

PlayLabs 2018 runs October 22–28 at the Playwrights' Center

MINNEAPOLIS (October 5, 2018) — Performances for the Playwrights' Center's annual PlayLabs new play festival runs Monday, October 22, through Sunday, October 28, 2018. The featured playwrights are **Andrea Stolowitz** (“**The Berlin Diaries**”), **Stacey Rose** (“**Legacy Land**”) and **Ariel Stess** (“**KARA & EMMA & BARBARA & MIRANDA**”), all Core Writers at the Center. The festival also includes a **Playwriting Fellows Showcase**. Tickets are free and can be reserved at pwcenter.org/playlabs.

For more than 30 years, the Playwrights' Center's PlayLabs festival has been one of the nation's most comprehensive play development programs. Playwrights receive 30 hours of workshop time with a team of collaborators (including designers) and two public readings—with time for rewrites in between. More than 65% of the plays featured in PlayLabs over the past decade have gone on to production, and the festival has become a must-attend event for theater leaders and fans both locally and from around the country.

“These workshops, especially when paired with two readings, open up space for playwrights to do real, extensive work and experimentation with their scripts,” says Jeremy B. Cohen, producing artistic director of the Playwrights' Center. “We are grateful to be able to support Stacey, Ariel and Andrea in this exploration and provide the opportunity to let their stories live so boldly on stage.”

All PlayLabs events are free and open to the public, and take place at the Playwrights' Center, 2301 E. Franklin Avenue in Minneapolis. For tickets, see pwcenter.org/playlabs or contact the Playwrights' Center at (612) 332-7481 or info@pwcenter.org. Here's the schedule for PlayLabs 2018:

“The Berlin Diaries” by Andrea Stolowitz

Monday, October 22, and Friday, October 26, at 7 p.m.

In 2006, playwright Andrea Stolowitz received a copy of her great-grandfather's 1939 diary from the archivist at the US Holocaust Memorial Museum (USHMM). It sat on her shelf. In 2015, Andrea Stolowitz received a DAAD fellowship to spend a year in Berlin using the diary as the basis for a new play. The parallel lives of Max Cohnreich and Andrea Stolowitz create a nested detective narrative about the search for home and family which operates at the border of reality and memory and the intersection of national history and private lives. A play about remembering and forgetting.

Director: Larissa Lury

Dramaturg: Wendy Weckwerth

Cast: Bob Davis*, Miriam Schwartz

“Legacy Land” by Stacey Rose

Tuesday, October 23, at 7 p.m. and Saturday, October 27, at 1 p.m.

Legacy Land is the story of two sisters grappling with a painful legacy of sex abuse, incest, and family dysfunction during a freak Thanksgiving weekend blizzard. Barbara, a 42-year-old recluse, has hunkered down for an intimate weekend between her and her barely legal lover, Marcus. When Barbara’s bubbly younger sister, Denise, and her loutish fiancé, Freddie, arrive, all bets for a cozy weekend for two are off. As the blizzard renders them immobile, the group reconciles themselves to their situation. That is, until Freddie, in his bottomless arrogance, reveals the real reason for his and Denise’s visit.

Director: Logan Vaughn

Dramaturg: Talvin Wilks

Designer: Katharine Horowitz

Cast: Ivory Doublette*, Kory LaQuess Pullam, Thomasina Petrus*, James A. Williams*

“KARA & EMMA & BARBARA & MIRANDA” by Ariel Stess

Wednesday, October 24, and Saturday, October 27, at 7 p.m.

Kara’s husband is about to leave and run away with their 21-year-old babysitter, Emma. Emma’s mother, Barbara, is being hassled by her ex-boyfriend to get back together. And REI employee Miranda is trying to find a way to stop living paycheck to paycheck. Set in Santa Fe, New Mexico, this comedy-drama is about breaking free from forces in your life that are holding you back—in order to start again.

Director: Hayley Finn

Sound Designer: Tim Cameron

Cast: Chloe Armao, Zoe Geltman, Peter Christian Hansen*, Terry Hempleman*, Tracey Maloney*, Luverne Seifert*, and Angela Timberman*

PlayLabs Party

Saturday, October 27, following the 7 p.m. reading of “KARA & EMMA & BARBARA & MIRANDA”

A party to celebrate the PlayLabs artists and the local theater community.

Playwriting Fellows Showcase

Sunday, October 29, at noon

Get to know our 2018-19 playwriting fellows through staged readings of scenes, spotlighting a new play by each writer. Fellows whose work will be featured: **Marvin González De León, Idris Goodwin, May Lee-Yang, Sofya Levitsky-Weitz, Casey Llewellyn, Philana Imade Omorotionmwan, Tori Sampson,** and **Haygen-Brice Walker.**

Director: Lisa Channer

Cast includes: Michael Booth*, Meredith Casey, Jay Owen Eisenberg*, Kurt Kwan*, Juan Rivera Lebron*, C. Michael Menge, Kimberly Richardson*, Thallis Santesteban*

***Member of Stage Directors and Choreographers Society*

**Member of Actors' Equity Association*

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Photos of the playwrights and previous PlayLabs festivals are available at pwcenter.org/media-room or by contacting Gregory Collins at gregoryc@pwcenter.org

PLAYWRIGHT QUOTES AND BIOS →

QUOTES FROM THE PLAYWRIGHTS ABOUT THEIR PLAYS

Andrea Stolowitz on “The Berlin Diaries”:

“This play reflects my real-life experiences in trying to understand the long-term effects of the Holocaust on my family. While *The Berlin Diaries* is specific to my family’s history, the intergenerational effects of historical events on individual families are universal. This is a family narrative that is occurring now across the Mediterranean and on our own US border. “

Stacey Rose on “Legacy Land”:

“*Legacy Land* was one of the hardest stories I’ve ever told. It’s in so many ways an exorcism of past hurts and a healing of those hurts. It’s taken me four years to get the script to where it is right now, and I’m so grateful to the Playwrights’ Center for their support. My next venture through the piece will be a deeper examination of tech elements, specifically bringing the house—the bearer of Barbara and Denise’s legacy—to life. I also look forward to diving more deeply into the relationship dynamics of the couples.”

Ariel Stess on “KARA & EMMA & BARBARA & MIRANDA”:

“Much of this play is inspired by phases of my life and women I’ve known. When I started writing, I set out to create a story told exclusively by women about their uncertainties, joys, and traumas. I’m thankful to the Playwrights’ Center for giving me this first opportunity to explore this play with collaborators and share it with audience members.”

PLAYWRIGHT BIOS

Andrea Stolowitz

Andrea Stolowitz is a playwright living and working in Portland, Oregon. *The Berlin Diaries* has been presented at English Theater Berlin/International Performing Arts Center in Germany and Portland’s Coho Theatre in April 2017. Andrea is a collaborating writer with the award-winning devised theater company Hand2Mouth Theater. Their current collaboration *Pep Talk* is touring nationally. The San Francisco Chronicle says “The genius of *Pep Talk* is that it is at once a collective unburdening...while also being very funny and self-aware.” Andrea is the Lacroute Playwright-in-Residence at Artists Repertory Theater. An MFA playwriting alumna of UC-San Diego, Andrea has served on the faculties at Willamette University, The University of Portland, Duke University and UC-San Diego.

Stacey Rose

Stacey hails from Elizabeth, NJ and Charlotte, NC. respectively. She holds an M.F.A. in Dramatic Writing from NYU. Her work has been presented at: The Fire This Time Festival, The Brooklyn Generator, The Bushwick Starr Reading Series, Mosaic Theater, The Amoralists Theatre Company, Rattlestick Playwrights Theatre, National Black Theatre (*The Ballad O’ Nigg-O-Lee*) and Pillsbury House Theater (*Sven, Ole & The Armageddon Myth*). She was a semi-finalist at the 2018 Premiere

Stages Play Festival (*As Is*). She was a 2015-16 Dramatists Guild Fellow, a 2017-18 Playwrights' Center Many Voices Fellow, and a 2018 Sundance Theatre Lab Fellow.

Ariel Stess

Ariel Stess' plays include *The World My Mama Raised* (Off-Off Broadway with Clubbed Thumb); *Heartbreak* (Off-Off Broadway at The Bushwick Starr, co-produced by New Georges); *I'm Pretty Fucked Up* (Off-Off Broadway with Clubbed Thumb); *Tranquil*; *KARA*, *EMMA*, *BARBARA*, and *MIRANDA*; *I WILL BUY EVERYTHING*; and *The Only Girl in the Hot Tub*. Residencies: 2016 Yaddo Writer's Residency, 2016 SPACE on Ryder Farm with Playwrights Horizons, 2014 Mabou Mines/Suite Resident Artist Program, and 2013-14 New Georges Audrey Residency. She is a New Georges Affiliated Artist. She holds a BA from Bard College and an MFA in Playwriting from Brooklyn College.

ABOUT THE PLAYWRIGHTS' CENTER

The Playwrights' Center champions playwrights and new plays to build upon a living theater that demands new and innovative works.

The Center serves playwrights by sustaining careers, developing new work, and connecting playwrights to theaters. Each year at the Center, fellows and Core Writers receive more than \$305,000 in direct support, 70+ new plays are workshopped, playwrights connect with 100 producing theaters through partnership programs, and 2,000 member playwrights from around the world find resources to achieve their artistic vision.

Since its founding in 1971, the Playwrights' Center has become one of the nation's most generous and well-respected theater organizations, helping launch the careers of numerous nationally recognized artists such as August Wilson, Lee Blessing, Suzan-Lori Parks, Jordan Harrison, Carlyle Brown, Craig Lucas, Jeffrey Hatcher, Melanie Marnich, and Kira Obolensky. Work developed through Center programs has been seen nationwide on such stages as Yale Rep, Woolly Mammoth, the Guthrie, Goodman, and many others.

Programs and services

The Core Writer program gives 25-30 of the most exciting playwrights from across the country the time and tools to develop new work for the stage. All Core Writers receive play development workshops at the Center, in collaboration with prominent directors, actors, dramaturgs, and designers. Selected work by Core Writers makes up the Center's formal season of public readings: the PlayLabs festival and the Ruth Easton New Play Series. Core Writers are also promoted by the Center and provided opportunities through an extensive network of colleges and universities, cultural institutions, and producing theaters.

Fellowships, made possible by the McKnight and Jerome foundations, provide more than \$305,000 each year for residencies, commissions, and development funds. Beyond the financial stipend, the value of fellowships is more than doubled with the year-long support the Playwrights' Center adds through workshops with professional collaborators and through the connections the Center makes between playwrights and producers of new work. This holistic and customized combination of financial support, access to talent, and professional connections is career-changing for most playwrights. Fellowship programs: Jerome Fellows, Many Voices Fellows, McKnight Fellows in Playwriting, McKnight National Residency and Commission, McKnight Theater Artist Fellows.

Membership is open to all and provides nearly 2,000 playwrights worldwide with tools, resources, and support. Benefits include a database of playwriting opportunities, online and in-person seminars and classes, access to readings with professional actors, dramaturgical services, and more. In addition, the Playwrights' Center's **New Plays on Campus** program serves dozens of colleges and universities nationwide, providing script-matching services, arranging playwright residencies, and offering immersive apprenticeships to student playwrights.

Local and national partnerships elevate the role of living playwrights. Through the Regulars partnership program, the Playwrights' Center partners with 100 theaters around the country to bring their artistic staff to the Center in order to spend time with playwrights and to co-develop new plays with a keen eye towards production. In fact, 60% of these plays have gone on to full production within two years (rather than the average seven-year timeframe for most plays to see production). Recent and upcoming productions resulting from Playwrights' Center co-development workshops include "The Great Leap" by Lauren Yee at Denver Center Theatre, "Dancing on the Edge" by Adam Kraar at Theatre Novi Most, "The Gentleman Caller" by Philip Dawkins at Raven Theater, "Duat" by Daniel Alexander Jones at Soho Rep, "Early Morning Song" by Rachel Jendrzejewski at Red Eye Theater, "Fickle: A Fancy French Farce" by Meg Miroshnik at Olney Theatre Center, and "The Happiest Place on Earth" by Philip Dawkins at Greenhouse Theater Center/Sideshow Theatre Company.