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FOR IMMEDIATE RELEASE**MARCUS GARDLEY'S *THE HOUSE THAT WILL NOT STAND* WINS GLICKMAN AWARD**

Script commissioned and premiered by Berkeley Rep and developed in The Ground Floor honored as best new play in the Bay Area in 2014

February 4, 2015 — [Berkeley Repertory Theatre](#) is pleased to announce that playwright Marcus Gardley has won the prestigious Will Glickman Award for *The House that will not Stand*, which received its world premiere at Berkeley Rep in February 2014. Chosen by a panel of top local theatre critics, this honor is bestowed annually on the author of the best play to have its world premiere in the Bay Area. Gardley will receive the award at Theatre Bay Area's Annual Conference on April 13, 2015 at Berkeley Rep. Sensuous, witty, heartbreaking, and uplifting — *The House that will not Stand* unearths a story about free women of color in 1836 New Orleans, where black Creole women entered into common-law marriages with affluent white men. Told in a rich and lyrical river of words, *The House that will not Stand* was developed through [The Ground Floor](#): Berkeley Rep's Center for the Creation and Development of New Work and helmed by Patricia McGregor.

"I'm thrilled to be accepting this award," remarked **Gardley**. "I'm extremely proud of *The House that will not Stand's* world premiere at Berkeley Rep and eternally grateful to have participated in The Ground Floor, which provided the creative space and artistic support to develop the play. The play has been enthusiastically received at Yale Rep and Tricycle Theatre in London. But this recognition from the Bay Area theatre community where I have deep roots is truly an honor."

"I'm delighted that *The House the will not Stand* is receiving the recognition it deserves," said **Michael Leibert Artistic Director Tony Taccone**. "It's a testament to Marcus Gardley's enormous talent as a playwright and the developmental process we've created through The Ground Floor, our incubator of new work. Marcus' unique voice, at once lyrical, rigorous, and humorous, gave us a look at a little-known part of our history, and the result was compelling and illuminating."

This is the first Glickman Award for Gardley and the fifth for Berkeley Rep, after Philip Kan Gotanda's *Yankee Dawg You Die* (1989), Anne Galjour's *Hurricane/Mauvais Temps* (1997), Leigh Fondakowski's *The People's Temple* (2006), and Sarah Ruhl's *In the Next Room (or the vibrator play)* (2010). The Glickman Award-winning play is usually published each year in the July/August issue of Theatre Bay Area magazine.

"I am thrilled to present this year's Will Glickman Award to Marcus Gardley for *The House that will not Stand*," said **Theatre Bay Area Executive Director Brad Erickson**. "Marcus is an Oakland native, now one of the most exciting young writers in the country, who returns often to work in the Bay Area. Theatre-makers in the Bay Area are proud to count Marcus as one of our own, and we are all enormously blessed to have so many of Marcus' beautiful plays being developed or premiering here."

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Administered by Theatre Bay Area and started in 1984 to honor Bay Area playwright and screenwriter Will Glickman, the Will Glickman Award is presented annually to the author or authors of the best play to have its world premiere in the Bay Area. The winner is chosen by a panel of top Bay Area theatre critics: Robert Hurwitt of the *San Francisco Chronicle*, Robert Avila of the *San Francisco Bay Guardian*, Karen D'Souza of the *San Jose Mercury News*, Chad Jones of *TheaterDogs.net*, and Sam Hurwitt of *KQED Arts* and the *Marin Independent Journal*. The Glickman Award-winning play is usually published each year in the July/August issue of *Theatre Bay Area* magazine. The panel also named three other strong contenders as runners-up for this year's award: *Hir* by Taylor Mac (Magic Theatre); *Hundred Days* by Abigail Bengson, Shaun Bengson, and Kate E. Ryan (Z Space), and *The Scion* by Brian Copeland (The Marsh).

Last year's winner was Aaron Loeb for *Ideation*, which went on from its small-scale world premiere as part of San Francisco Playhouse's second-stage Sandbox series to open that theatre's 2014-15 mainstage season. The 2013 Glickman winner, Christopher Chen's *The Hundred Flowers Project* (premiered by Crowded Fire Theater and Playwrights Foundation) went on to a 2014 production at Chicago's Silk Road Rising. Other past recipients include Tony Kushner for *Angels in America: Millennium Approaches* (1992), Octavio Solis for *Santos y Santos* (1994), and Luis Alfaro for *Oedipus El Rey* (2011).

ABOUT MARCUS GARDLEY

Marcus Gardley is a poet-playwright. He was the 2012 James Baldwin Fellow and the 2011 PEN Laura Pels Award winner for a Mid-Career Playwright. *The New Yorker* describes Gardley as "the heir to Garcia Lorca, Pirandello and Tennessee Williams." His play *The House that will not Stand* was commissioned by Berkeley Rep and developed in [The Ground Floor](#) and had subsequent productions at Yale Rep and the Tricycle Theatre in London. He is an ensemble member playwright at Victory Gardens Theater, where his play *The Gospel of Loving Kindness* was produced in March and where he won the 2015 Black Theatre Alliance Award for best play. In 2014, his saga *The Road Weeps, the Well Runs Dry*, about the migration of Black Seminoles (a tribe of African American and First Nations People) from Florida to Oklahoma, had a national tour. He has had several productions, some of which include: *Every Tongue Confess* at Arena Stage starring Phylicia Rashad and *On the Levee*, which premiered in 2010 at Lincoln Center Theater 3. He is the recipient of the 2011 Aetna New Voice Fellowship at Hartford Stage, the Hellen Merrill Award, a Kesselring Honor, and the Gerbode Emerging Playwright Award. He holds an MFA in Playwriting from the Yale Drama School and is a member of the Dramatists Guild. Gardley is a professor of Theater and Performance Studies at Brown University.

ABOUT THE GROUND FLOOR

The Ground Floor aims to create a truly safe space for artists that is not influenced by the pressure of imminent public exposure, so – unlike many other labs – it does not require recipients to present a reading or performance at the end of their residencies. Nonetheless, many projects will reach a stage where the creators request an invited audience or even engage community members as collaborators. For more information on each project, and for future announcements or opportunities to interact, visit: berkeleyrep.org/groundfloor.

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ABOUT BERKELEY REP

Berkeley Repertory Theatre has grown from a storefront stage to an international leader in innovative theatre. Known for its core values of imagination and excellence, as well as its educated and adventurous audience, the nonprofit has provided a welcoming home for emerging and established artists since 1968. In four decades, four million people have enjoyed more than 300 shows at Berkeley Rep. These shows have gone on to win five Tony Awards, seven Obie Awards, nine Drama Desk Awards, one Grammy Award, and many other honors. In recognition of its place on the national stage, Berkeley Rep received the Tony Award for Outstanding Regional Theatre in 1997. Its bustling facilities – which include the 400-seat Thrust Stage, the 600-seat Roda Theatre, the Berkeley Rep School of Theatre, the Osher Studio, and a spacious new campus in West Berkeley – are helping revitalize a renowned city. Learn more at berkeleyrep.org.

ABOUT THE GLICKMAN AWARD

Created to honor playwright and screenwriter Will Glickman, the Will Glickman Award is presented annually to the author of the best play to have its world premiere in the Bay Area. The winner is chosen by a panel of top Bay Area theatre critics. The goal of the fund is to encourage new plays and their production as invaluable investments in American theatre. In 2004, Theatre Bay Area, the nation's largest regional theatre service organization, took over administration of the award. This is the 32nd award.

ABOUT THEATRE BAY AREA

Theatre Bay Area's mission is to unite, strengthen, promote and advance the theatre community in the San Francisco Bay Area, working on behalf of our conviction that the performing arts are an essential public good, critical to a truly prosperous and democratic society and invaluable as a source of personal enrichment and growth. For more information visit: <http://www.theatrebayarea.org>

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