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To Whom It May Concern:

It's without exaggeration that I describe NAMT as one of the most remarkable opportunities that exists for musical theater writers. NAMT is unique, and incredibly effective: it fosters that most crucial and elusive of relationships – between writers and producers of new work – and does it on a national level for writers at all stages of their careers.

My musical *Ordinary Days* was a part of NAMT's festival of new musicals in 2008, and as a then-unknown writer, my experiences at the festival were especially profound. I had been nominated to apply for the festival by Human Race Theatre Company in Dayton, OH, who had received my script through their open submissions program. Less than a year after the festival, *Ordinary Days* was making its off-Broadway premiere at the Roundabout Theatre Company, a direct result of its appearance in NAMT.

There is simply no other institution that brings together producers to see new work at the scope of the NAMT festival. It was particularly eye-opening for me to see the breadth of opportunity for new musicals that exists outside of New York. After NAMT, theaters from across the country began offering me writer's residencies and developmental opportunities that I would not have known to pursue had NAMT not brought these writers and producers together.

NAMT is also a resource for theaters and writers once the festival is done. Adirondack Theatre Festival, another company who saw *Ordinary Days* at NAMT and went on to produce it, applied to NAMT for a grant to create orchestrations for the show. It's rare that a theater is able to commission orchestrations for a musical-in-development, but thanks to NAMT, that's exactly what happened, and was a crucial step in the growth of the show.

I could easily go on for pages describing what NAMT has meant to the success of *Ordinary Days* and my work as a writer. I signed with an agent who was in the audience at NAMT that day. The Roundabout production (their literary manager was at the festival) led to a rave in the New York Times, a cast recording, and a licensing deal, essentially launching my career. Just as importantly, I forged relationships with producers throughout the country who saw the NAMT festival and became excited about my work.

The production of *Ordinary Days* at Roundabout was running during NAMT's 2009 festival, and NAMT members bought out the house for one performance. The evening was a beautiful testament to what NAMT does so well: putting new work in front of the people who can nurture it best. I hope you'll consider them for support.

Sincerely,

Adam Gwon