

# Gersh

## Max Vernon

(Composer/Lyricist, Playwright, Performer  
Costume Designer, and Brooch Enthusiast)  
www.MaxVernon.com

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## REPRESENTATION:

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## Education

MFA, NYU Graduate Musical Theatre Writing, Class of 2013

-Composer/Lyricist/Librettist

BA, NYU Gallatin School of Individualized Study, Class of 2010 (Cum Laude)

-Concentration in Music Composition and Gender & Sexuality Studies.

## Professional Honors

Awards:

Pew Foundation Arts Grant – 2020\*

\*For *The Tattooed Lady*

What's On Stage Award Nominee for Best Off-West End Musical – 2019\*

\*For *The View UpStairs*

3 Time Drama Desk Award Nominee for Outstanding Music, Lyrics, and Musical – 2018\*

\*For *KPOP*

Lortel Award Winner for Best Musical – 2018\*

\*For *KPOP*

Drama League Award Nominee for Best Musical – 2018\*

\*For *KPOP*

Richard Rodgers Award (American Academy of Arts and Letters) – 2018\*

\*For *KPOP*

ALTA Award for Outstanding Musical Production – 2018\*

\*For *The View UpStairs*

Audelco Award Nominee for Best Musical – 2018\*

\*For *The View UpStairs*

Off-Broadway Alliance Award Nominee for Best Musical – 2018\*

\*For *The View UpStairs*

Out Magazine's Out100 Honoree – 2017\*

\*Annual list of the top 100 LGBTQ people influencing culture in the US

NYFA (New York Foundation of the Arts) Award for Music – 2016

Founder's Award Winner (New York Stage and Film) – 2016\*

\*First composer to be selected for this award, traditionally given each year to an emerging playwright

Jonathan Larson Grant Winner (American Theatre Wing) – 2015

JFund Award Winner (Jerome Foundation) – 2014

Residencies/Fellowships:

MacDowell Colony Fellow – 2022

Frederick Loewe Music Theatre Initiative (New Dramatists) – 2019

Rhinebeck Writers Retreat – 2019

MacDowell Colony Fellow – 2018

TALENT AND LITERARY AGENCY

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New York Stage and Film – 2016  
Berkeley Rep Ground Floor – 2016  
Johnny Mercer Writers Colony – 2016  
Ars Nova Uncharted – 2015-2017  
TheatreWorks Silicon Valley Writers Retreat – 2015  
Civilians' R&D Group – 2014-2015  
Rhinebeck Writers Retreat – 2014  
Dramatist Guild Theatre Fellow – 2013-2014  
Blue Sky Residency (Disney Creative Entertainment) – 2013  
Two River Theater Writers Retreat – 2013  
Goodspeed Opera House Retreat – 2013

### **Selected Musical Works**

*The Tattooed Lady* (Music, Lyrics, Co-Author of Book with Erin Courtney)

Production, Philadelphia Theatre Company (Philadelphia, PA) – Fall, 2022\*

\*World premiere. Barrymore Recommended.

Goodspeed Festival of New Musicals (East Haddam, CT) – Jan 2020

Developed via Public Theatre/Kimmel Center residency, Rhinebeck Writer's Retreat, and The Frederick Loewe Music-Theatre Initiative at New Dramatists.

*KPOP* (Music, Lyrics; Book by Jason Kim)

Production, Circle in the Square Theatre – Oct 2022-Dec 2022\*

\* Broadway debut, seen by over 30,000 people.

Production, Ars Nova/Ma-Yi/Woodshed Collective (NY) – August-Oct 2017\*

\* Most nominated Off-Broadway show of the 2017-2018 season: 9 Lortel, 7 Drama Desk, 2 Drama League Nominations, including Best Music, Best Lyrics, and Best New Musical.

*The View UpStairs* (Music, Lyrics, Book)

Production, Nihon Seinenkan Hall (Tokyo, JP) – February 2022\*

\* First translated production, seen by over 16,000 people in Japan.

Production, Soho Theatre (London, UK) – July-August 2019\*

\* Nominated for WhatsOnStage Award for Best Off-West End Musical.

Production, Evolution Theatre (Columbus, OH) – July 2019

Production, Desert Rose Playhouse (Palm Springs, CA) – March 2019

Production, Uptown Players (Dallas, TX) – June 2019

Production, New Conservatory Theatre (San Francisco, CA) – May-June 2019

Production, SpeakEasy Stage Company (Boston, MA) – May-June 2019

Production, OutFront Theatre Company (Atlanta, GA) – Oct-Nov 2018

Production, Circle Theatre Company (Chicago, IL) – June 2018

Production, Hayes Theatre Company (Sydney, Australia) – Feb-March 2018

Production, Celebration Theater (Los Angeles, CA) – Sept-Nov 2017

Production, Richmond Triangle Players (Richmond, VA) – August-Sept 2017

Production, Invisible Wall Productions (New York, NY) – Feb-May 2017\*

\*Ran Off-Broadway for 105 performances at The Lynn Redgrave Theater, now seen by over eighty thousand people.

Nominated for 3 Drama Desk Awards, 2 Lortel Awards, 4 Audelco Awards including Best New Musical, and an Off-Broadway Alliance Award for Best New Musical Original Cast Album available on Broadway Records; Published by Samuel French.

*30 Million* (Music, Lyrics; Book by Jason Kim)\*

Production, Keen Company (NY) – Spring 2016

\* Published by Samuel French.

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## In Development

*Show & Tell* (Music, Lyrics, Book)

Workshop Presentation, Fisher Center (Annandale-on-Hudson, New York) – April 2022\*  
Commission from the Jerome Foundation, developed through Civilians' R&D group.

## Notable Concert Performances\*

*Existential Life Crisis Lullaby*, Joe's Pub at The Public Theater (NY) – Sept 2018- April 2019

*Broadway: The Next Generation*, Kennedy Center (Washington DC) – Nov 2017

*Lincoln Center Originals: Songwriters*, Lincoln Center (NY) – Feb 2016

*Dramatist Guild Fellow Concert*, Playwrights Horizons (NY) – Oct 2014

*The Civilians: Let Me Ascertain You*, Metropolitan Museum of Art (NY) – Oct 2014

The Bridge Project, *Disney Creative Entertainment (CA)* – Oct 2013

*Frisk Me: The Songs of Max Vernon*, Joe's Pub at The Public Theater (NY) – Nov 2012

\*Nearly 100 other solo concerts, including Dixon Place, LaMaMa, 54 Below, Rockwood Music Hall, Music Hall of Williamsburg, Pianos, Knitting Factory, Glasslands, The Living Room, Kenny's Castaways, etc.

## Teaching Experience

Guest Professor/Lecturing Artist at Yale University, Dartmouth College, New York University, Bard College, Adelphi University, Hunter College, among others.

Mentor/Judge for The Musical Theatre Songwriting Challenge – 2018 – 2021\*

\*An annual competition for high school musical theatre songwriters via The American Theatre Wing.

## Selected Press/Reviews

“Vernon is a talented songwriter. Soulful melodies, and the eclectic score (for *The Tattooed Lady*) evokes both the jazz turns of *Chicago* and the in-your-face rock bravado of *Hedwig and the Angry Inch*.” — Julia M. Klein, Philadelphia Inquirer

“A dynamic premise for a play that Erin Courtney (book) and Max Vernon (book, music, lyrics, and orchestrations) deliver beautifully...full of showpiece musical numbers that led an audience member behind me to gush at one point: 'I just can't decide which is my favorite!'" — Jillian Ivey, Broad Street Review.

“By the time the finale of KPOP comes around, if you're not bopping along to the splashy, buoyant pop tunes by Max Vernon, well ... maybe you don't like puppies or rainbows either.” — Sara Holdren, New York Magazine

“Mr. Vernon's musical numbers are synthetically sweet and perversely addictive (Think of them as ear Skittles.)” — Ben Brantley, New York Times

"Ambitious...wildly entertaining...an infectious original score by Max Vernon (in English and Korean). The musical numbers wouldn't look out of place at Madison Square Garden." — Frank Scheck, Hollywood Reporter

"KPOP is gigantic. Undoubtedly the most ambitious off-Broadway musical of the year, with pulse-quickening tunes...Composer Max Vernon re-creates that magic with an irrepressible pop score, which will have you dancing through much of the show." — Zachary Stewart, Theatermania

"The songs by Max Vernon, make the case that bubble gum is an international language...insanely catchy songs with enough unbridled energy to generate an audience frenzy. It offers provocative ideas set to an irresistible beat; just try to resist it." — David Barbour, Lighting and Sound America

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“Likable new musical...Mr. Vernon’s score, which draws from the period’s disco, soft rock and glam sounds, is solid...unexpected and marvelous...channels a vintage camp that is all too rare nowadays.” — Elisabeth Vincentelli, The New York Times.

“The View Upstairs is a hot ticket because it's funny, touching, musically remarkable and revelatory about a forgotten piece of history, as well as our current times. But it's revolutionary because of just how daringly diverse it is.” — Kurt Oselund, Out Magazine.

“A radical new musical...Vernon has succeeded in creating a musical that is authentic, funny, and deeply resonant. No one can leave the theatre untouched...Brilliant and fun.” — Lina Landstroem, Public Seminar.

“Vibrant...the show swells with heart. The View UpStairs is ultimately a moving homage to LGBT culture, past and present.” — Isabella Biedenbarn, Entertainment Weekly.

“Poignant...Vernon, who wrote the book, music, and lyrics, valiantly combats our collective amnesia with this memorable new musical.” — Zachary Stewart, Theatermania.

“Max Vernon’s compact musical could have been all fun and camp, but it’s more thoughtful than that, with sad, beautiful love songs performed by a soulful ensemble cast.” —The New Yorker, Goings on About Town.

"The singer-songwriter Max Vernon, who is equal parts bohemia and Broadway, melds a downtown aesthetic with a progressive take on musical theatre. " —The New Yorker on FRISK ME: The Songs of Max Vernon (Joe's Pub), 2012.

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