



FOR IMMEDIATE RELEASE:

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**The Kennedy Center
presents**

NEW VISIONS/NEW VOICES 2012

12th Biennial Workshop of New Plays & Musicals for Young Audiences

**Showcase to Present Theater Companies from
New York, NY; Chicago, IL; Malvern, PA; La Jolla, CA; Glen Echo, MD;
London, England; Toronto, Canada; and Melbourne, Australia**

***New Translation Project* will workshop
English-language play from Düsseldorf, Germany**

May 18–20, 2012 at the Kennedy Center

(WASHINGTON, D.C.)—The John F. Kennedy Center for the Performing Arts announces its 12th *New Visions/New Voices* showcase to be held Friday, May 18 to Sunday, May 20, 2012 at the Kennedy Center in Washington, DC. A biennial workshop dedicated to developing new plays and musicals written for young people and their families, *New Visions/New Voices* will present works from theater companies from New York, NY; Chicago, IL; Malvern, PA; La Jolla, CA; Glen Echo, MD; London, England; Toronto, Canada; and Melbourne, Australia. Additionally, the showcase's new *Translation Project* will workshop an English-language version of Martin Baltscheit's *Only a Day* from Düsseldorf, Germany.

While at the Kennedy Center, selected playwrights, directors, music directors, composers, and actors work collaboratively in a weeklong intensive to develop new works. After revisions, rewrites, and rehearsals of the new plays and musicals, the works are presented as rehearsed readings during the three-day national conference for theater professionals, educators, and others interested in the field. Each *New Visions/New Voices* reading concludes with discussions open to workshop participants led by moderator Tony Graham, former Artistic

Director of TAG Theater based in Glasgow, Scotland and Unicorn Theatre based in London, England.

The Center provides housing, transportation, stage managers, dramaturgs, and casting selected from a pool of local Equity actors for each show. The 2012 showcase features dramaturgical support by Faedra Chatard Carpenter of College Park, MD and Petra Kalive of Melbourne, Australia.

New Visions/New Voices will also host six international playwright observers who will participate in a playwright slam, observe the process of one of the artistic teams, converse with a dramaturg, and share their work with each other. The 2012 *New Visions/New Voices* playwright observers will be **Methe Bendix** from Copenhagen, Denmark; **Joe Brennan** from Letterkenny, Ireland; **Hosein Fadaihosein** from Qom, Iran; **Cristina Gottfridsson** from Malmoe, Sweden; **Cecily O'Neill** from London, England; **Elif Temucin** from Istanbul, Turkey.

For the first time, the festival's *Translation Project* will workshop an unproduced English-language version of a previously successful production in another language. The *Translation Project* for *New Visions/New Voices 2012* will be *Only a Day* after Martin Baltscheit's *Nur ein Tag*. Born in Düsseldorf, Germany, Baltscheit's illustrated children's books have become wildly popular in Germany.

Since its inception in 1991, *New Visions/New Voices* has assisted in the development of 80 new plays, musicals, and operas from 72 playwrights and 32 composers working with 51 American and seven international theater companies. The biennial showcase has been honored twice for distinguished service to the field of theater for young audiences. The American Association for Theater and Education first honored it in 1998; a second honor by the Children's Theater Foundation of America was presented in 2000.

This season's *New Visions/New Voices* will highlight readings of the following new works, listed alphabetically:

The Boy at the Edge of Everything

Trusty Sidekick Theater Company, New York, NY

A cross-continental collaboration between Australian playwright Finegan Kruckemeyer and American director Jonathan Shmidt, *The Boy at the Edge of Everything* follows two boys: one who lives on Earth and imagines the expansive majesty of Space, and the other who resides in Space and is puzzled by the inhabitants of an encroaching universe. Somewhere—between the very tangible 'here' and the more elusive 'edge of everything'—the two finally meet.

Cautionary Tales for Children

Arena Theatre Company, Melbourne, Australia

Based on Hilaire Belloc's classic satirical anthology, *Cautionary Tales for Children* is a new cabaret work for young people and families. Director Chris Kohn has commissioned writer Claudia O'Doherty and composer Mark Jones to create a mischievous, irreverent, and fanciful show about misbehaving children and the terrible consequences for their dreadful behavior.

The Lonely Boy's Guide to Survival (And Werewolves)

A collaboration among La Jolla Playhouse, La Jolla, CA; Emerald City Theatre, Chicago, IL; Adventure Theatre, Glen Echo, MD

Ernie Nolan puts a B-movie twist on the classic fable of the boy who cried wolf. It's 1956, and Skipper's mom forces him to befriend new neighbor Jonathan, a bookish boy with outlandish tales of monster-hunting. Before he knows it, Skipper is whisked away to a world of supernatural thrills and dastardly plots. But are Jonathan's stories to be believed, or is there something more? This collaboration is directed by Michael J. Bobbitt and explores fantasy, friendship, and coping with love and loss.

Minotaur

Originally commissioned by the Kennedy Center in co-development by Polka Theatre, London, England and Young People's Theatre, Toronto, Canada

When Freddie receives a garbled text message from his dad who is trapped in a far-away warzone, it sets in motion a quest that will force Freddie to confront whether his future will be decided by his choices or his destiny. Written by Kevin Dyer and directed by Jonathan Lloyd, *Minotaur* weaves the classic Greek myth of Theseus into a modern setting.

Only a Day

By Martin Baltshheit of Düsseldorf, Germany

Only a Day is an original fable about a fox and a boar who watch over the hatching of a dayfly, knowing she will only live for a day. Nick Olcott directs this hilarious, sad, and thought-provoking piece that chronicles everyone's attempts to soften the inevitable. Even after the fox and boar sing the dayfly to her final sleep, they wait for the next dayfly to hatch, an entire life encapsulated in 'only a day.' **Part of the *Translation Project*.**

Roald Dahl's James and the Giant Peach

Collaboration between iTheatrics and Work Light Productions

This new musical adaptation of Dahl's celebrated novel features a book by Timothy Allen McDonald with music and lyrics by the award-winning song writing team Benj Pasek and Justin Paul. The musical is directed by Marty Johnson and Timothy Allen McDonald.

The Snow Queen

HERE Arts Center, New York City, NY

An innovative play with music adapted from Hans Christian Andersen's classic tale, *The Snow Queen* is written by Barbara Wiechmann and directed by Jeffrey Mousseau. This

work is an episodic tale of a young girl's journey to save her childhood friend from the frozen world of the Snow Queen.

The Transition of Doodle Pequeño

People's Light and Theatre, Malvern, PA

The Transition of Doodle Pequeño is written by Gabriel Jason Dean and directed by Wendy Bable that provides an inventive look at gender identity, difference, and discovering how things aren't always what they seem. It's Halloween with all the trimmings—oranges the size of pumpkins...vampires...tutus...an imaginary talking goat—and Doodle is the new kid in the quadruplex. When he and his new friend wear skirts, neighborhood bullies take notice.

Three additional projects have been named as alternates, should one of the other projects be unable to attend.

New Visions/New Voices 2012 alternates are:

Albert's Lion

SpeakEasy Stage, Boston, MA

The play is written by Walt McGough.

The Incredible Book Eating Boy

Cahoots NI, Belfast, Northern Ireland

The play is adapted by Conor Mitchell after the original picture book by Oliver Jeffers.

London Calling

Griffin Theatre Company, Chicago, IL

The play is adapted by William Massolia from Edward Bloor's original novel.

THE KENNEDY CENTER EDUCATION DEPARTMENT

As the national center for the performing arts, the John F. Kennedy Center for the Performing Arts is committed to increasing opportunities for all people to participate in and understand the arts. To fulfill that mission, the Kennedy Center strives to commission, create, design, produce, and/or present performances and programs of the highest standard of excellence and of a diversity that reflects the world in which we live—and to make those performances and programs accessible and inclusive. Education at the Kennedy Center includes resources from its presentations and productions and those of its affiliates: the National Symphony Orchestra, Suzanne Farrell Ballet, VSA (the international arts and disability organization), and Washington National Opera. The focus, locally and nationally, is on producing, presenting, and touring age appropriate performances and educational events for young people and their families; school- and community-based programs that directly impact teachers, students, artists, and school and arts administrators through professional development; systemic and school improvement through arts integrated curricula, inclusive classrooms, and universal design in facilities and learning; creating partnerships around the issues of arts and arts integrated education; creating and providing

educational materials via print and the Internet; developing careers in the arts for young people and aspiring professionals; and strengthening the management of arts organizations. The education programs of the Kennedy Center have become models for communities across the country and have unlocked the door to learning for millions of young people. This has been accomplished by fostering creativity, teaching discipline, improving self-esteem, and challenging students to think in new ways, as well as offering them experiences in the pure enjoyment and excitement of the performing arts. For more information, visit the Center's website at www.kennedy-center.org/education.

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