



Deborah Brevoort is a playwright and librettist from Alaska who now lives in the New York City area. She is an alumna of New Dramatists, one of the original company members of Perseverance Theatre in Juneau, Alaska and a co-founder of Theatre Without Borders, a group of individual artists dedicated to international theatre exchange

She is best known for her play [\*\*The Women of Lockerbie\*\*](#), which won the Kennedy Center's Fund for New American Plays Award and the silver medal in the Onassis International Playwriting Competition. It was produced in London at the Orange Tree, off-Broadway at the New Group and Women's Project and in Los Angeles at the Actor's Gang. It is produced all over the US and internationally. Published by DPS and No Passport Press, the play has had over 600 productions to date and is translated into nine languages.

[\*\*My Lord What a Night\*\*](#), a one-act play about Marian Anderson and Albert Einstein, was commissioned and produced by Premiere Stages in the Liberty Live program. Deborah has since expanded the play into a full length, which will have a Rolling World Premiere in 2019-2020 through the National New Play Network at the Contemporary American Theatre Festival, Orlando Shakes and Florida Studio Theatre.

[\*\*The Poetry of Pizza\*\*](#), a cross cultural comedy about love, was produced at the Purple Rose Theatre, Virginia Stage, Mixed Blood Theatre, California Rep, Centenary Stage, Theatre in the Square and Stage 3. It premiered in Denmark, in Danish, in 2012. It is published by No Passport Press.

[\*\*The Blue-Sky Boys\*\*](#), a comedy about the role of the imagination in NASA's Apollo program, was written with a commission from the Ensemble Studio Theatre/Alfred P. Sloan Foundation Science & Technology project. It premiered at the Barter Theatre in Virginia and was produced at Capital Rep Theatre in Albany NY.

[\*\*The Comfort Team\*\*](#), about military wives during the surge of Iraq, was written with a commission from the Virginia Stage Company, where it premiered in 2012. It was the first-ever theatre project to receive a grant from Harpo Marx's Harpo Foundation. It also received an artistic excellence grant from the NEA. It is published by No Passport Press.

[\*\*The Velvet Weapon\*\*](#), a backstage farce, was written with a grant from CEC Arts Link and a playwriting fellowship from the New Jersey State Council on the Arts. It won the national playwriting contest at Trustus Theatre and received a workshop in the Launch Pad program at UC Santa Barbara. It is published by No Passport Press.

[\*\*Blue Moon Over Memphis\*\*](#), her Noh Drama about Elvis Presley, is published by Applause Books in "The Best American Short Plays." It was published in Japanese by the Noh Research Archives. A traditional Noh production, mounted by Theatre Nohgaku in Japan, is currently touring internationally.

Her early plays include [\*\*Into the Fire\*\*](#), which won the Weissberger Award and [\*\*Signs of Life\*\*](#), which won the Jane Chambers Award, a Rockefeller Foundation grant, and the gold medal in the Pinter Review Prize for Drama. Both plays are published by Samuel French.

Deborah has written the librettos, books and lyrics for numerous musicals and operas:

[\*\*Murasaki's Moon\*\*](#), about Lady Murasaki of Japan who penned *The Tale of Genji*, the world's first-ever novel, was commissioned by NYC's Metropolitan Museum of Art, On Site Opera and American Lyric Theater. The opera premiered at the Met in May 2019 in conjunction with their new Genji exhibit. The music is composed by Michi Wiancko.

[\*\*Embedded\*\*](#), an opera inspired by Edgar Allan Poe, with composer Patrick Soluri was commissioned by the American Lyric Theater as part of the Poe Project. It won the inaugural Frontiers competition at Ft Worth Opera, and premiered at the Fargo-Moorhead Opera. It was also produced at Ft. Worth Opera in 2016.

[\*\*Steal a Pencil for Me\*\*](#), a full-length opera about one of the Holocaust's most unusual love stories, written with composer Gerald Cohen, premiered at Opera Colorado in 2018 after winning the Frontiers competition at Ft. Worth Opera in 2016.

[\*\*Albert Nobbs\*\*](#), a full-length opera based on the novella by George Moore, with music by Patrick Soluri, was a finalist for the 2018 Pellicciotti Prize in Opera Composition and won the Frontiers Competition at Ft. Worth Opera in 2019. Selections were also presented in a concert at the Opera America New Works Forum, produced by American Lyric Theater.

[\*\*Crossing Over\*\*](#), an Amish hip pop musical with composer Stephanie Salzman (co-lyricist) was chosen for the inaugural ASCAP Musical Theatre Festival at the Lied Center in 2013. It received a workshop in 2014 in the Lied Center's Grow a Show program and a residency at CAP 21 in NYC. It is currently in development with director Kelly Robinson.

[\*\*The Polar Bat\*\*](#), a new adaptation of Die Fledermaus set in the world of Alaskan reality TV, was commissioned by the Anchorage Opera, where it premiered in 2014. Deborah also wrote a new libretto for Mozart's comic opera [\*\*The Impresario\*\*](#), for the Anchorage Opera where it premiered in 2015.

[\*\*Coyote Goes Salmon Fishing\*\*](#), with composer Scott Richards, won the Frederick Loewe Award and was produced at the University of Houston by Stuart Ostrow and Perseverance Theatre in Alaska, directed by Molly Smith.

[\*\*King Island Christmas\*\*](#), with composer David Friedman, also won the Frederick Loewe Award. An Alaskan story inspired by the children's book of the same title, the cast album was produced by 12-time Grammy winner Thomas Z. Shepard, featuring Chuck Cooper and Marin Mazzie. There have been over 60 productions in the US, Canada and Australia.

[\*\*Goodbye My Island\*\*](#), with David Friedman, is based on the Alaskan children's book. There have been two workshops at New Dramatists with grants from the Cameron McIntosh and Yip Harburg Foundations.

Her works-in-process include *The Knock*, an opera about military spouses with composer Aleksandra Vrebalov commissioned by Glimmerglass Opera; *Loving*, a new musical about Loving vs. State of Virginia with composer Diedre Murray; and *Tiffany Girls*, a new musical about Clara Driscoll, the true creator of the Tiffany Lamp, with composer Julianne Wick Davis.

Deborah is an alum of the American Lyric Theater Composer Librettist Development Program. She received the Paul Green Award from the National Theatre Conference for her musical book writing and a Performing Artist Fellowship at the American Antiquarian Society. She has received grants and commissions from the NEA, Rockefeller Foundation, NYFA, CEC Arts Link, New Jersey Arts Council, Alaska State Council on the Arts, Danish American Society, Ludwig Vogelstein Foundation, Brown University, The Harburg Foundation, Banff Playwright's Colony and others. She received the Joe Calloway Award and was a MacDowell Fellow. She has done residencies in Canada, Mexico, Australia, Denmark and the Czech and Slovak Republics. She is a member of ASCAP and the National Theatre Conference.

She holds MFA's in playwriting from Brown University and in musical theatre writing from NYU's Tisch School of the Arts where she was the Yip Harburg Fellow. She currently teaches in the NYU Graduate Musical Theatre Writing Program and in the MFA playwriting program at Columbia University.

Deborah serves as an artistic mentor to the NBO Musical Theatre Initiative in Nairobi, Kenya, which is developing 16 new musicals by Kenyan composers and writers for the first-ever musical theatre festival to be held in Nairobi in 2020.

Deborah's agents are: Elaine Devlin Literary Agency (NYC) [Elaine@edevlinlit.com](mailto:Elaine@edevlinlit.com) (For US and International productions) and Meg Davis, Ki Literary Agency, London (for productions in the UK). [meg@ki-agency.co.uk](mailto:meg@ki-agency.co.uk)