

UPCOMING VILLAGE ORIGINALS EVENTS!

Your Village Originals Membership is your key to Village Originals shows, as well as the Sixth Annual Festival of New Musicals.

For more information about becoming a Village Originals Member, call (425) 392-2202 or visit www.villagetheatre.org. Issaquah Box Office hours are Tuesday-Saturday, 11:00 AM-7:00 PM.

STUNT GIRL

A Workshop Presentation
 Book and Lyrics by Peter Kellogg • Music by David Friedman
 Directed by David Bennett • Music Direction by R.J. Tancioco

April 28-30, 2006

Friday and Saturday at 8:00 PM • Sunday at 2:00 PM
 First Stage Theatre, 120 Front Street North, Issaquah
 Tickets: \$10-\$12 or
 FREE with a Village Originals Membership

TEREZIN

A Workshop Presentation
 Book by Peter Ullian • Music by Joel Derfner
 Lyrics by Len Schiff
 Directed by Jeremy Dobrish • Music Direction by Tim Symons

June 2-4, 2006

Friday and Saturday at 8:00 PM • Sunday at 2:00 PM
 First Stage Theatre, 120 Front Street North, Issaquah
 Tickets: \$10-\$12 or
 FREE with a Village Originals Membership

SIXTH ANNUAL FESTIVAL OF NEW MUSICALS

August 3-6, 2006

First Stage Theatre, 120 Front Street North, Issaquah
 FREE with a Village Originals Membership

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A Q & A WITH *STUNT GIRL* LYRICIST AND LIBRETTIST, PETER KELLOGG

The new musical *Stunt Girl* was first seen in Village Theatre's Village Originals program at the Fifth Annual Festival of New Musicals in August 2005. To get to know the musical and the story, we interviewed *Stunt Girl* lyricist and librettist Peter Kellogg about both the show and his past experiences.

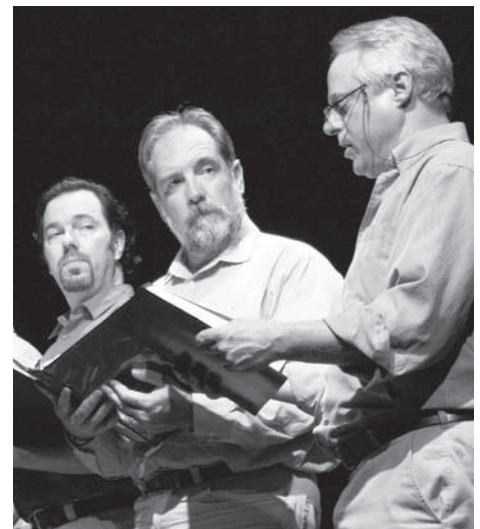
Village Theatre (VT): Tell us about your musicals before *Stunt Girl*. What else have you worked on?

Peter Kellogg (PK): My first musical was based on Tolstoy's *Anna Karenina*, with composer Dan Levine. Its first production, believe it or not, was on Broadway at Circle in the Square. (Never do anything on Broadway first!) Though the reviews were mixed, it did garner Tony nominations for book, lyrics, and music. After substantial rewrites, the piece was done again in Chicago and, just this spring, in Japan, to great success.

David Friedman (composer of *Stunt Girl*) and I have written three musicals together: *Chasing Nicolette*, based on the French romance *Aucassin and Nicolette*, which was first produced at Westport and then at the Prince Theatre in Philadelphia and keeps threatening to come to Broadway; *Desperate Measures*, a Western loosely based on *Measure for Measure*, was seen in Village Theatre's Festival of New Musicals last August; and *Stunt Girl*.

(VT): Where are you originally from? How long have you been working in musical theatre?

(PK): I'm from California originally. I went to Harvard for college, where I performed in a lot of musicals and would have loved to pursue that for a living. Fortunately for me (though it seemed unfortunate at the



Ensemble Members of *Stunt Girl* at the Fifth Annual Festival of New Musicals; Photo by Dan Achatz

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A LOOK INTO *TEREZIN*...A WORKSHOP PRESENTATION

This June, Village Originals presents a workshop of *Terezin*, an unforgettable story of suffering, survival, and the strength of the human spirit. *Terezin* tells one of the most fascinating and least known stories of the Holocaust. Based on the true story of the Czech ghetto Theresienstadt, founded by the Nazis and designated for the intellectual and artistic Jews of Europe, *Terezin* follows the fortunes of a handful of prisoners as they try to survive and understand the truth of their captivity. When the Nazis “beautify” Theresienstadt in “The Embellishment,” an elaborate façade (and, later, a propaganda film) to deceive the Red Cross and sway public perception, the prisoners struggle to expose the truth through art and music—and in so doing, discover the humanity they all share. A remarkable new musical that finds hope amid the heartbreak, and humanity and courageous humor amid the horror, with music by Joel Derfner, lyrics by Len Schiff, and book by Peter Ullian, *Terezin* is not to be missed.

Ghetto Theresienstadt has been remembered for its culture, its famous prisoners (such as artist Norman Troller, author of *Theresienstadt: Hitler's Gift to the Jews*), and its visit by Red Cross officials. What many don't know is that within this serene façade lay a real concentration camp. The Nazis deported the first Jews to the isolated garrison town of Terezin, 90 miles north of Prague, in 1941,

crammed into cattle cars. 60,000 Jews inhabited an area designed for only 7,000 people. Food and bathrooms were scarce, and water was limited and contaminated. Fatality rates were high, especially among the elderly. A crematorium was built in 1942 to dispose of 190 corpses per day—near the end of the war, the Nazis tried to cover their tracks by disposing of 25,000 cardboard boxes of ashes.

And that was the best-case scenario. Amid these over-crowded conditions, were the dreaded transports to Auschwitz, which whittled the population of 60,000 down to just 400 people. Bleak life—and death—at Ghetto Theresienstadt continued until May 3, 1945, when it was placed under the protection of the International Red Cross. As typhus spread so, too, did the truth about the camp and the fate of the Jews sent there.

Terezin is a story that must be told, and it's never been told quite this way before. *Terezin* plays Village Theatre's First Stage Theatre at 120 Front Street North in downtown Issaquah June 2-4, 2006. General admission is \$12, Senior and Student admission is \$10, and admission is free to Village Originals Members. To reserve tickets, please call the Village Theatre Box Office at (425) 392-2202.

Q & A... CONTINUED

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time), I was a terrible actor, so I started writing musicals instead. I've been working at writing musicals for 25 years, but I've made it my primary focus in the last six years.

(VT): How long have you and composer David Friedman been collaborating?

(PK): David and I have been working together for seven or eight years. I had sent *Chasing Nicolette*, sans music, to Musical Theatreworks, and the artistic director there suggested David. Best suggestion my work has ever gotten.

(VT): What do you think is the most challenging part about writing a new musical? What is the most fun?

(PK): The most challenging part is starting, especially after you've written a few musicals, because you know the enormity of what's ahead. Once a first draft is done, however, I actually enjoy rewriting, because I can focus on nuances and test out new ideas. Also, as long as I'm rewriting, I don't have to start a new piece!

(VT): In your own words, can you tell us about *Stunt Girl*?

(PK): *Stunt Girl* is about the life of Nellie Bly, New York's first female reporter and probably

the first person to go undercover to get a story. She was so successful that she spawned an entire generation of stunt girls, women who would disguise themselves and often risk their lives for a story—at one point every paper in New York had one. If she had done only that, she would have been a fascinating subject for a musical, but all through her life, Nellie pulled off a series of firsts, including the first woman to run a large company and the first female war reporter—all at a time when women couldn't vote.

Some people have questioned the title, but what I like about it is the irony—what it says about Nellie's life. No matter what she accomplished and how much she accomplished, there were always those who judged what she did as a “stunt,” not as something a woman was meant to do.

(VT): What attracted you to writing a musical about Nellie's life?

(PK): It has everything: adventure, comedy, showmanship, a great romance. And, finally, it's about a woman who accomplished great things through her intelligence, imagination, compassion, and courage.

(VT): How much research is involved in writing a story about a real-life historical personality?

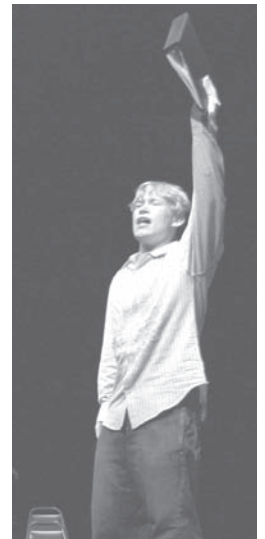
(PK): I think you need to do as much research as you can, though not necessarily for the

purpose of the plot. Ultimately, you have to take liberties with a person's life to make it dramatic. But what research does is it gives you the details that make the story richer and more believable.

(VT): How long have you been working on this show? How many incarnations has it gone through?

(PK): I guess we (David and I) have been working on it

together for seven years (I've been working on it longer). We've done two staged readings in New York, one directed by George Furth. The initial drafts had [newspaper mogul of the time] Joseph Pulitzer narrating the story, but David pointed out, quite rightly, that this distanced the audience from Nellie. So in the last incarnation (the one seen at the Festival last August) there was no narrator. I said what I hoped to get out of that presentation was to see if the show connected with the audience, if they care about the characters.



Rob Snow in *Stunt Girl* at the Fifth Annual Festival of New Musicals; Photo by Dan Achatz

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GIRL OF MY DREAMS SOARS ON THE MAINSTAGE

Audiences are raving about *Girl of My Dreams*, an entirely new 1940s book musical developed through Village Theatre's nationally-recognized Village Originals program. And, with standing ovations and record sales during its six-week run in Issaquah, *Girl of My Dreams* has become a bonafide hit!

Even critics are applauding the fun, original music and seamless direction and choreography.

Talkin' Broadway touts: "Directed and choreographed with snap and sharp fidelity to the period... loaded with talented performers...packed with hummable '40s pastiche tunes...the genial score is a pleasure and Ekstrom's melodies leave a lingering hummability in your head as you leave the theatre."

"...Hummable songs...a melodic period-style score by Peter Ekstrom, Steve Hayes and David DeBoy. The title song is a charming, memorable ballad, and three funny showstoppers — 'Pin-Up Girls,' 'When It's Over, There in Dover,' and 'The Ladies Always Go For the Brass' —pile one on top of the other in the middle of the first act. These numbers are well staged by director-choreographer Steve Tomkins and smartly performed," adds *Variety*.

"We couldn't be more elated with the success of *Girl of My Dreams*," said Robb Hunt, executive producer for Village Theatre. "The music is infectious, the story is compelling, the production quality is amazing and we have wonderful actors who truly bring this 1940s USO-inspired gem to life!"

"After working several years on the development of *Girl of My Dreams*, it is truly rewarding to finally see our baby on stage and watch audiences leap in thunderous applause," said Steve Tomkins, artistic director for Village Theatre. "We created something very special, and it wouldn't have been possible without our Village Originals program."

Dedicated to the development of new musicals and sparked by the uniqueness of this show, Village Theatre worked with its creators, Peter



"I have seen several productions at the Village Theatre through the years and have to tell you that nothing has ever thrilled and enthralled me like *Girl of My Dreams*."

"We enjoyed every moment of the show."

"A beautiful production!"

~ Village Theatre Subscribers ~

Ekstrom (composer/lyricist), Steven Hayes (lyricist) and David DeBoy (librettist/lyricist), to bring *Girl of My Dreams* off the page and on to the stage.

Having moved through the developmental process of workshops and readings, *Girl of My Dreams* made a debut at Village Theatre's

Festival of New Musicals in 2003. Members truly connected to the story and historical backdrop. With period music and an engaging story, *Girl of My Dreams* captured the spirit of the times and advanced quickly to mainstage readiness.

"Audience response was strong. *Girl of My Dreams* was a story they wanted told," added Tomkins. "Working with Peter, Steve, and David, it seemed like we were all heading in the same direction. It was just a natural progression to bring it to Village Theatre's Mainstage, especially given the timeliness of the story when you consider where we are as a country."

And audiences continue to show their enthusiasm for the show, catapulting it to one of our most successful Mainstage productions—hitting single ticket sales goals after only three weeks!

DIDN'T SEE
GIRL OF MY DREAMS
IN ISSAQUAH?

SEE IT IN EVERETT!

APRIL 28-MAY 14, 2006

Everett Performing
Arts Center

For tickets, call
(425) 257-8600 or
visit us online at
www.villagetheatre.org

The USO Troupe of *Girl of My Dreams*; Photo by Dan Achatz

Village Originals is funded in part by:



Geoff Dahl, Libby Dunkin, Lynn Meyer, Beth Moursund, James & Patsy Nelson, Bob & Cathy O'Rear, and Richard L. & Lin Wurdack

Village Theatre

#Village Originals

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EXPERIENCE MORE!

Village Originals Membership Renewals will be coming soon. For information on your renewal deadline or to renew, please call the Box Office at (425) 392-2202.

Q & A...CONTINUED

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(VT): Why did you want to develop this musical through Village Theatre's Village Originals program?

(PK): The Village Originals program is absolutely wonderful for people trying to write musicals, and I am so grateful I stumbled upon it. You only learn what works (and doesn't) by doing it in front of an audience.

(VT): Some Village Originals Members who saw *Stunt Girl* at the Festival of New Musical in 2005 remember parts of the show where the music wasn't quite complete; will this workshop have complete musical numbers?

(PK): At the Festival the actors recited some of the lyrics because the music wasn't written yet. It's all written now, and there's one replacement song. Musically, you'll hear four new songs. I also changed the ending because I felt, at the Festival, the audience was ahead of me, and had figured out what was going to happen before Nellie did.

(VT): What are you looking forward to about this workshop? What do you hope to learn from the audience feedback of this show?

(PK): I'm hoping I addressed some of the comments from Village Originals Members. I'm hoping they still connect with and care about the characters. I'm also hoping to get some feedback on the changes – especially the ending and the new song. And I'm hoping the theatre isn't as hot as it was in August!

See *Stunt Girl* at Village Theatre's First Stage Theatre April 28-30, 2006. For tickets call the Issaquah Box Office at (425) 392-2202.

SAVE THE DATE!

Sixth Annual

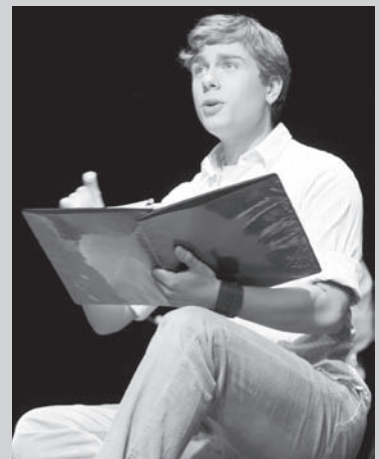
FESTIVAL OF NEW MUSICALS

SIX NEW MUSICALS. FIVE PARTIES. FOUR DAYS.

The Festival of New Musical is one of our most exciting events of the year. With a Village Originals Membership you'll get an exclusive invitation to this landmark festival.

August 3-6, 2006

First Stage Theatre
120 Front Street North



Casey Craig in *Fairystories* at the Fifth Annual Festival of New Musical; Photo by Dan Achatz