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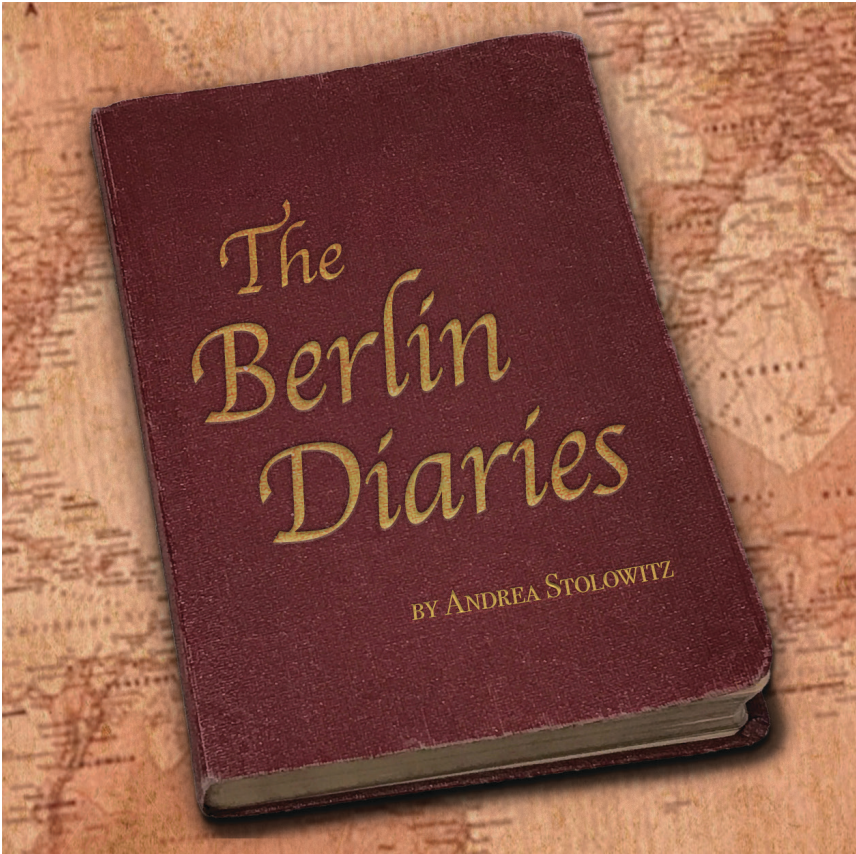
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JESS AMES

Scenic Design
ALEC WALSH

Lighting Design
JENNIFER DEHOLLANDER

Costume Design
CATHY JOHNSON

Dramaturg
LORI MARRA

Sound Design
JESS AMES

Written by **ANDREA STOLORITZ**

The Lost Stories Within the Stories of a Diary

by Lori Marra, Dramatist and Dramaturg

diary noun

di·a·ry (dī-(ə)-rē)

a record of personal experiences, reflections, or ideas kept regularly for private use

(Source: <https://www.merriam-webster.com>)

In the synopsis of this play the playwright, Andrea Stolowitz, concludes with a question: "How do people become "verschollen", lost like library books?" Yet, this play is not about a library book; It is about her great grandfather's diary which he began writing after he and his wife settled in New York. That was in 1939 after they, like so many German Jews, escaped to the United States. However, the book was not passed down to Ms. Stolowitz through family ties; A curator at the United States Holocaust Museum mailed it to her.

What could she expect as she held the hefty package containing photocopies of the pages? What do any of us expect just before we open someone else's diary? A barrage of feelings may rush through us as we anticipate what we will learn. But this was no ordinary diary. This was an account from a Jewish doctor who had fled with his wife and others to escape the horrors of the holocaust. Would you hesitate to open it, knowing there may be diasporic stories describing mass expulsion, sickness, torture, and perhaps death? Perhaps, but it must be opened and read.

Much to her surprise, Ms. Stolowitz did not read an account of the holocaust. Her great grandfather, Dr. Max Cohnreich, wrote pages and pages describing their lives as they settled in New York. One may wonder why he didn't address anything about the horrors that forced them to flee their home. That's what this play is about:

this diary, and the playwright's quest to discover the untold stories Max Cohnreich chose not to write. This play is Andrea Stolowitz's visual, theatrical diary of her journey to discover the stories behind her great grandfather's diary. Thus the name, *The Berlin Diaries* (plural).

When the curtain rises, you will be opening the pages of a great granddaughter's "diary", one in which she struggles to find more about shadows of family members and friends that appear, some in great detail and some only briefly, in the pages of the diary. She embarks on the hero's journey: She opens the diary—her quest has begun. She reads. She knows there are more stories between the stories—difficult, painful stories. She decides to piece it together. Her journey takes her to distant and unknown places. She faces adversaries and obstacles. She pushes on until she makes her great and terrible discovery, and she must find a way to overcome it. How does she do it? She writes her own theatrical diary and answers the unanswered questions about her family during a horrible time in our global history.

This play exemplifies how writing can help us discover humanity and cope with inhumanity. It also inspires us, the audience, to examine our expectations of our family members' lives not just through the stories they tell but through the stories they choose not to tell.



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CAST



Rachel Kodweis



Jon Froehlich

PRODUCTION TEAM

Director.....Lindsay Warren-Baker
Stage Manager..... Jess Ames
Lighting Designer..... Jennifer DeHollander
Scenic Designer/Technical Director Alec Walsh
Dramaturg.....Lori Marra
Sound Designer Jess Ames
Lighting Crew..... Tyler Wolf
Scenic Crew Cronan Kobylak
CenterStage Artistic Director/Producer Ralph Meranto

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Stephen Reszitaryk, Lou Schneider, Jeff Trest, Gerry Wildenberg

SPECIAL THANKS

Sofia & Yuri Khatkin
Haydon Clore

The Berlin Diaries is performed
without an intermission.

Cast + Crew

Rachel Kodweis (she/they) is an actor, vocalist, director, and collaborative theater-maker who has recently returned to Rochester after a decade in New York City.

In Rochester, Rachel has worked with PUSH Physical Theatre (tours: *Dracula*, *Rep Show*; *International Jewish Festival*, *Arc of Ages*), Nickel Flour (*Firewater*, *And the Four Last Things*), and Company Theatre (*Wisdom of Eve*, *Rodgers & Hammerstein... and Others*, for which she won Best Cabaret/Concert/Solo Performance by BroadwayWorld Central New York Awards in 2023).

In NYC, she collaborated frequently with Casa Cruz de la Luna (*Fausto Angleró*, *The Marquis de Sade is Afraid of the Sea*), Cloud of Fools (*Dark Eyes*, *All That Dies and Rises*), Green Space (*Pullman Car Hiawatha*, *The Tempest*), and Mettawee River Theater Co. (*The Dancing Fox*, *New England Tour*). She also worked regionally with Ziggurat Theatre Ensemble (*Fafalo!*, *Aquitania*), Schoenbrunn Amphitheatre (*Fiddler on the Roof*), and Erie Playhouse (*Cats*).

With her partner Jon Froehlich, they are co-founders/co-artistic directors of Infinite Spark Theater Company, which creates expressive, experimental theater through collaborative, physical storytelling.

Rachel would like to thank the entire JCC team, especially Lindsay, Jess, and Jon, "who have been traveling with me all along."

Jon Froehlich (he/him) is an actor, director, and theater-maker living in Rochester, NY after nearly two decades making theater in New York City.

In Rochester, Jon co-founded Infinite Spark Theater Company with his partner Rachel Kodweis, which has for far mounted three productions. Jon has also had the great pleasure of collaborating with local companies Nickel Flour (*Firewater*, *And the Four Last Things*, and the forthcoming *Leo Tolstoy Asks*), Company Theatre (*Seagull*), and The Velvet Moose (*Sisyphus*), and reading amazing new work by Chris Woodworth (*Medea Kills Her Children*, *Born of the Sawdust*), and Matt Ames (*Nowhere and the Stars*). Recent regional credits include *Eurydice* (USI Performance Center).

In NYC, Jon co-founded and was co-artistic director of experimental theater company Cloud of Fools, and was a founding member of Theatre Kuden, who performed in NYC, Puerto Rico, Italy, and Germany. Jon also collaborated frequently with NYC sister companies Caborca, Stolen Chair, Dangerous Ground, M-34, Mettawee River, and others. Off-Broadway and regional credits include Classic Stage Company, Pearl Theatre Company, The Arkansas Rep, and A.R.T.

Jon would also like to thank everyone at JCC CenterStage for their collaboration and support—especially Lindsay, Jess, and Rachel.

Infinite Spark Theater Company was founded by Rachel Kodweis and Jon Froehlich as a continuation of their experimental theater work in New York City. Since their founding in 2021, they have mounted *And They Never Recovered From The Shock* (Fielding Stage at Geva Theatre Center), Fiona Criddle's *The Flower Debt* (MuCCC), and their adaptation of Chekhov's *The Beast*, as part of *Let's Get Physical (Theatre)*, a coproduction with Katherine Marino, Ashley Jones, Avi Pryntz-Nadworny, and Jonathan Lowery.

Infinite Spark puts the expressive body at the center of the process, enabling them to make theater across a wide variety of styles, genres, and creative approaches. Whether presenting classical and contemporary plays, or creating out-of-the-box original pieces—and everything in-between—Infinite Spark asks, how many ways can we transform our bodies, and space, and time, to entertain, surprise, and move you?

Infinite Spark would like to express their gratitude to Ralph Meranto and the JCC for supporting us as a local independent theater company. Visit us at www.infinitespark.org, @infinitesparktheater

Andrea Stolowitz (Playwright) is an internationally produced playwright and librettist and a dual US/German citizen (reclaimed from her Jewish ancestry). Andrea splits her time between New York, Portland, Berlin, and Ireland. Andrea is a three-time winner of the Oregon Book Award in drama. Her plays have been developed and presented nationally and internationally at theaters such as The Long Wharf, The Old Globe, The Cherry Lane, and New York Stage and Film. The LA Times calls her work "heartbreaking" and the Orange County Register characterizes her

approach as a "brave refusal to sugarcoat issues and tough decisions." Andrea's work aims to use storytelling as the medium for deeper social understanding.

Andrea's most recent work, *ELEGY PLAY* was a commission from NYU's Tisch School of the Arts in collaboration with New Dramatists. The play uses text from over 40 interviews conducted in 2020 and 2021. The play has been workshopped at NYU, New Dramatists (dir: Reena Dutt), Fishamble: The New Play Company (dir: Jim Culleton) in Dublin, Corcadorca Theater (dir: Fiona Quinn) in Cork, Ireland and through the "Process Series" at UNC-Chapel Hill (dir: Joseph Megel). *ELEGY PLAY* received an Irish Arts Agility Award in the 2022 cycle.

The Berlin Diaries was on the 2019 Kilroy's List, is the recipient of the NYFA/ NYC Mayor's office award for Theater, Film and TV, and was produced at English Theater Berlin/International Performing Arts Center in Berlin, Germany and in Portland, Oregon by Hand2Mouth Theatre. *The Berlin Diaries* audio drama was released through Artists Repertory Theater's Mercury Company initiative.

Andrea has worked as a collaborating writer and international teaching artist with the award-winning devised company Hand2Mouth Theatre. About their collaboration 'Pep Talk' The San Francisco Chronicle writes, "the genius is that it is at once a collective unburdening in the way the best drama has always been, while also being very funny and self-aware."

Andrea is working on her first opera libretto, *The Limit of the Sun*, with composer Luna Pearl Woolf. You can hear clips and see more information here.

Andrea is the Lacroute Playwright at

Artists Repertory Theater, a member of New Dramatists class of 2026, and an alumna of The Playwrights' Center.

An MFA playwriting alumna of UC-San Diego, Andrea has served on the faculties at Willamette University, The University of Portland, Duke University, UC-San Diego, and NUI-Galway.

Lindsay Warren Baker (Director) is a local stage director, intimacy director, writer, and teaching artist. Previously at the JCC: *Beautiful: The Carole King Musical*, *Austen's Pride*, *Tracy Jones*, *Something Rotten!*, *Gloria: A Life*, *Newsies*, and *Indecent*. Additional Directing Credits: *The Wickhams: Christmas at Pemberley*, *Miss Bennet: Christmas at Pemberley*, *The Wolves*, and *Ordinary Days* (Blackfriars Theatre); *Into the Woods*, *Here Be Sirens Suite*, *Proving Up*, *Our Voices: The Journey to Here* (Eastman Opera Theatre); *At Swim, Two Boys* (DVC); *Hamlet*, *The Cat's Meow* (Screen Plays); and *Next to Normal* (Pittsford Musicals). Lindsay is also an Instructor of Opera and acting coach at the Eastman School of Music and adjunct theater faculty at Nazareth University. Thank you to the incredible team of *The Berlin Diaries* for your thoughtfulness, creativity, collaboration, and humor! Love Always to Micah & Max.

Jess Ames (Stage Manager, Sound Designer) This is Jess's 20th show here at JCC CenterStage and she is eternally grateful to be living the dream. Many thanks to the cast, crew, and creatives for "making it work." Love to me mum and Haydon.

Jennifer DeHollander (Lighting Designer) is delighted to be designing at the JCC again. As a designer, she worked for TYKES, Blackfriars Theatre, and several dance companies in NY and NJ. As a stage manager, with the Rochester Fringe Festival, Estrofest, Likah for D.E.E.P. Arts, and the JCC.

Cathy Johnson (Costume Designer) is grateful to be part of this unforgettable exploration of history, family and memory. Cathy has been a part of the CenterStage costume/wardrobe team for over 5 years, working on almost every show during that time. Some of her recent favorites include *School of Rock*, *Beautiful*, *the Carole King Musical*, *Sisters in Law* and *Love, Loss and What I Wore*. Enjoy your journey with author Andrea Stolowitz as she brings the story of her unknown ancestors out of the archives into the light.

Ralph Meranto (CenterStage Artistic Director, Producer) is Artistic Director of JCC CenterStage and Chief Creative Officer of the JCC. His passion for new work has led to the developed of multiple plays including recent productions of *Tracy Jones* by Stephen Kaplan, *Division Street* and *On the Market* (both by Jason Odell Williams), *RuPaul's Drag Race* star Mrs. Kasha Davis' *There's Always Time for a Cocktail* (Off-Broadway Premiere Beechman Theater), Bruce Sabbath's *Searching for Tevye* and the annual popular music series: *Hitmakers*. Perhaps his favorite project was directing and collaborating with Jason on the world premiere of *Church & State* and co-producing its Off-Broadway run (OBA Best New Play Nominee). Up next: directing *An American in Paris* this May.



The Dawn and Jacques Lipson Patron Lounge is open before the show and during intermission for CenterStage donors and subscribers.

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- Please refrain from talking and texting during the performance.
- Avoid wearing strong perfumes and other scented products.
- Unwrap candy before the show begins.
- Silence mobile phones, pagers, and other electronic devices.
- Cameras and recorders are not permitted in the theater.
- Only bottled drinks allowed in the theater.
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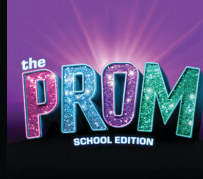
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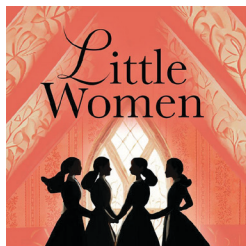
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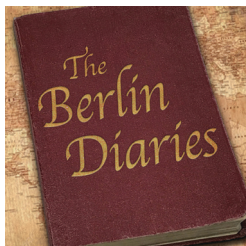
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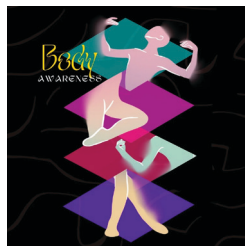
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The Berlin Diaries

March 2–16
CenterStage Theatre



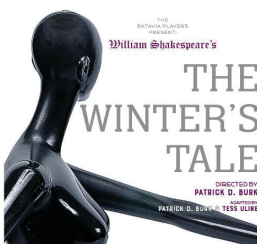
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