

# The Names We Gave Him



**Book & Lyrics by Ellen McLaughlin**

**Music by Peter Foley**

Full-length musical | Drama

Loosely based on a true story, this new musical is about an amnesiac veteran of the First World War, the doctor who treated him, and the many women who, in denial of their grief, claimed him as their lost beloved. The piece explores the agony of war for both the soldiers and the families they leave behind, the distorting power of loss, and the insistence of love. What is a country's identity in the aftermath of such devastation? What is a self without memory?

## REQUIREMENTS

**Cast:** 16 (8f, 8m + optional additional chorus). Minimum cast with doubling: 5f, 6m.  
Strong leading and feature roles for men and women.

**Musicians: 8 players**

Keyboard/Conductor | Reed 1 (Clarinet/Flute) | Reed 2 (Bass Clarinet/Clarinet/Alto Sax) |  
Reed 3 (Bassoon) | Horn | Violin | Cello | Percussion

## PERUSALS & LICENSING

Complete script and demo recordings are available for perusal. *The Names We Gave Him* may be licensed for performance by arrangement with Ellen McLaughlin and the Peter Foley Music Project. Please direct inquiries to:



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## PERFORMANCES & DEVELOPMENT

New Works Initiative, Montclair State University (full production), 2021, dir. Lisa Rothe

The Public Theater (readings), 2014, 2015, dir. Daniel Kramer

The Public Theater, PublicLAB (reading), 2010, dir. Michael Greif

Sundance Theater Institute Playwrights & Composers Retreat at Ucross, 2007

*The Names We Gave Him* was developed with support from the Shen Family Foundation, The Public Theater, Montclair State University College of the Arts New Works Initiative, the Sundance Institute, Hedgebrook, Arena Stage, and the Women Playwrights Festival.

## AWARDS

Commission, The Public Theater

Richard Rodgers Award Finalist

Sundance Institute Playwrights Retreat at Ucross

## BIOS

**Ellen McLaughlin** (Book and Lyrics) has worked extensively in regional, international, and New York theater, both as an actor and as a playwright. Plays and operas include *Tongue of a Bird*, *Iphigenia and Other Daughters*, *Trojan Women*, *Infinity's House*, *Helen*, *Oedipus*, *The Persians*, *Penelope*, *Ajax in Iraq*, *Pericles*, *Septimus and Clarissa*, *Blood Moon*, and *The Oresteia*. Producers include The Public Theater, National Actors Theatre, Classic Stage Co., New York Theatre Workshop, the Guthrie, the Intiman, the Mark Taper Forum, Oregon Shakespeare Festival, Actors Theatre of Louisville, Orlando Shakespeare Festival, Shakespeare Theatre (DC), Prototype, and the Almeida Theatre in London. Acting work includes originating the part of the Angel in *Angels in America*, playing the role in workshops and regional productions through its original Broadway run.

**Peter Foley**, 1967-2021 (Music) was a composer, lyricist, arranger, orchestrator, and music director. Musical theater works include *The Hidden Sky* (world premiere at Prince Music Theater in Philadelphia, nominated for six Barrymore Awards), *The Names We Gave Him* (commissioned by The Public Theater), *I Capture the Castle* (commissioned by Signature Theatre), *Bloom*, and *The Bear*, a short operetta. He received the Richard Rodgers Award, Stephen Sondheim Award, Jonathan Larson Foundation Award, and an NEA grant for his music and lyrics to *The Hidden Sky*. Other stage works include music for "To Sing" in Mark Campbell's *Songs from an Unmade Bed* (New York Theatre Workshop) and scores for several plays (Shakespeare Theatre of New Jersey, St. Ann's Warehouse, Berkeley Theater Project). Foley's songs have been performed at Lincoln Center's American Songbook, Kennedy Center's Millennium Stage, New York Festival of Song, Symphony Space, Town Hall, and Joe's Pub. Scores and themes for television include *Listening to America* with Bill Moyers and seven seasons of the Emmy-nominated, Peabody Award-winning PBS series *Art:21*. [www.peterfoleymusic.org](http://www.peterfoleymusic.org).