# NAMT NATIONAL ALLIANCE FOR MUSICAL THEATRE



# OCTOBER 20-21, 2022 NEW WORLD STAGES

# **CONGRATULATIONS**

to this year's **NAMT** participants

**I BELIEVE THE WORLD IS A BETTER PLACE** IF THERE IS MORE THEATER IN IT. AND THERE IS MORE THEATER IN IT, THANKS TO ALL OF YOU AND NAMT.





After each reading, you can sign up with your interest at the Meet-the-Writers table, or leave your business card on the table to indicate your interest in a follow-up. Additionally, you'll receive a digital Festival Report survey at the end of each day where you can let the NAMT staff know what shows and artists you're interested in learning more about after the Festival. Keep an eye out for important communication from NAMT via email and the event app.

#### **OTHER THINGS TO KEEP IN MIND**

- located on the Mezzanine level near the 50th Street entrance.
- Don't forget your badge...without a badge, you cannot gain access to the events!
- Please turn off your cell phone during all events. The use of recording devices is strictly prohibited.



#### **QUESTIONS?**

The NAMT Board, staff and Festival Committee have special ribbons on their badges, so please approach any of us about the Festival, the shows or joining NAMT. You can also always head to the main check-in table outside The Green Room Lounge for help. We are here to ensure that you have a great time at our 34<sup>th</sup> Annual Festival of New Musicals.



The Festival of New Musicals is supported in part by a generous award from the National Endowment for the Arts and by public funds from the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature.

#### **34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS**

# **NAVIGATING THE FESTIVAL**

**SCHEDULE** 

Each musical will be presented once on Thursday and once on Friday. Your schedule, if you selected one when you registered, is printed on your badge, and the full Festival schedule can be found on the back cover of this program. Those who have pre-registered for presentations will be seated first. If you have a General Pass (white badge), you are not guaranteed entry to any of the presentations and will be seated on a space-available basis.

#### PASSES

Your badge (aka your pass) must be visible at all times! There are four levels of passes.

**PREMIERE PASS** Priority access to all events; closing party open to registered premiere pass holders only

**SELECT PASS** Priority access to all events except the closing party

ACCESS PASS Secondary access to all presentations and Showcase, standby access to the Cabarets, no access to closing party

(GENERAL PASS) Tertiary access to all presentations, standby access to Showcase, no access to Cabarets or closing party

If you want to upgrade your pass and your experience at the Festival, please speak to anyone at the check-in desk.

#### THE LINES

There are 3 lines for each theatre and they enter in this order:

- 1) **PREMIERE PASS** & **SELECT PASS** Lines start on the Orchestra level against the light wall.
- 2) ACCESS PASS For both stages, the lines will start on the Mezzanine level outside the stages' respective Mezzanine entrances.
- 3) (GENERAL PASS) Lines will start on the Mezzanine level in the main part of the lobby outside the entrance to the respective stages.

Out of respect for your fellow patrons, we ask that no one save seats in the theatre for anyone entering on a later line.

# **MEET THE WRITERS**

There will be 30 minutes between each reading, which is the perfect time to meet the writers at a special table on the Orchestra level. At the Meet-the-Writers table, you can sign up to hear more info from the writers after the Festival, drop off a business card and pick up a demo. But don't go too far away, because the next reading will start sooner than you think! Miss your chance to talk to the writers?

#### HOW DO I TELL NAMT OR A WRITER THAT I'M INTERESTED IN A SHOW?

• The Green Room Lounge is open all day except for an hour before lunch (so we can set up for the Midday Cabarets), so swing by for a drink (cash bar), meet up with colleagues and take a break! Free coffee is available all morning and alcoholic beverages can be purchased starting at lunch. The Lounge is

Between shows, don't forget to swing by the Orchestra level and meet our exhibitors who have products and services of interest to your organization.

#### **F** FACEBOOK.COM/NAMTMUSICALS





Council on the Arts



AND THE

# 2022 FESTIVAL OF NEW MUSICALS

WE CONGRATULATE OUR PARTICIPATING ASCAP MEMBERS

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# FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE'S PRESIDENT WELCOME TO OUR 34TH ANNUAL FESTIVAL OF NEW MUSICALS!

I always look forward to the Festival of New Musicals and this year feels even more special. We're here, live and in person, back at New World Stages! I can't wait to see the shows, meet the writers and visit with colleagues.

Why, as President and CEO of a theatre that doesn't produce new musicals, do I love the Festival so much? For a whole host of reasons, but the most important is that today's new musical is tomorrow's classic. I love the energy of the savvy crowd; I love the buzz of discovering something new and amazing before the rest of the world. It's just a remarkable event, bringing together over 700 leaders of the musical theatre field for two days of intense focus on new works and the astonishingly talented individuals who create them.

This past year, to expand our reach and remove a possible barrier to entry, NAMT eliminated the endorsement requirement for Festival submissions. As a result, NAMT received a record-shattering 480 submissions and it was our dedicated Festival Committee's Herculean task to select the eight shows you'll see this week. We are not only excited about the quality of the work, but also about the range of backgrounds and experiences of the writers that have shaped the stories they felt compelled to tell.

We invite you to bring both head and heart to each presentation. Be open to raw emotion, while also thinking about the future of each piece and how you might be a part of that. Every one of you is a vital player in the development process for the shows and writers.

NAMT believes that the best way to serve you, our Festival audience, is to give our Festival writers every possible opportunity to showcase their best work. For us, that means providing our writers with a creative development experience free from financial and administrative burdens. NAMT assumes the costs of producing and marketing the Festival, handles all administration and logistics and takes no royalty stake in future productions. Simply put: the writers focus on writing.

It's our sponsors, donors and advertisers that make this single-minded focus possible by supporting the Festival – and supporting NAMT – now and throughout the year. **Thank you!** 

And many, many thanks to the Festival Committee, our tireless NAMT staff and to you, our audience. Enjoy the Festival!

Kwofe Coleman President, National Alliance for Musical Theatre

# FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE'S EXECUTIVE DIRECTOR **SO GLAD YOU'RE HERE!**

NAMT's mission is to be a catalyst for nurturing musical theatre development, production, innovation and collaboration.

**Catalyst for Development:** That's first and foremost what the Festival of New Musicals is all about. For us, it's much more than an event; it's the starting line from which we help launch shows and their writers. Did you know that 85% of NAMT Festival shows have had tangible development progress as a direct result of the Festival?

**Catalyst for Production:** As we present these eight shows, plus another seven writing teams through the Midday Cabarets and Songwriters Showcase, we are already thinking about what comes next and how we can help all of them find the next best step for their work.

Catalyst for Innovation: What is musical theatre? How is this art form evolving? The Festival is a forum for exploring the frontier. Join us on this adventure!

**Catalyst for Collaboration:** Beyond the astonishing collaborative work you'll see on the Festival stages, these two days will also ignite future collaborations. One theatre will host a full-length reading of one of these shows and another will pick it up for a workshop before it goes on to a third for production. Think out loud! You'll likely find a partner who's thinking complementary thoughts.

**Catalyst for You, Now:** We believe we can be the most potent catalyst by offering you, our amazing and vitally important audience, a season in two days. That's how we think about the Festival and that's the charge we give our incredibly diligent and insightful Festival Committee: we ask them to select eight shows for which they have passion and which will take our audience on a wide variety of journeys. The committee members don't know who wrote the musicals they are evaluating – they only know what they read and what they hear.

Our most sincere thanks to all of you who contribute, sponsor, advertise and exhibit. You are truly what makes the Festival such a powerful force in musical theatre development, production, innovation and collaboration.

Again, thank you all for coming! With your help, we look forward to a great musical theatre future, starting today. Enjoy the Festival!

Betsy King Militells

Betsy King Militello Executive Director

#### **34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS**

# THE BALLAD OF KLOOK AND VINETTE A NEW MUSICAL

BOOK BY CHÉ WALKER MUSIC AND LYRICS BY ANOUSHKA LUCAS AND OMAR LYEFOOK CTED BY DAVE STEAKLEY | MUSICAL DIRECTION BY CHRISTIAN MAGBY STARRING CHANEL AND RODERICK SANFORD

> 2017 NAMT Festival Produced in Spring 2019 at ZACH Theatre

> > Photo: KirkTuck.con

On behalf of Producing Artistic Director Dave Steakley, new Managing Director Jamie Herlich McIalwain, our Board of Directors & Staff, ZACH is proud to once again be a Gold Sponsor of the Festival!



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# WHAT IS NAMT?

#### WHAT WE DO

Simply put, we serve the musical theatre community.

Since our founding in 1985, the National Alliance for Musical Theatre has been a catalyst for nurturing musical theatre development, production, innovation and collaboration. We achieve this mission through festivals, conferences, granting programs and many other initiatives that bolster the field.

As a not-for-profit organization, we serve both organizational and individual members throughout North America and abroad. Our members include theatres, presenting organizations, higher education programs and individual producers. Learn more about becoming a member at **namt.org/member**.

We also serve artists - and particularly writers and composers who create new musicals.

#### SUPPORTING OUR MEMBERS

Our members include institutional theatres (both not-for-profit and commercial), new work developers, higher education programs, tour presenters and individual producers/investors. NAMT supports them via new work development, new work funding, event and conference hosting, relationship-building and the sharing of ideas

We foster relationships among our members, which frequently lead to exciting partnerships and co-productions. We also provide opportunities to network, brainstorm and facilitate innovation.

#### SUPPORTING ARTISTS

After they appear in our Festival, we remain connected to our Alumni Writers. By hosting writers' roundtables, staging concerts and providing online resources like the New Musicals Map, we nurture a network of musical theatre creators and continue to promote their work to our members and the field at large. Occasionally, NAMT also provides one-time opportunities such as the 15-Minute Musical Challenge and THEatre ACCELERATOR.

# **MEMBERSHIP SNAPSHOT**

NAMT's members make a vital impact in their communities economically, in education, and by entertaining millions of people.

#### In the 2018–2019 season, the NAMT members collectively...

- Employed over 20,000 staff members and 14,000 artists
- Staged more than 19,000 performances attended by 10 million people
- Entertained over 543,000 loyal subscribers
- Provided education programs for 1.5 million students and teachers
- Had operating budgets totaling \$680 million
- Performed in 300 venues with a total of 189,000 seats

Gypsy and Dreamgirls are presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC. www.concordtheatricals.com

# LAND ACKNOWLEDGEMENT

We are on the original homeland of the Munsee Lenape tribal nation.

NAMT acknowledges the painful history of genocide and forced removal from this territory, and we honor and respect the many diverse Indigenous peoples still connected to this land on which we and our member theatres live and work.

#### native-land.ca

# **ABOUT THE FESTIVAL**

In 1989 the Festival of New Musicals was created to provide a forum to celebrate the new musicals that were being produced and presented around the country. Since then, the Festival has introduced musical theatre producers to almost 300 musicals and over 500 writers from around the world. More than 85% have gone on to subsequent readings, workshops, productions and tours; been licensed; and/or recorded on cast albums as a direct result of the Festival!

Held over two days in New York City every fall, the Festival produces 45-minute presentations of eight new musicals before an industry-only audience with the experience and resources to move the work forward.

#### FESTIVAL PURPOSE AND GOALS

In the short run, the Festival's goal is to connect writers with producers, extend the development trajectory of presented musicals and establish new creative partnerships. The long-term goals are to expand the musical theatre repertoire, advance the musical theatre art form and support the field.

#### We never take any royalties from our writers or ask them to pay for their participation in the Festival.

The Festival is funded solely through sponsorships, grants and donations contributed by government agencies, foundations, organizations and individuals.

#### namt.org/festivals









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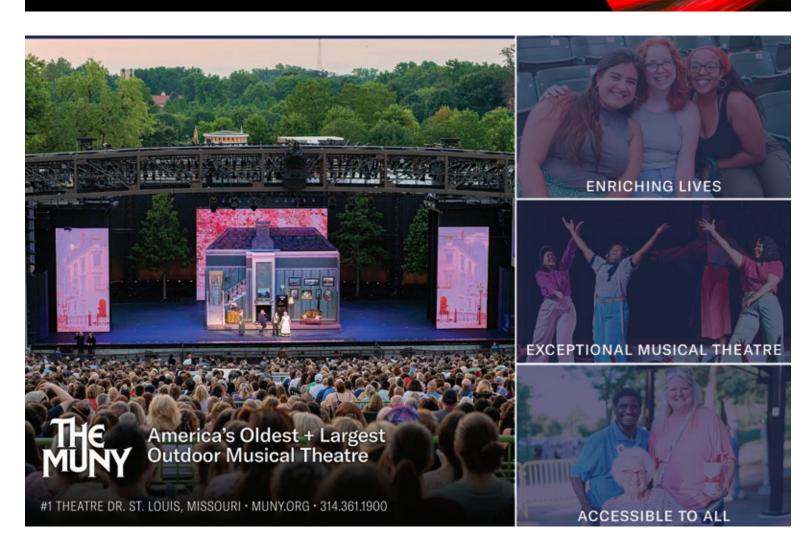
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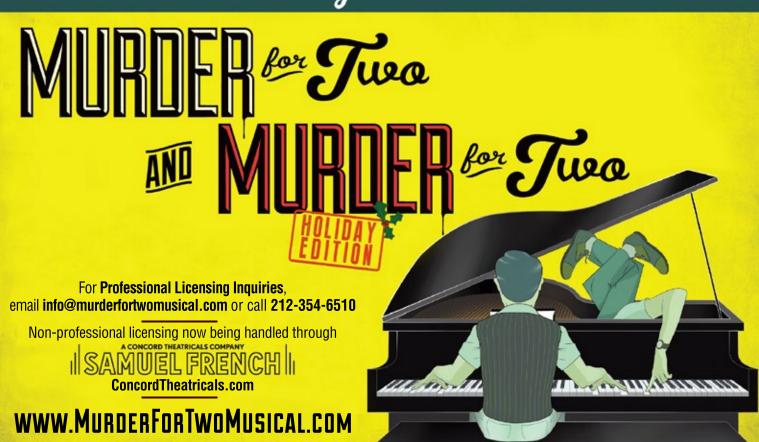
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PROUD TO SUPPORT NAMT AND THIS YEAR'S AMAZING ARTISTS.

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We thank the following individuals, government agencies, organizations and foundations for supporting the National Alliance for Musical Theatre and our mission to nurture the development and production of new musicals. This listing represents contributions from October 1, 2021 to September 30, 2022.

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#### **34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS**

### **MARQUEE MEMBERS**

Marquee Members are NAMT member organizations which, through a combination of dues, sponsorship and/or donations, contributed \$7,400 or more to the National Alliance for Musical Theatre last fiscal year. We are grateful to these organizations' crucial role in keeping NAMT a thriving not-for-profit organization.

#### For the fiscal year ending April 30, 2022, our Marquee Members are:

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# 2022|2023 Season atlantictheater.org

An exciting season of world premieres by Gracie Gardner, Lloyd Suh, Simon Stephens & Mark Eitzel, Deepa Purohit, Lucas Hnath & Steve Cuiffo, and Lee Cataluna!

# NAMT PLAYERS

NAMT Players are individual donors who contribute \$1,000 or more to the National Alliance for Musical Theatre. Players Program members enjoy exclusive opportunities to see the new musical development process from the inside and VIP status at our special events, among other benefits.

This listing represents contributors from October 1, 2021 to September 30, 2022

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> Savanah Sanchez, Line Producer Midday Cabarets & Songwriters Showcase

> > Adam Hitt Graphic Designe

The amazing team at New World Stages for their hospitality and commitment to our return to an in-person Festival; Ciera Iveson for her experienced support during a moment of transition; the Festival Screening Subcommittee for reading an unprecedented 480 submissions this year; the Festival Committee for their invaluable artistic and selection process guidance; Joey Monda and Greg Kamp for General Management; Our Line Producers Thomas Bertron, Lauren Durán Grajewski and Savanah Sanchez for keeping everything and everyone on track; Desdemona Chiang for her support in selecting our Directing Observers; Marsha Brooks for her legal expertise; Dave Fowler and the audio staff for ensuring the Festival sounds great; and the NAMT Festival Consultants who make sure that each show and writing team have support leading up to, during and following the Festival!

#### FESTIVAL STAFF 17

321 Theatrical Management (NY)

Michel Hausmann Miami New Drama (FL)

Matt Morrow Diversionary Theatre Productions (CA)

Kamana Ntibarikure Segal Centre for Performing Arts (QC)

Olivia O'Connor Geffen Playhouse (CA)

**Brad Willcuts** Michigan State University (MI)

**Chris Youstra** Olney Theatre Center (MD)

**Audrey Zeilenbach** Gulfshore Playhouse (FL)

#### **Julianne Wick Davis**

Alumna Writer Representative; writer of Southern Comfort (Fest '12) and Lautrec at the St. James (Fest '19).

# **FESTIVAL STAFF**

Joey Monda General Manager

Thomas Berton, Line Producer Stage 2 The Female Pope, King of Pangaea, The Pelican, Pup! A Chew Story

**David Fowler** Festival Sound Designer

> Will Bennett Audio Technician

> **Rachel Kolb** Audio Technician

> Sean Herb Audio Technician

Erica Jeudy Fall Events Intern

# **SPECIAL THANKS**

# **COMMITMENT TO RACIAL EQUITY**

Our Core Values state unequivocally that NAMT is committed to a musical theatre field that includes and embraces people of all backgrounds, identities and abilities. We strive every day to nurture a musical theatre canon that reflects and celebrates the rich diversity of our nation and the world.

#### It is not enough.

We have added our voice to the Black Lives Matter movement, stating loudly that we are not neutral. We reject white supremacy and racism and we support the ongoing fight for racial equality.

#### It is not enough.

As a service organization, we are committed not only to changing our organization, but also to evaluating and advancing the broader changes needed in the musical theatre community. We commit not only to a culture of listening and self-challenge, but also to the development and implementation of concrete anti-racist actions to help move us all forward. We as an organization cannot fulfill our mission and truly commit to our core values unless all voices are protected and elevated equally.

To that end, while recognizing that there's more – much more – that needs to be done, we're committing today to an ongoing process, starting with the following steps and we want to be held accountable:

- **Hiring Practices:** For every advertised part-time and full-time position, we will seek a truly diverse pool of candidates. We will post job opportunities outside of the traditional theatrical boards that tend to yield predominantly white applicant pools and actively seek out BIPOC candidates. We will eliminate degree requirements and continue to evaluate payment practices and promotion opportunities. For interns, we will initially continue our policy of providing a stipend beginning in the second semester of service and will add transportation reimbursement for first-semester interns. By 2022 we commit to increasing the intern compensation budget line to pay all interns a stipend from the day they start working with NAMT.
- **Gatekeeping:** We commit to continuing to increase the racial and ethnic diversity of our Festival Screening and Selection Committee members through policy changes including expanding who can participate on the committee. Committee membership will be published on our website. We are also assessing the entire submission and evaluation process. We will expand the endorser match program while also evaluating the endorser requirement more broadly; we will add an artist statement to the application so that the evaluation process focuses more on whether the work accomplishes the writers' goals rather than meets the evaluators' taste. These new steps will complement changes already implemented including the elimination of the non-member application fee and the establishment of the Director Observership program.
- **Membership:** We will require that all members annually confirm their commitment to NAMT's core values. In new member recruitment, we will focus on building a more inclusive membership. We will evaluate our existing recruitment practices, dues structure and member benefits to determine how they fit into larger field-wide inequities and how to repair them. We will make events more accessible so that BIPOC staff members at member theatres are able to attend.

- **Leadership:** Drawing from our increasingly inclusive membership, we commit to continuing to increase the racial and ethnic diversity of our Board composition.
- **Environment:** We will consciously create an environment for our staff, members, artists, colleagues and community that actively works against and has zero tolerance for racism, harassment and discrimination in all forms. We invite feedback; if we're heading in the wrong direction, we want to hear it. And we will listen.
- **Education:** We will seek outside guidance and professional development to continue anti-racism training and to build our capacity to view all of our internal and external decisions through the lens of equity, diversity, inclusion and access. We will budget funds each year both for staff training and for fuller, more consistent integration of anti-racism training into online learning and Conference agendas.
- **Field Forums:** We will continue to host ongoing discussions to address these topics for our members and the broader community.
- **Vendor engagement:** We will examine our current roster of vendors and actively seek out contracts with BIPOC-owned companies, committing to increased supplier diversity.

# **2022 FESTIVAL SELECTION PROCESS**

In a groundbreaking year, NAMT received a staggering 480 submissions for the 34th Annual Festival of New Musicals. The shows came from all around the globe and were all at different stages of development — some writing teams had only collaborated digitally over the pandemic and had never even met in person, while some shows had recent regional productions. We began the process of evaluating shows in early January, with the goal of narrowing the field of 480 down to eight Festival Selectees by mid-June. The evaluation process is carefully crafted and executed to ensure that we are able to present an exciting and varied, top-notch Festival each year.

NAMT assembles a 17-person committee composed of NAMT Members and New Works leaders from across the world to represent the membership and the industry. Each member sits on the committee for 2-3 years. An Alumni Writer Representative also sits on the committee for one year, providing valuable insight from the artist perspective. The Festival selection process is overseen by the New Works Director, who moderates the two committee meetings; neither he nor other NAMT staff members, however, express opinions or vote on which shows are selected for the Festival. All committee members are required to sign a Code of Integrity that outlines expected conduct as well as our need for confidentiality and transparency throughout the process.

Our evaluation process is concealed, meaning the materials sent to the committee for review do not contain the writers' names, agent names or development history of the project. The committee members do not know if a show is written by someone still in high school or by a winner of multiple Tony<sup>®</sup> awards; they know only the work that is on the page and on the demo. This concealed process is key to the integrity of the Festival selection process.

#### SUBMISSION UPDATE

Submissions for the 35th Annual Festival of New Musicals are now open!

NAMT is happy to announce that writers can continue to apply without an endorsement from an industry professional. Combined with the recent elimination of fees for on-time submissions, these measures are intended to dismantle barriers that may prevent writers from applying for the Festival. These changes are driven by NAMT's current strategic plan, which aims to expand the musical theatre canon by removing barriers to entry and broadening the development process.. This goal will be accomplished in part through increased access and inclusivity.

Applications are currently being accepted for next year's Festival of New Musicals. For more information, visit namt.org/festapp.

# NATIONAL ALLIANCE FOR MUSICAL THEATRE

# FESTIVAL SUBMISSIONS NOW OPEN!

We will update these steps with specific actions and metrics. We will collect data to track our progress. We will be transparent about how we're doing. We will constantly re-evaluate and add to our goals and we will also evaluate who is participating in the goal-setting. We have already formed a Board committee to work with NAMT staff on further articulation of goals and the necessary steps to achieve them. We look forward, together, to creating lasting change that will build a rigorously and intentionally anti-racist organization and field.

# FREE SUBMISSIONS FOR ALL ON-TIME APPLICATIONS

# 35FESTIVAL OF NEW MUSICALS

Submissions due by 12/20/2022 Late submissions due by 1/10/2023

WWW.NAMT.ORG/FESTAPP

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Broadwaylicensing.com

# **Congratulations to** the NAMT writers and all shows participating in the Festival.

Kevin McCollum & The Alchemation Team



ALCHEMATION Producers of SIX. Upcoming Musicals: THE NOTEBOOK, THE DEVIL WEARS PRADA, NIGHT AT THE MUSEUM.

#### **34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS**

# **OTHER SHOWS YOU SHOULD KNOW**

The committee for the annual Festival of New Musicals has the challenging task of selecting only eight musicals for the Festival. However, there are a number of other submissions they feel should be shared with you. Here are 12 new musicals that you should know about - visit our website for more information. (NAMT Members only - namt.org/osysk)

**CHASING THE WIND** Book, Music & Lyrics by Andre McRae

**CYRANO** Adaptation & Book by Matt Hawkins, Music & Lyrics by Veronica Mansour

**THESE GIRLS HAVE DEMONS** Book and Lyrics by Meghan Brown, Music by Sarah Taylor Ellis

HANSEL & GRETL & HEIDI & GÜNTER Book by Hannah Kohl, Music by Will Aronson, Lyrics by Daniel Maté

IN PIECES Book, Music & Lyrics by Joey Contreras

JENNY'S DAMNED EX Book, Music & Lyrics by Tommy Newman

THE RADIUM GIRLS: A JAW-DROPPING NEW MUSICAL Book by Amanda D'Archangelis, Sami Horneff and Lisa Mongillo; Music by Amanda D'Archangelis; Lyrics by Sami Horneff and Lisa Mongillo

THE ROSETTA PROJECT Music & Lyrics by Jenn Grinels, Book by J.C. Meyer- Crosby & Jenn Grinels

**SAFE HANDS** Book, Music & Lyrics by Alara Magritte and Daniel Rosen

SIMON AND HIS SHOES Book & Lyrics by Laurel Haines, Book & Music by Stephanie Singer

SUEÑOS: OUR AMERICAN MUSICAL Book, Music & Lyrics by Jesse Sanchez





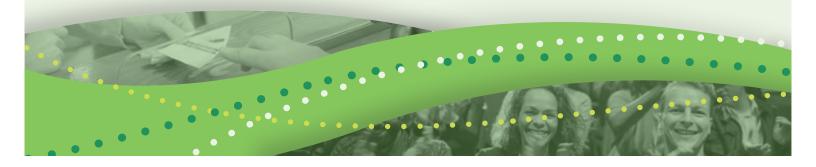


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(authority.org, 2022)

Illinois Wesleyan University is a proud NAMT member with a long history of workshopping new musicals and producing underrepresented works.

Music & Lyrics by Michael Jol Book by Sybille Pearson d on the novel by Edr

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The story that defined a generation reimagined in a groundbreaking new musical.

> BOOK BY ADAM RAPP MUSIC AND LYRICS BY JAMESTOWN REVIVAL AND JUSTIN LEVINE MUSIC SUPERVISION, ARRANGEMENTS AND ORCHESTRATIONS BY JUSTIN LEVINE CHOREOGRAPHY BY RICK KUPERMAN AND JEFF KUPERMAN DIRECTED BY DANYA TAYMOR

FEB 19 - APR 2, 2023 LAJOLLAPLAYHOUSE.ORG/OUTSIDERS



a catalyst for nurturing musical theatre development, production, innovation and collaboration

**292** shows in the Festival of New Musicals' first 34 years \$800,000 in grants awarded to our member theatres

# **OUR MEMBERS** ARE

20,000 staff members @150 organizations in 34 U.S. states & 7 countries WHAT OUR MEMBERS SAY ABOUT US!

"NAMT is the central intersection for organizations committed to the future of the American musical theatre. For us, as an organization not based in NYC, NAMT provides an opportunity to intersect with our national colleagues in a profound way." - Peter Rothstein, Theater Latté Da

"The people that I meet through NAMT are relatable. I always know that I have a good time and I always feel like I'm forming relationships that are going to last throughout my career." - Pamela Adams, Atlantic Theater Company

Learn more at **NAMT.org** 

# NAMT MUSICAL THEATRE NATIONAL ALLIANCE FOR

MEMBER **BENEFITS INCLUDE:** 

•Festival Priority Access •Networking •Grants •Discounts •Conferences and Roundtables •Online Events & Services •Shared Resources And More!



Theatres, Presenting Organizations, Colleges/Universities and Individual Producers



"Thank you for valuing the perspective of small theatres as well as large ones. That's such an important step on the road to equity in our sector, as is centering BIPOC voices as you did through so much of the conference. Thank you for all you do for new musicals. It is nice to be part of an organization that shares our values."

- Meghan Randolph, Music Theatre of Madison

"NAMT's guickness to dive in and lead the industry here is great motivation for all of us members to get it together and dive in, too!" - Jason Eagan, Ars Nova

> "Thank you for the gargantuan efforts you've made to not only keep us connected but also to deepen our relationships with each other. It is the biggest silver lining for me."

- Paige Price, Paige Price Productions

# HOLLYWOOD HISTORY. MADE NIGHTLY



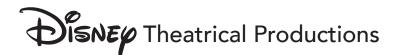
SINCE 1930

# THE HOLLYWOOD PANTAGES THEATRE AND THE NEDERLANDER ORGANIZATION CONGRATULATE THE NATIONAL ALLIANCE

FOR MUSICAL THEATRE

ON ITS 34th ANNUAL FESTIVAL OF NEW MUSICALS.

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# SALUTES THE **34TH ANNUAL FESTIVAL OF NEW MUSICALS** AND OUR FRIENDS AT NATIONAL ALLIANCE FOR MUSICAL THEATRE



#### **34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS**



Genre: Comedy, Drama Ideal Cast Size: 8-10 Ideal Band Size: 4-piece pop band with strings Style: Magical Realism

Book, Music & Lyrics	Jord Liu & Deepak Kumar
Director	May Adrales
Music Director	Alexander Tom
Casting Director	Michael Cassara, CSA

#### **SYNOPSIS**

When she doesn't receive the scholarship that would send her to her dream school, Jane Huang, with her best friend and the class degenerate, secretly builds a Chinese bakery cannabis edible empire. Baked! The Musical is a reflection on failure, self-worth and what we Deepak Bio: FaultLine Theater in San Francisco and Shotgun Players in Berkeley, CA.

#### WRITER BIOS



Jord Liu (Book, Music, Lyrics) is a theatre maker, musician and creative technologist based in San Francisco, CA whose work centers collaborative engagement with art. She has worked with Underscore Theatre in Chicago, the Chicago Musical Theatre

Festival, the New York Musical Festival, the Musical Theatre Factory and National Asian American Theatre Company (NAATCO) in New York, Shotgun Players in Berkeley and SFBATCO, FaultLine Theater and Z-Space in San Francisco.



Deepak Kumar (Book, Music, Lyrics) is a playwright, composer and lyricist based in the Bay Area, CA. His work most often deals with Asian-Americans grappling with the messiness of their identities as they relate to their unique American experiences. His work has been produced by the Eugene O'Neill Theater Center

(NPC22), Underscore Theatre Company in Chicago, the National Asian American Theatre Company (NAATCO), Musical Theatre Factory and Pace University in NYC, FaultLine Theater in San Francisco and Shotgun Players in Berkeley, CA. He is a Eugene O'Neill NMTC Semifinalist, a Bay Area Playwrights Festival Semifinalist and a 2022 Macdowell Colony Fellow.

#### **DEVELOPMENT HISTORY**

Baked! The Musical has been previously developed at the Den Theatre in Chicago, at the 2020 Chicago Musical Theatre Festival, Underscore Theatre Company's Underscore Develops (2021) and through a workshop at FaultLine Theater in San Francisco (2022). At CMTF, the show had a sold-out run and won awards for best lyrics, best lead performer, best supporting performer and best ensemble.

#### FROM THE FESTIVAL COMMITTEE

The committee loved this funny, relatable story about a Chinese-American teenage girl and her family, all searching for success in high school and today's world. We were particularly taken by the protagonist – a flawed young anti-hero who is ambitious and determined – and who you'll be rooting for the whole show.

#### **5 THINGS YOU SHOULD KNOW**

- 1. Who we are Jord Liu (she/they) wrote the book, music and lyrics. She is a trans composer, theatre maker and creative technologist. By day she works at the Exploratorium in San Francisco coming up with new exhibits! Deepak Kumar (he/him) wrote the book, music and lyrics. He is a playwright, composer, lyricist and researcher based out of the Internet. One fun fact about him is that he has a PhD in computer science!
- 2. 1-minute pitch When she doesn't receive the scholarship that would send her to her dream school, Jane Huang, with her best friend and the class degenerate, secretly builds a Chinese bakery cannabis edible empire. Baked! The Musical is a comedy with heart which features a contemporary pop-rock score. At its core, the all-Asian show is about dealing with failure and what we owe the people we love.
- 3. What do we love about the show? We love that the show is heart forward. The characters are sincere and real because they're drawn from our experiences growing up as children of immigrants.
- 4. Where has the show been? The show was developed at the Chicago Musical Theatre Festival (2020), through a virtual professional reading by Underscore Theatre in Chicago (2021) and most recently with FaultLine Theater in San Francisco (2022)!
- 5. Hopes and dreams We are looking for production and development partners who want to help grow our show! Our hopes would be to take the show to a big regional theater in 2023/2024, with an eye towards producing it in New York in the near future.

#### FOR MORE INFORMATION, CONTACT

Jord Liu and Deepak Kumar bakedthemusical@gmail.com www.bakedthemusical.com Jord Liu: 248-252-2328 Deepak Kumar: 248-231-3575

#### Show Consultants:

Devanand Janki, Live & In Color (CT) Eric Keen-Louie, La Jolla Playhouse (CA)

Directing Observer: Samantha Estrella

Orchestrator: Conor Keelan

Produced by McCoy Rigby Entertainment and opening at La Mirada Theatre in January of 2024 with tour to follow.





LA MIRADA THEATRE







Book	Steven Gallagher
Music & Lyrics	Anton Lipovetsky
Director	. Asher Lloyd Ehrenberg
Music Director	Lily Ling
Casting Director	. Michael Cassara, CSA

#### **SYNOPSIS**

On August 14th, 2003, Toronto was plunged into chaos when the largest blackout in North American history left millions stranded in the dark. Inspired by real events, Blackout tells three stories of hope, resilience and connection that unfold when the city is dark and strangers band together to find the light.

#### WRITER BIOS



Steven Gallagher (Book) is a Toronto-based writer. director and actor. Blackout, written with Anton Lipovetsky, premiered in 2021 in Toronto's High Park, co-produced by The Musical Stage Company and The Canadian Stage Company. His play Stealing Sam was seen at Alberta Theatre Projects in 2021 and at the 2014

New York United Solo Theatre Festival where it was awarded Best Drama. Memorial, winner of the Trafalgar 24 Play Festival, premiered in Toronto in 2013. His musical Pollyanna, written with composer Linda Barnett, was shortlisted for the 2016 Playwrights Guild of Canada Best New Musical Award. He is the recipient of the Aubrey & Marley Dan Fund for New Musicals and a Harold Award.



Anton Lipovetsky (Music and Lyrics) is a composer and lyricist from Vancouver, Canada. He is currently a Crescendo Series Artist at Toronto's Musical Stage Company. Anton has been commissioned to write music and/or lyrics for ten original musicals, including Blackout, Cowboy Tempest Cabaret, Ordinary (Musical Stage), This

Is It (Nashville Children's Theater) and Way Out There (YES Theatre). Three of Anton's musicals have been shortlisted for the Playwright's Guild of Canada Musical Award. As an actor, Anton has performed on stages across Canada, including the NAC and the Stratford Festival. He is a graduate of Studio 58 and Stratford's Birmingham Conservatory.

#### **DEVELOPMENT HISTORY**

In 2018, we were commissioned by The Musical Stage Company to write a short musical based on a news article from the archives of the Toronto Globe and Mail. We were inspired by a photograph taken during the Great Blackout of 2003 and our short musical Cygnus was presented as part of RePrint at the Globe and Mail Centre in 2019. Further development from Musical Stage and the Aubrey & Marley Dan Fund for New Musicals led us

# **34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS**

to expand the musical into Blackout. A workshop production of Blackout was presented by The Musical Stage Company in collaboration with Canadian Stage at the High Park Amphitheatre in the summer of 2021.

#### FROM THE FESTIVAL COMMITTEE

Committee members were enchanted by the humanity of Blackout. This beautifully crafted show will bring people together through smart lyrics and an intellectual score in simple and special short stories that have the charm and wit of favorites like Almost, Maine.

#### **5 THINGS YOU SHOULD KNOW**

- 1. Blackout is inspired by the Great North East Blackout of August 14, 2003, which sent Toronto (and most of the Eastern Seaboard) into chaos for 48 hours. It was the largest power outage in North American history, leaving millions stranded in the dark, unable to reach their loved ones.
  - 2. Toronto's Musical Stage Company brought Anton and Steven together in 2018 to create a short musical based on a news article from The Toronto Globe and Mail newspaper archives. We chose a photograph of a young couple watching the sun set behind the Toronto skyline the night of the blackout. The sky is glowing, but all the buildings are dark and we were intrigued by what's going to happen when the sun goes down.
  - 3. Blackout is made up of three interconnected musicals, each loosely based on a Greek myth; Gemini, Pandora and Cygnus and they are all stories of connection, resilience and hope. As we were writing Blackout, we noticed the many parallels between that day in August 2003 and what we have all experienced with the pandemic over the past two years. How the world suddenly stopped and we had a chance to reflect on the things we took for granted – and now, we're ready to come out of the dark and find each other again.
- 4. We live on opposite sides of the country, so most of our writing is done via electronic message. Our text chains are epic and they usually include some sort of a scene, a song, or a voice memo of one of us singing or playing all the parts. We finished writing the full-length version of Blackout in 2020 and had a workshop production in Toronto's High Park Amphitheater in the summer of 2021.
- 5. We're really looking forward to making new relationships at NAMT. We hope to meet with theaters and producers who want to help us in this last phase of development and work towards our goal of regional and commercial productions. We feel like we're getting pretty close to having the musical we want. Our next steps are about refining the connections between the three stories and creating new orchestrations for a band of 3-5.

#### FOR MORE INFORMATION, CONTACT

Steven Gallagher 416-885-9626 steventgallagher@gmail.com

Show Consultants: Pamela Adams, Atlantic Theater Company (NY) Michael Rubinoff, Producer (TOR)

Directing Observer: Des'ree Brown



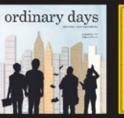
# **GHOSTLIGHT RECORDS**

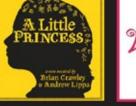
#### THE HOME OF



### AND PROUD TO BE PART OF THESE TIME-HONORED NAMT SHOWS











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#### **34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS**



Genre: Biographical, Drama, Young Adult, Family

Ideal Cast Size: 9

Ideal Band Size: 9

Lyrics & Libretto	Shannon Burkett
Music	Heather Christian
Director	Mei Ann Teo
Music Director	Kris Kukul
Casting Director	Michael Cassara, CSA

#### **SYNOPSIS**

The Female Pope is a highly disputed story about a woman in the 9th century who rose to the papacy. A young girl's father - desperate to keep her safe - disguises her as a boy, with the promise of an education. This unlocks a passion for learning that propels her to the most powerful position in the world – a stunning achievement that threatens the very existence of the Catholic Church itself.

#### WRITER BIOS



Shannon Burkett (Lyrics & Libretto) is an actor, writer and producer based in NYC. Acting: Broadway - The Ride Down Mt. Morgan (Arthur Miller, starring Patrick Stewart). Off-Broadway - The Atlantic, The Flea, Soho Rep, New Georges, WPA, Playwrights, as well as commercial runs. Librettist/Lyricist: The Female Pope (music: Heather Christian, O'Neill Semifinalist, NAMT Festival 2022), So You

Wanna be a Porn Star: a story of sex love and rock-n-roll, (music: Peter Salett) and The Cult. Productions: music video (Winner: Best Music Video at Los Angeles Movie Awards) and sold-out benefit cabarets (Laurie Beechman -Breast Cancer Awareness Month). www.shannonburkett.com



Heather Christian (Music) is a Lucille Lortel, Drama Desk and Obie-Award-winning composer/performer making music-centered shows and rituals. She is a 2021 Richard Rodgers Award winner and Sundance Institute Time Warner Fellow. Recent composing/performing credits include her own work Oratorio for Living Things (Ars Nova), Animal Wisdom (The Bushwick Starr, Woolly Mammoth, ACT), I am

Sending You the Sacred Face (Theater In Quarantine), Prime: A Practical Breviary (Playwrights Horizons Soundstage). She has released 11 records, teaches vocal-based music composition at NYU and can be seen regularly in concert halls and dive bars as Heather Christian & the Arbornauts. www. heatherchristian.bandcamp.com

#### **DEVELOPMENT HISTORY**

At their initial meeting, Heather and Shannon bonded over their love of Greek food, mathematics, science, spirituality and their desire to create musicals rooted in their passions (minus the Greek food) that was appealing and inspiring to young people. The Female Pope is a semifinalist for Eugene O'Neill Theater Center (NMTC). Shannon is an affiliated artist with New Georges, where Shannon is an affiliated artist, is supporting this piece and hosting an upcoming roundtable. Other exciting development news includes upcoming readings/workshops at Wellesley and Smith, the alma maters of some of the nation's fiercest female leaders.

#### FROM THE FESTIVAL COMMITTEE

The Female Pope is a mesmerizing exploration of gender, science and religion with real depth, tension and emotion. The committee was riveted by the earnest and intellectual theological perspective wrapped in a story of courage and rich, detailed music and lyrics.

#### **5 THINGS YOU SHOULD KNOW**

- 1. Was there a female pope? According to legend, a woman disguised as a man rose to the papacy in the 9th century. A prominent scholar, she was elected as Pope John VIII between Pope Leo IV and Benedict III. Believers in her existence cite chronicles of her life that started as early as 1250 AD, numerous works of arts portraying her image and a bust of Pope Joan was featured in Siena Cathedral until 1601 when Pope Clement VIII issued a decree - after intense pressure from anti-polemicists - promulgating the female pope a myth. Subsequently, an artist was commissioned to change the face of the bust from Pope Joan to Pope Zacharia. Whether or not the female pope existed is no longer the pertinent question but --why the vociferous push back against the notion of a woman in the most powerful position in world history? By giving voice to a strong female character who was "erased" by a patriarchal institution, our musical aims to impact social and political discourse surrounding gender roles and institutionalized power, forcing skepticism of accepted histories. With renewed attempts to ban books, censor educators and the successful rollback of women's bodily rights, a revisionist history such as Pope Joan is pertinent to our times.
- 2. Why is the musical mostly sung through (with small exceptions)? A character crosses over from dialogue into song when the emotions are too great for mere spoken word. Our piece is almost entirely sung through because the stakes are so high that this story can only truly live inside an aural environment. This musical strives to bridge the gap between science and spirituality; utilizing tonal sounds encased in letters to connect the soul with the intellect.
- 3. Why is the cast comprised of women? In honor of Joan's rebellion against gender roles, the cast should be comprised of women. To further clarify, all persons (apart from cis men) who see themselves in any of the characters should be considered. In accordance with the World Soul, the concept first created in Plato's *Timeaus* and later adopted by Catholic scholars, which believes we are all one, the cast should be racially and ethnically diverse and representative of all.
- 4. What does this show mean to me personally, as the writer? For hundreds of years, perhaps thousands, women have been disguising themselves as men to achieve basic human rights. The right to go outside by oneself. The right to an education. The right to hold a job. One of the pivotal dramaturgical questions I had when I began this journey –why did Joan disguise herself as a man? What was the catalyst? -sent me on a research scavenger hunt until I ran across an article about a tradition still practiced today in parts of the middle east where families disguise their daughters as sons. This happens for a variety of reasons: income (as only men can work), shame of having too many daughters, but for some parents, they just want basic human rights for their daughters. I am a registered nurse who works in women's health, specializing in lactation in both Well Baby and NICU. As politicians wedge themselves between a woman and her healthcare team, the catastrophic effects ripple through and touch not only the patients and their families, but all of us who care for this population. My work, be it professional or artistic, lives to counter the marginalization of women and their families.
- 5. What could the future look like for The Female Pope? The Female Pope is a meditative folk-rock musical that breaks conventional form in ways that will bring new audiences to the genre. Heather's unique score is haunting, with a liturgical, spiritual sound and modern twists that draws young people in. Written for a diverse ensemble of women, the piece breaks traditional gender roles and encourages the audience to do the same. The Female Pope is conceived to be flexible and adaptable to any space. We envision it to be equally suitable in a modest-sized black-box to a thousand-seat theater. The interpretations of the projections in the script will be left to the discretion of the creative team, but I envisioned the projections to be like frescos in the Sistine Chapel; A stark white canvas enveloping the ceiling, magically morphing into the endless night sky. Engaging visuals will aid the audience in grasping the complex mathematical and astrological concepts of the times.

#### FOR MORE INFORMATION. CONTACT

Shannon Burkett: 917-586-9067, Shannon.a.burkett@gmail.com, shannonburkett7@gmail.com. Shannonburkett.com

Show Consultants: Olivia O' Connor, Geffen Playhouse (CA) Elisabeth Farwell-Moreland, Seattle Rep (WA)

Directing Observer: Emma Y. Lai

#### The World of Musical Theatre from the West End to Broadway and beyond

# **JSIC**

#### INTRODUCING MUSICALS MAGAZINE

Musicals magazine is the new publication from the Mark Allen Group celebrating the world of Musical Theatre, from the West End to Broadway and beyond.

#### Our launch issue will include:

- West End and Broadway sensation Marisha Wallace discusses her starring roles in Dreamgirls, Waitress and Oklahoma! with Edward Seckerson
- Official biographer David Benedict explores Stephen Sondheim's lasting legacy, focusing on three of his hit musicals: *Company*, Sweeney Todd and Assassins
- Live show and recording reviews including *Bugsy Malone*, South Pacific, A Strange Loop, 42nd Street, 13 and MJ The Musical





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The launch issue of Musicals will be published on 21 October 2022 and copies will be shipped from this date. P&P is free for UK addresses. An additional charge will be added for shipping overseas



### Congratulations to Nikki Lynette, Roger Ellis, & the whole team of Get Out Alive!

For over 15 years, AMTP has been a developmental training ground for new artists, generating cutting-edge

> new works like Get Out Alive that push the artform forward.

> > The mission continues.

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#### **34TH ANNUAL FESTIVAL OF NEW MUSICALS**



Genre: Afrogoth, Biographical, Comedy, Drama

Ideal Band Size: 9

Book & Lyrics	
Music	Nikki Lynette, Matt Hennessy, Clay Bail,
	Malcom Fong, Slavic Livins and Zeke Macumber
Director	
Music Director	
Casting Director	Michael Cassara, CSA

#### **SYNOPSIS**

Nikki Lynette's new autobiographical Afrogoth musical raises mental health awareness through the lens of an underground concert. With music that is equal parts punk, hip hop, alternative rock and pop, Nikki's true story shows that when life leads us to a bad place, we can always make it out alive.

#### WRITER BIOS



Nikki Lynette (Book, Music & Lyrics) is a social impact artist who fuses mental health activism into her performances, filmmaking and visual art. With her musical about depression, Get Out Alive, she made history as the first black female playwright to be produced by American Music Theatre Project and the

first AMTP work to debut at Steppenwolf. The film adaptation of Get Out Alive has won three awards. A proud ambassador for the National Alliance on Mental Illness (NAMI), her first TEDx Talk, hosted by Princeton University, was an opportunity for her to share how her punk culture roots aided her suicide recovery.

#### **DEVELOPMENT HISTORY**

Starting as an opening act for Pussy Riot's first American tour, the show was developed into a full-length musical at the American Music Theatre Project (AMTP) at Northwestern University. Appearing in Steppenwolf Theatre Company's LookOut Series in early 2020, this groundbreaking show sold out all five shows within days of the press announcement. When the pandemic hit, it was adapted into an independent film that has been featured in a dozen film festivals around the world, winning three awards. GOA received its first extended run in July/August 2022 produced by Haven Chicago at The Den Theatre.

#### FROM THE FESTIVAL COMMITTEE

The committee was rocked by this revolutionary TEDx talk-meets-concert musical with a universal message that has an urgency to be shared. In Get Out Alive, you'll find an urban poet's personal mental health journey to recovery in a style that is not often included in the musical theatre canon.

#### **5 THINGS YOU SHOULD KNOW**

- 1. Nikki Lynette wrote Get Out Alive during her suicide recovery.
- 2. This musical about depression made Nikki Lynette the first Black woman to ever be produced by American Music Theatre Project.
- 3. The film adaptation of Get Out Alive has been invited into 11 independent film festivals, has been nominated for five film awards and has won three of them.
- 4. Nikki Lynette is still interested in performing the piece herself and the next iteration of the work will be performed with her as the lead.
- 5. Nikki Lynette's goal is to take Get Out Alive on tour as an immersive experience that merges art with mental health advocacy.

#### FOR MORE INFORMATION, CONTACT

**Brannon Bowers** 317-696-1068 info@igetoutalive.info igetoutalive.com

#### Show Consultants:

Brannon Bowers, Northwestern University (IL) Taneisha Duggan, Octopus Theatricals (NY)

Directing Observer: Mayah Lourdes Burke

Music Transcription: Eli Shildkraut

# PAPER MILL PLAYHOUSE





Among the shows Wayne saw at the Festival of New Musicals and produced in Wichita are *Children of Eden, The Drowsy Chaperone, HONK!, Thoroughly Modern Millie, and Mirette.* 



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#### 34TH ANNUAL FESTIVAL OF NEW MUSICALS



Genre: Musical Drama Ideal Cast Size: 6 Ideal Band Size: 5

Book, Music & Lyrics	Martin Storrow
Director	Richard Israel
Music Director	Deborah Abramson
Casting Director	Michael Cassara, CSA

#### **SYNOPSIS**

After a sudden loss shatters his world apart, 21-year old Christopher Crow travels back to the imaginary island of his childhood in hopes of finding answers that will bring the pieces back together. *King of Pangaea* explores the rich, complicated and at times beautiful world of loss, examining what it means to become king or queen of one's own heart.

#### WRITER BIOS



Martin Storrow believes that creativity lives at the heart of everything. A prolific artist and songwriter based in Los Angeles, Martin has released six records and a collection of poems and has played more than a thousand concerts across the US and in Africa, Australia and the Middle East. His original music has been

featured in film and television shows on NBC, Starz and Netflix. *King of Pangαeα* is Martin's first musical and was inspired by his lived experience.

#### **DEVELOPMENT HISTORY**

During the past four years, *King of Pangaea* has primarily been developed through a series of informal readings and work sessions in Los Angeles, with the help of a growing community of artists and friends. Milestones include a staged reading at the Whitefire Theatre as part of the "Music Stand Series" (2021) and showcases at Musi-Cal in Hollywood (FNAM) and A Little New Music (ASCAP-sponsored). To date, this show has largely existed outside of the traditional New York development pipeline and we're grateful for the opportunity to grow our community further and connect with new partners who can help us expand our reach.

#### FROM THE FESTIVAL COMMITTEE

Committee members were deeply moved by the imaginative journey from grief to hope in King of Pangaea. This piece is musical theatre "comfort food" with a score and lyrics that lift the show off the ground in a luscious fantasy world of magic and emotion.

#### **5 THINGS YOU SHOULD KNOW**

- King of Pangαeα was inspired by Martin's experience with the loss of his mother. This project began as a fantasy story about an imaginary island, but as it has evolved, it has become more vulnerable, honest and personal. In creating the show, Martin has relied on his memories and journals, as well as his mother's journals, which he recently discovered during the writing process.
- **2.** *King of Pangαeα* is built around a small-but-versatile cast of six and a five-member, on-stage band. Current run time for the entire show is just under 90 minutes.
- **3.** We are seeking producing and theatrical partners who want to be part of the journey of this piece, as well as opportunities to continue developing and strengthening *King of Pangaea* in the short term, with eyes toward a world premiere production. Our ultimate goal is to make this show as strong as we possibly can so it can connect with its audience for many years to come.
- 4. To date, King of Pangaea has been developed independently with the help of a community of artists, friends and supporters and we are excited to be expanding our community to New York and beyond. Our first reading took place in a sunny backyard under a pop-up party tent and since then, the 'big tent mindset' has been central to our process. This show has always had a way of finding its people those who resonate with what we're working on and want to be part of the journey and we're always thrilled to welcome them into the tent.
- 5. After more than 12 years in Los Angeles, Martin recently relocated to New York with his wife and six-month old daughter to become immersed in the musical theater community here. He's excited to meet new colleagues and collaborators, learn as much as he can and bring together his artistic communities on both coasts. Reach out and let's get together :)
- Ч

#### FOR MORE INFORMATION, CONTACT

#### Martin Storrow

martinstorrow@gmail.com www.martinstorrow.com

#### Show Consultants:

Michel Hausmann, Miami New Drama (FL) Lori Fineman, FineWomen Productions (NY)

Directing Observer: Mary Tomei

Developed with: Aubrey Swander

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National Alliance for Musical Theatre

# FOR ALL THEIR AMAZING WORK CONGRATULATES ALL THE TALENTED FESTIVAL WRITERS!

# **34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS**



Genre: Dramedy, Futurism, Climate Change

Ideal Cast Size: 7 Ideal Band Size: 8

Book & Lyrics		 Will Lack
Music & Lyrics		 Dylan Glattho
Director		 Alan Murao
Music Director		 Adam Cole Klepp
Casting Direct	or	 Michael Cassara, C

#### **SYNOPSIS**

In the not-too-distant future, The Pelican Bar is almost all that remains of a Florida coastal town devastated by climate change. When a new category of hurricane approaches, the few offbeat residents that remain must make a choice: exchange their freedom for safety in a nearby Corporate City or risk the storm to keep their town alive. Brimming with raucous melodies and deep grooves, humor and heartbreak, The Pelican is a musical that shines with the colorful chaos of Florida.

#### WRITER BIOS



Will Lacker (Book & Lyrics) is a New York City based playwright & lyricist originally from St. Petersburg, Florida. Original Works: The Pelican, Bittersweet Lullaby (licensed through MTI), Catch the Westbound, Edison, The Invasion, The Custodian and Trials of a Scientific Mind. His works have been

produced at theaters and festivals around the country, including The Players Theatre, Merkin Concert Hall, The Flea, NYC Fringe, Woodstock Fringe, Alexandra Film Festival and Gen Con Film Festival. Will earned a BA from Marymount Manhattan, an MFA from Queens College and is a graduate of the UCB improv school. Member: Theatre Now's Musical Writers Lab, Dramatists Guild and ASCAP, www.wlacker.com



Dylan Glatthorn (Music and Lyrics) is a Brooklyn-based composer and lyricist. Original musicals: The Pelican, Edison, and Bittersweet Lullaby (licensed through MTI). Dylan has written music for nine feature films, numerous shorts, documentaries and commercials for clients such as Lindt, Nickelodeon, Oakley, Red Bull,

Alessi and PBS. Composed and arranged for Diana DeGarmo's GEMINI; co-producer and arranger for LOLO's X and upcoming *lauren*. Awards: New Hampshire Theatre Award for Best Sound Design, Clive Davis Award for Excellence in Music in Film, Best Original Score at First Run Film Festival, and two-time recipient of the Alan Menken Award. Member: ASCAP, Theatre Now's Musical Writers Lab and The Dramatists Guild of America. Inc. www.dylanglatthorn.com

#### **DEVELOPMENT HISTORY**

Born and raised in St. Petersburg, Florida, Dylan and Will grew up childhood friends and have been collaborating on musicals for the



last 12 years. Inspired by the fate of their hometown in light of climate change, The Pelican began as an idea in 2019 and quickly evolved from there. In 2020, they were awarded a Frank Young Fund for New Musicals Writers Residency Grant from NAMT to finish a first draft of The Pelican culminating in a virtual reading held in December of that year. In February 2022, an in-person reading produced by Theatre Now New York was held at The Gural Theater.

#### FROM THE FESTIVAL COMMITTEE

The Pelican captivated the committee with a colorful cast of coastal characters preparing for catastrophe! Stakes are high from the start and you'll quickly be swept away by this score's funky grooves and this community's guirky authenticity.

#### **5 THINGS YOU SHOULD KNOW**

- 1. We are both native Floridians! While we currently live in NYC, Dylan and Will were both born and raised in St. Petersburg, Florida, This musical originated from the question: in a future where the world has been ravaged by climate change, what will happen to cities like our hometown of St. Pete?
- 2. Climate change is the biggest existential threat to our species!

In the United States alone, approximately 25 million people live in coastal communities that will be on the front lines of climate change. By 2050, our hometown of St. Petersburg, Florida will most likely suffer from chronic severe flooding and the coastline will be completely submerged underwater. The Pelican is both an exploration of this global issue and a cautionary tale about our world's potential future. Beyond the major theme of climate change, this is a story about survivors. It's about community, family, love and how we define home.

- 3. Our process is extremely collaborative. If Will is working on the book, Dylan is usually in the same room also working on music. Every element of the writing is intertwined and connected.
- 4. In Florida we don't have snow days, we have hurricane days. It's eerie. You just sit around and wait for the storm to pass.
- 5. Everybody has a Florida story. One time while on the interstate, Dylan saw a quintessential Florida Man driving against traffic in a Jazzy Power Chair wearing only a leopard print kimono and tighty-whities. When Will was 10, he and a few friends found a pelican trapped in a discarded fishing net. They worked together to free the bird using only a pair of scissors and their wits. Florida can be a difficult place for outsiders to understand. It's earned a reputation for craziness, but it's also a jungle paradise. The juxtaposition of the bizarre and the beautiful is something we explore throughout The Pelican

FOR MORE INFORMATION. CONTACT

#### Dylan Glatthorn

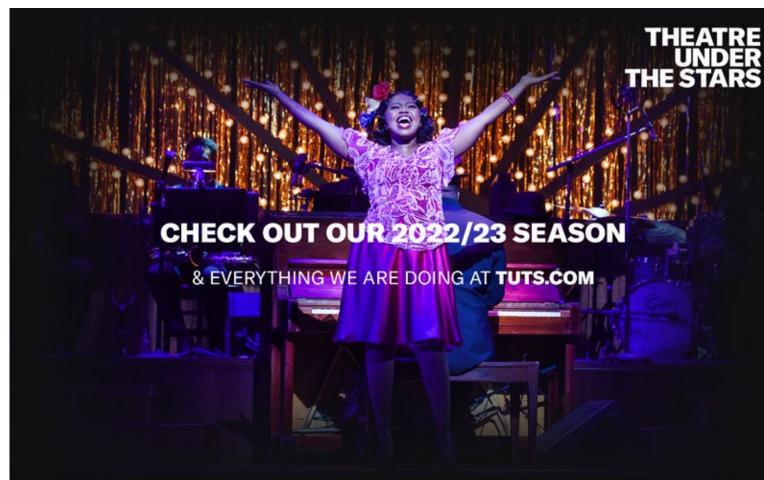
727-422-3298, dylan.glatthorn@gmail.com www.dylanglatthorn.com/theatre

#### Show Consultants:

Tom Morrissey, Theatre Now New York (NY) Audrey Zielenbach, Gulfshore Playhouse (FL)

Directing Observer: Rohan Dhupar

:ker orn oka per CSA



TUTS 2022 PRODUCTION OF AIN'T MISBEHAVIN

PHOTO BY MELISSA TAYLOR



#### **34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS**



Genre: Historical, Through-Composed, Feminist

Ideal Cast Size: 8-24 Ideal Band Size: 6

Book & Lyrics	Sara Cooper
Music	Lynne Shankel
Director	Ann Yee
Music Director	Julie McBride
Casting Director	Michael Cassara, CSA

#### **SYNOPSIS**

Featuring an all-women+ cast and an original through-composed 1920-2020s mashup score, Richard Rodgers Award-winning musical Perpetual Sunshine & the Ghost Girls tells the true story of the capitalist exploitation and knowing radium poisoning of workers by the U.S. Radium Corporation - and the women who fought back.

#### **WRITER BIOS**



Sara Cooper (Book & Lyrics) is a Playwright-Lyricist. Highlights: Perpetual Sunshine & the Ghost Girls, Richard Rodgers Award (2022), Rhinebeck Writers Retreat (2021), New York Theatre Barn New Works (2021), 5X15, Beck Center/Baldwin Wallace (2021), NAMT 15-Minute Musical Challenge (2020); ASCAP Foundation Lucille and Jack

Yellen Award (2021); HoT, Goodspeed Festival of New Musicals (2022), Johnny Mercer Foundation Writers Grove (2020); The Memory Show, LAMB Theatre (2022), New Bard, London (2016), Transport Group (2013), WaterGateMedia, Seoul (2012-2013), Barrington Stage Company (2010), NAMT Festival (2010); Barrington Stage Spark Grant (2020); Elevator Heart, Moxie Arts (2019), Tisch (2016); Jonathan Larson Grant (2014). MFA GMTWP, NYU. Dramatists Guild, ASCAP. http://saracooper.me



Lynne Shankel (Music) As composer: bare: The Musical (additional music); RED VELVET (original music, The Old Globe), HoT (Goodspeed Festival of New Works 2022, Johnny Mercer Foundation Writers Grove 2020, New York Theatre Barn New Works Series 2020); Perpetual: Sunshine & the Ghost Girls (2022 Richard Rodgers

Award, Rhinebeck Writers Retreat 2021, 5x15 Festival 2021), As composer/ lyricist: Postcard American Town (SDSU New Works Initiative winner 2020, New York Theatre Barn New Works Series 2019, Rhinebeck Writers Retreat 2018). 2021 ASCAP Lucille and Jack Yellen Award. Album: Bare Naked on Yellow Sound Label. Lynne teaches Musical Theatre Composition at the University of Michigan. Lynneshankel.com

#### **DEVELOPMENT HISTORY**

Richard Rodgers Award (2022), New York Theatre Barn Choreography Lab (2022), The ASCAP Foundation Lucille and Jack Yellin Award (2021), Rhinebeck Writers Retreat (2021), New York Theatre Barn New Works Series (2021). Featured in NYU Faculty Concert, Graduate Musical Theatre Writing Program (2021), 5X15, Beck Center and Baldwin Wallace (2021) and National Alliance for Musical Theatre 15-Minute Musical Challenge Winner (2020).

#### FROM THE FESTIVAL COMMITTEE

The committee was won over by this haunting musical that weaves together the 1920s and the 2020s in a score that is evocative of the industrial world while using modern loops and technology to create a unique soundscape. You'll be hanging on every beat in this exciting contemporary take on a historical moment.

#### **5 THINGS YOU SHOULD KNOW**

- 1. Perpetual Sunshine & the Ghost Girls is based on the true story of the women who were continuously poisoned by United States Radium Corporation long after the company knew what was happening to its workers' bodies. In the end, there were five women who bravely fought the company in court, even though none of them lived two years past the lawsuit.
- 2. Perpetual Sunshine & the Ghost Girls features an original score that is a mashup of 1920s pop and 2020s pop and is the recipient of a 2022 Richard Rodgers Award from the American Academy of Arts and Letters
- 3. This is the second show we've written together. Our first, HoT, is a sister piece to Perpetual Sunshine & the Ghost Girls and is an all-women+ through-composed contemporary feminist retelling of Helen of Troy. We are currently in the early process of writing our third musical together, a rock musical about controversial anarchist Emma Goldman called If I Can't Dance to It, It's Not My Revolution.
- 4. Perpetual Sunshine & the Ghost Girls was a winner of the NAMT 15-Minute Musical Challenge, which was the catalyst for us to dig in and really get to work on the piece - AND we originally met on a show that was developed at NAMT!
  - 5. After we discussed the initial idea, Sara pumped out a first, extremely rough draft of the libretto in a feverish 3 weeks of absolute obsession. The very next day, Sara's uncle happened to ask what she was working on. She told him about the show – and he told her that her great-aunt actually worked at one of those factories! AND, later on in the process, Lynne discovered that her house is 15 minutes away from the site of the factory in our show. How could we NOT write this show?!

#### FOR MORE INFORMATION. CONTACT

#### Amy Wagner

A3 Artists Agency, amy.wagner@a3artistsagency.com, 646-486-4600 The Empire State Building, 350 Fifth Avenue, 38th Floor, New York, NY 10118

#### Show Consultants:

Sharon Fallon, Sharon Fallon Productions (NY) Chris Youstra, Olney Theatre Center (MD)

Directing Observer: Hayley Goldenberg

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#### 34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS



Genre: Dark Comedy Ideal Cast Size: 18 Ideal Band Size: 9

Book & Lyrics	Marcus Terrell Smith
Music	Robin Schäfer
Director	Rachel Klein
Music Director	Adam Laird
Casting Director	Michael Cassara, CSA

#### **SYNOPSIS**

Is finding a forever home at the heart of every dog? Or are they meant for greater things? The strength of friendship is put to the ultimate test when two inseparable companions – a tri-pawed pit bull and his chew toy – embark on a quest for a forever home in Hollywood.

#### **WRITER BIOS**



Marcus Terrell Smith (Book/Lyrics) graduated from the University of Arizona with a BA in Linguistics. The following year he was accepted into the Actors Studio Drama School (ASDS) at Pace University in New York City, receiving an MFA in Acting. After graduating, he joined the national tour of Broadway's *Book of* 

Mormon. Smith then moved to Los Angeles, where he diversified his talents as an actor on TV/Film and continued his work in theater. He is also a prolific storyteller, currently writing narrative lore for *League of Legends* (Riot Games) and *Magic: The Gathering*.



**Robin Schäfer** (Composer) is a songwriter, guitarist and multi-instrumentalist who resides in Cologne, Germany. He had considered himself only a semi-professional musician, while pursuing a career in business administration, until 2018, when he decided to do music full-time. Over the years Schäfer played and composed

in several original bands of various genres. Currently he focuses on his own Singer/Songwriter project, ROBIN SHEPHERD and the instrumental Soul-Funk band MALAKO ZOO. He also works as a session musician and music teacher.

#### **DEVELOPMENT HISTORY**

*Pup! A Chew Story* was written in March 2020 over Google Hangouts. The idea bloomed in Smith's mind one morning, after a long night of scrolling through dog videos online and the notion of a three-legged dog and his chew toy going on an impossible adventure was a story he had to tell. Because Schäfer had been Smith's musical partner since their college days, Smith immediately approached him with the idea. Although they were living in two different countries, they wasted no time. A staged reading was performed at The Broadwater Theater in Hollywood in August 2021.

#### FROM THE FESTIVAL COMMITTEE

Pup! A Chew Story had the committee laughing out loud on every page of this gutbustingly raucous comedy! This show is a wild ride and you'll be happy to be along for it as you fall in love with Pup, his chew toy Dragon and a larger-than-life chorus of funny (and furry) characters.

#### **5 THINGS YOU SHOULD KNOW**

- 1. WHAT IS PUP! A CHEW STORY? Pup! A Chew Story is a musical dark comedy about a three-legged shelter dog and his chew toy's epic journey to find their forever home in Hollywood. Poking a nose into the hidden corners of friendship, loneliness and disillusionment, it highlights the plight of the underdog – one willing to do what most will not in order to fulfill a dream. A fresh, bold, adult-themed roller coaster ride that sits and stays in between feel-good, cult classics like Bill & Ted's Excellent Adventure and transcendent dramas like Thelma & Louise, our unlikely, titular hero, Pup, allows us to explore themes of transformation and liberation, as well as escape from the constraints of conformity, class and disability one foul-mouthed bark at a time.
- 2. WHO AND WHAT SHOULD YOU EXPECT? Expect the unexpected! Pup! A Chew Story is unlike any musical about dogs that you have ever seen...or could even imagine. The music is fun, fast-paced and energized, moving from catchy pop tunes to intimate Broadway ballads to driving, hard rock refrains; and the characters our dogs, their chew toys and a human or two run the gamut of engaging, memorable personalities. They are lovable and dangerous, sweet and sexy, courageous and downright diabolical.
- 3. HOW SMITH & SCHÄFER MET? An unlikely pairing to say the least Marcus Terrell Smith, a 6'5", mocha-skinned college volleyball player from Tempe, Arizona and Robin Schäfer, a 6'1" blonde-haired, blue-eyed business management major from Cologne, Germany the songwriting duo met at Pace University in New York City in 2009. Robin arrived for a semester abroad and it just so happened Marcus was his residential advisor in the St. George Dormitory. Although they were from completely different backgrounds, the two of them shared a love of music; Robin being a fantastic producer and master of the guitar and Marcus being a powerful singer and a wizard with the pen. That semester they wrote music together every day, eventually releasing a 11-song album, which they performed all over New York. When the semester ended, the two separated, each of them returning to their hometowns. However, undeterred by the distance, they continued to write songs and eventually the musical, *Pupl A Chew Story*. In fact, the latter was written completely over Google Hangouts, never in person! Smith & Schäfer always make a way.
- 4. HOW'S IT BEEN GOING? Before submitting to NAMT, Smith & Schäfer thought it best to get all their ducks in a row and start the development process themselves. They enlisted the help of Christopher Sargent, a dear friend of Smith's who had toured with him in the Second National tour of Broadway's Book of Mormon, to orchestrate in January 2021 (also over Google Hangouts), and since that time he has created a robust piano-vocal score and sheet music for a full orchestra. Then, on August 27 & 28, 2021, Pup! A Chew Story had its first public staged reading with a 4-piece band and 15 singers. The following year, the duo decided to step up their efforts to bring Pup! A Chew Story into the theatre mainstream but they wanted to attach a worthy cause to it as well - specifically, pet adoption and the crisis of overcrowding in Los Angeles' animal shelters. They partnered with several animal rescues (Animal Spirit Foundation, A Purposeful Rescue and the HIT Living Foundation) and, departing from the standard adoption efforts, hosted a very special, large-scale MUSICAL pet adoption event on September 10 & 11, 2022 at The Montalbán Theatre in Hollywood. The sold-out event was called THE GREAT HOMECOMING and it was an experience that brought together theater, education and animal welfare with a large percentage of the proceeds going directly to the rescues involved!
- 5. WHERE DO WE WANT TO GO? Because this show is so timely, so edgy and because its message and subject matter are so universal, Smith & Schäfer see unlimited possibilities in Pup!'s future. The primary goal of the moment is, of course, a long, long life on the Broadway and West End stage, with many exciting stops along the way, such as: A GREAT HOMECOMING international tour, where we partner with animal shelters throughout the country to bring awareness to pet adoption and population control; the development of a prequel and sequel to this wonderful story for the stage, an animated series similar to Bob's Burgers, Rick & Morty, or Adventure Time; and even a film adaptation. The sky's the limit!

#### FOR MORE INFORMATION, CONTACT

#### e Marcus Terrell Smith

520-258-8072, PupAChewStory@gmail.com, www.PupAChewStory.com

#### Show Consultants:

e	
ust	

Marguerite Hannah, Horizon Theatre Company (GA) Dana Harrel, Disneyland Paris (FR)

**Directing Observer:** Irvin Mason Jr.

#### 34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS

### DIRECTORS



**May Adrales** Baked! The Musical



**Asher Lloyd Ehrenberg** Blackout



**Mei Ann Teo** The Female Pope



**Roger Ellis** Get Out Alive



**Richard Israel** King of Pangaea



**Alan Muraoka** The Pelican



**Ann Yee** Perpetual Sunshine & the Ghost Girls



**Rachel Klein** Pup! A Chew Story

### **MUSIC DIRECTORS**



**Alexander Tom** Baked! The Musical



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**Kris Kukul** The Female Pope

Lily Ling

Blackout



**Andrea Grody** Get Out Alive



**Deborah Abramson** King of Pangaea

Adam Cole Klepper

The Pelican



É

**Julie McBride** Perpetual Sunshine & the Ghost Girls



Adam Laird Pup! A Chew Story









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#### **34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS**



Samantha Estrella (she/hers) (Baked! The Musical) is an Afro-Latina theatre practitioner who is grateful to NAMT for this opportunity and space! Prior collaborations that have brought her joy and growth include: Latiné Musical Theatre Lab's 4xlatiné (Director/Producer), A Night of Black Excellence (Producing assistant to Afton Battle at Fort

Worth Opera), Two Mile Hollow (Director/Producer), Godspell (Assistant Director to Telly Leung), A Beautiful Country (Associate Director to Matthew Ozawa) and In The Heights (Director's Assistant to Ricky Nahas and Lea Roy at Maltz Jupiter Theatre). She credits her Caribbean roots for her constant search for laughter, poetry and musicality in her every day. Samantha received her BFA degree from the University of Michigan in Theatre Performance: Directing, alongside studies in theatre producing. All her love goes to her mentors, friends and family for their expansive support. As always, thinking of you Grace.



Des'ree Brown (she/her) (Blackout) is a director, producer, theatre journalist and artistic administrator from ancestral Piscataway land, colonially known as southern Maryland. She was recently one of the artistic fellows at Berkeley Rep. where she assistant directed the new musical, Goddess. She has directed and assisted new works in institutions across

DMV and NYC including The Kennedy Center, Washington National Opera, The 24-Hour Plays, Rorschach Theatre, We Happy Few and Two Strikes Theatre Collective. She has worked in a variety of administrative and artistic capacities at Baltimore Center Stage, Shakespeare Theatre Company and Round House Theatre. She is a current member of Jose Solís's BIPOC Critics Lab, Black Theatre Coalition and a recipient of the KCACTF SDC Fellowship She is thrilled to become a part of the NAMT Family.



Mayah Lourdes Burke (she/her) (Get Out Alive) is a director, playwright, actor, vocalist, poet and photographer from NYC. She graduated with her BS in Drama in 2021 from the CUNY College of Staten Island. Her directing credits include Good Grief: A Best Friend Play (2022, Ghostlight Players Productions) by Ngozi Anyanwu, We are Proud to

Present... (2021, Staten Island Shakespeare Co) by Jackie Sibblies Drury and Funnyhouse of a Negro (2021, College of Staten Island) by Adrienne Kennedy, as well as performed and directed some scenes in the 2021 Women's Playwrights Collective's Not Forgotten Play Festival. Her original play, 4SZNS, debuted at Brooklyn Music School in 2022 in the Short Play Fest curated by The Makers Ensemble. She is also a Touring Company Member with IlluminArt Productions and an Artistic Coach with MUJER. She is extremely grateful for the opportunity to be here and thanks to all those who have helped her along the way.



Mary Tomei (she/her) (King of Pangaea) is a director, arts administrator and collaborative artist based in New York. Mary received her B.A. in Theatre from Northwestern University, where she was the Artistic Director of Purple Crayon Players, a nationally acclaimed Theatre for Young Audiences organization. She is interested in creating

accessible theatre that challenges all audiences, primarily through new work and musical storytelling. She is dedicated to empowering her collaborators and fostering artistic community that invites people to show up with the fullness of their identity. Favorite directing and assisting credits include Pippin, James and the Giant Peach, Baked! The Musical and Sweeney Todd. Mary is grateful to NAMT for this opportunity and hopes to continue making theatre that engages and inspires its audience. www.marytomei.com



MUSICAL

TICKETS AND MORE INFORMATION AT LATTEDA.ORG 🚄

#### FESTIVAL OBSERVERSHIP 45



Hayley Goldenberg (she/her) is a NYC-based queer feminist theatre creator. She wears many hats as a creative but her primary focus is on directing and writing musicals. She has worked on the directing team for several shows including 9 to 5, Sense & Sensibility, Mary Poppins JR, The Addams

Family, Aladdin JR, Into the Woods JR, To Family, Date Night at the Applebee's, Just Running Late and many others. She is currently serving as the director on Plane Girl and Jane the Queen, two new musicals in development through the Musical Theatre Writers Collective. Along with her other creative work, Hayley is also the co-founder of Women & Theatre, a project dedicated to exploring the experiences of women and non-binary people in the theatre industry - learn more at www.womenandtheatre.com



Emma Y. Lai (she/her) (The Female Pope) is a freelance director based in Minneapolis, MN and NYC. She is passionate about directing new plays and musicals. Specific topics she is interested in include afterlife, large-scale world building, deities, the water, deep sea creatures, joyful BIPOC stories,

poetry, religion, underscoring and intimacy. Recent credits include assistant directing Vietgone at the Guthrie Theater. Upcoming projects include assistant directing Your Own Personal Exegesis at LCT3 and directing a workshop of The Songs of Bilitis by Rachel Anne Brees. emmaylai.com



Rohan Dhupar (he/him) is a gueer Indo-Canadian theatre and dance artist, with practices spanning performance, choreography, directing and producing. He has performed with companies across Canada and is an Associate Artist with contemporary dance-theatre company Frog in

Hand. He is a graduate of Sheridan College's musical theatre program, Queen's University's arts management program and is currently working towards his MFA at Trinity Laban Conservatoire in London. Recent credits include choreographing the 2021 Toronto Fringe hit Venus & Adonis (Theatre Oculus) and assistant directing the workshop for the new play White Muscle Daddy (Buddies in Bad Times). He received the Alan Lund Scholarship for choreography (Charlottetown Festival) and the MARTY Award for Emerging Dance Artist (Mississauga Arts Council). Rohan's ongoing artistic approach encourages civic engagement, anti-oppressive practices and decentralizing power in creative and institutional processes. He holds a passion for new musical theatre work and is thrilled to be foraying further into the world of directing at NAMT.



Irvin Mason Jr. (he/him) (Pup! A Chew Story!) is a director, actor and spoken word artist born and raised in St. Thomas. US Virgin Islands. Some of his favorite directing credits include Ain't Misbehavin and Pipeline with Gallery Players, Once on this Island with the Color Box Production Company and

Camp Song, a new musical developed for UCLA's main stage season. He received his degree in theater with an emphasis in directing from UCLA's School of Theater. Film and Television. The best role Irvin has played is being a current teacher at Democracy Prep Endurance High School in Harlem.

#### **46 FESTIVAL HISTORY**

#### **FESTIVAL OF NEW** MUSICALS **PAST FESTIVAL SHOWS 268 SHOWS**.

#### **527 WRITERS AND COUNTING...**

#### 1989-1993

The Adventures of Friar Tuck ('91)

Angelina ('89) Barry Kleinbort

Another Kind of Hero ('92) F.A. Alexander & Lezlev Steele

Blanco! ('89) Will Holtzman, Skip Kennon & Michael Korie

Book of James ('91) B.J. Douglas Scott Warrende

Boxes ('91) Michael Sahl & Eric Saltzmar Brimstone ('03) Mary Bracken Phillips & Paddy Megar

Capitol Cakewalk (F.K.A. Backstage With Warren G.) ('89) Lou Carter, Elmer Lee Kline & Terry Waldo

Captains Courageous ('90) Patrick Cook & Frederick Frever

Catch Me If I Fall (F.K.A. Never or Now) ('89) Barbara Schottenfeld

Columbus ('91) vonne Steelv & J. Ben Tarve Conrack ('91) Granville Burgess, Anne Croswell

& Lee Pockriss Do-Wop Love ('93) Herbert Rawlings Jr. & Ronald Wyche

Eleanor ('92) Jonathan Bolt, John Forster & Thomas Tiernev

Elmer Gantry ('92) John Bishop, Mel Marvir & Robert Satuloff

Finale! ('90) Bob Ost

First Comes Love ('90) Alison Brewster, Amanda George & Diane Seymour

Geech: The Moosical ('89) Angelo Badalamenti & Jerry Bittle

Ghost Dance ('91) Jeff Sheppard & Michael Wright

The Girl. The Grouch And The Goat (F.K.A. Complaining Well) Jack Helbig & Mark Ray Hollmann

Good Sports ('93) Carol Hall & Susan Rice

Goose! Beyond The Nursery ('90) Scott Evans, Mark Frawley & Austin Tichenor

Gunmetal Blues ('01) Marion Adler, Craig Bohmle & Scott Wentworth

Heartbeats ('92) Michele Brourman, Amanda McBroom & Gerald Sternbach

Hurry! Hurry! Hollywood! ('91) ris & Bruce Newberg Johnny Pye And The Footkiller

Nagle Jackson & Robert Spravberry The Three Musketeers ('93) Randy Bourts & Mark St. Germain Narner Crocker & Gregg Opelka

Josephine ('92) Ernest Kinoy & Walter Marks Juba ('oo)

Wendy Lamb & Russell Walder Twist: An American Musical ('93) Jungle Queen Debutante ('93) Tena Clark, Eugene Lee & Gary Prim an S. O'Donnell & Thomas Tierney

Tiananmen: Freedom In The

Fred Burch & Willie Fong Young

1994-1998

4 A.M. Boogie Blues ('97)

David Arthur & Jeffrev Lodir

Ted Kociolek & James Racheff

Stephen Cole & Matthew Ward

Fernando Rivas & Luis Santeiro

Blackbirds of Broadway ('98)

Marion J. Caffey & David Coffma

The Bubbly Black Girl Sheds Her

Marsha Myers & Jim Owe

About Face ('97)

Abyssinia ('94)

After The Fair ('94)

Barrio Babies ('08)

Chameleon Skin ('98)

Children Of Eden ('06)

John Caird & Stephen Schwartz

ephen Cole & Jeffrey Save

Dr. Jekyll & Mr. Hyde ('96)

Enter The Guardsman ('95)

Fragrant Harbour ('96)

Dean Barrett & Ed Lindermar

Darrah Cloud & Kim Shermar

Randy Courts & Mark St. Germain

borah Baley Brevoort & David

Jack Herrick, Doug Marlette & Bland

King Island Christmas ('98)

Kudzu: A Southern Musical

David Evans & Sarah Schlesinger

(E.K.A. Kidzu) ('06)

Love Comics ('95)

The Heather Brothers

Elizabeth Diggs, Tom Jones

The Molly Maguires ('97)

O. Henry's Lovers ('98)

**On Borrowed Time** ('98)

Ophelia's Cotillion ('97)

& Clarice LaVerne Thompson

Martin Cosella, Ellen Fitzhugh

10 Terry-Morgan

Paper Moon ('95)

& Larry Grossman

William F Brown John Cliftor

Sid Cherry & William Strempek

Joe DiPietro & Michael Valenti

Joseph And Mary ('95)

Leslie Eberhard, Phil Hall & David Levy

Marion Adler, Craig Bohmler & Scott

Kirston Child

Dodsworth ('96)

**Dorian** ('98)

Wentworth

The Gig ('94)

Friedman

Lust ('94)

Mirette ('96)

& Harvey Schmidt

& Bruce Peyton

Douglas J. Coher

Heartland ('97)

Dichard Gleaves

Square ('92)

Junkyard ('91) Manuel Mandel & Michael Sah

Kiss Me Quick Before The Lava Reaches the Village ('89) Peter Ekstrom & Steve Haves

I Love You, Jimmy Valentine (F.K.A. Alias Jimmy Valentine) ('80) Bob Haber, Hal Hackady & Jack Wrangler

The Last Musical Comedy ('89) Tony Land & Arthur Siege The Library ('92)

Steven M. Alper & Sarah Knapp Little Ham: A Harlem Jazzica

(F.K.A. Little Ham) ('89) Richard Enquist Dan Owens & Judd Wold Love is Spoken Here ('90)

Jacquelyn Reinach & Stanley Ralph Ross Lunch ('92)

John Bettis, Steve Dorff & Rick Hawkins Mating Habits Of The Urban Mammal ('93)

Peggy Gordon, Brian Lasse & Michael Leeds Mikado, Inc. ('92)

Albert Evans, Robert Johanson, Gler Kelly & Jane Waterhouse Murder On Broadway (F.K.A.

Denning) ('90) James Campodonico & Brvan Levs New Things To Feel Bad About ('92)

Paul Ja The Odyssey Of Anna

In Red Pumps ('89) Geoffrey Holde

Quality Street ('90) Roger Anderson & Lee Goldsmith The Real Life Story of Johnny

Defacto ('89) Douglas Post Rhythm Ranch ('91)

Hal Hackady & Fred Stark Robin Hood ('93)

Milton Granger Ruthless! ('92) Melvin Laird & Joev Paley

Sayonara ('93) George Fishoff, Hy Gilbe & William Luce The Scarlet Pimpernel ('92)

David Shapiro & Dave Wollert Smiling Through ('92)

Smoky Mountain Suite ('92) George S. Clinton & Sherry Landrum

Some Sweet Day ('91) Don Jones, Si Kahn, John O'Neal & Mac Pirkle

Swamp Gas And Shallow Feelings ('92) Randall Buck, SI Strother & Jack Eric Williams

That Pig Of A Molette ('89) Paramour ('95) Howard Marren & Joe Masterof rnick & Thomas Z. Sheparo

They Shoot Horses, Don't They ('92) The Perfect 36 ('96) Laura Harrington, Mel Marvin & Mac Pirkle

Songs For A New World ('97)

Thoroughly Modern Millie ('96) Richard Morris & Dick Scanlan

Twist (F.K.A. Twist Of Fate) ('97)

**Tycoon** ('94) Michel Berger, Luc Plamondon & Tim Rice

Urban Myths ('98) John Bucchino & James D. Waedekin Western Star ('94)

Scott DeTurk, Bill Francoeur & Dale Wasserman

Wicked City (F.K.A. Oedipus, Private Eye) ('94) Chad Beguelin & Matthew Sklar

Yes, Virginia, There Is A Santa Claus ('97) David Kirshenbaum & Myles McDonnell

#### 1999-2003

The Ambition Bird ('03) Matthew Sheridan

The Ark ('00) Kevin Kelly & Michael McLean

Ballad Of Little Pinks ('03) Marion Adler, Connie Grappo & Alar Menken

The Big Bang ('99) Jed Feuer & Boyd Graham

Birth Of The Boom ('99) Thomas W. Jones II & Kevth Lee

Gregg Coffin Cowboy Waltz

(F.K.A. Actor, Lawyer, Indian Chief) ('01) David H. Bell & Craig Carnelia

Cupid & Psyche ('00) Sean Hartley & Jihwan Kim

Ducks And Lovers ('02) Marci Goltsman & Peter Gootkind

The Enchanted Cottage ('02) Alison Hubbard, Kim Oler & Thomas Edward West

**Everybody Loves My Baby** (F.K.A. The Boswell Sisters P oject) ('99) Mark Hampton & Stuart Ross

Eliot Ness... In Cleveland ('99) Robert Lindsey Nassif & Peter Ullian

**The Fabulous Fitches** (F.K.A. Palm Beach) ('oi) Robert Cary, Benjamin Feldmar & David Gursky

Far From The Madding Crowd ('00) Barbara Campbell & Garv Schocker

Glimmerglass ('00) Jonathan Bolt, Douglas J. Cohen & Ted Drachman

Great Expectations ('01) John Jakes & Mel Marvin

Harold And Maude ('03) Tom Jones & Joseph Thalker

Heading East ('99) Leon Ko & Robert Lee

Honk! ('99) Anthony Drewe & George Stiles Hot And Sweet ('00 Barbara Schottenfeld

**34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS** 

Melissa Manchester & Jeffrev Sweet In That Valley ('99) Steven Minning & Richard Oberacke

I Sent A Letter To My Love ('01)

Joe! ('00) Dan Lipton & David Rossme Liberty Smith ('00)

Adam Abraham, Eric R. Cohen, Marc Madnick & Michael Weine

> Lil Budda ('02) Stephanie Jones & Janice Lowe

Lizzie Borden ('oo) Christopher McGovern & Amy Powers Making Tracks ('01) Woody Pak, Welly Yang & Brian R.

Yorkey Mandela ('00) Steven Fishe

The Mystery Of The Dancing Princess ('01) Michael Weiner & Alan Zachary

One Red Flower (F.K.A. Letters From Nam) ('01) Paris Barclay

The Price Of Everything (EK & Thorstein Veblen's Theory Of The Leisure Class) ('02) Richard B. Evans & Charles Leipart

The Princess And The Black-Eyed Pea ('99) Andrew Chukerma & Karole Foreman

Princesses ('03) Bill & Cheri Steinkellner, Matthew Wilder & David Zippel

Romeo and Juliet ('02) Matthew Bennett, Jerome Kormar & Terrence Man

Running Man ('02) Cornelius Eady & Deidre Murray

Sarah, Plain & Tall ('03) Nell Benjamin, Julia Jorda & Laurence O'Keefe

The Screams of Kitty Genovese David Simpatico & Will Todd

Summer of '42 ('99) Hunter Foster & David Kirshenbaur Swing Shift David Armstrong, Michael Rafter

& Mark Waldrop The Three Musketeers ('99) Paul Leigh, Peter Raby & George Stiles

J.D. Steele & Jevetta Steele

Jim Geoghan, Rick Rhodes

Barry Kleinbort & Joseph Thalker

When The Rains Come ('01)

2004-2008

Edward Henderson, David Feinstein &

Richard Oberacker & Robert Taylor

Douglas J. Cohen & Cheryl L. Davis

Glenn Slater & Wendy Leigh Wilf

Ug ('01)

Was ('03)

Ann Mortifee

Ace ('05)

Barnstormer ('08)

Beatsville ('08)

& Vivian Rhodes

Two Queens, One Castle ('03)

William Hubbard, Thomas W. Jones II.

#### **Pregnancy Pact** Gordon Leary & Julia Meinwald

David Javerbaum & Brendan Milburn

**Bleeding Love** Arthur Lafrentz Bacon Harris Doran &

Bonfire Night

Wa#?!?

2012

Jason Schafe

Justin Lev

Triangle

2013

Eastland

2014

Vigoda

Sasser

Cubamor

Great Wall

Mary Marie

Barnes

String

2015

**34<sup>TH</sup> ANNUAL FESTIVAL OF NEW MUSICALS** 

Striking 12 ('04)

Tinyard Hill ('07)

Valerie Vagoda

Sunfish ('06)

Vanities ('06)

& Jessica Thebus

David Austin

Band Geeks!

Factory Girls

**On Your Back?** 

The Memory Show

**Onanov Broadway** 

& Stephen Weine

**Ripper** Duane Nelson

2010

**Big Red Sun** 

Thielen

The Giver

Heartbreakers

Hewitt & Tim Maner

& David Gursky

Play It Cool

Red Clay

2011

Joe Iconis

Dani Girl

Napolin

(F.K.A. Iron Curtain)

Susan DiLallo, Peter Mills

It Shoulda Been You

John Jiler & Georgia Stitt

David H. Bell, Jeremy Cohen & Aaron

Nathan Christensen & Scott Murphy

Robert Cary, Benjamin Feldman

Lizzie (F.K.A. Lizzie Borden)

Martin Casella, Larry Dean Harris,

Phillip Swann & Mark Winkle

Scott Ethier & Jeff Hughes

The Trouble With Doug

Will Aronson & Daniel Mat

Bernice Bobs Her Hai

Adam Gwon & Julia Jordan

Christopher Dimond & Michael Koomar

Jill Abramovitz, Aron Accurso & Leah

Golden Boy Of The Blue Ridge

**Bloodsong of Love** 

The Dogs Of Pripyat

Datar Mills & Cara Daiche

Dan Lipton & David Rossmer

notes to Mari∆nne

Steven Cheslik-deMeyer, Alan Stevens

The Bowery Boys

Barbara Anselmi & Brian Hargrove

2009

Writing Arthur ('07)

The Yellow Wood ('08)

Michelle Elliott & Danny Larsen

Mark Allen, Gaby Alter, Gordon

Creighton Irons & Sean Mahoney

Hostage Song Clay McLeod Chapman & Kyle Jarrow

How Can You Run With A Shell

Michael Mahler & Alan Schmuckle

(F.K.A. Memory Is The Mother Of All Wisdom) Sara Cooper & Zach Redler

Greenberg & Tommy Newman

Brendan Milburn, Rachel Sheinkin &

Michael L. Cooper & Hyeyoung Kim

Jack Heifner & David Kirshenbaum

Andre Pluess, Eric Rosen, Ben Sussman

Mark Allen & Tommy Newmar

Winesburg, Ohio ('04)

The Break Up Notebook ('07)

Patricia Cotter & Lori Scarlett

Tom Child & Gordon Goodwir

Ira Antelis & Andrew Barrett

Dangerous Beauty ('06)

Amanda McBroom

McKelle

The Confessions of Julian Po

Robert Bartley & Donny Whitman

The Drowsv Chaperone ('04)

Lisa Lambert, Bob Martin & Don

(F.K.A. Julian Po: A New Musical) ('06)

The Cuban And The Redhead ('08)

Michele Brourman, Jeanine Dominy &

Flight Of The Lawnchair Man ('04)

Robert Lindsey Nassif & Peter Ullian

The Funkentine Rapture ('05)

The Girl In The Frame ('04)

Ben Blake & Lee Summers

Gold-Rodin And Camille

A Good Man ('04)

The Gypsy King ('07)

Scott Alan & Tara Smith

Jerry Christmas ('06)

Emma) ('06)

Kingdom ('07)

Marks

('08)

Paul Gordon

Randy Rogel & Kirby Ward

Home (F.K.A. Piece) ('06)

I Love You Because ('05)

Ryan Cunningham & Joshua Salzmar

Jane Austen's Emma (E.K.A

Daniel Goldfarb & Andrew Lippa

Aaron Jafferis & Ian Willliams

Langston In Harlem ('04)

Thomas Mizer & Curtis Moore

Brian Crawley & Andrew Lippa

Andrew Gerle & Eddie Sugarmar

(F.K.A. The Chocolate Tree) ('07)

Leslie Arden, Timothy French & Berni

Marshall Pailet & A.D. Penedo

Pamela's First Musical ('08)

Party Come Here ('05)

Princess Caraboo

River's End ('05)

Destinations ('08)

Neil Bartram & Brian H

Cy Coleman, Wendy Wasserstein &

Daniel Goldfarb & David Kishenbaum

Beth Blatt, Jenny Giering & Marsha

Cheryl Coons & Chuck Larkin

See Rock City And Other

Brad Alexander & Adam Mathias

The Story Of My Life ('07)

(F.K.A. Caraboo Princess of Javasu) ('05)

One Step Forward ('06)

A Little Princess ('05)

Meet John Doe ('05)

On A Glorious Day

Ordinary Days ('08)

Stapelton

David Zippel

Norman

Kent Gash, Langston Hughes & Walter

The Legend Of Stagecoach Mary

(EKA Camille Claudel) ('04)

Nan Knighton & Frank Wildhorr

Philip S. Goodman & Ray Leslee

Casey At The Bat ('07)

The Circus In Winter Ben Clark & Beth Turcotte

Funked Up Fairy Tales

Nobody Loves You Gaby Alter & Itamar Moses

**Sleeping Beauty Wakes** Brendan Milburn, Rachel Sheinkin & Valerie Vigoda

Southern Comfort Dan Collins & Julianne Wick Davis

Curtis Moore, Thomas Mizer & Joshua Sche

#### Analog & Vinyl

The Astonishing Return Of... The Protagonists! Kevin Del Aguila & Michael Shaiek

The Boy Who Danced On Air Tim Rosser & Charlie Sohr

Come From Away David Hein & Irene Sankof

Andre Pluess, Ben Sussman 8 Andrew White

My Heart Is the Drum Stacey Luftig, Philip Palmer & Jennie Redling

The Sandman A Little Nightmare Musical Richard Oberacker & Robert Taylor

The Single Girls Guide Gordon Greenberg & Tommy Newma

The Three Little Pigs Anthony Drewe & George Stile

**Beautiful Poison** Brendan Milburn, Duane Poole & Valerie

Charles Vincent Burwell & James D.

Kevin Merritt & Kevin So

How to Break Rebecca Hart, Aaron Jafferis & Yako 440

Carl Johnson & Chana Wise The Noteworthy Life of Howard

Christopher Dimond & Michael Koomar

Adam Gwon & Sarah Hammond

Stu for Silverton Breedlove & Peter Duchar

American Morning (F.K.A. Costs of Living Timothy Huang

Imagine Harry Jeff Talbott & Will Van Dyk

The Last Queen of Canaan Harrison David Rivers, Rebekah Greer Melocik & Jacob Yandura

Legendale Andrea Daly & Jeff Bienstock

1 :8 Daryl Lisa Fazio & Aaron McAllister

Kyle Jarrow & Duncan Sheik

On the Eve Michael Federico, Shawn Magill & Seth Magill

Othello: The Remix The Q Brothers

#### 2016

Benny & Joon Kirsten Guenther, Nolan Gasser & Mindi Dickstein

Joe Schmoe Saves the World Brett Ryback

Lempicka Carson Kreitzer & Matt Gould

The Loneliest Girl in the World Gordon Leary & Julia Meinwald

When We're Gon (F.K.A. Mortality Play) Alana Jacoby & Scotty Arnold

Soho Cinders George Stiles, Anthony Drewe & Elliot Davis

The Mad Ones (F.K.A. The Unauthorized Autobiography of Samantha Brown) Kait Kerrigan & Brian Lowdermilk

We Live in Cairo Patrick Lazour & Daniel Lazou

#### 2017

The Ballad of Klook & Vinette (F.K.A. Klook's Last Stand) Ché Walker, Anoushka Lucas & Oma Levfook

**Darling Grenadine** Daniel Zaitchik

Fall Springs Peter Sinn Nachtrieb & Niko Tsakalakos

**GIRL Shakes Loose** Imani Uzuri & Zakiyyah Alexander

The Passage David Darro

Mythic (F.K.A. Persephone) Marcus Stevens & Oran Eldor

The Louder We Get (F.K.A. Prom Queen) Kent Staines, Akiva Romer-Segal & Colleen Dauncey

Sam's Room Dale Sampson, Trey Coates-Mitchell, Caitlin Marie Bell & Marc Campbell

### 2018

17 Again Marco Pennette, Michael Weiner & Alan Zachary

A.D. 16 Bekah Brunstetter & Cinco Paul

Gun & Powder Ross Baum & Angelica Chéri

Monstersongs

The River Is Me Troy Anthony & Sukari Jones

#### FESTIVAL HISTORY 47

Daniel Goldstein & Dawn Lander

The Wicker Husband Darren Clark & Rhys Jennings

XΥ Oliver House

#### 2019

Hi. My Name is Ben Scott Gilmour & Claire McKenzie

Interstate Melissa Li & Kit Yan

Iron John: An American Ghost Story Jacinth Greywoode & Rebecca Har

Lautrec at the St. James

Julianne Wick Davis & John Dietric One Way

Ben Bonnema & Christopher Staskel

SeaWife The Lobbyists, Seth Moore & Liz Carlson

Simon & Jorge Pay Their Student Loans Jesse Gage

Teeth Michael R. Jackson & Anna K. Jacob

#### 2020

Co-Founders Beau Lewis, Adesha Adefela, Ryar Nicole, Iodie Ellis, Brian Watters & Budo

The Consoling Mechanism Josh Franklij

Cowboy Bob Molly Beach Murphy, Jeanna Phillips & Annie Tippe

Eastbound Cheeyang Ng & Khiyon Hursey

Hart Island Michelle Elliott & Danny Haengil Larsen

Lizard Boy Justin Huertas

Obeah Opera Nicole Brook

On This Side of the World Paulo K Tiról

#### 2021

Azul Melis Aker, Tatiana Pandiani, Jacinta Clusellas & Kurt Crowley

Fanny & Stella Eamonn O'Dwyer & SEVAN

Little Duende Georgina Escobar & Robi Hager

Māyā Cheevang Ng & Eric Sorrels

Missing Peace Kyle Puccia & Kalani Queypo

Private Gomer Jones Marshall Paile

Senior Class Melvin Tunstall, Greg Borowsky & Kevin Duda

TL;DR: Thelma Louise; Dyke Remix EllaRose Chary & Brandon James Gwini

#### namt.org/festivals

#### **FRANKIE DAILEY**

(New Works Director, Festival Producing Director) (he/him) has been working on the NAMT Festival of New Musicals since 2014, first as a Line Producer and then as General Manager from 2018 onward. Frankie's experience in developing new musicals extends to the New York Musical Theatre Festival, Premieres NYC's Inner Voices Series and Musical Theatre Factory, alongside the work of his boutique Off-Broadway theatrical management and producing office Dailey-Monda Management, where he and longtime collaborator Joey Monda have overseen the development and production of numerous artist-led projects both in New York and nationwide. Frankie was also on the producing team for NAMT's 2018 30th Anniversary Gala and has produced other concerts and one-night-only events at Town Hall in NYC, The Curran in San Francisco, Royce Hall in Los Angeles and other venues across the country. Frankie holds a degree in Theatre and Dance from James Madison University and is a Fred Vogel Scholar of the Commercial Theatre Institute 14-Week Program. Outside of the theatre, Frankie is politically active and certified in grassroots campaign management through the Democratic National Committee Best Practices Institute.

#### **JOEY MONDA**

(Festival General Manager) (he/him) Producing credits include the Broadway productions of A Strange Loop (Tony Award), Hadestown (Tony Award), The Inheritance (Tony Award), Slave Play (Tony nomination), The New One, Allegiance, Voices for the Voiceless (St. James and The Al Hirschfeld Theatres on Broadway) and Concert for America (tour). Off-Broadway producing and management: Los Otros, Fern Hill, Smart Blonde, Goldstein, Disaster!, Don't You F\*cking Say a Word, Inner Voices, Unbroken Circle, Pressing Matters, A Persistent Memory, C.O.A.L. (Confessions of a Liar). Current/ Additional work includes projects for the Broadway League, Broadway Cares/Equity Fights AIDS, the Entertainment Community Fund and Playbill. Joey and his producing company Sing Out, Louise! Productions (w/ Lorenzo Thione & Jay Kuo) are passionate about extending the brand, reach and impact of Broadway through cinema-quality stage-to-screen films and have Executive Produced the live captures of Allegiance and Bandstand as well as the documentaries Allegiance to Broadway and Ensemble. JoeyMonda.com, SingOutLouise.Broadway and DMMNYC.com

#### **SKYE CONE IVEY**

(Program Assistant, Associate Festival Producer) (she/her/ella) is a Latina, feminist theatre artist. She is excited to return to the Festival in her new position as NAMT's Program Assistant. Previously, she worked as a stage manager for NAMT's 33rd Annual Festival of New Musicals for TL;DR and Missing Peace. Other regional credits include Cincinnati Opera, Florida Grand Opera, Prototype Festival and Theatre Now New York. Skye is originally from St. Petersburg, Florida and has been living in NYC since receiving a BFA in Stage Management from the University of Cincinnati College-Conservatory of Music (CCM). Skye also works as a wedding planner and a mental health advocate with the National Alliance on Mental Illness. Thank you mi amor for your unconditional support. As always, for Arlo.

#### **GREG KAMP**

(Festival Associate General Manager) Excited to be returning to NAMT's Festival of New Musicals! Other Management and producing credits include work with Paul Taylor Dance Company, Mariah Carey's Christmas Spectacular, Broadway Unlocked, Maestra, Ogunquit Playhouse, Wharton Center, 54 Below, Green Room 42, Broadway Dreams Foundation, Atlanta Workshop Players, Double Standards with Rosie O'Donnell and Sarah Bareilles and more. Greg is the Co-Founder and Producer of MT Shorts, a creative platform dedicated to the development and production of original musical films (mtshorts.com). Graduate of University of Cincinnati College-Conservatory of Music (CCM). gregkamp.com

#### MICHAEL CASSARA, CSA

(Festival Casting Director) is thrilled to be returning to NAMT for a 10th year. Recent credits: Mr. Holland's Opus (BD Wong/Wayne Barker - Ogunquit Playhouse world premiere), Punk Rock Girl! (Joe Iconis/Rob Rokicki - Argyle Theatre world premiere), An American In Paris (international tour, dir. Christopher Wheeldon), Spamilton: An American Parody (Off-Broadway/Chicago/Pittsburgh CLO/cast album/current tour), Forbidden Broadway (most recent three editions/ cast albums), Enter Laughing (York Theatre), Gigantic (Vineyard Theatre, dir. Scott Schwartz), The 12 (Denver Center/world premiere) and regional productions at Gulfshore Playhouse, Asolo Rep, Hangar Theatre, Argyle Theatre, Actors Theatre of Louisville, The Denver Center and dozens of other companies. From 2007 to 2019, Michael served as the resident casting director for the New York Musical Festival (NYMF). Native Clevelander, BFA graduate of Otterbein University / adjunct faculty, Wright State University and guest instructor at dozens of top training programs. Member, Casting Society of America and two-time Artios Award nominee. www. michaelcassara.net / @michaelcassara

#### **BRANNON BOWERS**

(Festival of New Musicals Co-chair) (they/them) is a creative producer dedicated to new work and unexplored forms of performance, bridging genres, artistic mediums and communities to make theatre accessible to all audiences. As Producing Director of the American Music Theatre Project (AMTP) at Northwestern University, they have developed over 35 new musicals and produced six shows at the Edinburgh Festival Fringe through an ongoing partnership with the Royal Conservatoire of Scotland. Brannon just finished their sixth year of producing the annual Johnny Mercer Foundation Songwriters Project and is thrilled to be the Co-Chair of the selection committee for the NAMT Festival of New Musicals. They have previously worked at McCarter Theatre Center in Princeton, NJ and held internships at Steppenwolf Theatre Company and Chicago Shakespeare Theater. Brannon is a graduate of Northwestern University and originally from Indianapolis, IN.

#### **MARGUERITE HANNAH**

(Festival of New Musicals Co-chair) Marguerite Hannah started her adventures in theatre and the arts 30+ years ago as an actor, now also a producer and director. As an actor, Marguerite walked the boards of regional theatre across the country. In 2006, Marguerite joined Horizon Theatre's administrative staff as Business Manager. Prior to this position, she worked on the production team of the National Black Arts Festival and Art Station Multi-Discipline Art Center. The opportunity to become Horizon's Apprentice Company Artistic Director came in 2012 and she remained in that position for the next 8 years. Marguerite is a multi-hyphenate arts professional evidenced in her continued growth in producing and administrative responsibilities at Horizon. Currently Marguerite is producing a new initiative for Horizon Theatre she created, The New Georgia Woman Project: Black Women Speak. Black Women Speak combines an essential community engagement component utilizing an ongoing series of informal "Coffee Chats" with Black women in the Atlanta greater metro area and an artist cohort of nine Black female playwrights with a strong connection to the south. The Playwrights are commissioned to write stories centering Black women and the spirit of the women participating in the BWS Community Coffee Chats who will follow the full development process from chats to readings to production as their stories are told. A proud member of Actors' Equity Association, Marguerite is secretary of the board of the National New Play Network where she is co-chair of the Membership Committee and board member and Festival Committee Co-chair of the National Alliance for Musical Theatre. She is also a proud alumna of Howard University, Go Bison!

#### **DANA HARREL**

(Festival of New Musicals Chair Emerita) Ms. Harrel is a Creative Executive with Disney Imagineering. With Imagineering/DPLE she has worked on Frozen (Hyperion at DCA), Disney Junior Dance Party (DCA), Tangled (DCL), Disney Dreams refresh (DCL), Frozen Deck Party (DCL), Aulani's new luau and many other smaller offerings. Before Disney, she worked at La Jolla Playhouse as the Producing Director. At LJP she helped steer numerous plays and musicals, including: Side Show, Hands on a Hardbody, Tallest Tree, Memphis, 33 Variations, Yoshimi Battles the Pink Robots, Bonnie and Clyde, Peter and the Starcatcher and Ruined. She also led the development of the first Immersive Theatre Festival (WOW) for LJP and TCG's 2014 San Diego Conference. She was the Artistic Associate and then Musical Theatre Lab Producer (Stage II) at Barrington Stage Company, where she helped develop a number of shows, including; The 25th Annual Putnam County Spelling Bee, Ears on A Beatles and Burnt Part Boys. For three years, she was the Co-Artistic Director of GTG in NYC and produced work by up-and-coming writers. Directing credits include References to Salvador Dali ..., Medallion, Urinetown, Hush, Night Train to Bolina, Yerma, Hide and Seek, Fiddler on the Roof, Blood Wedding, as well as numerous readings and workshops in NYC and around the country. Associate and Assisting credits include Xanadu (Broadway and National Tour), The 25th Annual ...Spelling Bee (Broadway), Modern Orthodox, Fran's Bed, Two Sisters and A Piano, Sound of Music, Joseph and Lackawanna Blues. A native of Lima, Peru, Ms. Harrel has also translated plays, including House of Bernarda Alba for Emily Mann. Graduate of NYU Tisch School of the Arts, Board Member: NAMT and Museum of Man, NEA/TCG finalist and Drama League alum. One of her proudest productions is her marriage to Daniel Roemer and being Mom to Isabella, Elysia and Jacob



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There are many great songwriters out there, and we want to give you a new way to experience them in the low-key setting of The Green Room Lounge. During lunch there will be two 20-minute Midday Cabarets each featuring a different songwriting team.

Grab lunch and come back to the Lounge for some great new music from these talented songwriters, performed by some of their favorite singers.

> **THURSDAY, OCTOBER 20** 12:40PM **DEBORAH ABRAMSON** 1:10PM **ANDREA GRODY**

**FRIDAY, OCTOBER 21** 12:10PM **RONA SIDDIQUI** 12:40PM DAVID DAVILA

MIDDAY CABARET is open to attendess with a Premiere or Select Pass. There will be a standby line for Access Pass holders. Due to space limitations, there is no standby line for General pass Holders of the general public.



#### SONGWRITERS SHOWCASE AND CABARET 51



#### FRIDAY, OCTOBER 21 AT 4:00PM STAGE 4

Hosted by James Jackson Jr. and John-Andrew Morrison

This Songwriters Showcase will focus on four new musicals at various stages of development. The songwriters will present two songs from their new show and talk about the project.

#### **HOW TO: YOU**

Book, Music & Lyrics by Joriah Kwamé

#### **AFTERWORDS**

Music and Lyrics by Zoe Sarnak Book by Emily Kaczmarek Directed by Adrienne Campbell-Holt

#### **IN PIECES**

Book, Music & Lyrics by Joey Contreras

The SONGWRITERS SHOWCASE is open to registered attendees with a Premiere, Select or Access Pass. There is a standby line for General Pass Holders and the general public.

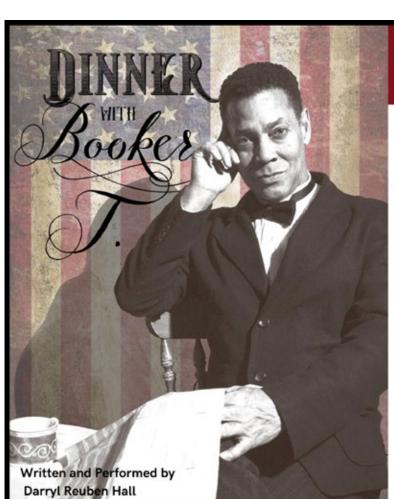
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Darryl Reuben Hall portrays 14 characters in the award-winning one-man song and dance show based on Booker T. Washington's life.

2019 National Black Theatre Festival Honoree

"Hall does an earnest job as Washington" -Nancy Bishop, Third Coast Review

"Wow...his vocals and dances gives us a picture of a man and his journey to establish Tuskegee Institute in Alabama." - Elizabeth Briscoe Wilson, Retired Lincoln University Librarian

"This piece invokes deep thinking and a well needed, important conversation on race in America. With many historical shows making their way to the Broadway stage, such as "Hamilton" and "Amazing Grace", [Dinner with Booker T.] could potentially fit into this trend, and shine." -Brooke Clariday, Theatre Reviews Unlimited

"...A powerful one-man performance...[Mr. Washington's] story uplifts and inspires, and Mr. Hall captures the nuances of racism...and makes the vision entertaining." -Carl F. Gauze, Archikulture Digest

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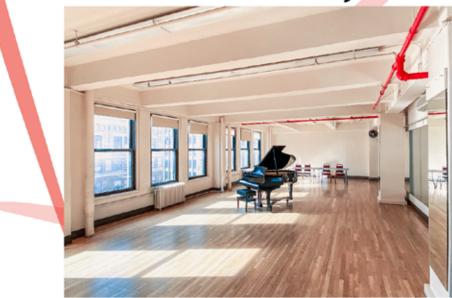


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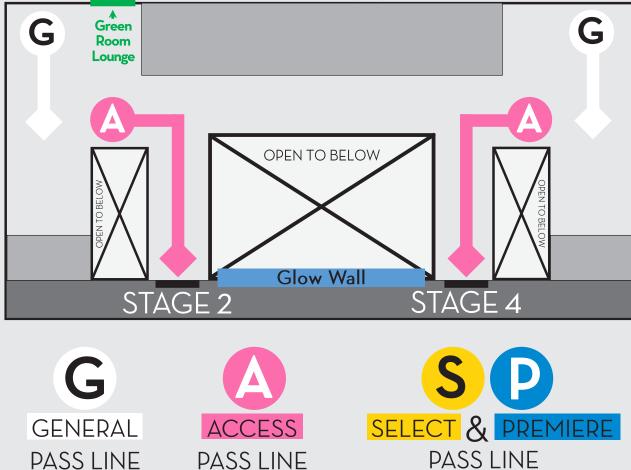


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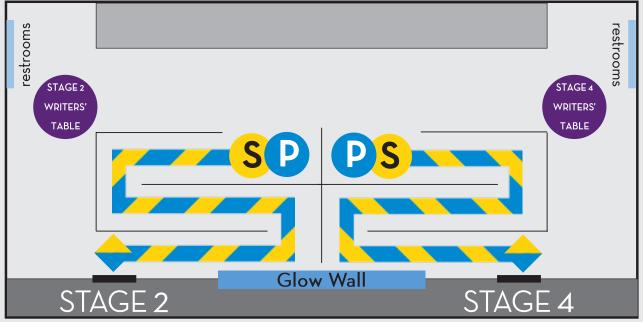
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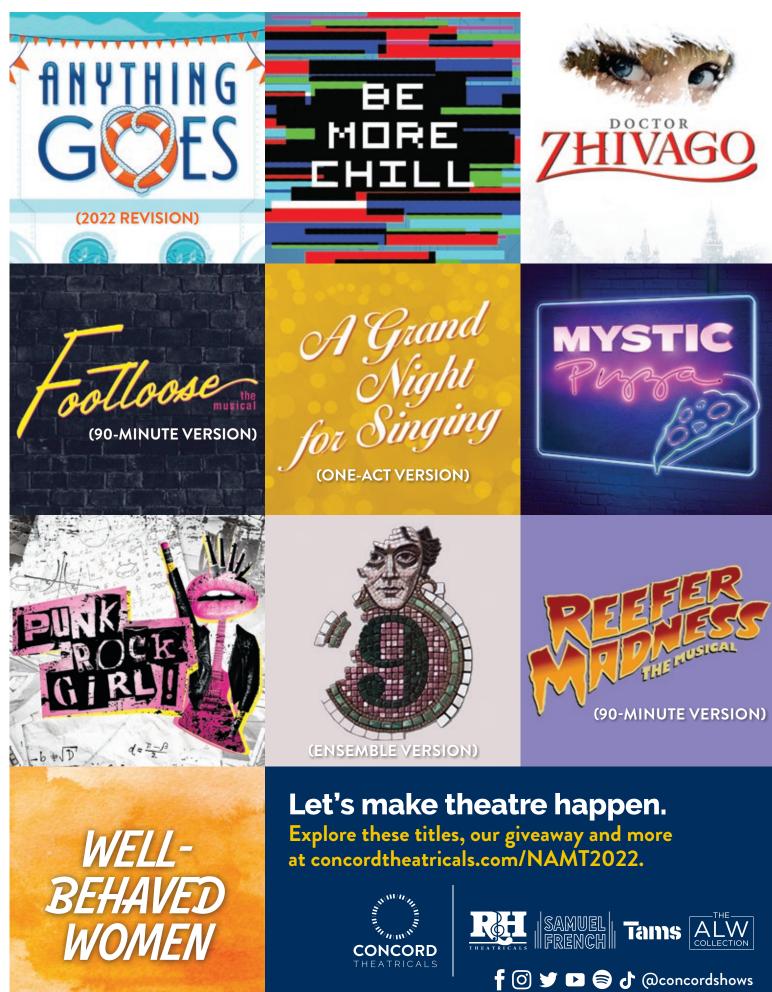
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# **ORCHESTRA** (lower) **LEVEL**









# SCHEDULE OF EVENTS

THURSDAY, OCTOBER 20	STAGE 2 SPONSORED BY CONCORD THEATRICALS	STAGE 4	GREEN ROOM LOUNGE
9:00-10:00AM	CHECK-IN/RE	GISTRATION	
10:00-10:50AM	PELICAN	BLACKOUT	OPEN FOR COFFEE
11:20AM-12:10PM			AND NETWORKING
12:10-1:50PM	<b>LUNCH (on your own)</b> Don't forget to check out the Midday Cabaret in the Green Room lounge during lunch both days!		Premiere or Select Pass required for entry. See page 49
1:50-2:40PM	POPE	BAKED! MUSICAL	OPEN FOR COFFEE, DRINKS
3:10-4:00PM	KING PANGAEA	ALIVE	AND NETWORKING
4:00-6:00PM	HAPPY HOUR @ THE GREEN ROOM LOUNGE		

FRIDAY, OCTOBER 25	STAGE 2 SPONSORED BY CONCORD THEATRICALS	STAGE 4	GREEN ROOM LOUNGE
9:00-9:30AM	CHECK-IN/REGISTRATION		
9:30-10:20AM	POPE	BAKED! MUSICAL	OPEN FOR COFFEE
10:50-11:40AM	KING PANGAEA	ALIVE	AND NETWORKING
11:40-1:20PM	<b>LUNCH (on your own)</b> Don't forget to check out the Midday Cabaret in the Green Room lounge during lunch both days!		Premiere or Select Pass required for entry. See page 49
1:20-2:10PM	PELICAN	BLACKOUT	OPEN FOR COFFEE, DRINKS
2:40-3:30PM		SUNSHINE ATTE GHOST GIRLS	AND NETWORKING
4:00-5:00PM	$\rightarrow$	Confly open to pre- registered Premiere, Select and Access Pass holders. See page 49	
5:30-7:30PM	<b>CLOSING COCKTAIL PARTY</b> (For registered Premiere Pass holders only.) Open bar and the ultimate networking opportunity with this year's writers and VIPs!		

SAVE THE DATE! NAMT's 35th Annual Festival of New Musicals: October 26th & 27th, 2023 at New World Stages