

Core Writer Sherry Kramer's "Three Quarter Inches of Sky" coming up at the Playwrights' Center

MINNEAPOLIS (January 18, 2018) — January's Ruth Easton New Play Series readings at the Playwrights' Center were standing room only, so theater fans will want to reserve their tickets early for February's offering: "**Three Quarter Inches of Sky**" by **Core Writer Sherry Kramer**. The readings are **February 5 and 6 at 7 p.m.** at the Playwrights' Center, 2301 E. Franklin Avenue in Minneapolis. The readings are free, but reservations are recommended and can be made at pwcenter.org.

Kramer will be collaborating with director Madge Darlington and actors including Barbara Chisholm* and Jim Lichtscheidl* (**Member of Actors' Equity Association*). Kramer began work on the play last year at the Playwrights' Center, and developed it further in Austin with Darlington and Chisholm; they are looking forward to continuing their collaboration on the piece.

"One of the mysteries I've been trying to understand my whole life is how the small is so big in our lives," says **Sherry Kramer**. "Folded into that mystery is my longing to sing about the mythic ways compassion and care make heroes of a hundred million people every day. Add in my fascination with our new primal—and often primary—relationship with the vivid lives we co-inhabit when we turn our gaze to our screens? That's this play."

"In this play, Sherry explores grief, time, and memory in a way that truly is only possible in the theater," says **Jeremy B. Cohen**, producing artistic director at the Playwrights' Center. "Sherry talks about theater as 'time-bound art,' and her mastery of the theatrical possibilities of time is one of many reasons 'Three Quarter Inches of Sky' is so powerful to experience."

Sherry Kramer's recent work is about the American Dream and how we are failing it. She has written about our role in destabilizing the Middle East ("When Something Wonderful Ends"), anti-Semitism in the heartland ("Ivanhoe, America"), the power of the press to distort the shape of a nation's soul ("The Ruling Passion"), and two plays about America's relationship with money and philanthropy ("How Water Behaves" and "The Bay of Fundy, An Adaptation of One Line From the Mayor of Casterbridge"). These plays invite their audience to find new ways to understand who we are as a nation, and how we might find our way back to being the generous, fair, openhearted people we believe we are. Learn more at sherrykramer.net

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 has already featured Kira Obolensky's "The Overcoat: A Low-Fi Musical" and "How The Ghost Of You Clings, The Anna May Wong Story" by John Olive, and coming up later in the series will be "Quiver" by Meg Miroshnik on March 5 and 6 and "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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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, "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.