

THE VISUAL CONCEPT ALBUM OF

GENIUS

A NEW MUSICAL

WRITTEN SUPPORT MATERIAL

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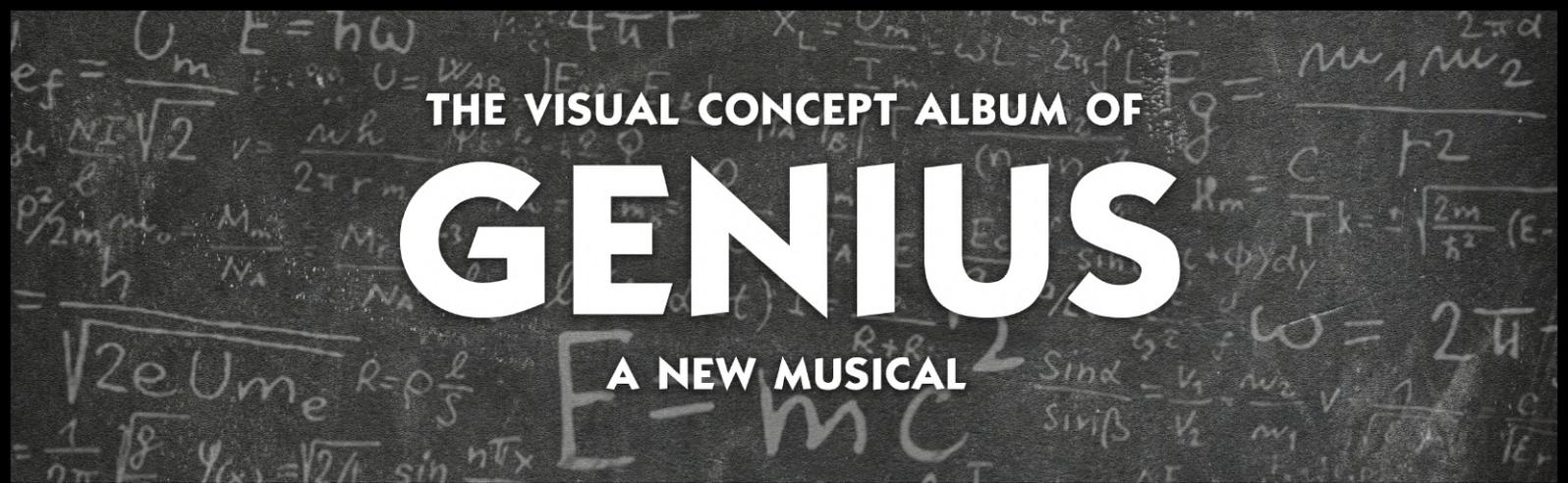
SYNOPSIS

When Albert Einstein meets the exceedingly clever and ambitious Mileva Maric at the Zurich Polytechnic, they become instant rivals despite their common desire to revolutionise physics and change the way people see the universe. When Einstein combats the prejudice of the Polytechnic and secures Mileva an internship position with the great Nobel laureate Phillip Lenard, a fervent romance sparks between Einstein and Mileva. However, when Lenard learns that Einstein has beat him to publishing a theory on the photoelectric effect, Lenard decides to do everything in his power to take back his 'due' credit and tarnish Einstein's reputation.

After Mileva suspiciously fails her final year at the Polytechnic, Einstein and her vow to work together on the theory of relativity, which they believe will give them the recognition they deserve. Hendrik Lorentz, a flashy, has-been, Nobel prize winner becomes a mentor to Einstein, convincing him of the importance of persuading the press and becoming a celebrity in order to gain recognition for a theory. A quest for proof ensues as Lenard races Einstein and Mileva to the solution for Relativity.

GENIUS is about looking back at history and questioning what we take for granted, who deserves recognition, and whether there are missing pieces to the stories we are told. The contemporary energetic pop/rock score blended with sounds of early 20th century Europe, will create a dynamic musical landscape to give an insight into the greatest minds of all time.





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CHARACTER BREAKDOWN

ALBERT EINSTEIN

20s. A rebellious, starry eyed physicist. Obsessed with discovering the secrets of the universe. Quixotic and constantly lost in his thoughts.

MILEVA MARIC

20s. Fiercely intelligent, strong, ambitious and has dreams of becoming a great physicist.

PHILLIP LENARD

40s. A bitter and prejudiced genius. Obsessive, jealous and calculating, with a deep desire for recognition

HELENE SAVIC

20. Sardonic sense of humour. Warm and would do anything for Mileva, her best friend.

HENDRIK LORENTZ

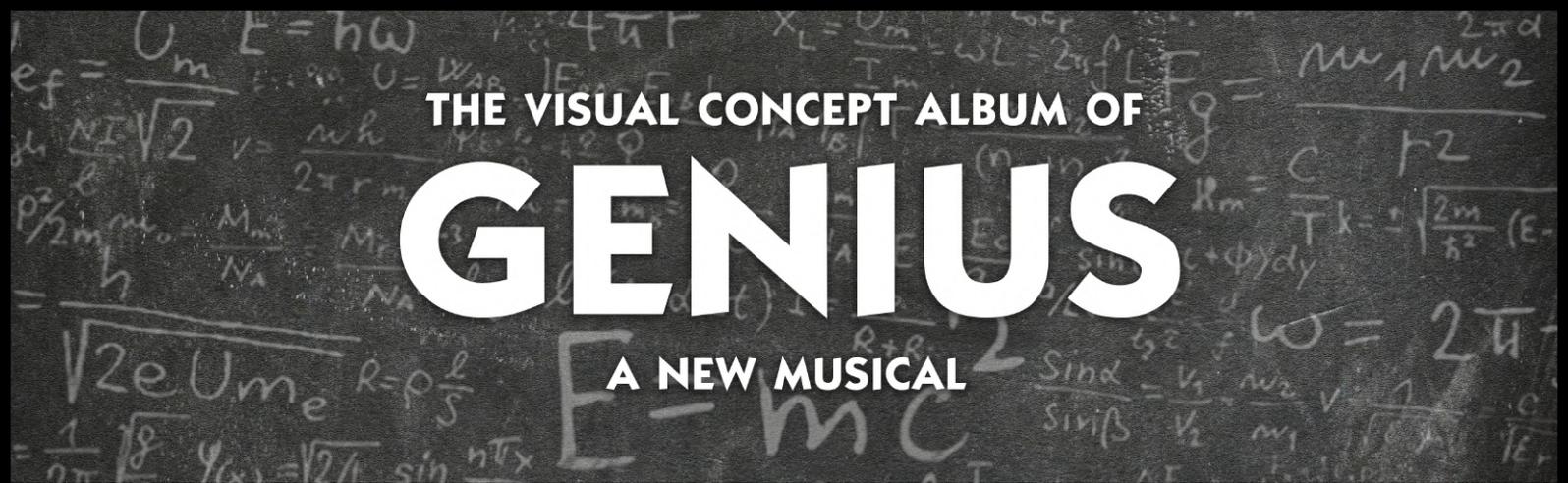
40s. Has a flare for the dramatic and sense of self importance. Light hearted and jovial; somewhat wistful about the fact he has lost his touch as a physicist.

MICHELE BESSO

20s. Soft-spoken and intellectual. Einstein's oldest and most loyal friend. Einstein described him as "the best sounding board in all of Europe."

ENSEMBLE

Reporters/Physicists/Patent Clerk Officers.



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TRACK LIST (TREATMENT)

1.

“OPENING/WONDER”

Einstein and Mileva meet for the first time outside the entrance to the Zurich Polytechnic. We flash forward to the last time they will ever speak, when Einstein has betrayed her for his own gain as a physicist.

Back in the present, Einstein garners support amongst students for his outlandish theories, which he hopes will overthrow the pigheaded establishment. He publishes his first theory.

2.

“IN SIGHT”

Mileva sits her entrance exam for the Zurich Polytechnic. She can choose to let the trials of her past overwhelm her, or move forward and become the only woman to gain entrance into the prestigious school, thus beginning the journey of trying to become a renowned physicist.

3.

“PHYSICS TODAY”

Two heavyweights of modern physics, Hendrik Lorentz and Phillip Lenard, struggle with their incomprehensible and seemingly unsolvable theories. Meanwhile, their assistants bemoan the unfruitful state of physics at the turn of the century.

4.

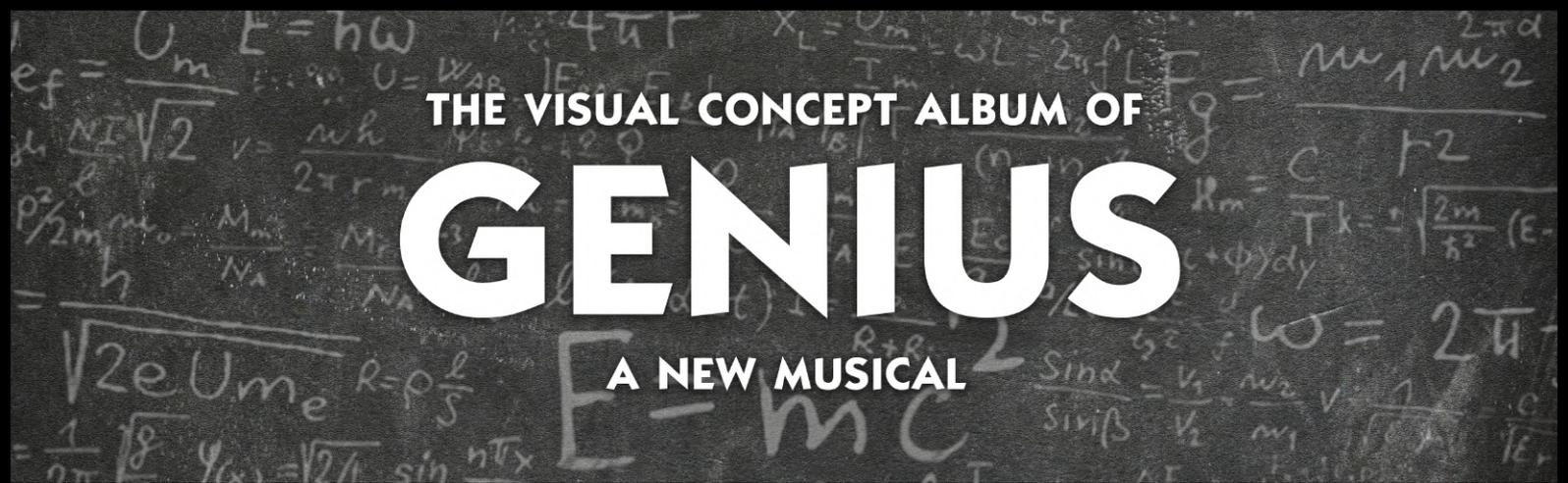
“SIMPLE SOLUTION”

Professor Weber sets the class a task. Whomever solves it first wins an internship with the renowned Phillip Lenard. Einstein and Mileva find themselves becoming rivals as they race each other to the solution.

5.

“ONE KING”

Having won the internship, Mileva finds herself toe to toe with Lenard, who attempts to indoctrinate her with the idea that a theory can only belong to one physicist.



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TRACK LIST (TREATMENT) (CONT.)

6.

“TOGETHER”

Mileva and Einstein reconcile and promise that they will find the solution for Special Relativity together.

7.

“SPEED OF LIGHT”

Einstein has the greatest insight of his life - that time is relative. In a flurry he publishes the paper forgetting to consult with Mileva or mentioning her name.

8.

“OUT OF THE SHADOWS”

Mileva discovers that Einstein not only has neglected her work on relativity, but has had an affair with another woman. Distraught she vows to cut ties with him and leave it to history to understand her contribution as a physicist.

9.

“EXTRA, EXTRA!”

The press gets wind that Einstein and Lenard are racing to discover the extension of relativity (General Relativity). Fierce debate ensues as the solution to the theory, and the way to prove it, becomes clear.

10.

“THE VOICE UNHEARD (FINALE)”

Simultaneously flashing back to the first time Mileva and Einstein met, and forward to Mileva's death and the explosion of the atomic bomb, the all important question is raised: who deserves recognition and are their voices that are lost to history like Mileva's? The audience is impelled to reexamine history and listen to the voices unheard.

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DEVELOPMENT HISTORY

GENIUS, previously titled “Einstein: Master of the Universe”, was produced professionally at TheatreWorks in 2016 by RL Productions. It was selected by The Age/Sydney Morning Herald as one of the highlights of 2016 in Australian theatre. It has since been revised and rewritten to create “GENIUS”.

Prior to the 2016 production, the initial workshop of the piece was held at the Victorian College of the Arts (VCA) in late 2015, with dramaturgical consultation and feedback from Broadway composer John Bucchino, and Australian Composers, Peter Farnan and Iain Grandage. Then, the show received workshops through the Home Grown Grassroots Initiative, in front of an industry panel led by Chris Mead (dramaturg for the Melbourne Theatre Company).

After the 2016 production, the show was workshopped again at the VCA, via the New Musicals Development Program in 2017, which was directed by Jayde Kirchert (artistic director of Citizen Theatre). Later this year the song “It Starts Again” from the original production will appear on the album *16 Stories*, recorded by the Australian Discovery Orchestra and produced by Broadway Records.

The Visual Concept Album of GENIUS, is the brand new digital production of this piece, that will be presented as animatic videos, with a new cast recording.



THE VISUAL CONCEPT ALBUM OF GENIUS

A NEW MUSICAL

REVIEWS



THE AGE

"Jess Newman transforms the life of Albert Einstein into a melodic odyssey. The musical is through-composed, almost verging on operetta, and winningly embraces an eclectic variety of styles: discordant modernist riffs and romantic arias, pure vaudeville and catchy blues numbers, even Gilbert and Sullivan-like patter songs."



"It's genuinely exciting to see a young composer with such talent."

- Cameron Woodhead, The Age

Simon Parris: Man in Chair

MUSIC THEATRE, OPERA AND BALLET REVIEWS, NEWS AND VIEWS



"For his first full-length musical, burgeoning young composer Newman has accomplished the rare feat of writing the book, music and lyrics. The almost fully sung-through musical includes a smattering of spoken dialogue (thus avoiding dreary recitative) and includes an impressive range of musical styles in the songs."



"While Newman cleverly unfolds Einstein's most significant discoveries, the focus on his personal life gives the musical its beating heart"

- Simon Parris, Man in Chair

THE AUSTRALIAN



"Einstein: Master of the Universe is a good old-fashioned musical, romantic and big-hearted. Jess Newman's songs are varied and entertaining...and the clever lyrics are never less than drolly cute."

DHB Theatrical
Melbourne, Australia

27th August 2020

To whom it may concern;

DHB Theatrical is thrilled to be producing the visual album of *GENIUS: A New Musical*. DHB was established to produce and develop new works from young industry professionals, in the highest quality and most innovative productions and executions possible. *GENIUS* is the perfect combination of these two missions, as it will set a new precedent for the digital presentation of musical theatre, and the talent and craftsmanship of Jess Newman's music and lyrics will delight and excite audiences of all ages, backgrounds, and identities.

We are extremely grateful for the large amount of support we have already received in the early stages of this production from both notable Australian theatre industry professionals, and internationally based organisations and individuals. We are especially thankful and inspired by the support of Neil Gooding (Neil Gooding Productions), the VASS Theatre Group (Melbourne), Tyran Parke (Victorian College of the Arts), and StageCenta (Canberra). As evidenced by the support we have received so far, we are very confident in *GENIUS*' ability to bring people together, engender and inspire new audiences, and spread success and positivity throughout the industry in this time of unprecedented disruption. In addition to support from the local theatre and arts community, the Australian Institute of Physics has also expressed a passion and interest in involvement with and sharing of the project, due to *GENIUS*' focus on Albert Einstein, his theories, and the retelling of history.

This year has undoubtedly thrust our industry into a digitally focused and revolutionary framework, in which all productions must pivot and adapt. *GENIUS* will lead the way for digital musical theatre storytelling, with its visual animatic focus and ease of access. This is not a production that is 'less than' or in replacement of live theatre, but rather, a unique and entirely independent original execution of theatre, and must be designed and thought of accordingly. Online and digital theatre experiences do not need to be a watered down or simplified execution of an established title, and we hope to inspire more theatrical projects that can be accessed and enjoyed by all communities in any circumstance. This digital experience can also act as the starting point to a pathway of success, gaining momentum and following, and resulting in a fully staged production.

The core creative team working on this production, Jess Newman, Clary Riven, and Isaac Hayward, are each extraordinary talents in their own right, and I cannot wait to see the product of their collaboration, commitment and passion. The success of their previous works are testament to the wonderful things they can and will achieve, and I am so thrilled that DHB Theatrical will be able to offer them this opportunity. Your financial support to *GENIUS* will allow everyone involved to bring their vision, art, and unique experiences into fruition in this engaging format for all to enjoy. An investment in this production is an investment into Australian musical theatre, the creatives careers, and the new digital landscape, which will trickle down to every audience member and inspire them to get involved in the arts and continue to create, explore, experiment, and delight.

Sincerely,



Dean Gild
Producer

THE VISUAL CONCEPT ALBUM OF **GENIUS**

A NEW MUSICAL

FREQUENTLY ASKED QUESTIONS

WHAT IS A 'VISUAL CONCEPT ALBUM'?

A visual concept album is a hybrid between music and film, with each album track holding a larger purpose or meaning collectively than they do individually.

In our case this is a hybrid between Jess Newman's music and lyrics, and animatic style animation, revealing the untold story of Albert Einstein and Mileva Maric in *GENIUS: A New Musical*.

WHAT IS 'ANIMATIC' ANIMATION?

An animatic is a style of animation consisting of storyboarded panels (sketch drawn images of each shot in a sequence) that are timed to a soundtrack and played in succession.

In the live-action and animation film industries, animatics are mostly used as guidelines for the final production, however, the global musical theatre fanbase has taken this style on as their own. Musical theatre fan art animatics have become hugely popular across YouTube and social media- to find an example just search; "musical animatic".

There is a wide range of animation, drawing, and production quality amongst these fan-made animatics. *GENIUS* will be the first new musical to be presented as an official, professional quality, animatic visual album, allowing the story to be brought to life through a brand new medium.

WILL ALL THE SONGS BE RELEASED AT ONCE?

Yes! All the songs and videos included in the visual concept album will be released at the same time. Just like a film or soundtrack release - you'll be able to watch or listen all the way through!

WHO WILL BE IN THE CAST?

The voice cast for *GENIUS* will consist of notable musical theatre performers with a following in Australia, New York, and beyond.

DO I NEED TO PAY TO WATCH IT?

Nope! It will be completely free to watch online so anyone, anywhere, can be a part of the audience.

WHERE DO I WATCH IT?

You'll be able to stream the visual album at the *GENIUS Hub*, a dedicated website to all things *GENIUS*, as well as via YouTube.

CAN I LISTEN TO THE MUSIC WITHOUT THE VIDEO?

Absolutely! In addition to the visual album, the cast recording will be available to stream on all music platforms such as Spotify and Apple Music.

WILL THE SHOW EVER BE PRODUCED ON STAGE?

We hope so! With the digital release of the visual concept album of *GENIUS: A New Musical*, we hope to build momentum, a fan following, and excitement and demand for a fully staged production in the future!