia New Plays Award.

THEATRE PRODUCTIONS:

- **MY TOWN; PIRANDELLO'S WIFE; AND WE WERE LEFT DARKLING; ANOTHER CHILD'S CHRISTMAS IN WALES; INTERVIEW**, and, **RODEO**, A musical-comedy (with Marcel Daguerra, Josh Hegg and Michael Bone).

SCREENPLAYS:

THE QUISLING.

BORDERLINE JUSTICE.

--Finalist in the Finish Line Script Competition.

ALTA CALIFORNIA,

--Finalist in Filmmatic "Pitch Now" screenplay competition;

--Finalist in Creative Screenwriting Screenplay Contest; and

--Finalist in both the Best Action/Adventure and Global Script Challenge of the 2018 Oaxaca FilmFest.

--Winner of Partner in Industry Award at 2018 Oaxaca FilmFest.

UNCLE FRANCO'S BIRTHDAY SUIT, Under consideration by Houston Film Festival.

CURRENT PROJECTS:

PRINCESS YELLOW BOOTS, with Dani Elliott. A children's book for our granddaughter. Not yet published.

SALON and **SILENT SINGERS ANONYMOUS**, two ten-minute plays.

WHAT YOU'D REALLY LIKE TO SAY. A phrase book for the smart-ass (arse) traveler. Not yet published.

I am a member of the Dramatists' Guild of America, and the New Play Exchange.

· <https://newplayexchange.org/users/16053/lynn-elliott>

I am a member of Film Freeway

https://filmfreeway.com/submissions/my_submissions

International Screenplay Association, Coverrfly,

<https://www.networkisa.org/>

and IMDb (Internet Movie Database)

https://www.imdb.com/user/ur94049871/?ref =nv_usr_prof

2

I sing tenor in a choir and am a black belt in Sinmoo Hapkido,

I assist weekly at a Community Food Locker giving food and breakfast to the poor.

I am married to Dani Elliott

Personal statement:

I am an immigrant (born and raised in Wales) with a name (common for males in my home country of Wales) that confuses me as female. That might explain why I love to explore and write, in serious and comic dramatic forms, stories of those who, through choice or happenstance, find themselves strangers in a strange land. In addition, I share the immigrants' attempts to "navigate as safely as possible through an ever-shifting landscape of independent and unpredictable powers" (Alan Jacobs), and the difficulty of coalescing given and adopted values and ways of seeing.

Favorite quotation: "The great mystery is not that we should have been thrown down here at random between the profusion of matter

and that of the stars; it is that from our very prison we should draw, from our own selves, images powerful enough to deny our own nothingness.” Andre Malraux

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