March 2019

Welcome to Issaquah! Welcome to Seattle! Thank you, Host Sponsors The 5th Avenue Theatre, Seattle Repertory Theatre and Village Theatre for welcoming us to the Pacific Northwest. I’m ready for rich conversations about how we tell our stories, and how we inspire our whole staff to be part of our storytelling and fundraising efforts.

At this conference we’ll think a lot about partnerships—both inside and outside our organizations. How we work together within has a tremendous impact on how effective we are beyond our walls, with individuals, with foundations, with corporations...on capital campaigns, planned giving and special events. Most importantly, this conference is about you—about introducing you to new friends and giving you ideas, approaches and best practices that you can take home and immediately implement to try to make your theatre a better, stronger place.

Our conferences are planned by our membership, and we sincerely thank for their insightful hard work both the Educational Resources Committee: Dan Murphy, The Broadway Rose Theatre (OR), Chair; Michael Ballam, Utah Festival Opera Company (UT); Rick Boynton, Chicago Shakespeare Theater (IL); Wayne Bryan, Music Theatre Wichita (KS); Mark Fleischer, Pittsburgh CLO (PA); Donna Lynn Hilton, Goodspeed Musicals (CT); Robb Hunt, Village Theatre (WA); Jennifer Jaquess, Red Mountain Theatre Company (AL); Orlando Morales, The 5th Avenue Theatre (WA); and our Spring Conference Committee: Frank Stilwagner, Village Theatre (WA), Chair; Charma Bonanno, Weston Playhouse Theatre Company (VT); Charlie Frasier, ZACH Theatre (TX); Jill Big Eagle, The 5th Avenue Theatre (WA); Jeffrey Herrmann, Seattle Repertory Theatre (WA); Chris Marcacci, The 5th Avenue Theatre (WA).

Let’s also take a moment for a huge round of applause for NAMT Member Services Director Adam Grosswirth for spearheading, coordinating, cajoling, questioning, answering...running the whole undertaking, as always with both skill and humor. Kudos as well to Program Associate Karin Nilo for supporting, trouble-shooting and maneuvering every step of the way.

Then, the key element that turns promising plans on paper into a lively, dynamic conference is our corps of sponsors and exhibitors. In addition to our Washington-based Host Sponsors, we are so grateful to our Platinum Sponsor: Concord Theatricals, our Gold Sponsors: AudienceView, Broadway Licensing, The Hollywood Pantages Theatre, Music Theatre International, PatronManager and Theatrical Rights Worldwide; to our Silver Sponsor: TRG Arts; to our Gold Exhibitors: Cinevative, Live Design Group, SD&A Teleservices and Tessitura Network; and our Exhibitors: Gameflow Interactive and Invisible Harness. Many thanks as well to the supporters of the pre-Conference EDI workshop: 4Culture, Alhadeff Charitable Foundation, Broadway Licensing, and the National Endowment for the Arts. Again, thank you one and all!

Please ask me or anyone else on the NAMT staff—Member Services Director Adam Grosswirth, New Works Director Ciera Iveson, Program Associate Karin Nilo, Development Associate Jen Whitton and Office Coordinator Kelly Kohlman—for whatever you need. We’re here for you!

Enjoy!

Betsy

Betsy King Militello
Executive Director
NAMT is committed to recognizing and celebrating the diversity of experiences, talents, skills, cultures and opinions that our members bring to our community, and specifically to our events. We invite you to participate in the Fall Conference and Festival of New Musicals in a spirit of open-mindedness, curiosity and respect.

We want every NAMT event to be a safe, inclusive and productive environment for all participants. In that spirit, we ask you to...

- Be inclusive, actively seeking and inviting diverse perspectives
- Listen to understand
- Participate in an active and direct way, with professionalism and respect for others
- Be considerate, kind, constructive and helpful in your language and actions
- Refrain from demeaning, discriminatory or harassing behavior and language
- Respect confidentiality requests by speakers and other attendees

NAMT staff and Board may take action (up to and including expulsion with no refund and exclusion from future events) to redress disruptive, disrespectful or offensive behavior or any other actions deemed in conflict with the above guidelines.

Thank you to every NAMT community member for helping to make all of our events informative, inclusive and respectful.
In our continuing effort to provide more benefits and services to NAMT members, we will be video recording selected panels at this conference for future use by NAMT members on our website. If you are uncomfortable with your voice and likeness being online, please let a NAMT staff member know, and if you have been recorded, we will edit the video accordingly.

Members may view video excerpts from past Conferences at https://namt.org/events_by_category/conference/. Just log in anywhere you see "Members get more!" to view video and other members-only content throughout the site.
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Kinky Boots
10 ROLES + ENSEMBLE
2 ACTS
10 PIECE ORCHESTRATION*
*subject to change

Something Rotten!
10 ROLES + ENSEMBLE
2 ACTS
11 PIECE ORCHESTRATION*

Groundhog Day
THE MUSICAL
21 ROLES + ENSEMBLE
2 ACTS
12 PIECE ORCHESTRATION*

Rocky
38 ROLES + ENSEMBLE
2 ACTS
19 PIECE ORCHESTRATION*

Upcoming Releases

in transit
Broadway's First A Cappella Musical

Young Frankenstein
(UK VERSION)

 Camelot
(SMALL CAST VERSION)

Rags
(UPDATED VERSION)
In this delightfully offbeat story, set in a town that's way off the beaten path, a band of musicians arrive lost, out of the blue. Under the spell of the desert sky, and with beautiful music perfuming the air, the band brings the town to life in unexpected and tantalizing ways.

Even the briefest visit can stay with you forever.

THE BAND’S VISIT is the winner of 10 Tony Awards (including Best Musical), making it one of the most Tony-winning musicals in history. It is also a 2019 Grammy Awards® winner for Best Musical Theater Album.
Next time your board asks how you can get better ticketing and fundraising results, here’s your answer...

PatronManager has completely unified our data. **Our ticket sales increased by 29%, and our individual giving increased by 21%.**

*Amy Wretchford, Managing Director  
American Shakespeare Center*

Our single ticket sales increased dramatically by 122%, and our subscription renewal increased by 22%. We were also able to increase our annual giving by 57% in the past 6 years.

*Michael Watson, Operations Manager  
Everyman Theatre*

We’ve had a 21% increase in paid attendance and a 33% increase in contributed income. Additionally, the system is user-friendly, intuitive, and easy to train new users. PatronManager is regularly rolling out features so the system is constantly evolving.

*Dave Archuletta, Chief Development Officer  
New York Live Arts*

Stop by our table at the NAMT Spring Conference 2019

FIND OUT MORE:  
www.patronmanager.com | 212-271-4328
**Friday, March 29, 2019**

8:00 - 9:30 am  **Breakfast and Check-In**  
W Hotel Seattle  
Studio 4-5 (3rd Floor)  
1112 4th Avenue  
Seattle  

*Sponsored by Theatrical Rights Worldwide*

9:30 - 10:00 am  **Transportation to Village Theatre**  
W Hotel Seattle (Seneca Street Entrance)  

Buses will depart promptly at 9:30am.

10:00 - 10:30 am  **Welcome Remarks & Success Story Lightning Round!**  
Village Theatre First Stage  
120 Front Street North  
Issaquah

10:30 - 11:30 am  **Keynote Presentation: Development Across Departments**  
Village Theatre First Stage  

The Seattle Symphony’s Jane Hargraft will share a dynamic presentation on breaking down silos and furthering the culture of philanthropy within your organization.

11:30 am - 12:45 pm  **Panel: Arts Funding in Challenging Times**  
Village Theatre First Stage  

A from-the-trenches look at how our fundraising is affected by the current political and media climate. How do we position the arts as “important” and worthy of donations when so many causes and campaigns are vying for attention? How do you cut through the noise of a constant news cycle? How can arts organizations work with other types of non-profits instead of fighting against them for dollars?

*Moderated by Keith Cromwell (Red Mountain Theatre Company), with Bernie Griffin (The 5th Avenue Theatre), Hillary Hart (Theatre Under The Stars) and Anthony Rodriguez (Aurora Theatre Company).*

12:45 - 2:00 pm  **Lunch and NAMT Membership Update**  
Village Theatre Francis J. Gaudette Theater Building  
Waters Rehearsal Studio  
303 Front Street North  
Issaquah  

*Lunch sponsored by Concord Theatricals*
2:00 - 3:00 pm

Breakout Sessions
Concurrent presentations and small group discussions on various topics:

**Loyalty-Driven Fundraising – Pehrson Studio**
*Presentation and discussion led by Lindsay Anderson (TRG Arts)*

In the ever-changing landscape of philanthropy, are you making data-informed decisions to stay in front of the opportunities? For this break-out session, TRG Arts will collect and analyze topline individual giving data from participating organizations, inspiring new ideas for your 2019 Annual Fund.

**Getting Started with Planned Giving – First Stage Studio**
*Presentation and discussion led by Charlie Frasier (ZACH Theatre)*

Don't Put Off to Tomorrow, What You Must Do Today. In this presentation and roundtable discussion we will explore the importance of ensuring your organization’s future into perpetuity through the development of planned giving and bequests. We’ll discuss the steps to setting up a dedicated program, benefits of membership and the fiduciary responsibility we each have to the health of the organization long after our time there has passed.

**Increasing and Sustaining Board Engagement – Waters Studio**
*Roundtable discussion led by Donna Lynn Hilton (Goodspeed Musicals)*

How do we most effectively engage our boards to tell our stories? Share your board recruitment and engagement success stories (or learn from your colleagues’). What tools do you use to engage your board – in new initiatives? in creating exciting solutions to new or continuing challenges? to reach into new communities and constituencies?

**Special Events and Milestones – Tompkins Studio**
*Roundtable discussion led by Dani Franich (Village Theatre)*

Special Events not only create an opportunity to raise funds for your organization, but they also build relationships, increase awareness, and can provide a sense of connection for your guests. What tools, event planning skills and successful approaches can allow the true spirit of your event to shine through? Join the discussion as we share effective strategies and learning opportunities.

**Changes to Federal Tax Law and Their Impact on Non-Profits – First Stage**
*Presentation by Jennifer Becker Harris (Clark Nuber)*

2017 Tax Reform made the charitable deduction the most valuable itemized deduction to high income taxpayers. As such the IRS has been issuing guidance that affects how non-profits raise funds now and in the future. This includes how the preliminary guidance on use of donor advised funds (DAFs) is impacting donors and the organizations they fund. We will also discuss whether there really is less “drive by philanthropy” as some claim, or if giving is just shifting to a different platform? If it is just a shift, how do charities tap the well safely and effectively? And last, if there is time, we’ll look at trends in alternative revenue sources for charitable organizations.
3:15 – 3:30 pm  
**A Word from Our Sponsor: Cinevative**  
*Village Theatre First Stage*

3:45 – 4:45 pm  
**Case Studies: Special Campaigns**  
*Village Theatre First Stage*

NAMT members will present from the trenches on various stages of capital and endowment campaigns. What’s working? What isn’t? How can theatres invest in their futures and campaign to fund programs that may seem less tangible than buildings to donors.

*Moderated by Charlie Frasier (ZACH Theatre), with Wynne Fedele (Pittsburgh CLO), Janell Johnson (Village Theatre), Sharon Maroney (The Broadway Rose Theatre Company), Catherine Merlo (Seattle Opera) and Marc Robin (Fulton Theatre).*

4:45 - 5:45 pm  
**Panel: Building Corporate Partnerships**  
*Village Theatre First Stage*

You have relationships with your corporate sponsors just like any other donor. How do you nurture those to make sure everyone is happy? We’ll look at big companies and small, national and local, giving cash support and in-kind.

*Moderated by Frank Stilwagner (Village Theatre), with Sarah Bednar (Seattle Rep), Dan Breen (Ogunquit Playhouse), Ryan Hicks (Seattle Symphony), Daniel Thomas (42nd Street Moon) and Lori White (The 5th Avenue Theatre).*

5:45 - 7:30 pm  
**Reception and Village Originals Cabaret**  
*Village Theatre First Stage*

Village Theatre’s Artistic Director, Jerry Dixon and Associate Artistic Director, Brandon Ivie will host a showcase of songs from musicals in development. This will be a fun-filled evening of cocktails, food and performances by Iris Elton (*In the Heights*, *Cubamor*), Nathaniel Tenenbaum (*Dreamgirls*, *String*), Sarah Russell (*Dreamgirls*), and Hannah Schuerman (*...Howard Barnes*); as well as a performance by members of Village Theatre’s KIDSTAGE Originals program.

7:30 pm  
**Transportation to the W Hotel Seattle**  
*Village Theatre First Stage*

For those not attending *The Curious Incident of the Dog In the Night-Time.*
8:00 pm  
**The Curious Incident of the Dog in the Night-Time (Add-On)**  
_Village Theatre Francis J. Gaudette Theatre_  

Winner of five Tony® Awards and seven Olivier Awards, this compelling sensory drama is based on the award-winning book of the same name.

This is an add-on event for attendees who registered for it with their Conference registration. Your tickets are in your Conference packet.

10:30 pm  
**Transportation to the W Hotel**  
_From Village Theatre Main Stage_
**Saturday, March 30, 2019**

8:30 - 9:45 am  **Breakfast**  
*Fairmont Olympic Hotel*  
Metropole Room  
411 University Street (enter on 4th Avenue)  
Seattle  

*Hosted by The 5th Avenue Theatre*

9:45 - 11:00 am  **Panel: Team Fundraising**  
*Fairmont Olympic Hotel*  

Teams from our Conference host theatres will share how they work together to raise money and make the case for their organizations.

*Moderated by Betsy King Militello (NAMT), with teams from The 5th Avenue Theatre (Jill Big Eagle, Chris Marcacci, Orlando Morales), Seattle Rep (Jeffrey Herrmann, Jamie Herlich) and Village Theatre (Jerry Dixon, Robb Hunt, Frank Stilwagner).*

11:00 - 11:15 am  **Coffee Break**  
*Fairmont Olympic Hotel*

11:15 am – 12:15 pm  **Panel: Data for Fundraising**  
*Fairmont Olympic Hotel*  

How are NAMT members using data for both donor identification and engagement (data on donors) and better storytelling to donors (data on the theatre and its impact)? How can theatres with different budgets and levels of technical interest apply these techniques in ways that work for them?

*Moderated by Jill Big Eagle (The 5th Avenue Theatre), with Naomi Beeman (The 5th Avenue Theatre), Wayne Bryan (Music Theatre Wichita), Alex Harris (Tessitura), Jennifer Jaquess (Red Mountain Theatre Company), and Amy Lampi (Theatre Under The Stars).*
Lunch and a Keynote Conversation with Ahrens & Flaherty  
*Fairmont Olympic Hotel*

Although long-time songwriting teams have become a rarity, Lynn Ahrens and Stephen Flaherty have proved the exception. In 1988, they burst onto the New York theatre scene with the comic musical *Lucky Stiff*, and their partnership in words and music has flourished ever since.

Ahrens and Flaherty have received theatre, film and music’s highest honors — the Tony® Award, Drama Desk, Outer Critics Circle, Olivier Award and Gold Record; as well as nominations for two Academy Awards, two Golden Globes and three Grammys. They serve on the Council of the Dramatists Guild of America and founded the Dramatists Guild Fellows Program. In 2014 they received the Oscar Hammerstein Award for Lifetime Achievement and in 2015 they were inducted into the Theatre Hall of Fame.

*Lunch sponsored by Music Theatre International and The Hollywood Pantages*

1:45 - 2:00 pm  
**A Word From Our Sponsor:** AudienceView  
*Fairmont Olympic Hotel*

2:00 - 3:00 pm  
**Panel: Foundation Trends**  
*Fairmont Olympic Hotel*

What are foundations looking for in the organizations and projects they support in 2019? How is this critical piece of our fundraising landscape moving forward in uncertain financial times? We’ll hear from grant-writers and the foundations themselves about what they expect from each other.

*Moderated by Elisabeth Challener (ZACH Theatre), with Amy Chasanov (The 5th Avenue Theatre), Mark Dederer (Biller Family Foundation), Lorin Dunlop (M.J. Murdock Charitable Trust) and Alix Wilber (UW World Series).*

3:00 - 4:00 pm  
**Panel: Tell Your Story**  
*Fairmont Olympic Hotel*

How are you telling your theatre’s stories to funders? What new tools and technology works for you? What tried-and-true methods do you keep going back to? What takeaways from this Conference will you start using next week?

*Moderated by Orlando Morales (The 5th Avenue Theatre), with Nancy Altschuler (Goodspeed Musicals), Chantry Banks (Lyric Theatre of Oklahoma), Nick Keenan (Gameflow Interactive), Michelle Moga (The 5th Avenue Theatre) and Stephanie Rhoads-Bickham (42nd Street Moon).*

4:00 - 4:30 pm  
**Closing Remarks**
Fundraising is Storytelling
AGENDA

5:30 - 8:00 pm

**Fairmont Olympic Hotel**

**Closing Cocktails (Unofficial)**
*Trace at the W Seattle*
1112 4th Avenue
*Seattle*

Before you head to the theatre or leave town, join the NAMT staff for a drink at the W bar. Don't leave without saying goodbye! (Cash bar.)

8:00 pm

**Marie, Dancing Still (Add-On)**
*The 5th Avenue Theatre*
1308 5th Avenue
*Seattle*

An exquisite new musical by Lynn Ahrens and Stephen Flaherty, directed and choreographed by Susan Stroman, based on a famed masterpiece by Edgar Degas and the unknown dancer who inspired it.

This is an add-on event for attendees who registered for it with their Conference registration. Your tickets are in your Conference packet.
Thank you for attending the 2019 NAMT Spring Conference.

Your feedback is very important to us! Please fill out the evaluation form online at namt.org/sc19eval

(You will receive an email with this link at the conclusion of the conference.)

EDUCATIONAL RESOURCES COMMITTEE
Dan Murphy, The Broadway Rose Theatre (OR), Chair
Michael Ballam, Utah Festival Opera Company (UT)
Rick Boynton, Chicago Shakespeare Theater (IL)
Wayne Bryan, Music Theatre Wichita (KS)
Mark Fleischer, Pittsburgh CLO (PA)
Donna Lynn Hilton, Goodspeed Musicals (CT)
Robb Hunt, Village Theatre (WA)
Jennifer Jaquess, Red Mountain Theatre Company (AL)
Orlando Morales, The 5th Avenue Theatre (WA)

2019 SPRING CONFERENCE COMMITTEE
Frank Stilwagner, Village Theatre (WA), Chair
Charma Bonanno, Weston Playhouse Theatre Company (VT)
Charlie Frasier, ZACH Theatre (TX)
Jill Big Eagle, The 5th Avenue Theatre (WA)
Jeffrey Herrmann, Seattle Repertory Theatre (WA)
Chris Marcacci, The 5th Avenue Theatre (WA)
Save the Dates!

2019 Fall Conference, New York, NY
Tuesday, October 22 - Wednesday, October 23

31st Annual Festival of New Musicals, New York, NY
Thursday, October 24 - Friday, October 25

Details and registration coming soon.

As always, check namt.org and your email for up-to-the-minute details!
Spring Conference 2020: The Full Patron Experience

2020 Spring Conference in Chicago & Lincolnshire, IL
hosted by Chicago Shakespeare Theater & The Marriott Theatre
Wednesday, March 25 – Friday, March 27, 2020

Details coming soon.

And This Summer...

Management Roundtable on Community Engagement in Houston, TX
Hosted by Theatre Under The Stars
Thursday, July 18 – Friday, July 19, 2019

New Works Roundtable
August, 2019

More information coming soon!

As always, check namt.org and your email for up-to-the-minute details!
MEMBER BENEFITS

• VIP ACCESS TO THE FESTIVAL OF NEW MUSICALS
  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 260 musicals and 491 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. NAMT members receive Premiere or Select Passes, providing you with priority seating at the Festival and access to VIP networking events, as well as additional opportunities to meet the writers, be first in line to express interest in a show, connect with other NAMT members to discuss collaboration opportunities, and follow the shows as they develop after the Festival.

• CONFERENCES
  NAMT’s two annual conferences provide valuable networking and learning opportunities, with panels and workshops featuring some of the top executives and creative professionals in the industry. With a focus on sharing successes, adaptability and lively discussion, our conferences are intimate and energetic forums where members get concrete ideas they can take back to their theatres and implement quickly. Ample time to talk in small groups and socialize leads to career-long relationships and a network of colleagues you can call on at any time. Conferences are open only to members and invited guests, and members receive the lowest possible rates to attend.

• GRANTS
  The Frank Young Fund for New Musicals supports collaborations between member theatres and musical theatre writers via grants to NAMT’s US-based not-for-profit members to support writer residencies, workshops and full productions of new musicals.

  The Innovation & Exploration Fund helps member theatres pilot new ideas in various administrative, community engagement, and production areas to advance their missions.

• ROUNDTABLES
  Our Roundtables give NAMT members an opportunity to network, explore best practices and share case studies in more intimate, informal settings than the Conferences. New Works Roundtables are typically held in conjunction with festivals or productions of new musicals at member theatres, and Writers’ Roundtables, held annually in New York, bring Festival alumni writers and member producers together to build connections and explore models of collaboration. Roundtables are also held on a variety of management and community engagement topics, hosted by member theatres around the country.

• THEATRE EXPERIENCE & COLLABORATION HUB (The TECH)
  An online resource center offering opportunities for members to connect with and learn from their peers without leaving their desks, The TECH currently contains:
  - New Musicals Map
  - Nuts and Bolts Guide to Producing New Musicals, with advice from NAMT members
  - Innovation and Exploration Guide, featuring valuable lessons learned and best practices from NAMT members and other experts
  - free Knowledge Exchange webinars by NAMT members and other experts in the field
  - Slack community allowing members to continue conversations from our Conferences, Roundtables and other events, ask advice from colleagues, and network year round

• NEWSLETTERS
  - Monthly News & Notes with latest member and alumni news.
  - Monthly New Works News featuring Festival show updates, new works in development around the country and more.
**SURVEYS**
Concrete information that can save you money!
- The *Salary & Benefits Survey* shows what other theatres across the country are paying for key positions, helping you budget and negotiate.
- The *Success Survey* tracks how specific musicals have done for members around the country, to help with programming and marketing decisions, and negotiations with licensors.
- *NAMT by the Numbers* provides a valuable overview of the membership and the industry.

**MEMBERS-ONLY WEBSITE CONTENT**
- Complete directory of member organizations showing key organizational information, staff lists, facilities and more
- Member organizations’ current and upcoming production information
- Searchable New Musicals Directory, listing every show presented in our Festival with summaries, cast breakdowns, author contacts, videos and more
- Complete Festival Alumni directory to help you find your next collaborators
- Festival jukeboxes and videos
- Recordings of past conference panels and webinars
- Members-only Slack Community

**SET AND COSTUME REGISTRY**
Earn revenues by listing sets, costumes and props for sale or rent on the Set and Costume Registry, one of the most highly trafficked parts of our website. Only NAMT members may list on the registry, but it can be viewed by all website visitors, including hundreds every month who come directly to the Registry page searching for rental items.

**JOB BOARD**
Post your job openings for free with ArtCareerCafe. NAMT members’ postings are listed on NAMT’s website. All job-seekers may view the job board, but only NAMT members may list on it.

**DISCOUNTS AND PARTNERSHIPS**
- NYC Hotels (as low as $99/night in January-March, 2019!)
- Breather hourly workspace rental
- Travel discounts
- Zipcar membership and car rental
- InstantEncore mobile marketing and ticketing solutions
- CDs and more from Sh-K-Boom & Ghostlight Records
- NYC rehearsal studio rental
- and more!

**PROMOTE YOUR PROJECTS TO INDUSTRY LEADERS**
- Access to NAMT’s member mailing list
- List your shows and events in *News & Notes* and *New Works News*
- Special member rates on ads in the Festival program, reaching 700 theatre professionals

**DRAW FROM OUR KNOWLEDGE BASE**
NAMT’s staff is available to assist you in finding new work, connecting with fellow members and writers.

**ADVOCACY**
Your voice is represented in Washington, DC through NAMT’s membership in The Performing Arts Alliance.

**YEAR-ROUND NETWORKING**
Networking is a common thread through many of our member benefits. NAMT events provide unique opportunities to make connections with other producers, writers, licensors and others. Our tight-knit association of members keeps in touch year-round.
KEYNOTE PRESENTATION: DEVELOPMENT ACROSS DEPARTMENTS

Jane Hargraft joined the Seattle Symphony as Vice President of Development in October 2011 and leads a team of 21 staff with an annual operating goal of $12M. Jane is also the lead fundraiser on the $100M Forever and For Everyone Campaign, started in June 2013, which currently stands at $85M. During her tenure at the Seattle Symphony private and public funding has totaled $158M.

Prior to joining the Symphony, Jane was the General Manager of Opera Atelier for four years. OA is a period production company in Toronto specializing in baroque opera and ballet. While GM, Opera Atelier set several company records, including increasing fundraising by 30% in her first year and maintaining it through the 2008 recession, doubling subscriptions, securing the largest gift in the company’s history ($200,000) and generating surpluses in three out of four years.

Jane was the Director of Development for the Canadian Opera Company from 2003-2008. Under her leadership at the COC, annual contributed revenues doubled, from $4.3M in 2003 to almost $9M in 2008. In mid-April, Jane will join The Cleveland Orchestra’s senior team as their Chief Development Officer, with an annual goal of $23M.

A graduate of Queen’s University in Kingston, Ontario, Jane started her career as a writer and editor with the Ontario Government before becoming a fund-raiser in 1997. An avid marathoner and triathlete, Jane has run more than 25 marathons, three half Ironman races and one full Ironman triathlon. She has completed the Seattle To Portland 200-mile race in one day in under 12 hours and annually participates in Swim Across America, a two-mile open water swim that raises money for cancer research.

Jane is married to Elly Winer, who is a winemaker and violist. Jane and Elly have two daughters, Rachel, 26 and Eleanor, 16.

ARTS FUNDING IN CHALLENGING TIMES

Keith Cromwell A military brat, Keith was born in North Africa, graduated from James Madison University, and spent 25 years as a performer and director, on and off Broadway and around the world. He arrived in Birmingham in 2002 as a guest artist to direct a show for what was then known as Summerfest. He planned to stay a few months and head back to New York. But, six months later, he had fallen in love with the city, bought a house and accepted the position of Executive Director. Since that time, under Keith’s leadership, the organization, whose name later changed to Red Mountain Theatre Company, grew its budget from half a million to nearly $4 million, increased the full time staff to 23, and literally put Birmingham on the artistic map. He is a longstanding member of Actors’ Equity Association, The Society of Stage Directors and Choreographers, The American Guild of Variety Artists and The Screen Actors Guild. Keith serves on the board of the National Alliance for Musical Theatre as Development Chair and is actively engaged in the Young Frank Fund for New Musicals. In 2016, Keith was awarded membership in the Broadway League. He has participated on granting review panels for the National Endowment for the Arts and the Alabama State Council on the Arts. His industry connections and diligence in growing relationships with Broadway and national artists has not only opened doors of connection for Red Mountain Theatre students—who have gone on to successful careers in Broadway, film and TV—but provided positive recognition for Birmingham across the nation and created incredible artistic experiences for our city. In 2014, Keith led the organization into position as a lead producer on Broadway’s The Bridges of Madison County and then in 2018, as a lead producer on Once On This Island, which won a Tony Award®.

Keith is a graduate of Leadership Birmingham, Leadership Alabama, served on The Cultural Arts Committee for Birmingham City Schools, Cultural Alliance of Greater Birmingham Steering Committee, Youth Leadership Forum, and the Arts Committee of Birmingham-Southern College’s Norton Board. Keith was the recipient of the National Conference for Community and Justice’s 2017 Brotherhood Award. Keith was named a Birmingham Business Journal’s CEO Awards finalist and voted one of “365 People You Should Know in Birmingham” (Birmingham Magazine). Keith is dedicated to the renaissance of this great city and continuing to forge a place for the arts and cultural sector to be recognized as a valuable asset leading the city of Birmingham into its dynamic future.

Bernadine C. Griffin first joined The 5th Avenue in 2002 as Director of Theater Advancement and Development. She was appointed Managing Director in January 2010 and is responsible for the administrative, marketing, fundraising, information
services and facility operations, as well as oversight of all activities related to the Board of Directors and external affairs. During her tenure, The 5th Avenue has grown from a $10 million to a $25 million organization. She brings to her position 35 years of fundraising and arts management experience. Prior to The 5th Avenue, she served as director of development for the prestigious Geffen Playhouse in Los Angeles, as well as for The Laguna Playhouse in Laguna Beach, California. Before moving to California, she served at the Seattle Symphony where she is proud to have been part of the team that built Benaroya Hall. In addition to the Symphony, Griffin worked for the Tony Award®-winning Seattle Repertory Theatre, as well as Tony Randall’s National Actors Theatre in New York. She began her career at the University of Denver. She received her Bachelor of Arts degree from St. Martin’s University in Lacey, Washington and is proud to have been born and raised in Walla Walla, Washington. She is a member of Theatre Communications Group, the National Alliance for Musical Theatre, Seattle Rotary #4 and a board member of the Downtown Seattle Association and Visit Seattle. She has also served as a grants panelist for the National Endowment for the Arts. Griffin was named one of the Puget Sound Business Journal’s 2013 Women of Influence. She is married to award-winning actor Seán G. Griffin.

Hillary J. Hart joined Theatre Under the Stars in January 2017 as the Executive Director. Her primary responsibility is leadership of the organization from a financial and operations perspective; with oversight of finance, marketing, development/fundraising, human resources, operations, intellectual property and union contract negotiations. She is on the Board of NAMT (National Alliance for Musical Theatre) and, as a member of the Board of Theatre District Houston and Chair of their Membership and Development Committee, Hillary promotes the interests of TUTS and the Theatre District to the larger business community in Houston.

She is the former General Manager at the Guthrie Theater, a $28M non-profit regional theater in Minneapolis, where she helped to steward a large, integrally important cultural institution through palpably impactful programming, community engagement, and balanced budgets. Hired during a time of significant transition to help create and implement new best practices she has been privileged to participate in a cultural shift within the Guthrie focusing on equity, diversity, and inclusion across key initiatives ranging from access sensitivities to the lens through which the story telling is viewed. Further, she expanded her role as an ambassador by representing the Guthrie in the business community and to the City of Minneapolis through membership on the Executive Committee of the East Downtown Council of Minneapolis Board and is a member of the Downtown Minneapolis Neighborhood Association Livability Committee.

Prior to her work at the Guthrie, she served as Managing Director of Flat Rock Playhouse where she was tasked with the responsibility to help create change in the culture of the organization in order to make it more sustainable and relevant to the community that it serves. Through creation and implementation of new internal controls, budgeting/budget tracking models and the development of new strategies for earned and contributed revenue, she was able to stabilize the financial and operational areas of the organization and increase earned and contributed revenue by 9% and 48% respectively. Her work also included a significant restructuring and reengagement of the Board of Directors, a comprehensive look at community engagement, marketing and rebranding efforts.

Her experience ranges from on stage to off stage, touring with Alvin Ailey – Ailey II, and acting as resident stage manager and production manager for a variety of theatres in and around the New York area. In between, Hillary has enjoyed teaching and lecturing at a variety of colleges, participating in union collective bargaining negotiations, active engagement with the League of Resident Theatres (LORT), Independent Presenters Network, (IPN), National Alliance for Musical Theatre (NAMT), and serving as a panelist for the National Endowment for the Arts.

She has been married to her husband, Jarrett Hook, for 16 years and together they are raising a dynamic ten year-old son. Though her daily work involves a great deal of budgeting, cash flow analysis and contract negotiation, the real joy she derives is watching the transformative power of theatre change the lives of the people in communities that she serves.

Anthony Rodriguez is the Co-Founder and Producing Artistic Director of Aurora Theatre in Lawrenceville, GA, a suburb of Atlanta. Now the second-largest professional theatre in the state of Georgia, Aurora is driven by a mission to create a new generation of theatregoers. Aurora Theatre produces an astounding 800+ events each year for over 80,000 visitors offering a wide variety of programming to accommodate the needs of Gwinnett County, the most diverse county in the Southeast. Under Mr. Rodriguez’s leadership, the theatre has grown from 120 season subscribers to an impressive 5,000.
In addition to his role at Aurora Theatre, Anthony serves on various boards in the community, including the Georgia Hispanic Chamber of Commerce’s Board of Directors, the Citizens Advisory Board for Gwinnett Clean and Beautiful, the National Steering Committee for the Latinx Theatre Commons, and the Advisory Board for Public Broadcasting Atlanta which includes the NPR station WABE and PBS station PBA30.

Anthony is a past Chair of the Gwinnett Chamber of Commerce, and was the first Latino and Arts Leader to serve in that position. He also served as Vice Chair of Arts for the Chamber and Chair of Partnership Gwinnett. Anthony is a graduate of both the Atlanta Regional Commission’s Regional Leadership Institute and the National Association of Latino Arts and Cultures’ Leadership Institute and Advocacy Institute. Anthony also serves on the National Steering Committee for the Latinx Theatre Commons.

To date, Anthony’s greatest accomplishment was the successful negotiation to relocate Aurora Theatre to downtown Lawrenceville with a nearly $7.5 million complex that opened in 2007. He is looking forward to the future, which now includes an expansion and construction of a new performing arts campus that will serve as a gathering place and arts education incubator for the entire Metro region. This innovative partnership between the City of Lawrenceville and Aurora Theatre is set to break ground in May of 2019.

Anthony graduated from the University of Georgia with a Bachelors of Fine Arts in theatre. He resides in Duluth with his partner in life, Ann-Carol Pence.

LOYALTY-DRIVEN FUNDRAISING

Lindsay Anderson has spent the last 11 years of her career helping arts organizations develop data-informed strategies with The Results Group for the Arts (TRG Arts). As leader of TRG’s client development team, Lindsay is responsible for introducing prospective clients to TRG’s suite of consulting and data analytics services. She is a regular presenter at arts industry conferences and workshops across North America and the UK. Formerly, Lindsay managed the team of TRG consultants who implement the best practice counsel that has evolved continuously to achieve results with clients for more than 20 years. She has served as lead consultant with the Los Angeles Philharmonic, The Hollywood Pantages, New York City Ballet, Carnegie Hall, Sheffield Theatres and Nottingham Playhouse, among others. Her career achievements prior to TRG include marketing, sales and public relations positions with the Colorado Symphony Orchestra, Colorado Ballet and Arvada Center for the Arts and Humanities.

CHANGES TO FEDERAL TAX LAW AND THEIR IMPACT ON NON-PROFITS

Jennifer Becker Harris is a tax shareholder with Clark Nuber in Bellevue, Washington, where she specializes in tax-exempt organizations. Her practice primarily focuses on consulting and compliance for public charities and private foundations including international matters, alternative investments, unrelated business income tax, fundraising events, commercial co-venturers, corporate governance and IRS controversy. In addition, she assists individuals with charitable gift planning. Jennifer is a co-author and editor of the Form 990 Compliance Guide, Private Foundation Handbook and Compliance Guide, Tax Cuts and Jobs Act Impact Guide to Exempt Organizations, by Clark Nuber and published by CCH, a Wolters Kluwer business. She is a frequent speaker on exempt organization and charitable giving matters with the AICPA, state societies and other professional groups.

She is a graduate of the Washington State University and holds a master’s degree in Taxation from Golden Gate University. Jennifer is a member of the American Institute of Certified Public Accountants (AICPA) and Washington Society of Certified Public Accountants (WSCPA). She is member of the AICPA’s Exempt Organizations Taxation Technical Resource Panel and participates in exempt organization advocacy with TE/GE Council. She is a frequent speaker at the AICPA’s Nonprofit Industry Conference and the Private Foundation Summit. She also speaks on exempt organization tax topics for state CPA societies and other industry groups. Jennifer is the Treasurer of Washington Planned Giving Council.

GETTING STARTED WITH PLANNED GIVING

Charles T. Frasier (Charlie) has nearly 35 years of fundraising experience and most recently joined ZACH Theatre in Austin, Texas, as Chief Development Officer in December 2015. Prior to his tenure at ZACH, the theater successfully completed a
INCREASING AND SUSTAINING BOARD ENGAGEMENT

**Donna Lynn Hilton** (Producer, Goodspeed Musicals) began her career as a Production Stage Manager for opera and musical theatre and arrived at Goodspeed in 1988. She’s been producing for the two-time Tony Award®-winning LORT theatre since 2007, where she produces Goodspeed’s six show season at the Goodspeed Opera House and the Terris Theatre. Now in her 32nd season with Goodspeed, Donna Lynn has led Goodspeed’s development efforts on many new musicals, among them Irving Berlin’s *Holiday Inn*, Broadway-bound *Chasing Rainbows*, *Darling Grenadine* (NAMT Fest ’17; having its NY premiere at Roundabout this year) and *Cyrano* starring Peter Dinklage. She has inspired many of Goodspeed’s most successful revivals among them Goodspeed’s *Show Boat*, which was licensed by R&H, and a very well received revival of *Rags*. Donna Lynn led the creation of Goodspeed’s Johnny Mercer Writers Colony, now in its 7th season and launching new works across the nation and overseas, and supervises Goodspeed’s annual Festival of New Musicals, out of which NAMT Festival favorites like *The Story of My Life*, *Band Geeks* and *Come From Away* have emerged. She is currently involved in the active development of *Passing Through* and *Hi, My Name is Ben*, both slated for the Terris this summer as well as numerous musicals active in Goodspeed’s pipeline currently. Donna Lynn served on the board and is a past President of the National Alliance for Musical Theatre and has served as a co-chair of the Festival Selection Committee for NAMT’s Festival of New Musicals and on the LORT/AEA contract negotiating team for several recent contract cycles. Donna Lynn has guest lectured on Musical Theatre Production at Southern Connecticut State University, Eastern Connecticut State University and the Yale School of Drama. Donna Lynn is a proud product of North Carolina public education and is active on the East Haddam, CT Democratic Town Committee where she serves on the Fundraising Committee.

SPECIAL EVENTS AND MILESTONES

**Danielle Franich** is the Event and Annual Fund Manager at Village Theatre and works to create entertaining and successful events to support the growth of theatre and community in the Seattle area. Before her role at Village Theatre, she was the Managing Director for New Century Theatre Company, the Special Events Manager at The 5th Avenue Theatre, the Production Manager for Balagan Theatre, and the Program Coordinator for Development at University of Washington Athletics. Danielle is also the Production Manager for Contemporary Classics and has produced independent developmental readings and workshops for new musicals and worked in education programming with Seattle Theatre Group.

CASE STUDIES: SPECIAL CAMPAIGNS

**Charlie Frasier** (See Getting Started with Planned Giving)

**Wynne R. Fedele, CFRE,** has served as the Director of Development for Pittsburgh CLO since 2008. She is responsible for Pittsburgh CLO’s fund raising, sponsorship and donor relations programs. Wynne entered the Development profession in 1982 and received her CFRE (Certified Fund Raising Executive) in 1988. She is a veteran of four successful Capital Campaigns including campaigns for Carnegie Mellon University, The St. Clair Hospital Foundation, Family House and most recently, Pittsburgh CLO’s Next Generation Campaign. Wynne is a past president of the Western Pennsylvania Chapter of the Association of Fund Raising Professionals (AFP) and a past president of the board of directors of Pittsburgh Musical Theater. She has taught extensively on the subjects of annual giving, capital campaigns, major gifts and grant writing for AFP and for the Community College of Allegheny County.

**Janell Johnson** works with charitable individuals who are inspired to leave a legacy in support of musical theatre and youth planning. While at ZACH he instituted the theater’s first planned giving program, having previously successfully done so at three other arts organizations. Frasier joined ZACH with over 10 years of experience as the Development Director for Portland Center Stage, Portland, OR, where he was responsible for successfully raising over $4.7 million dollars annually, in addition to overseeing and raising funds for a $38.6 million Capital Campaign, a $1.35 million Deficit Elimination Campaign and establishment of an Endowment/Reserve Fund. Prior to his work at Portland Center Stage he held senior leadership positions with Oregon Ballet Theatre, Portland, OR; the McCallum Theatre for the Performing Arts at the Bob Hope Cultural Center, Palm Desert, CA; and the National Home Office of the American Cancer Society, Atlanta, GA. He is a member of the National Alliance for Musical Theatre; Theatre Communications Group; is a member of the 2019 NAMT Conference Planning Committee; has served as a member of the TCG Programming Council; and has served as a grants panelist for the Texas Commission on the Arts. He holds a Bachelors of Arts degree in Political Science and Communications from Western Washington University.

**Charlie Frasier**

**Danielle Franich**

**Donna Lynn Hilton**

**Janell Johnson**

**Wynne R. Fedele**

**Janell Johnson**
education programs designed to use theatre to build critical life skills toward improving their futures and increasing self-confidence. In doing so, she partners with donors, their loved ones, and Professional Advisors to create meaningful giving plans reflected in wills, trusts and property arrangements to benefit Village Theatre.

Throughout her career, she’s had the fortune of working with generous people to guide them through specific action steps that lead to transformational gifts reflecting their personal values, passions and desires to do good in the world. She says, “There is no greater joy than to support individual generosity and witness these special gifts at work in the lives of others.”

Prior to joining Village Theatre, Janell was the Associate Director of Development for Gift & Estate Planning at Seattle Opera where she managed Planned Giving and Endowment Building.

Janell is a board member for Cultural Access Washington, a statewide cultural advocacy organization, president of the Washington Planned Giving Council, a network of fundraisers and professional advisors who are committed to planned giving. She is also a Certified Specialist in Planned Giving (CSPG) and proud Rotarian.

**Catherine Merlo**, CFRE (pronouns she/her/hers), is the Senior Individual Giving Officer at Seattle Opera, serving as a bridge between donors and their shared mission to make opera accessible to all. In her current role she partners with board leadership and major donors to raise resources that allow Seattle Opera to connect hearts and minds through thought-provoking productions and intentional community programming. During her time at Seattle Opera, Catherine has built and implemented a comprehensive mid-level donor program, led an internal Tessitura user group to establish company-wide database best practices, and serves on their Equity Team. She believes in the power of musical storytelling to provide a place for both deeply personal exploration and community building.

Catherine is a graduate of Northwestern University’s School of Communication and serves on the Association of Fundraising Professionals Advancement Northwest chapter board. When she is not building relationships or traveling, Catherine can be found baking, reading or practicing Forrest yoga.

**Sharon Maroney** is the Founding Artistic Director of Broadway Rose Theatre just outside of Portland, Oregon. She developed her fundraising skills while building the organization’s infrastructure. Broadway Rose is about to embark on a second capital campaign to expand its scene shop and to create a costume shop and a studio space. The last campaign, conducted in 2008, funded the renovation of an empty building into a theater space and allowed the organization to move to a year-round season of productions. The Great Recession proved to be the biggest challenge to the organization’s well-being during this time, but the Broadway Rose successfully navigated this and is now, in its 28th season, in its strongest financial position ever.

**Marc Robin** is in his 10th Season as the Artistic Director of the Fulton Theatre in Lancaster, PA. He began as a guest artist in 2001 with *Evita* and has staged over 50 productions at the Fulton Theatre since. Fulton Favorites include *Les Misérables*, *Carousel*, *Wizard of Oz, Disney’s Beauty and the Beast*, Phantom and last season’s *The Hunchback of Notre Dame*. He has directed/choreographed over 450 productions across the country at theatres such as Chicago Shakespeare, Marriott’s Lincolnshire, North Shore Music, Walnut Street, Maltz Jupiter, Pittsburgh CLO, Drury Lane Oakbrook, Phoenix, Beef and Boards, Ravinia, Chicago Symphony Orchestra, Light Opera Works, Steppenwolf, Theatre Under The Stars, Drury Lane Evergreen Park (where he served as Artistic Director for 13 years) and his “second home” Maine State Music Theatre. He was the Artistic lead for the Ovations series in Chicago where he directed Bea Arthur in *Strike up the Band*; he has received many awards and nominations including 16 Jeff Awards (56 nominations), a Lifetime achievement award (Chicago), almost a dozen Broadway World Awards (over 20 nominations national), several “Zoni” awards (Arizona), many Barrymore (Philadelphia) and Carbonell (Florida) nominations and two Vicki and “Robbie’s” (MSMT & Fulton). He recently made his directing debut in London in the West End with the premier of *It Happened In Key West* (developed at the Fulton) and continues his 3rd year as the Executive Artistic Producer of the Fulton.
before moving to Seattle, WA in 1997. Frank has worked on and off for Village Theatre since 2004. Prior to returning to Village Theatre as Director of Development in 2014, he was Executive Director of Seattle Men's Chorus and Seattle Women's Chorus (aka Flying House Productions). Frank had been the Director of Marketing for Village Theatre and continued to work for Village Theatre on contract as the Marketing and Development Advisor through 2012. Prior to Village Theatre, Frank worked as the Marketing Director for Kirkland Performance Center in Kirkland, WA, and before that as the Marketing Director for ArtsWest in Seattle, WA. Frank also founded and co-chairs Fundraising for the Arts, a collective of fundraising professionals with a mission to share best practices, to build community, and to develop ideas and projects to benefit the regional arts and culture landscape. Through collective dialogue and action, we strive to support visibility for arts and culture among funders, to provide tools and connections to fundraisers, and to raise public awareness of the importance of our sector within the Puget Sound region.

Sarah Bednar is a strategic Development, Marketing and Corporate Partnerships professional with a background in business development and corporate relations in both for-profit and non-profit roles. She has experience growing new businesses, revenue, product and service lines in the business & technology consulting, wholesale, retail and food & beverage industries. Her clients have included Fortune 500, financial, technology, healthcare, retail, arts and higher-education organizations.

Sarah has an established track record of growing revenue through creating collaborative partnerships, great client experiences and providing quality account stewardship. In her career she has been recognized for her leadership, cross-team collaboration and cultivating long-term relationships. Since 2013 Sarah has leveraged her love of the arts and focused on business development in the non-profit arts sector.

Sarah is currently the Corporate Partnerships Director at Seattle Repertory Theatre and was previously the Corporate Giving Manager at The 5th Avenue Theatre. She is a graduate of the University of Washington and is a former Advisory Council and Associates Program Board Member at ArtsFund. Along with her love of theater, travel, food and the outdoors, Sarah is also a Seattle Sounders fan!

Dan Breen (Director of Development, Ogunquit Playhouse) has 30 years of fundraising experience at educational and arts institutions, including the Boston Symphony Orchestra and Middlebury College. Helping to preserve the powerful art form that is musical theatre while securing and strengthening the physical plant of the Ogunquit Playhouse are two of the overarching goals Dan will help the Playhouse to achieve. His plans are to increase the Ogunquit Playhouse Membership program and expand the Hartwig Legacy Society while working with the Board and the community to craft a capital campaign which will address some of the long-needed physical plant issues in the 87-year-old Playhouse.

Ryan Hicks has been involved with non-profit development, fundraising and corporate sponsorships for nine years. In his current position as Corporate Development Manager at the Seattle Symphony, he is responsible for corporate sponsorship, corporate foundation grants, corporate membership and special events. Previously, he served as Development Director at Three Dollar Bill Cinema, where he was responsible for managing all fundraising programs for an organization with a five-person staff, which included corporate sponsorship, annual fund, membership, major giving, special events and grant writing. Before that, he was a non-profit and small business consultant at his company Minor & Seneca Consulting where he wrote small business plans, developed grant proposals, and advised sponsorship programs. Ryan earned a Bachelor of Arts in Art History from Reed College and an MBA from Seattle University. He serves on the Board of the Corporate Giving Network and teaches Resource Development for Arts Organizations at Seattle University’s Arts Leadership program.

Daniel Thomas had his first professional theatrical experience as both an actor and arts administrator with the Santa Barbara Civic Light Opera, spending four years there as a performer and as the Box Office Manager. He then moved to the L.A. area where he spent 14 years with Musical Theatre West, including six years as the General Manager, before becoming the Director of Education at the Norris Center for the Performing Arts. During his years in Southern California, Daniel continued to be active as an actor, musician and musical director/conductor, working at nearly all the professional regional theatres in the area, including Musical Theatre West, 3-D Theatricals, Cabrillo Music Theatre, McCoy-Rigby Entertainment, Moonlight Amphitheatre, Candlelight Pavilion and the Fullerton and San Gabriel Civic Light Operas, as well as the Disneyland Resort. His love for intimate productions and lesser-known musicals led him to become a Founding Producer/Artistic Director of Musical Theatre Ensemble which became the wildly popular Reiner Reading Series at Musical Theatre West. Daniel returned to his native Bay Area in 2015 and is now Executive Director at 42nd Street Moon in San Francisco, while continuing to work as a musical director and performer at theatres such as Woodminster Amphitheatre, 42nd Street Moon, and Lyric Theatre of San Jose.
42nd Street Moon has specialized in presenting full but intimate productions of lesser-known works of the musical theatre canon. As Moon recently celebrated its 25th Anniversary, the new leadership has worked with the Board to transform the company’s mission, allowing it to continue to produce works from Broadway’s Golden Age such as *New Girl in Town*, *Fiorello!* and *110 in the Shade* while also celebrating works from the last 40 years, such as *A Gentleman’s Guide to Love and Murder*, *Once* and *The Secret Garden*. Moon has just announced two ambitious initiatives: The “Back-to-Back Series” will present one musical per season in repertory with the plays that inspired them—for example, *She Loves Me* in repertory with *Parfumerie*, or *My Fair Lady* in repertory with *Pygmalion*. The “Sondheim Sweep” will present everything Stephen Sondheim wrote for the stage, not just as a composer/lyricist, but as a lyricist with other composers and as a playwright. The shows may be full mainstage productions, in-concert versions with a full orchestra, or limited engagements. For the 2019-2020 season, Moon will combine both initiatives by producing the 1934 Kaufman and Hart play and 1981 Sondheim/Furth musical of *Merrily We Roll Along* in repertory.

Lori B. White is Assistant Director of Corporate Development at The 5th Avenue Theatre. She has over ten years of experience in development, working for a range of visual and performing arts organizations with a focus on corporate philanthropy. Prior to her current position, Lori has held a variety of development roles at major New York City institutions, including The Jewish Museum, 92Y, Brooklyn Historical Society, the New York Transit Museum and the Grand Central Terminal Centennial. Lori has a MA in History Museum Studies from the Cooperstown Graduate Program and a BA in History from Berry College.
**Fundraising Is Storytelling**  
**Speaker Bios**

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**TEAM FUNDRAISING**

**Betsy King Militello** came to NAMT in August of 2011 from Outward Bound where she was Vice President of Development, responsible for an $8M annual fundraising goal. Prior organizations in which she served in non-profit administration and fundraising leadership roles include Hunter College, the NYU Child Study Center, Cooper Union and the Big Apple Circus, and she has also taught at Marymount Manhattan College as an Adjunct Professor in Non-profit Management. Following completion of her undergraduate degree at Harvard, she began her career in advertising; after receiving her Master’s degree in Public and Private Management (MPPM) from the Yale School of Management (with additional coursework in administration at the Yale School of Drama), she worked as a management consultant for Fortune 100 companies prior to moving to the non-profit sector. She also has theatre production experience, primarily in stage management and lighting, in both professional and volunteer musical theatre and opera organizations including Glimmerglass Opera and the Blue Hill Troupe. She is currently Treasurer of the Performing Arts Alliance Board of Directors.

**Jill Big Eagle** had a previous life as a Production Stage Manager. While that career was delightful, she eventually decided she wanted to start raising money for organizations instead of spending it. She returned to school, obtaining a Masters in Fine Arts in Arts Leadership from Seattle University. After graduation, she began a delightful career in Development. She started working as an Individual Gift Officer for The 5th Avenue Theatre in 2016, where she adores both her role and the team with whom she works.

**Chris Marcacci** (Director of Marketing at The 5th Avenue Theatre) has been an arts marketing professional in the Seattle Area for 12 years, including the most recent eight years at The 5th Avenue Theatre. Chris spent his early arts marketing career running away with the circus as a Sales, Marketing and Event Manager for One Reel/Teatro ZinZanni: Seattle where he worked for three years, managing everything from marketing and PR to special events. His career in arts marketing began at The Admiral Theatre where he focused on managing the marketing of multiple subscriptions series as well as the planning of the annual galas for several large local organizations. Prior to his career as an arts marketer, Chris was putting his double major in Housing Design and Sociology to good use as a successful project manager in the interior design/architecture field with a focus on new construction and family housing. He is also the co-chair of the Seattle Market the Arts Taskforce.

**Orlando Morales** is a Seattle-based musician, songwriter and educator. He currently serves as Director of Education and Engagement at The 5th Avenue Theatre and holds a Masters in Teaching from the University of Washington. Orlando’s past experience includes over 13 years of teaching theater and music throughout the Puget Sound region—with a special interest in employing the performing arts in empowering young people, inspiring dialogue and dismantling systems of oppression.

**Jeffrey Herrmann** In May 2014, Jeffrey Herrmann was appointed as the third Managing Director in Seattle Rep’s 55-year history. In this role, Jeff oversees all the administrative functions of this nearly $13 million, nationally-recognized, not-for-profit performing arts organization, including development, finance, marketing, operations and Board relations. Since his arrival—which coincided, to the day, with Braden Abraham’s appointment as Artistic Director—activity, attendance, fundraising and the budget have all shown marked increases. Under their management, the theatre also recently completed a significant renovation of the PONCHO Forum, the first major capital project undertaken by the Rep since the construction of the Leo K. Theatre in 1995; saw its world premiere of *Come From Away* open on Broadway, in Canada, and on national tour; reconfigured the Bagley Wright Theatre in order to produce David Byrne’s groundbreaking, immersive musical *Here Lies Love*, which now stands as the highest grossing show in the Rep’s history; has committed to an initiative designed to increase equity, diversity and inclusion at every level of the theatre; and completed its first strategic plan in more than a decade. Prior to his arrival in Seattle, Jeff served as Managing Director of Washington, D.C.’s Woolly Mammoth Theatre Company for seven seasons. Before that, Jeff served as Producing Director at Perseverance Theatre in Juneau, AK for eight seasons. Jeff started his career in arts administration with the Albany Berkshire Ballet in Pittsfield, MA, where he served as Managing Director for three years. Born in upstate NY and raised in West Hartford, CT, Jeff received his BA in English at Vassar College and his MFA in Theatre Management at the Yale School of Drama.

**Jamie Herlich McIalwain** is the Director of Development at the Seattle Repertory Theatre. Under her leadership, overall contributed revenue increased by 55% in five seasons (including 98% growth in individual giving). Achieving this kind of growth while the organization transitioned in a new executive leadership team is a testament to the trust and confidence that Jamie instills, as well as her diligence and tenacity. Jamie is a key educator in the region as well; she is an adjunct professor at Seattle University, teaching Resource Development for the Arts to students in the Masters of Arts Leadership degree programs and co-founded and previously co-chaired the Fundraising for the Arts Task Force (a local educational and networking resource for
Fundraising Is Storytelling

SPEAKER BIOS

Jamie has a BMus from Western Washington University and received her MFA in Arts Leadership from Seattle University; she graduated from Leadership Tomorrow in 2016.

Jerry Dixon, now the new Artistic Director of Village Theatre, is an award-winning director, actor, writer, teacher, and performing arts consultant.

As a director, Dixon has helmed premiere productions of A Proper Place, Barnstormer, Take Me America, Great Wall, Gun & Powder and the first full production of Kirsten Childs’ Funked Up Fairy Tales. Regional direction credits include Show Boat, Bernarda Alba, Two Gentlemen of Verona, Crowns and The Full Monty.

Spanning over two decades, Dixon honed his developmental directing and dramaturgical skills, having been a participant in the prestigious NYU Graduate Musical Theatre Writing Program which boast writers of A Gentleman’s Guide To Love & Murder, Tuck Everlasting and Amelie, to name a few. He has also used these talents, for new work and new concepts, at Playwrights Horizons, Williamstown Theater Festival, Eugene O’Neill Theater Center, Hartford Stage, Village Theatre Originals and the National Alliance for Musical Theatre (NAMT).

As a writer, Dixon has written special material for USO, CBS, VH1, Comedy Central and The View. His original musical Guess Who’s Coming for Chitlins? premiered at the Thalia Theater, in Hamburg, Germany.

As teacher, coach and script consultant, Jerry Dixon offers one-on-one coaching for actors and actor-singers, as well as a variety of master class curriculums, for groups, small to large. Writers can tap Dixon’s skills for dramaturgical guidance for character study, scene issues and storytelling, to name a few.

As an actor, Jerry Dixon has appeared on Broadway, and off, starring in the original casts of Once On This Island (Daniel), Five Guys Named Moe (No Max), Bright Lights Big City (Tad), tick, tick... Boom! (Michael) and If/Then (Stephen). Recently, he appeared as Brian in the original off-Broadway play Steve, directed by Cynthia Nixon. On screen, he can be seen as Lyle on He’s With Me (YouTube series, season two) and Thatch on Gotham (NBC, season three). His award-winning voice-over talents include audio books, media spots and museum exhibitions.

As a featured soloist and concert director, Dixon has sung with Belgian National Symphony, The National Symphony Orchestra of Taiwan, and an evening of Sondheim with the Kalamazoo Symphony Orchestra. He has directed concerts, which include artists Tom Kitt & Brian Yorkey, Marin Mazzie, Idina Menzel, and Tony®-winner LaChanze, for Lincoln Center’s American Songbook, as well as performing for the celebrated series.

Robb Hunt helped found Village Theatre in 1979 and has been involved as producer for the theatre ever since. Robb was an avid performer for many years with experience as a principal actor and dancer in several Puget Sound theatre companies. With a background in business, Robb was a strong hand as a consultant in the field of Arts Management; several of his clients included The 5th Avenue, the Metropolitan Museum, Seattle Repertory Theatre, Seattle Symphony, The Museum of Flight, The Carnegie and San Francisco Museum of Modern Art. Robb is dedicated to commissioning and developing musicals and has been the driving force in the inclusion of new musicals in Village Theatre programming. He has collaborated on the creation of productions such as Eleanor, Next to Normal, The Ark and Making Tracks. Village Theatre has become an active member of the National Alliance for Musical Theatre and Robb has served on its New Works committee and on the Board of Directors. He has also served as a peer panelist and evaluator for the National Endowment for the Arts (NEA).

Frank Stilwagner (See Building Corporate Sponsorships)
**DATA FOR FUNDRAISING**

**Jill Big Eagle** (See Team Fundraising)

Naomi Beeman is the Development Writing & Research Manager at The 5th Avenue Theatre.

Wayne Bryan is beginning his 32nd season as Producing Artistic Director for Music Theatre Wichita, the highest subscribed non-profit arts organization in Kansas. Combining education with professional theatrical production, Music Theatre Wichita annually self-produces five Broadway-scale musicals, including regional, American and world premieres, and is known as a premiere springboard for young artists heading for Broadway. (For an insightful look at the theatre, visit “MTWichita: Definitely Broadway” on YouTube.) Wayne has acted on Broadway and television, and directed extensively across the country, including New York City Center, Fulton Theatre, Ford’s Theatre, Walnut Street Theatre, Musical Theatre West and 42nd Street Moon. He directed the American premiere of the Stiles-Drewe musical Betty Blue Eyes, and produced the American cast album for the team’s Olivier Award-winning musical Honk! (NAMT Festival ’99). He is co-author with Mark Madama of the revised collegiate classic Good News! (over 400 productions around the U.S., Canada and Great Britain) and co-producer of the cast albums for Good News! and Festival. For the William Inge Festival, which annually salutes living playwrights, Wayne has helped create tributes for Stephen Sondheim, Arthur Laurents, Comden and Green, Bock and Harnick, Kander and Ebb, Jones and Schmidt, Christopher Durang, and many others. Wayne’s honors include the Kansas Governor’s Arts Award and the NCCJ Brotherhood/Sisterhood Award, recognizing individuals who fight discrimination and encourage diversity. Wayne has served on many arts panels and committees for the NEA and NAMT, and has published numerous articles on the history and development of the musical theatre. Wayne is a frequent lecturer and guest teacher, and has directed productions for Carnegie Mellon University, Wichita State University and University of Oklahoma.

Alex Harris is Director, Business Development, for Tessitura Network. Alex joined the Tessitura Network in 2012 as an Implementation and Training Consultant and led implementations throughout North America before joining Tessitura’s business development team. Some of the organizations he’s had the pleasure of working with on behalf of Tessitura include the Metropolitan Museum of Art, the American Museum of Natural History, Shedd Aquarium, SFMOMA, Museum of Science (Boston), and Museum of Fine Arts (Boston). Prior to joining Tessitura Network, Alex spent eight years working in fundraising and development operations at Seattle Children’s Theatre, Seattle Repertory Theatre and Seattle Opera.

Jennifer Jaquess joined the staff of RMTC in 2012 as the Director of Development, responsible for approximately $1.7 million in contributed support. In 2015, she grew to Managing Director, taking over leadership of the marketing, sales, finance and development teams at RMTC. Over her tenure, the organization has experienced year-over-year growth in every area with Jennifer bringing a broad spectrum of managerial, communications, marketing and sales expertise from her background in both large and small corporations.

Prior to joining RMTC, Jennifer served as Group Publisher at Hoffman Media, responsible for the $5 million advertising sales department. Under her leadership, the team broke new and substantial business from companies like Kraft, Unilever, IKEA, and General Mills for Cooking with Paula Deen and Sandra Lee Semi-Homemade magazines.

Jennifer also served in various marketing capacities at Southern Progress Corporation, working on Southern Living At HOME, Southern Living and Southern Accents magazines. During that time, Jennifer had the opportunity to play a pivotal role in developing and growing a start-up nonprofit, CUT IT OUT, Salons Against Domestic Abuse.

Prior to her magazine experience, Jennifer led sales training across the country for Protective Life Corporation. She holds a Bachelor’s degree in Journalism and Mass Communication from Samford University. In addition to various local civic and religious leadership roles, Jennifer serves on the National Alliance for Musical Theatre’s Educational Resources Committee.

Amy Schwab Lampi has more than 18 years of fundraising experience in the performing arts, education and health care. As a development generalist, she has a wide range of experience from gift processing and database administration to major gifts and the management of a development team. In her current role, as the Director of Development at Theatre Under The Stars (TUTS), she oversees all fundraising aspects of the theatre including board, individual, corporate and foundation giving; capital campaign and major gifts; special events; and prospect research, development operations and gift processing. Prior to TUTS, Amy was the Associate Director of Development at the Alley Theatre, where her cutting-edge work in fundraising analytics with Josh Birkholz of BWF was featured in the August 2016 issue of The Chronicle of Philanthropy.
KEYNOTE CONVERSATION WITH AHRENS & FLAHERTY

Although long-time songwriting teams have become a rarity, Lynn Ahrens and Stephen Flaherty have proved the exception. In 1988, they burst onto the New York theatre scene with the comic musical Lucky Stiff, and their partnership in words and music has flourished ever since.

Ahrens and Flaherty have received theatre, film and music’s highest honors—the Tony Award®, Drama Desk, Outer Critics Circle, Olivier Award and Gold Record; as well as nominations for two Academy Awards, two Golden Globes and three Grammys. They serve on the Council of the Dramatists Guild of America and founded the Dramatists Guild Fellows Program. In 2014 they received the Oscar Hammerstein Award for Lifetime Achievement and in 2015 they were inducted into the Theatre Hall of Fame.

FOUNDATION TRENDS

Elisabeth Challener just completed her 10th year at ZACH Theatre as Managing Director, with responsibility for strategic planning, management, finances, marketing and fundraising for the organization. Under Elisabeth’s leadership, ZACH successfully designed, built and opened the new Topfer Theatre, which has won significant awards and widespread acclaim completing the largest capital campaign in ZACH’s history. In August 2014, ZACH celebrated the successful conclusion of the $23.5M campaign. Other accomplishments during her ten years at ZACH include the creation of a new multi-year strategic plan that is moving the organization into the next phase of its significant expansion, increasing revenue from single ticket sales by 157 percent and grown revenue from season ticket sales by 139 percent. At a time when many arts organizations in Austin and around the nation have been struggling, ZACH has grown its operating budget from $3 million to more than $10 million dollars and has operated “in the black” throughout Elisabeth’s tenure!

Before moving to Austin, Elisabeth was Executive Director of Montalvo Arts Center in the San Francisco Bay Area. She led Montalvo’s growth from a small, community-based organization into a major presenting venue and home to an internationally acclaimed Artists’ Residency Program. During nearly two decades at Montalvo, her other accomplishments included increasing ticket sales from less than $500,000 to more than $4 million, expanding the patron base from 6,000 to 80,000 and raising more than $20 million for capital projects.

Earlier in her career, Elisabeth served as Administrative Director for the San Francisco Boys Chorus, Education/Outreach Director of the Fairmount Theatre of the Deaf and as department chair and faculty member of the performing arts department of The Purnell School in New Jersey.

Elisabeth graduated from the Boston Conservatory of Music with a Bachelor’s Degree in Fine Arts in Drama and Musical Theatre. She attended the Harvard Business School Executive Education Program, The Center for Excellence in Nonprofit Management Leaders Institute in San Jose, California and served in leadership roles for the American Leadership Forum Silicon Valley, Saratoga Rotary Club, and the Arts Council of Silicon Valley. She has been honored by San Jose Magazine, the Austin Business Journal and the State of California for her work in the arts.

Elisabeth is the current President of the National Alliance for Musical Theatre in New York City, a not-for-profit organization dedicated to nurturing the creation, development, production and presentation of new and classic musicals. She has been a panelist for The Houston Arts Alliance, City of Austin, National Alliance for Musical Theatre, Frank Young Fund for New Musicals and Theatre Communications Group. Elisabeth has always had a passion for the theatre and performed for many years in summer stock, dinner theatre, and semi-professional productions on the East Coast and in California.

Amy Chasanov (Foundation and Government Relations Manager) has been at The 5th Avenue Theatre for four years. At The 5th, she has significantly increased contributed income from all levels of government and from foundations to help the theater serve our Pacific Northwest community with high-quality mainstage productions, accessible youth arts education, new musical development, and capital renovations. Amy’s work at The 5th includes writing compelling, data-driven grant proposals and reports; building relationships with funders; creating and monitoring project budgets and activities; developing persuasive program and organization collateral used within the organization, with funders, and with legislators; and working collaboratively within The 5th to develop messaging and fundraising strategies. Amy loves theater, sees as much as she can with her family, and currently serves on the Board of Seattle Children’s Theatre. Prior to joining The 5th, Amy practiced environmental and administrative law for 17 years as an Associate and then Partner at Patton Boggs and Crowell & Moring, in their Washington,
D.C. and with their Anchorage, Alaska office. As an attorney, Amy represented energy clients, municipalities and industry associations before federal agencies, Congress and the courts. Amy frequently handled emerging legal issues on cutting-edge projects and counseled clients on legal compliance, impact of proposed rules and legislation, and strategic decision making. Amy also conducted quantitative and qualitative policy research in Washington, D.C. for eight years before attending law school. Amy has a BA and MA in Regional Science and BS in Economics from University of Pennsylvania and a JD from University of Michigan.

**Mark Dederer** joined the Biller Family Foundation as Executive Director in 2016. Previously, he served as Senior Vice President and Community Affairs Manager for the Wells Fargo Foundation, overseeing the charitable giving program and team member involvement throughout the Washington Region. He also managed Community Affairs in Oregon and Alaska. Before rejoining Wells Fargo in 2010, he was Vice President & Director of the Safeco Insurance Foundation and developed its national contributions program.

A Seattle native, Mr. Dederer continues a family legacy of civic duty established by his grandfather, an early Seattle business leader and passionate community advocate who was one of the chairmen on the committee that brought the 1962 World’s Fair to the city.

Mr. Dederer serves on the board of Philanthropy Northwest, Virginia Mason Hospital board of governors, is a commissioner for the Seattle Center, a member of the Central Washington University Business School advisory board, and is Past Board Chair of Seafair, Seattle’s premier summer festival.

**Lorin Dunlop** came to the M.J. Murdock Charitable Trust with a diverse background in the arts, education and criminal justice. She began her career in grants administration in Washington, D.C. before moving to Oregon. As a Program Director for the Trust, Lorin works primarily with arts and cultural organizations throughout the Pacific Northwest. She is a graduate of the University of Nebraska with a double major in art history and international affairs, and studied abroad at the University of Paris-Sorbonne. Lorin has been involved in the nonprofit community for almost 20 years.

**Alix Wilber** is currently the grants and communications manager for Meany Center for the Performing Arts at the University of Washington, where she has served since 2013. From 2011 to 2013, she was the grants manager at the Seattle Aquarium. She began her grant-writing career in 2003 at Richard Hugo House, a literary center in Seattle. In 2006, she moved from raising money to spending it as Hugo House’s Program Director for five years. Prior to entering the nonprofit world, Alix taught English as a Second Language at several local community colleges before becoming a content writer at Microsoft in 1993 and then a book editor at Amazon.com in 1996. A fiction writer since the age of three, she won the Governor’s Writers Award in 1992 for her novel, The Wives’ Tale. She believes that judicious use of creative nonfiction makes everything a little more interesting—especially grant applications.

**TELL YOUR STORY**

**Orlando Morales** (See Team Fundraising)

**Nancy Altschuler** is the Director of Development for Goodspeed Musicals in East Haddam, Connecticut. She has more than 25 years of experience working in the fundraising field—20 of which have involved Goodspeed in some form. During her career, she has worked as a fundraiser for theatres such as Brooklyn Center for the Performing Arts at Brooklyn College, TheaterWorksUSA, Hartford Stage, and of course, Goodspeed. Under the umbrella of her fundraising consulting business, the Bittersweet Group, she worked with Homes for the Brave and the University of Hartford among others. Nancy has a Bachelor of Business Administration Degree from the George Washington University and Master of Fine Arts Degree in Arts Administration from Brooklyn College. She lives in Hartford, Connecticut with her husband, David, and her two college kids, Ben and Lindsay.

**Chantry Banks** is a Development Officer at Lyric Theatre of Oklahoma in Oklahoma City. He recently celebrated four years with the organization. At Lyric, Chantry specializes in special events, including Lyric’s two largest fundraising events, Broadway & Brew and Broadway Ball. Under his guidance, Broadway & Brew has grown from a cultivation/engagement event to the second largest fundraiser for the organization. He also manages all donor appreciation events at Lyric. Chantry has his BA in Theatre from Southwestern Oklahoma State University and attended the MFA Acting program at the University of Central Florida in Orlando.
Nick Keenan is CEO of Gameflow Interactive, a digital agency for cultural organizations that applies human-centered design and game mechanics to workflows that drive customer relationships and build community. During a 15-year career producing and sound designing in Chicago (Goodman, Court, Northlight, Paramount Aurora, Neo-Futurists, New Leaf, TimeLine, League of Chicago Theatres), Nick built a consultancy that develops and implements capacity-building technology for performing arts organizations from one-person teams to organizations with some of the largest subscriber bases in the country. A former sound design adjunct at DePaul University and sound engineer for Million Dollar Quartet, Nick has a passion for powering the humanities with modern technology-driven communication strategies and tools. Gameflow serves as web designers and developers for NAMT, so feature requests are always welcome.

Michelle Moga (Vice President of Philanthropy, The 5th Avenue Theatre) is in her seventh season with The 5th. She has nearly 30 years of fundraising experience, focused on building and significantly expanding nascent or underperforming development programs. She has worked in the arts sector (The Baltimore Symphony, Walters Art Museum, Maryland Zoo), as well as for national organizations including National Public Radio and The Nature Conservancy. She has led The 5th’s development team in raising over $35M since joining in the 12/13 season.

Stephanie Rhoads is the Co-Founding and original Managing & Co-Artistic Director of 42nd Street Moon, San Francisco. 42nd Street Moon is one of the few professional companies in the U.S. dedicated to primarily producing early and lesser-known works of the American Musical Theatre canon. These include such composer/lyricists as: Rodgers & Hart, Cole Porter, Irving Berlin, Kurt Weill, Jerry Bock, Jules Styne, Rodgers & Hammerstein, Bock & Harnick, Harold Arlen, Jerome Kern, George & Ira Gershwin, and many others.

Since its inception in 1993, Moon has produced many pieces not seen by audiences since the original premieres on Broadway.

Many of these required painstaking research, unearthing lost scores and negotiations with the many trusts, foundations, attorneys, and families of the composer/lyricists. Stephanie has been instrumental in the development of long-term relationships with many of these “protectors and gatekeepers” which allowed Moon to produce the full pieces. Some of the most unusual accomplishments were: Irma La Douce (first American production), some of the original Princess Theatre musicals by Jerome Kern (Oh, Lady, Lady!, The Night Boat, Sitting Pretty), Hollywood Pinafore, Three Sisters, The Cat & the Fiddle, Darling of the Day (produced with new script by Greg MacKellan), America’s Sweetheart, Out of This World (new published script by Greg MacKellan), Good Companions, Dear World, Too Many Girls, Connecticut Yankee, Hooray for What, Minnie’s Boys, Goodtime Charley, Miss Liberty, Coco, Ben Franklin in Paris, Nick & Nora...

In addition to dedication to the history of the medium, 42nd Street Moon is committed to maintaining and building the future of our unique art by nurturing and producing new pieces, such as Murder for Two, Painting the Clouds with Sunshine, Scrooge in Love (developed at Moon) and with community outreach, our youth theatre education program, MoonSchool, and many original composer/lyricist Salon Revues.

Stephanie attended Pacific Conservatory of the Performing Arts, Stanford and SF State Universities, with a Fine Arts degree in Music & Theatre and International Relations.

An award winning actor (SFBATCC, Dramalogue), she is a member of Actors Equity, SAG/AFTRA, & AGVA and has performed throughout the US and also internationally in the Cruise industry. She continues to perform in orchestral concerts, manages her vocal trio, Girls Next Door, and is an active V/O artist. She is a producer of original revues and entertainment for corporate and private events. A small business owner and marketing professional as well, she mentors young women aspiring to grow in business.
HOST SPONSORS

The 5th Avenue Theatre is acclaimed as one of the nation’s leading musical theater companies and is especially renowned for its production and development of new works. Since 2002, the Seattle-based company has produced 17 new musicals. To date, nine (including the sensational hit Disney’s Aladdin) have moved on to Broadway premieres, earning a combined 15 Tony® Awards, including two for Best Musical (Hairspray and Memphis). The 5th Avenue Theatre is also known for its world class, critically acclaimed productions of musicals chosen from both the contemporary canon and the Golden Age of Broadway.

Unique in its Chinese-inspired design, this exquisite theater opened in 1926 as a venue for vaudeville and film. Today, under the leadership of Producing Artistic Director Bill Berry and Managing Director Bernadine C. Griffin, this non-profit theater company attracts an annual attendance of more than 300,000, including over 25,000 subscribers—one of the largest theater subscriptions in North America.

In addition to its main stage productions, The 5th Avenue Theatre is also committed to encouraging the next generation of theatergoers through its extensive educational outreach programs. For more information about The 5th Avenue Theatre, its season and its programs, please visit www.5thavenue.org.

Seattle Repertory Theatre collaborates with extraordinary artists to create productions and programs that reflect and elevate the diverse cultures, perspectives, and life experiences of our region.

One of the largest and most renowned regional theatres in the country, Seattle Repertory Theatre produces a mix of classics, recent Broadway hits and cutting-edge new works in two theatre spaces. We are the city’s flagship theatre and pride ourselves on being an artistic home for countless Seattle artists. And we were proud to receive the 1990 Tony Award for Outstanding Regional Theatre.

Based in Issaquah, WA, with operations in Everett, Village Theatre is a leading producer of musical theatre in the Pacific Northwest. Producing entertaining, quality productions since 1979, Village Theatre has grown into one of the region’s best-attended professional theatres, with over 20,000 subscribers. Through its Village Originals program, Village Theatre is nationally recognized for its contribution to the development of new musicals, having launched over 160 new works to date. Village Theatre also takes pride in nurturing tomorrow’s audiences through its youth education programs, Pied Piper and KIDSTAGE, serving over 57,000 young people, families, and schools annually.

PLATINUM SPONSOR

Concord Theatricals is the world’s most significant theatrical agency, comprised of R&H Theatricals, The Musical Company, Tams-Witmark and Samuel French. Concord Theatricals is the only firm that provides truly comprehensive services to the creators and producers of plays and musicals under a single banner, including theatrical licensing, music publishing, script publishing, cast recording and first-class production.
GOLD SPONSORS

**AudienceView**
The AudienceView portfolio fuels attendee engagement, ticket sales and advertising solutions for sports, music and theater in 15 countries around the world. Our industry-leading enterprise and SaaS solutions (AudienceView and OvationTix) fuel attendee engagement, ticketing, e-commerce, CRM and more for 2,000+ organizations. We’re proud to be supporting world-renowned performing arts groups, sports teams, regional ticketers, colleges and universities, as well as diverse venues and entertainment organizations of all types and sizes. Our media brands, TheaterMania and WhatsOnStage, connect over 1.5 million consumers with exclusive content and live events each month, and offer live event organizations access to an engaged community to advertise their shows to grow their audience and ticketing revenue. To learn more, please visit [www.audienceview.com](http://www.audienceview.com).

**Broadway Licensing**
Broadway Licensing is a full service theatrical partner specializing in the development, production and worldwide distribution of new and established theatrical properties. Approaching the licensing universe with a wholly personal and producorial vision, the company partners with authors, agents and producers to harness the power derived from embracing the intersection of art and commerce. Broadway Licensing advocates for the author, committing to have as many people experience their work as possible while protecting the copyright, utilizing its pioneering digital platform, high touch servicing and cutting-edge strategies to execute that vision. As a trusted curator of important, daring, and entertaining theatre, with a dedication to diversity and inclusion, Broadway Licensing helps build experiences that are bigger than itself; where communities come together to share the ideas of an author’s work, inspiring conversations and forging memories that last a lifetime.

In the heart of Hollywood stands the Hollywood Pantages Theatre. It’s a fitting location: The Hollywood Pantages has become one of the greatest landmarks of Hollywood, signifying both the glorious past and adventuresome future of the world’s entertainment capital. Owned and operated by the Nederlander Organization, the Hollywood Pantages Theatre is also the premiere destination in Southern California for major touring Broadway attractions. Celebrating its 89th anniversary this year, the magnificent Art Deco showplace opened its doors on June 4, 1930 as a vaudeville/movie palace. Howard Hughes, through RKO pictures, purchased the theatre in 1949 and hosted the Academy Awards ceremony from 1950-1959. Over the decades, the Hollywood Pantages has also provided an opulent backdrop to set the scene for some of the biggest motion pictures and music videos ever filmed.

In the year 2000, coinciding with the Pantages’ 70th Anniversary year, James M. Nederlander lavished more than $10 million on an extensive renovation of his landmark Hollywood venue. The renovation was completed in time for the theatre to host the Los Angeles premiere of Disney’s *The Lion King*, a production which went on to run 2 years, breaking every Hollywood Pantages box office record. Since that time, the Hollywood Pantages has hosted many long-running Broadway blockbusters, including an extended 2-year engagement of *Wicked*, the local premiere of the Mel Brooks musical *The Producers*, the West Coast premiere of *The Book of Mormon* and the 21-week Los Angeles premiere of *Hamilton*. Official website: [www.HollywoodPantages.com](http://www.HollywoodPantages.com).
Music Theatre International (MTI) is one of the world’s leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser, and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form. MTI works directly with the composers, lyricists and book writers of these musicals to provide official scripts, musical materials and dynamic theatrical resources to over 70,000 professional, community and school theatres in the US and in over 60 countries worldwide.

PatronManager’s mission is to revolutionize the ticketing industry by providing arts, culture, and live entertainment organizations with integrated world-class customer relationship management, box office ticketing, fundraising, and marketing solutions, built entirely on the world’s most advanced cloud-based CRM platform – Salesforce.

PatronManager, a product of Patron Technology, has been the fastest growing platform for arts & culture organizations in the U.S. Over 700 organizations use PatronManager, primarily theatres, symphony orchestras, opera companies, dance companies, university performing arts centers, and museums.

Theatrical Rights Worldwide (TRW) administers the live-stage performance rights of Broadway & West End musicals to theatres around the world. Established in 2006, TRW has quickly brought numerous top-tier Broadway titles into the catalogue, including The Addams Family, Jersey Boys, Spamalot, Memphis and The Color Purple.

TRW leads the way in theatrical licensing with customizable performance and rehearsal products, unmatched customer service and innovative script and music materials. Concurrent with developing our Broadway and West End collection, the TRW development arm (triVeLup) focuses its resources on the development and discovery of new musical properties geared for the regional, international, community, school, youth theatre and family sectors. TRW has firmly established themselves as an industry leader in the theatrical marketplace and is a trusted agency for both authors and customers alike.

The Results Group for the Arts (TRG Arts) is a data-driven consulting firm that teaches arts and cultural professionals a patron-based approach to sustainable revenue. TRG believes in the transformative power of arts and culture, and that business model change leads to artistic innovation and the ability to better inspire entire communities. Data informs every strategic solution at TRG, gaining the firm a reputation for achieving results for non-profit and commercial entertainment clients in the US, UK and Canada. TRG is an industry pioneer in areas like the subscription model, audience loyalty development, database modelling and dynamic pricing.
Arts 4Culture funds individual artists, artist groups and arts organizations that provide access to art experiences for all King County, Washington residents and visitors.

The Alhadeff Charitable Foundation is dedicated to lifting the human spirit through humanity and the arts.

Broadway Licensing is a full service theatrical partner specializing in the development, production and worldwide distribution of new and established theatrical properties. Approaching the licensing universe with a wholly personal and producorial vision, the company partners with authors, agents and producers to harness the power derived from embracing the intersection of art and commerce. Broadway Licensing advocates for the author, committing to have as many people experience their work as possible while protecting the copyright, utilizing its pioneering digital platform, high touch servicing and cutting-edge strategies to execute that vision. As a trusted curator of important, daring, and entertaining theatre, with a dedication to diversity and inclusion, Broadway Licensing helps build experiences that are bigger than itself; where communities come together to share the ideas of an author’s work, inspiring conversations and forging memories that last a lifetime.

The National Endowment for the Arts is an independent federal agency that funds, promotes, and strengthens the creative capacity of our communities by providing all Americans with diverse opportunities for arts participation.
<table>
<thead>
<tr>
<th>Name of Company</th>
<th>City</th>
<th>State</th>
<th>Country</th>
<th>NAMT Member Type</th>
<th>Description</th>
<th>Year Founded</th>
<th>NAMT Member Since</th>
<th>Operating Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>42nd Street Moon</td>
<td>San Francisco</td>
<td>CA</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>We celebrate and preserve the art and spirit of Musical Theatre across its entire history and range of styles.</td>
<td>1993</td>
<td>2000</td>
<td>$1,009,874</td>
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<tr>
<td>5th Avenue Theatre, The</td>
<td>Seattle</td>
<td>WA</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>The 5th Avenue exists to develop and produce live musical theatre for the cultural enrichment of the Northwest community.</td>
<td>1980</td>
<td>1980</td>
<td>$30,162,454</td>
</tr>
<tr>
<td>Aurora Theatre</td>
<td>Lawrenceville</td>
<td>GA</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>We give voice to a new generation of composers, lyricists and writers by producing new musicals for our Mainstage audience.</td>
<td>1996</td>
<td>2013</td>
<td>$2,562,090</td>
</tr>
<tr>
<td>Broadway Rose Theatre Co.</td>
<td>Tigard</td>
<td>OR</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>Broadway Rose Theatre Company is Oregon’s premier musical theatre company producing professional musical theatre in the Portland area since 1992.</td>
<td>1991</td>
<td>1999</td>
<td>$2,155,728</td>
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<tr>
<td>Brooks &amp; Distler, Attorneys at Law</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Individual: Honorary</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fredericia Theater</td>
<td>Fredericia</td>
<td>Denmark</td>
<td>Denmark</td>
<td>Organization: International</td>
<td></td>
<td></td>
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<tr>
<td>Fulton Theatre</td>
<td>Lancaster</td>
<td>PA</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>We do large musicals that have broad audience appeal in a historic Victorian opera house. Occasional new work.</td>
<td>1963</td>
<td>2010</td>
<td>$6,593,033</td>
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<tr>
<td>Goodspeed Musicals</td>
<td>East Haddam</td>
<td>CT</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>Goodspeed has achieved international acclaim for producing new and revitalizing classic musicals at its two theatres in Connecticut</td>
<td>1959</td>
<td>1985</td>
<td>$12,481,901</td>
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<td>Hollywood Pantages, The</td>
<td>Hollywood</td>
<td>CA</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>The Hollywood Pantages Theatre, owned and operated by the Nederlander Organization, is the premiere destination in Southern California for major touring Broadway attractions.</td>
<td>1930</td>
<td>1985</td>
<td>$2,400,000</td>
</tr>
<tr>
<td>Junkyard Dog Productions</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>We are dedicated to producing original musicals.</td>
<td>2006</td>
<td>2007</td>
<td></td>
</tr>
<tr>
<td>Lake Dillon Theatre Company</td>
<td>Silverthorne</td>
<td>CO</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>The Lake Dillon Theatre Company is a year-round theatre committed to enhancing the quality of life in Summit County and the Colorado Front Range by providing unique and accessible cultural experiences through the Performing Arts.</td>
<td>1993</td>
<td>2014</td>
<td>$1,689,146</td>
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<tr>
<td>Lyric Theatre of Oklahoma</td>
<td>Oklahoma City</td>
<td>OK</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>Founded in 1963, Lyric Theatre of Oklahoma is the state’s leading professional theatre company producing classic and contemporary musicals, new works, and plays at two Oklahoma City venues: the intimate Plaza Theatre and the grand Civic Center Music Hall.</td>
<td>1963</td>
<td>1990</td>
<td>$4,311,660</td>
</tr>
<tr>
<td>Maine State Music Theatre</td>
<td>Brunswick</td>
<td>ME</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>MSMT’s mission is to offer live professional performances, outreach opportunities that entertain, educate &amp; lives with power and passion!</td>
<td>1958</td>
<td>1985</td>
<td>$4,501,750</td>
</tr>
<tr>
<td>Marriott Theatre</td>
<td>Lincolnshire</td>
<td>IL</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>Marriott Theatre is a subscription based theatre presenting classic musicals, new works and premiere musicals in a 900 seat arena theatre.</td>
<td>1975</td>
<td>1985</td>
<td>$8,000,000</td>
</tr>
<tr>
<td>McCoy Rigby Entertainment</td>
<td>Yorba Linda</td>
<td>CA</td>
<td>United States</td>
<td>Producing Theatre</td>
<td></td>
<td></td>
<td>$2,000,000</td>
<td></td>
</tr>
<tr>
<td>Musical Theatre West</td>
<td>Long Beach</td>
<td>CA</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>Producing since 1952, Musical Theatre West is one of Southern California’s oldest and most respected musical theatre companies.</td>
<td>1952</td>
<td>1997</td>
<td>$3,300,000</td>
</tr>
<tr>
<td>Music Theatre Wichita</td>
<td>Wichita</td>
<td>KS</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>We self-produce five large-scale classic and recent Broadway musical productions each summer in our 2100-seat indoor Concert Hall.</td>
<td>1972</td>
<td>1987</td>
<td>$4,146,901</td>
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<td>MWM Live</td>
<td>Century City</td>
<td>CA</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>MWM Live is a division of Madison Wells Media, a diversified media and entertainment company that empowers talent to create bespoke storytelling across film, TV, VR/AR content, mobile gaming, digital content and live theater.</td>
<td>2017</td>
<td>2000</td>
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<tr>
<td>National Alliance for Musical Theatre</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Individual: Honorary</td>
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<td>ME</td>
<td>United States</td>
<td>Producing Theatre</td>
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<td>ME</td>
<td>United States</td>
<td>Producing Theatre</td>
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<td>Producing Theatre</td>
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</table>

The information below on the NAMT member organizations and Associate members in attendance is from our membership directory. It was provided by the members and is correct to the best of our knowledge. If your organization’s information is incomplete or incorrect, please update it by going to namt.org and navigating to Directory Resources>Member & Alumni Update Forms>Member Directory Update.
<table>
<thead>
<tr>
<th>Organization</th>
<th>City</th>
<th>State</th>
<th>Country</th>
<th>Year Founded</th>
<th>Subscriptions</th>
<th>Box Office Income</th>
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<tr>
<td>Ordway Center for the Performing Arts</td>
<td>St. Paul</td>
<td>MN</td>
<td>United States</td>
<td>1985</td>
<td></td>
<td>$20,000,000</td>
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<tr>
<td>Phoenix Theatre Company, The</td>
<td>Phoenix</td>
<td>AZ</td>
<td>United States</td>
<td>1920</td>
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<tr>
<td>Pittsburgh CLO</td>
<td>Pittsburgh</td>
<td>PA</td>
<td>United States</td>
<td>1901</td>
<td>1986, 1985</td>
<td>$15,112,000</td>
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<tr>
<td>Red Mountain Theatre Company</td>
<td>Birmingham</td>
<td>AL</td>
<td>United States</td>
<td>1979</td>
<td>2003</td>
<td>$3,543,163</td>
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<tr>
<td>Riverside Theatre Inc.</td>
<td>Vero Beach</td>
<td>FL</td>
<td>United States</td>
<td>1975</td>
<td>2014</td>
<td>$9,100,000</td>
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<tr>
<td>Seattle Repertory Theatre</td>
<td>Seattle</td>
<td>WA</td>
<td>United States</td>
<td>1963</td>
<td>2018</td>
<td>$11,539,341</td>
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<tr>
<td>Shea’s Performing Arts Center</td>
<td>Buffalo</td>
<td>NY</td>
<td>United States</td>
<td>1980</td>
<td>2017</td>
<td>$4,000,000</td>
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<tr>
<td>Starhawk Productions</td>
<td>San Diego</td>
<td>CA</td>
<td>United States</td>
<td>1985</td>
<td>2009, 2018</td>
<td>$2,500,000</td>
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<td>TheaterWorks</td>
<td>Hartford</td>
<td>CT</td>
<td>United States</td>
<td>1968</td>
<td>1985</td>
<td>$17,281,572</td>
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<tr>
<td>Theatre Under The Stars</td>
<td>Houston</td>
<td>TX</td>
<td>United States</td>
<td>1967</td>
<td>1995</td>
<td>$800,000</td>
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<tr>
<td>Transport Group Theatre Company</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>2001</td>
<td>2012</td>
<td>$900,000</td>
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<tr>
<td>University of Notre Dame</td>
<td>Notre Dame</td>
<td>IN</td>
<td>United States</td>
<td>2001</td>
<td>2018</td>
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<td>Utah Festival Opera and Musical Theatre</td>
<td>Logan</td>
<td>UT</td>
<td>United States</td>
<td>1992</td>
<td>2006</td>
<td>$3,150,000</td>
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<tr>
<td>Village Theatre</td>
<td>Issaquah</td>
<td>WA</td>
<td>United States</td>
<td>1979</td>
<td>1990, 1995</td>
<td>$12,927,413</td>
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<tr>
<td>Woodminster Summer Musicals</td>
<td>Oakland, CA</td>
<td>CA</td>
<td>United States</td>
<td>1967</td>
<td>1995</td>
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<td>ZACH Theatre</td>
<td>Austin</td>
<td>TX</td>
<td>United States</td>
<td>1953</td>
<td>2002</td>
<td>$8,949,140</td>
</tr>
</tbody>
</table>

This information has been provided by the members listed and also appears in our online directory. If your information is incorrect, please go to namt.org or email adam@namt.org to update it.
NAMT Board of Directors
Elisabeth Challener, ZACH Theatre (TX), President
Kenny Alhadeff, Junkyard Dog Productions (NY), Vice President
Curt Dale Clark, Maine State Music Theatre (ME), Vice President
Lori Fineman, Transport Group (NY), Treasurer
Pamela Adams, Atlantic Theater Company (NY), Secretary
Michael Baron, Lyric Theatre of Oklahoma (OK)
Wayne Bryan, Music Theatre Wichita (KS)
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Keith Cromwell, Red Mountain Theatre Company (AL)
Kate Galvin, Cardinal Stage Company (IN)
Kent Gash, NYU Tisch New Studio on Broadway (NY)
Dana Harrel, Disney Parks Live Entertainment (CA)
Van Kaplan, Pittsburgh CLO (PA)
Betsy King Militello, National Alliance for Musical Theatre (NY)
Jeff Loeb, The Hollywood Pantages (CA)
Søren Møller, Fredericia Theater and New Works Development Centre Uterus (Denmark)
Dan Murphy, Broadway Rose Theatre Company (OR)
Michael G. Murphy, Shea’s Performing Arts Center (NY)
Paige Price, Philadelphia Theatre Company (PA), Aaron Thielen, Marriott Theatre (IL)
Marsha S. Brooks, Brooks & Distler (NY), Legal Counsel
Michael Jenkins, Board Emeritus Liaison

Board Emeritus
Michael Jenkins, Board Emeritus Liaison
Randy Adams, Junkyard Dog Productions (NY)
Judith Allen
Rick Boynton, Chicago Shakespeare Theater (IL)
Kathy Evans
Henry Fonte, Molloy College (NY)
Bud Franks
Sue Frost, Junkyard Dog Productions (NY)
Nancy Gibbs, 321 Theatrical Management (NY)
Charles Gray
Donna Lynn Hilton, Goodspeed Musicals (CT)
Robb Hunt, Village Theatre (WA)
Richard Lewis
Sharon Maroney, The Broadway Rose Theatre (OR)
Tom McCoy, McCoy Rigby Entertainment (CA)
Bridget McDonough, Music Theater Works (IL)
Jim Mercer
Kevin Moore, The Human Race Theatre Company (OH)
Kevin Moriarty
Peter Rothstein, Theater Latte Da (MN)
Phil Santora, TheatreWorks Silicon Valley (CA)
Harriet Schlader, Woodminster Summer Musicals (CA)
Marilynn Sheldon
Steve Stettler
Mark D. Sylvester, Walnut Street Theatre (PA)
Marty Wiviott, The Hollywood Pantages (CA)
Budget and Finance
Lori Fineman, Transport Group Theatre Company (NY), Chair
Debby Buchholz, La Jolla Playhouse (CA)
Tom Gabbard, Blumenthal Performing Arts Center (NC)
Nancy Gibbs, 321 Theatrical Management (NY)
Jeff Loeb, The Hollywood Pantages (CA)
Michael G. Murphy, She’s Performing Arts Center (NY)
Rachel Tischler, Goodspeed Musicals (CT)

Audit
Michael G. Murphy, She’s Performing Arts Center (NY), Chair
Debby Buchholz, La Jolla Playhouse (CA)
Lori Fineman, Transport Group Theatre Company (NY)
Tom Gabbard, Blumenthal Performing Arts Center (NC)
Nancy Gibbs, 321 Theatrical Management (NY)
Jeff Loeb, The Hollywood Pantages (CA)
Mark D. Sylvester, Walnut Street Theatre (PA)
Rachel Tischler, Goodspeed Musicals (CT)

Development
Keith Cromwell, Red Mountain Theatre Company (AL), Chair
Michael Baron, Lyric Theatre of Oklahoma (OK)
Elisabeth Challener, ZACH Theatre (TX)
Jeff Loeb, The Hollywood Pantages (CA)
Paige Price, Philadelphia Theatre Company (PA)
Phil Santora, TheatreWorks Silicon Valley (CA)
Jana Shea, Seaview Productions (CT)

Educational Resources
Dan Murphy, The Broadway Rose Theatre (OR), Chair
Michael Ballam, Utah Festival Opera and Musical Theatre (UT)
Rick Boynton, Chicago Shakespeare Theater (IL)
Wayne Bryan, Music Theatre Wichita (KS)
Mark Fleischer, Pittsburgh CLO (PA)
Donna Lynn Hilton, Goodspeed Musicals (CT)
Robb Hunt, Village Theatre (WA)
Jennifer Jaquess, Red Mountain Theatre Company (AL)
Orlando Morales, The 5th Avenue Theatre (WA)

Marketing
Kwofe Coleman, The MUNY (MO), Chair
Pamela Adams, Atlantic Theater Company (NY)
Wayne Bryan, Music Theatre Wichita (KS)
Lori Fineman, Transport Group Theatre Company (NY)
Søren Møller, Fredericia Theater and New Works Development
Centre Uterus (Denmark)

Membership
Michael Baron, Lyric Theatre of Oklahoma (OK), Co-Chair
Curt Dale Clark, Maine State Music Theatre (ME), Co-Chair
Amy Corcoran, La Jolla Playhouse (CA)
Nancy Altschuler, Goodspeed Musicals (CT)
Margot Astrachan, Margot Astrachan Production (NY)
Kwofe Coleman, The MUNY (MO)
Bernadine C. Griffin, The 5th Avenue Theatre (WA)
Darryl Reuben Hall, Stage Aurora Theatrical Company, Inc. (FL)
Andy Hite, Marriott Theatre (IL)
Bradford Kenney, Ogunquit Playhouse (ME)
Jon Moses, Riverside Theatre, Inc. (FL)
Anthony Rodriguez, Aurora Theatre (GA)
Diane Wright, Village Theatre (WA)

New Works
Eric Keen-Louie, La Jolla Playhouse (CA), Co-Chair
Paige Price, Philadelphia Theatre Company (PA), Co-Chair
Carlos Armesto, Theatre C (NY)
Elise Dewsberry, New Musicals Inc. (CA)

Kathy Evans (NY)
Aislinn Frantz, Chicago Shakespeare Theater (IL)
Brandon Ivie, Village Theatre (WA)
Rod Kaats, Ordway Center for the Performing Arts (MN)
Abigail Katz, Atlantic Theater Company (NY)
Megan Larche Dominick, Theatre Under The Stars (TX)
James Rocco (MN)
Aaron Thielen, Marriott Theatre (IL)

Nominating
Jeff Loeb, The Hollywood Pantages (CA), Chair
Elisabeth Challener, ZACH Theatre (TX)
Mark Fleischer, Pittsburgh CLO (PA)
Nancy Gibbs, 321 Theatrical Management (NY)
Jennifer Jaquess, Red Mountain Theatre Company (AL)

2018 Fall Conference
Hillary Hart, Theatre Under the Stars (TX), Chair
Taneisha Duggan, TheatreWorks Hartford (CT)
Cody Lassen, Cody Lassen & Associates (NY)
Scott Levy, Colorado Springs Fine Arts Center Theatre Company (CO)
Jeff Rane, Uptown Players (TX)
Amy Rogers Schwartzreich, Pace New Musicals (NY)

2019 Festival of New Musicals
Pamela Adams, Atlantic Theater Co. (NY), Co-Chair
Yuvika Tolani, The Public Theater (NY), Co-Chair
Søren Møller, Fredericia Theater and New Works Development
Centre Uterus (Denmark), Chair Emeritus
Victoria Bussert, Baldwin Wallace University Conservatory of Music (OH)

Taneisha Duggan, TheaterWorks Hartford (CT)
Rick Edinger, Carnegie Mellon University School of Drama (PA)
Kate Galvin, Cardinal Stage Company (IN)
Marguerite Hannah, Horizon Theater (GA)
Dana Harrel, Disney Parks Live Entertainment (CA)
Branden Huldeen, Barrington Stage Company (MA)
Tim Kashani, Apples and Oranges Arts (CA)
Dan Murphy, Broadway Rose Theatre Company (OR)
Dane Naish, 321 Theatrical Management (NY)
Patrick Parker, Paper Mill Playhouse (NJ)
Ann-Carol Pence, Aurora Theatre (GA)
Matthew Schneider, Creative Endeavor Office (NY)
Adam Gwon (Alumnus Writer Representative), writer of Ordinary Days (Fest ’08), Bernice Bobs Her Hair (Fest ’11) and String (Fest ’14)

Festival Alumni Advisory
Scotty Arnold (Fest ’16, When We’re Gone (aka Mortality Play)
Beth Blatt (Fest ’05, Princess Caraboo (aka Caraboo, Princess of Javasu)
Andrea Daly (Fest ’15, Legendale)
Mindi Dickstein (Fest ’16, Benny & Joop)
Adam Gwon (Fest ’08, Ordinary Days; Fest ’11, Bernice Bobs Her Hair; Fest ’14, String)
Timothy Huang (Fest ’15, American Morning (aka Costs of Living)
Adam Mathias (Fest ’08, See Rock City and Other Destinations)
Tommy Newman (Fest ’07, Tinyard Hill; Fest ’09, Band Geeks!; Fest ’13, Single Girls Guide)
Kent Staines (Fest ’17, Prom Queen)
Chana Wise (Fest ’14, Mary Marie)

(Updated March 2019)
<table>
<thead>
<tr>
<th>First Name</th>
<th>Last Name</th>
<th>Organization</th>
<th>Title</th>
<th>Address</th>
<th>City</th>
<th>State</th>
<th>ZIP</th>
<th>Country</th>
<th>Email</th>
<th>Phone</th>
<th>Ext/Dir</th>
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<tbody>
<tr>
<td>Marleen</td>
<td>Magnoni</td>
<td>Junkyard Dog Productions</td>
<td>Producer</td>
<td>1501 Broadway, Suite 2003</td>
<td>New York</td>
<td>NY</td>
<td>10036</td>
<td>United States</td>
<td><a href="mailto:magnonidesign@alhadeff.biz">magnonidesign@alhadeff.biz</a></td>
<td>(212) 265-9659</td>
<td>212-265-9659</td>
</tr>
<tr>
<td>Kenny</td>
<td>Alhadeff</td>
<td>Junkyard Dog Productions</td>
<td>Producer</td>
<td>1501 Broadway, Suite 2003</td>
<td>New York</td>
<td>NY</td>
<td>10036</td>
<td>United States</td>
<td><a href="mailto:khalhadeff@sfttaes.com">khalhadeff@sfttaes.com</a></td>
<td>(212) 265-9659</td>
<td>206-343-0080</td>
</tr>
<tr>
<td>Nancy</td>
<td>Altschuler</td>
<td>Goodspeed Musicals</td>
<td>Director of Development</td>
<td>345 Washington Street, Ste. 510</td>
<td>Oakland</td>
<td>CA</td>
<td>94602</td>
<td>United States</td>
<td><a href="mailto:naitalschuler@goodspeed.org">naitalschuler@goodspeed.org</a></td>
<td>(660) 873-8664</td>
<td>8060514067</td>
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<tr>
<td>Lindsay</td>
<td>Anderson</td>
<td>TRG Arts</td>
<td>VP of Client Development</td>
<td>90 South Cascade Avenue, Ste. 510</td>
<td>Colorado Springs</td>
<td>CO</td>
<td>80903</td>
<td>United States</td>
<td><a href="mailto:landerson@trgarts.com">landerson@trgarts.com</a></td>
<td>(719) 866-0165</td>
<td>719-433-4643</td>
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<tr>
<td>Mary Jane</td>
<td>Avans</td>
<td>SD&amp;A Teleservices, Inc.</td>
<td>Vice President, Business Development</td>
<td>404 Fourth Street, NE</td>
<td>Atlanta</td>
<td>GA</td>
<td>30308</td>
<td>United States</td>
<td><a href="mailto:mjavans@sdatel.com">mjavans@sdatel.com</a></td>
<td>(478) 904-1583</td>
<td>678-904-1583</td>
</tr>
<tr>
<td>Michael</td>
<td>Ballam</td>
<td>Utah Festival Opera and Musical Theatre</td>
<td>Founding General Director</td>
<td>99 South 100 West</td>
<td>Logan</td>
<td>UT</td>
<td>84321</td>
<td>United States</td>
<td><a href="mailto:michaelu@ufoc.org">michaelu@ufoc.org</a></td>
<td>(435) 750-0300</td>
<td>435-770-1149</td>
</tr>
<tr>
<td>Chantry</td>
<td>Banks</td>
<td>Lyric Theatre of Oklahoma</td>
<td>Development Officer</td>
<td>1727 NW 16th Street</td>
<td>Oklahoma City</td>
<td>OK</td>
<td>73106</td>
<td>United States</td>
<td><a href="mailto:chantry@lyrictheatreokc.org">chantry@lyrictheatreokc.org</a></td>
<td>(405) 524-9310</td>
<td>4055249310 x225</td>
</tr>
<tr>
<td>Naomi</td>
<td>Beeman</td>
<td>The 5th Avenue Theatre</td>
<td>Development Writing &amp; Research Manager</td>
<td>1326 5th Avenue Suite 735</td>
<td>Seattle</td>
<td>WA</td>
<td>98101</td>
<td>United States</td>
<td><a href="mailto:nbbeeman@5thavenue.org">nbbeeman@5thavenue.org</a></td>
<td>(206) 625-1418</td>
<td>206-625-1418</td>
</tr>
<tr>
<td>Jill</td>
<td>Big Eagle</td>
<td>The 5th Avenue Theatre</td>
<td>Individual Giving Officer</td>
<td>1326 5th Avenue Suite 735</td>
<td>Seattle</td>
<td>WA</td>
<td>98101</td>
<td>United States</td>
<td><a href="mailto:jbigeagle@5thavenue.org">jbigeagle@5thavenue.org</a></td>
<td>(206) 625-1418</td>
<td>206-971-7937</td>
</tr>
<tr>
<td>Matt</td>
<td>Boethin</td>
<td>Music Theatre International</td>
<td>Professional Licensing Director, N. America</td>
<td>423 West 55th Street, 2nd Floor</td>
<td>New York</td>
<td>NY</td>
<td>10019</td>
<td>United States</td>
<td><a href="mailto:mbboethin@mtiinternational.com">mbboethin@mtiinternational.com</a></td>
<td><a href="mailto:math@mtiinternational.com">math@mtiinternational.com</a></td>
<td>(212) 541-4684</td>
</tr>
<tr>
<td>Dan</td>
<td>Breen</td>
<td>Ogunquit Playhouse</td>
<td>Director of Development</td>
<td>P.O. Box 1510 To Main St</td>
<td>Ogunquit</td>
<td>ME</td>
<td>03907</td>
<td>United States</td>
<td><a href="mailto:dbreen@ogunquitplayhouse.org">dbreen@ogunquitplayhouse.org</a></td>
<td>(207) 646-2402</td>
<td>802-236-4800</td>
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<tr>
<td>Kent</td>
<td>Bridges</td>
<td>Ogunquit Playhouse</td>
<td>Managing Director</td>
<td>P.O. Box 1510 To Main St</td>
<td>Ogunquit</td>
<td>ME</td>
<td>03907</td>
<td>United States</td>
<td><a href="mailto:kbridges@ogunquitplayhouse.org">kbridges@ogunquitplayhouse.org</a></td>
<td>(207) 646-2402</td>
<td>703-927-4477</td>
</tr>
<tr>
<td>Kerrie</td>
<td>Brinkman-White</td>
<td>Lyric Theatre of Oklahoma</td>
<td>Director of Development</td>
<td>1727 NW 16th Street</td>
<td>Oklahoma City</td>
<td>OK</td>
<td>73106</td>
<td>United States</td>
<td><a href="mailto:kerrie@lyrictheatreokc.org">kerrie@lyrictheatreokc.org</a></td>
<td>(405) 524-9310</td>
<td>4055249310 x211</td>
</tr>
<tr>
<td>Marsha S.</td>
<td>Brooks</td>
<td>Brooks &amp; Distler, Attorneys at Law</td>
<td>Partner</td>
<td>110 East 59th Street 23rd Floor</td>
<td>New York</td>
<td>NY</td>
<td>10022</td>
<td>United States</td>
<td><a href="mailto:brookslaw@aol.com">brookslaw@aol.com</a></td>
<td>(212) 486-1400</td>
<td>212-486-1400</td>
</tr>
<tr>
<td>Lawrence</td>
<td>Brooks</td>
<td>Brooks &amp; Distler, Attorneys at Law</td>
<td>CFO</td>
<td>110 East 59th Street 23rd Floor</td>
<td>New York</td>
<td>NY</td>
<td>10022</td>
<td>United States</td>
<td><a href="mailto:brookslaw1@aol.com">brookslaw1@aol.com</a></td>
<td>(212) 486-1400</td>
<td>212-486-1400</td>
</tr>
<tr>
<td>Wayne</td>
<td>Bryan</td>
<td>Music Theatre Wichita</td>
<td>Producing Artistic Director</td>
<td>225 W Douglas</td>
<td>Wichita</td>
<td>KS</td>
<td>67202</td>
<td>United States</td>
<td><a href="mailto:wayne@mtwichita.org">wayne@mtwichita.org</a></td>
<td>(316) 265-2523</td>
<td>316-261-3806</td>
</tr>
<tr>
<td>Rolland</td>
<td>Carette-Meyers</td>
<td>The 5th Avenue Theatre</td>
<td>Individual Giving Officer</td>
<td>1326 5th Avenue Suite 735</td>
<td>Seattle</td>
<td>WA</td>
<td>98101</td>
<td>United States</td>
<td><a href="mailto:rcarette-austin@5thavenue.org">rcarette-austin@5thavenue.org</a></td>
<td>(206) 625-1418</td>
<td>206-625-1418</td>
</tr>
<tr>
<td>Elisabeth</td>
<td>Challen</td>
<td>ZACH Theatre</td>
<td>Managing Director</td>
<td>1510 Toomey Road</td>
<td>Austin</td>
<td>TX</td>
<td>78704</td>
<td>United States</td>
<td><a href="mailto:elisabeth@zachtheatre.org">elisabeth@zachtheatre.org</a></td>
<td>(512) 476-0594</td>
<td>512-417-2236</td>
</tr>
<tr>
<td>Amy</td>
<td>Chasanov</td>
<td>The 5th Avenue Theatre</td>
<td>Foundation &amp; Gov't Relations Manager</td>
<td>1326 5th Avenue Suite 735</td>
<td>Seattle</td>
<td>WA</td>
<td>98101</td>
<td>United States</td>
<td><a href="mailto:achasanov@5thavenue.org">achasanov@5thavenue.org</a></td>
<td>(206) 625-1418</td>
<td>206-295-2180</td>
</tr>
<tr>
<td>Mark</td>
<td>Ciglar</td>
<td>Cinevative</td>
<td>Creative Director</td>
<td>19355 Business Center Dr. #6</td>
<td>Northridge</td>
<td>CA</td>
<td>91324</td>
<td>United States</td>
<td><a href="mailto:mark@cinevative.com">mark@cinevative.com</a></td>
<td>(323) 852-8903</td>
<td>323-852-8903</td>
</tr>
<tr>
<td>Curt Dale</td>
<td>Clark</td>
<td>Maine State Music Theatre</td>
<td>Artistic Director</td>
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