

I'm a composer and lyricist who, somewhat unbelievably, has seen literally everything I've ever written receive development through the National Alliance for Musical Theatre. After graduating college in the mid-1990s, I moved to New York to pursue writing musicals, and over the last ten years I've been lucky enough to have had all four of my shows selected to be part of the annual NAMT Festival of New Musicals. More than that, each show has not only gotten picked up for production following the festivals, but under increasingly exciting circumstances.

My first show, *Yes, Virginia, There Is A Santa Claus* (book by Myles McDonnell), was done at a terrific regional house, Mill Mountain Theatre in Roanoke, VA.

My next, *Summer of '42* (with book by Hunter Foster), premiered at Goodspeed Musicals in Connecticut, prior to several other productions at NAMT member theatres, and an eventual commercial off-Broadway run.

More recently, *Party Come Here* (book by Daniel Goldfarb), seen in the 2005 festival, has just been selected to be part of the Williamstown Theatre Festival season this summer, in a world premiere production to be directed by Christopher Ashley.

And my newest show, *Vanities* (book by Jack Heifner, adapted from his original, long-running 1970s hit play), as a direct result of the 2006 NAMT festival only a few months back, has now been optioned for Broadway by a team of New York producers, for the 2007-2008 season.

So not only can my growth as a writer (whatever that means!) be charted through my association with this organization, but at the risk of hyperbole, it's feasible to say I might very well have no career at all if it weren't for NAMT. At the very least, I've been one of the countless fortunate beneficiaries of an enormously worthwhile alliance...one which I'm led to believe was initially conceived mainly to serve those seeking to produce new American musicals, but which lately, more and more, has also become an invaluable ally for all of us writers who create them in the first place.

I'd like to think I can speak for a good many of my fellow songwriters and librettists, as well as for myself, when I say that I honestly can't imagine where I would be without NAMT.

- David Kirshenbaum, March 2007