

## **McKnight Theater Artist Fellows Katharine Horowitz and Regina Marie Williams present works in progress June 12**

MINNEAPOLIS (May 21, 2018) — 2017-18 McKnight Theater Artist Fellows Katharine Horowitz (sound designer) and Regina Marie Williams (actor and singer) will present selections from theatrical works in progress on **Tuesday, June 12, 2018 at 7 p.m.** at the Southern Theater, 1420 S. Washington Avenue in Minneapolis. This free event is presented by the Playwrights' Center, which is taking reservations at [pwcenter.org](http://pwcenter.org), [info@pwcenter.org](mailto:info@pwcenter.org) or (612) 332-7481.

The McKnight Theater Artist Fellowships at the Playwrights' Center recognize Minnesota theater artists other than playwrights whose work demonstrates exceptional artistic merit. In addition to the \$25,000 fellowship, the McKnight Foundation provides up to \$7,000 in development funds to McKnight Theater Artist Fellows, allowing them to build new theatrical works with collaborators they choose. Puppet director and designer Bart Buch is also a 2017-18 McKnight Theater Artist Fellow. The showing on June 12 will share the following works in progress:

### **“The 13 Clocks” by James Thurber, conceived by Katharine Horowitz**

Directed by Lindsey Cacich Samples, with Regina Daniels and Sarah Brown

This excerpt from “The 13 Clocks” will be performed in American Sign Language with an immersive soundscape. One deaf actor and one hearing actor will perform, the latter of whom will interpret the sound into ASL. However, the story will not be spoken in any audible language. There will be some super-titles for the hearing audience—summarizing key plot points—but otherwise the hearing audience will be left to figure out the story based on the sound design and the visual poetry of metaphor and gesture.

### **“The Voice Lesson” or “I Lost My Voice & Found it! Again... and again... and again” by Regina Marie Williams**

Directed by Isabel Nelson of Transatlantic Love Affair, with Kiara Jackson and Ashawnti Sakina Ford

About the piece, Williams writes: “For much of my life I have worked to find the bridge between my speaking voice and my singing voice. The worst of it is having no voice at all. Devised through improv and clowning, ‘The Voice Lesson’ is what it can feel and look like after losing one’s voice and mind AGAIN!”

###

## BIOS

*Photos of the artists are available at [pwcenter.org/media-room](http://pwcenter.org/media-room).*

**Katharine Horowitz** is a theatrical sound designer based in the Twin Cities, MN. With a focus on layered effects and soundscapes, she has designed critically-acclaimed and award-winning shows for the Guthrie Theater, Second City Theatricals, Great River Shakespeare Festival, Mixed Blood Theatre, Pillsbury House Theatre, History Theatre, Mu Performing Arts, Park Square Theatre, Wellfleet Harbor Actors Theatre (Wellfleet, MA), Provincetown Tennessee Williams Festival (Provincetown, MA), and many others. A graduate of the University of Iowa, Katharine is a professional member of the Theatrical Sound Designers and Composers Association. [www.katsound.com](http://www.katsound.com)

**Regina Marie Williams** recently performed in “The Bluest Eye” at The Guthrie Theater. She is a Penumbra Theatre company member and a Ten Thousand Things core member. She originated the role of Nina in Christina Ham’s “Nina Simone: Four Women” commissioned by Park Square Theatre. Williams received an Ivey Award for the role of Mama Nadi in Mixed Blood Theatre’s production of “Ruined” and a Helen Hayes nomination for “Red Shirts” at Round House Theatre. Williams has produced three solo CDs and performs at the world-renowned Dakota Jazz Club. She lives in Minneapolis with her husband.

## 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.