

Core Writer Meg Miroshnik's play about Christian mega-families coming to the Playwrights' Center

MINNEAPOLIS (February 14, 2018) — The 2017-18 Ruth Easton New Play Series at the Playwrights' Center continues **March 5 and 6** with Core Writer **Meg Miroshnik's new play "Quiver."** The readings begin at 7 p.m. at the Playwrights' Center, located at 2301 E. Franklin Avenue in Minneapolis. They are free, but reservations are recommended and can be made at pwcenter.org.

"This play is set in the Quiverfull movement," says playwright **Meg Miroshnik**, "which is a strain of Christian fundamentalism that encourages families to have as many children as biologically possible. The play came at me from a bunch of different angles: In my guilty-pleasure reality TV watching, I was transfixed by the Duggar family of TLC's '19 Kids and Counting.' And then as an intellectual curiosity, I started to notice some of the fringe views embraced by Quiverfull-adherents like Christian Dominionism popping up in mainstream conversations. From a personal perspective, I wanted to find a way to capture the long labors and childbirths I'd had in short succession in some kind of story."

Miroshnik will be collaborating with director **Hayley Finn**; dramaturg **Wendy Weckwerth**; and actors **Christina Baldwin***, **Katherine Fried**, **Tony Sarnicki** and **Sun Mee Chomet*** (**Member of Actors' Equity Association*). Miroshnik did a previous workshop of "Quiver" at the Playwrights' Center in December 2016, also with Finn and Baldwin.

"'Quiver' will get you thinking about both the cultural narrative and the lived experience of motherhood in 2018," says **Jeremy B. Cohen**, producing artistic director at the Playwrights' Center. "How is reproduction being politicized and monetized, both inside and outside of faith movements? What does it mean for the public life of women, and how does this in turn alter our country's civic strength? Meg is a great theatrical thinker about the weight of patriarchy, historically and in present day. This play asks questions with an understanding that the answers we choose all lead to very different futures, especially for women."

Meg Miroshnik's plays include "The Fairytale Lives of Russian Girls," "The Droll," "The Tall Girls," "Lady Tattoo," and an adaptation of the libretto for Shostakovich's "Moscow, Cheryomushki." Her work has been produced and developed by Yale Rep, Alliance Theatre, La Jolla Playhouse, O'Neill National Playwrights Conference, Center Theatre Group, South Coast Rep, McCarter Theatre Center, the Kennedy Center, Lincoln Center Directors' Lab, Lark New Play Development Center, Chicago Opera Theater, WET, and others. Awards: Whiting Award, Susan Smith Blackburn finalist, Alliance/Keneda Graduate Playwriting Award. Commissions: South Coast Rep, Steppenwolf, and Yale Rep. MFA: Yale School of Drama under Paula Vogel. Meg grew up in Minneapolis and currently lives in Los Angeles where she is a founding member of The Kilroys. www.thekilroys.org and www.megmiroshnik.com.

The Ruth Easton New Play Series provides selected Playwrights' Center Core Writers with 20 hours of workshop time to develop a new play with collaborators of their choice: top local and national actors,

directors, designers and dramaturgs. Each play has two public readings, allowing the playwright to experiment and see the play on its feet in front of two different audiences. The Center brings in visiting artistic leaders to see the readings and connect with the playwrights, and more than half of the plays developed in the series over the past decade have gone on to production.

The 2017-18 Ruth Easton New Play Series previously featured “The Overcoat: A Low-Fi Musical” by Kira Obolensky, “How The Ghost Of You Clings, The Anna May Wong Story” by John Olive, and “Three Quarter Inches of Sky” by Sherry Kramer. The series will conclude with “the bandaged place” by Harrison David Rivers on April 9 and 10.

All events in the Ruth Easton New Play Series are free and open to the public. Reserve your spots at pwcenter.org/ruth-easton-series or by contacting the Playwrights’ Center at (612) 332-7481 or info@pwcenter.org.

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Note: A different play was previously scheduled for this March slot, “Tiny Houses” by Stefanie Zdravec. A conflict arose for Zdravec and “Quiver” was announced in January.

Photos of the playwright and previous Ruth Easton New Play Series readings are available at pwcenter.org/media-room or by contacting Jessica Franken at jessicaf@pwcenter.org

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 \$315,000 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 \$315,000 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, "Duet" 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.