Welcome to the Fall Conference!

Milestones—like reaching a 30th Annual—stimulate reflection. They prompt us to glance backwards at what we’ve accomplished, allow us a moment to ponder the here-and-now, and encourage us to look to the future and dream a bit.

This Fall Conference will give us an opportunity to take that Dickensian past/present/future view (sans ghosts) over the next two days. We’ll look at how classics and new works can each pose their own challenges, and even how “new” can mean different things in different places.

Many, many people are responsible not only for this Conference, but also for the upcoming Festival and for last night’s Thank You, 30! gala. We’ll find every possible opportunity this week to say “thank you!” Here, we’ll begin with the Educational Resources Committee, chaired by Dan Murphy, Broadway Rose Theatre (OR), with Michael Ballam, Utah Festival Opera and Musical Theatre (UT), 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) and Orlando Morales, The 5th Avenue Theatre (WA); and the Fall Conference Committee, chaired by Hillary Hart, Theatre Under the Stars (TX), with 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) and Amy Rogers Schwartzreich, Pace New Musicals (NY). You all have done a wonderful job in putting together this Conference program.

Next: profuse, profound and prolific thanks to the NAMT staff. Pulling together the Conference and Festival is always a challenge…so why not add a major special event! Adam Grosswirth, Member Services Director, has not only again done an outstanding job in leading the Conference preparations, but has also served as the vital technology backbone of our office. Ciera Iveson, New Works Director, has skillfully produced another Festival while simultaneously leading the creative team for Thank You, 30!. Karin Nilo, Program Associate, has been in lock-step with both Adam and Ciera throughout, while also taking lead on video creation, among many other projects. Jen Whitton, Development Associate, ensures that all of our amazing sponsors take full advantage of their benefits, and Kelly Kohlman, our Office Coordinator, has remained unruffled despite the demands heaped on her from every direction. Lastly, a special shout-out to our intern, Lady del Castillo-Garcia, who took and ran with New Musicals Month, and to Amelia Lembeck, our Volunteer & Registration Coordinator—badge responsibility is a big deal!

Finally, a huge thank you to the pillars that support the rest of us: all of our contributors, advertisers, exhibitors and, especially, our sponsors, without whom none of this would be possible. Your support means the world to us!

Welcome & enjoy,

Betsy

Betsy King Militello
Executive Director
PARTICIPATION GUIDELINES

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.
Congratulations, NAMT, on your 30th Annual Festival of New Musicals

TRW joins you in Celebrating the Past Embracing the Present and Welcoming the Future of Musical Theatre

Proud to be the 2018 Platinum Sponsor

Proud to work hand-in-hand with NAMT-member theatres

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June 28 - Sept 1
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A RAUCOUS, RECORD-BREAKING U.S. PREMIERE - 2018

GRUMPY OLD MEN
The Musical

STARRING
LESLIE STEVENS
KYLE TAYLOR PARKER, DWAYNE COOPER, JOHN EDWARDS AND JELANI REMY

The Ogunquit Playhouse New Works Program just completed a developmental reading of this BRAND NEW MUSICAL written by BD WONG & WAYNE BARKER

EDDIE DIXON
MARK JACOBY
LESLIE STEVENS

SETS & COSTUMES AVAILABLE

OGUNQUIT PLAYHOUSE
2018 SEASON
ANOTHER YEAR OF FIRSTS

Proud Sponsor of THE NAMT FALL CONFERENCE & NEW MUSICAL FESTIVAL

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SET RENTALS
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• The Pittsburgh CLO Construction Center is one of the largest, most cost-efficient set building facilities between New York and Chicago.

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Call John Edkins at 724-558-1016 for a quote and browse our database of available rentals at pittsburghCLO.org.

1776
★ The 39 Steps (partial costumes)
★ Annie
★ Boeing Boeing (costumes only)
★ Brigadoon
★ Carousel
★ Company
★ Doctor Dolittle
★ Dreamgirls
★ First Date
★ Forever Plaid (costumes only)
★ George M!
★ Girls Only – The Secret Comedy of Women
★ Godspell
★ Grand Hotel
★ Guys and Dolls
★ Gypsy
★ Disney’s High School Musical
★ Disney’s The Little Mermaid

Into The Woods
★ Jekyll & Hyde
★ Judge Jackie Justice - The Trials of Love
★ The King and I
★ Les Misérables (new concept set)
★ A Little Night Music
★ The Marvelous Wonderettes
★ Mary Poppins
★ Me and My Girl
★ Miss Saigon
★ The Most Happy Fella
★ The Music Man
★ My Fair Lady
★ Nunsense
★ Oliver!
★ On The Town (drops and electric signage only)
★ The Pajama Game (drops only)
★ Perfect Wedding
★ The Pirates of Penzance
★ Rent
★ Ring of Fire
★ Ruthless! The Musical
★ The Secret Garden
★ She Loves Me
★ Side By Side By Sondheim
★ The Sound of Music
★ Sweeney Todd
★ Titanic
★ The Toxic Avenger
★ 2 sets - one Cabaret (with costumes) and one full stage
★ Up and Away
★ Victor/Victoria
★ The Wedding Singer
★ West Side Story
★ You Say Tomato, I Say Shut Up!

★ Costumes Available
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Shea’s Performing Arts Center is a campus of three theatres and a restaurant. We provide quality entertainment options to Buffalo and the surrounding area.

Shea’s Buffalo Theatre

Whether it’s bringing Broadway to Buffalo, space for concerts and recitals, or hosting party-goers for special events, our historic crown-jewel is a beacon for the city. Originally opening in 1926 as a movie palace with an “acre of seats,” over the past 20 years there has been more than $30 million in restoration completed, all by volunteers. This has allowed Buffalo to keep the only surviving Tiffany-designed theatre in magnificent condition for our patrons and community.

Shea’s Smith Theatre

Once a thriving restaurant, Shea’s Smith Theatre is now a 237 seat “black box” theatre hosting Off-Broadway touring productions, comedy and collaborative productions with local theatre companies. Somewhat of a chameleon space, it also offers ample room for events and special occasions.

Shea’s 710 Theatre

Shea’s 710 Theatre, a 625-seat thrust stage, is steeped with theatrical history and heritage. Embarking on its sixth year under the Shea’s umbrella, it offers a collaborative and accessible space for theatre, school and community events, and more. We welcome the diverse landscape of performing arts and how they can impact and grow community connections. Within our walls we seek to unplug and re-enter a world of thought-provoking conversations and activities that enrich and enliven our patrons, neighbors and partners.

We are passionate about supporting and enabling our communities by providing spaces and programming across our campus that allow for continuing education and self-discovery through the art of performance. To learn more, visit sheas.org or @SheasBFLO on facebook.
Tuesday, October 23

9:00 - 9:30 am    Check-In and Breakfast
TKP Conference Center
Lobby & Empire Room
109 West 39th Street
2nd Floor

Grab your badge and conference materials and join us for breakfast (and lots of coffee) and some morning networking time. (Breakfast will be available through the morning as other sessions continue.)

Sponsored by Disney Theatrical Productions & Ogunquit Playhouse

9:30 - 10:30 am    Speed-Dating
Bryant Park Room

A fast-paced and fun opportunity for you to meet-and-greet your fellow Conference attendees.

10:30 - 11:30 am    Keynote: David Henry Hwang in conversation with Laura Heywood
Empire Room

Tony Award-winner David Henry Hwang will kick off the Fall Conference with a keynote conversation about the past, present and future of musical theatre. In addition to many plays, musicals and opera libretti, Hwang’s latest musical, Soft Power, written with Jeanine Tesori, recently premiered at Center Theatre Group (National Fund for New Musicals production grant recipient). SF Gate said this new musical “deserves to be known as one of the defining theatrical works of the Trump era.”

11:30 am - 1:00 pm    Finding the Future
Empire Room

What does the future of musical theatre look like and what do we want it to look like? Where are new shows/artists/administrators/audiences coming from? What stories are being told? What responsibility do NAMT and its members have for actively shaping the future?

Moderated by Hillary Hart (Theatre Under the Stars), with Kathy Evans (Rhinebeck Writers Retreat), Cody Lassen (Cody Lassen & Associates), Amy Rogers Schwartzreich (Pace University), Natasha Sinha (LCT3/Lincoln Center Theater and Musical Theatre Factory), and Mei Ann Teo (Musical Theatre Factory).
1:00 - 2:15 pm

Lunch and NAMT Annual Membership Meeting
Empire Room

Lunch Sponsored by The Musical Company & Theatre Under The Stars

2:30 - 3:30 pm

Concurrent Breakout Sessions: Group Discussions by Budget Size
Concourse Level Breakout Rooms

Organizations with operating budgets under $2 million
Led by Kate Galvin (Cardinal Stage Company)
Chelsea Room

Organizations with operating budgets from $2 million to $5 million
Led by Anthony Rodriguez (Aurora Theatre)
Madison Room

Organizations with operating budgets from $5 million to $12 million
Led by Elisabeth Challener (ZACH Theatre)
West Village Room

Organizations with operating budgets over $12 million
Led by Rick Boynton (Chicago Shakespeare Theater)
East Village Room

3:45 - 5:00 pm

When New(er) Works Are (Brand) New to You
Empire Room

How can a theatre known for classics successfully add new(er) works into the mix? Will audiences follow? Will new audiences come?

Moderated by Mark Fleischer (Pittsburgh CLO), with Keith Cromwell (Red Mountain Theatre), Mandy Greenfield (Williamstown Theatre Festival) and Dan Murphy (The Broadway Rose Theatre Company).

5:30 - 7:30 pm

Networking Cocktail Party
Glass House Tavern
252 West 47th Street (between Broadway and 8th Avenue)

Sponsored by Samuel French, Inc. and Pittsburgh CLO
Wednesday, October 24

8:30 - 9:00 am  Breakfast  
Empire Room  

Breakfast will be available throughout the morning sessions.  
Sponsored by Ticketmaster & Shea’s Performing Arts Center  

9:00 - 10:00 am  Revivals: Responsibility and Opportunity  
Empire Room  

Times change, and norms of acceptability change with them. How can we honor musical theatre’s legacy while providing context for modern audiences? How can we preserve what makes these musicals worthwhile despite “problematic” material? Should we?  

Moderated by Jeff Rane (Uptown Players), with Curt Dale Clark (Maine State Music Theatre), Kwofe Coleman (The MUNY), Meg Fofonoff (Art Lab), Sara Holdren (New York Magazine) and Georgia Stitt (Festival Alumni Writer).  

10:00 - 11:15 am  Audiences: Fact vs. Fiction  
Empire Room  

What assumptions are we making about our audiences and how do they affect our programming choices? How can data help us sort out fact from bias?  

Moderated by Taneisha Duggan (TheaterWorks Hartford), with Victoria Bailey (Theatre Development Fund), Michael Baron (Lyric Theatre of Oklahoma), Kate Hagen (TRG Arts) and Donna Lynn Hilton (Goodspeed Musicals).  

11:15 - 11:45 am  Networking Coffee Break  
Empire Room  

All-day coffee sponsored by The Hollywood Pantages
11:45 am - 1:00 pm  Setting Up For Success and Succession
Empire Room

Where is the next generation of theatre-makers coming from, and what will they find when they get here? What does a career in theatre administration look like in 2018? Are our institutions welcoming to all? Are we guiding and nurturing the next generation to step into our shoes and take the lead?

Moderated by Phil Santora (TheatreWorks Silicon Valley), with Renee Blinkwolt & Jillian Rorer (Ars Nova), Marsha Brooks (Brooks & Distler), David Mallette (Management Consultants for the Arts) and Mitchell Marcus (The Musical Stage Company).

1:00 - 2:15 pm  Lunch and Festival Preview
Empire Room

Sponsored by The Marriott Theatre & Tams-Witmark

2:30 - 3:30 pm  Concurrent Breakout Sessions
Concourse Level Breakout Rooms

National New Play Network Rolling World Premieres  East Village
Nan Barnett, NNPN

Body Autonomy: Addressing Abuse and Harassment in Theatre  Chelsea
Corinne Woods & Hope Chavez, ART/NY

Executive Search  West Village
David Mallette, Management Consultants for the Arts

Social, Streaming and Equity  Madison
Dragica Dabo & Brandon Lorenz, Actors’ Equity Association
3:45 - 5:00 pm  World of Tomorrow: Technology and Musical Theatre  
Empire Room  
How are new forms of technology affecting the way we produce and consume theatre? How might theatres engage audiences and artists using virtual or augmented reality? What new tools are available to artists and crew in rehearsals? How will this affect the art being produced?  
Moderated by Scott Levy (Colorado Springs Fine Arts Center Theatre Company), with Tim Kashani (Apples and Oranges Arts), Søren Møller (Fredericia Theatre), Ryan Norton (Tuacahn Amphitheatre) and Kyle Wright (The Shubert Organization).

5:00 - 5:30 pm  Wrap-Up  
Empire Room

Thank you for attending the 2018 NAMT Fall Conference.

Your feedback is very important to us! Please fill out the evaluation form online at namt.org/fc18eval 
(you will receive an email with this link at the conclusion of the conference).

Continue the conversation on our brand new Slack community forum! namt.org/slack

EDUCATIONAL RESOURCES COMMITTEE  
Dan Murphy, The Broadway Rose Theatre (OR), Chair  
Michael Ballam, Utah Festival Opera and Musical Theatre (UT)  
Wayne Bryan, Music Theatre Wichita (KS)  
Mark Fleischer, Pittsburgh CLO (PA)  
Robb Hunt, Village Theatre (WA)  
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2018 FALL CONFERENCE COMMITTEE  
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)
SAVE THE DATES!

March 28 – 30, 2019
in Seattle and Issaquah, WA
Hosted by The 5th Avenue Theatre and Village Theatre
Details and registration coming soon. Hotel information available now at namt.org.

and next Fall in New York...

2019 Fall Conference
Tuesday, October 22 – Wednesday, October 23, 2019

31st Annual Festival of New Musicals
Thursday, October 24 – Friday, October 25, 2019

and looking even further ahead...

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

As always, check namt.org/events and your email for up-to-the-minute details!
REGISTER NOW!

Upcoming Webinars

Adult-Oriented Autism, Sensory-Friendly, Relaxed Performances
November 13, 2018 2:00 pm ET

This panel session looks at how different theatres around the country are expanding their programming to offer young adults and older audience members on the autism spectrum or with other developmental and cognitive disabilities the opportunity to attend productions with more mature content beyond the family-friendly genre. Hear about four different success stories with adult-oriented shows from TDF with *Come From Away* on Broadway, December 2, 2017; ZACH Theatre’s *The Curious Incident of the Dog in the Night-Time*, February 24, 2018; Steppenwolf’s *The Burn*, March 10, 2018 and Roundabout Theatre Company’s *Amy and the Orphans*, April 11 and 18, 2018.

The Internal Journey of Our Organizations
November 19, 2018 2:00 pm ET

Equity begins internally. How does a theatre activate these principles, and navigate the difficult waters of changing itself? Fractured Atlas has done this, with great thought and intention, and offers experience that other organizations can benefit from.

Patron Journeys
December 13, 2018 2:00 pm ET

Robert Friend (Patron Technology) will present with NAMT members about how to improve your customers’ journey from ticket purchase all the way to their seats.

Register at namt.org/knowledge_exchange.

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

• VIP ACCESS TO THE FESTIVAL OF NEW MUSICALS

Since 1989, the Festival of New Musicals has introduced more than 300 shows and 500 writers to industry insiders with the resources to move the work forward, leading to subsequent productions, development, recordings, licensing or commissions for more than 85% of our musicals and alumni. 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 National 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 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:
- the Nuts and Bolts Guide to Producing New Musicals, with advice from NAMT members
- the 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 forums

• 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: DAVID HENRY HWANG IN CONVERSATION WITH LAURA HEYWOOD

David Henry Hwang is a playwright, screenwriter, television writer and librettist, whose stage works includes the plays M. Butterfly, Chinglish, Yellow Face, Kung Fu, Golden Child, The Dance and the Railroad and FOB, as well as the Broadway musicals Aida (co-author), Flower Drum Song (2002 revival) and Disney’s Tarzan. Hwang is a Tony Award®-winner and three-time nominee, a three-time OBIE Award-winner and a two-time Finalist for the Pulitzer Prize. He is America’s most-produced living opera librettist, whose works have been honored with two Grammy Awards, and he co-wrote the Gold Record “Solo” with the late pop star Prince. Hwang is currently a Writer/Consulting Producer for the Golden Globe-winning television series The Affair. His screenplays include Possession, M. Butterfly and Golden Gate. Hwang was a Residency One Playwright at Signature Theatre, which produced a season of his plays. His play M. Butterfly was recently revived on Broadway, and his opera An American Soldier, with composer Huang Ruo, will premiere in June 2018 at Opera Theatre of St. Louis. Recent honors include 2011 PEN/Laura Pels Award for a Master American Dramatist, the 2012 Inge Award, the 2012 Steinberg Distinguished Playwright “Mimi” Award, a 2014 Doris Duke Artist Award and a 2015 Ford Foundation “Art of Change” Award. He serves on the Board of the Lark Play Development Center, as Head of Playwriting at Columbia University School of the Arts, and as Chair of the American Theatre Wing.

Laura Heywood is a professional enthusiast: a multi-faceted host, consultant, performer, pundit and writer widely recognized for her commitment to positivity. Through her social media persona @BroadwayGirlNYC, Laura has become “Broadway’s most influential fan” (CBS This Morning) and “the most vocal and visible supporter in the business” (Forbes). In 2018 she worked as the in-house Broadway expert and Video Package Supervisor on the 2018 Tony Awards®. She regularly acts as a celebrity interviewer for outlets including Build Series and CBS New York, and moderates talkbacks and hosts special events on Broadway stages. She has worked in fields ranging from sports radio (San Francisco Giants) to commercial acting (Dove’s Campaign for Real Beauty) to celebrity talent booking (Sirius XM), always bringing a point of view of contagious joy. As a social media expert, Laura has worked with Bebe Neuwirth (Tony Award® winner), LaChanze (Tony Award® winner), Tori Amos (Grammy Award® nominee), FOUND: The Musical Off Broadway, Actors Equity, The American Musical & Dramatic Academy, Grant Thornton and The Kilroys. She volunteers regularly and is on the Board of Directors for the national arts & education non-profit Story Pirates. www.LauraHeywoodMedia.com

FINDING THE FUTURE

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 Theatre District Houston and Chair of their Membership and Development Committee.

Hillary 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 was 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 the City of Minneapolis through membership on the Executive Committee of the East Downtown Council of Minneapolis Board and was 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; engaging with the League of Resident Theatres (LORT), Independent Presenters Network (IPN), the National Alliance for Musical Theatre (NAMT) and the Broadway League; 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.

Kathy Evans (Founding Executive Director, Rhinebeck Writers Retreat) created Rhinebeck Writers Retreat in 2011. RWR provides retreats to musical theatre writers to develop their musicals in the Hudson Valley. Over 100 writers have participated, including Kirsten Childs, David Hein and Irene Sankoff, Joe Iconis, Jenny Giering, Itamar Moses, Duncan Sheik, Stew and Heidi Rodewald, Alex Timbers and Max Vernon. Musicals developed in Rhinebeck have been produced at Oregon Shakespeare Festival, Playwrights Horizons, The Public Theater, Second Stage and The Old Globe. Before founding RWR, Kathy was Executive Director of the National Alliance for Musical Theatre (NAMT) for nine years. Under her leadership, NAMT’s membership grew to 150 organizations and Kathy raised $2.1 million to support new works programs, produced 17 conferences and oversaw the annual Festival of New Musicals. Many NAMT Festival shows went on to commercial and critical acclaim, including The Drowsy Chaperone, I Love You Because, It Shoulda Been You and Ordinary Days.

Before devoting her career to musical theatre, Kathy worked in media. At Scholastic Entertainment, she was responsible for worldwide video distribution, exceeding 2 million units in sales, and for the Webby award-winning web sites for Scholastic’s television division. She worked at Sony Pictures for five years heading up Programming and Promotion for international video, when revenues grew five-fold to $350 million.

Kathy has served on the board of the Performing Arts Alliance and National Alliance for Musical Theatre and has participated in panels and speaking engagements for the National Endowment for the Arts, New York State Council on the Arts, The New York Times, Arts Mid-Hudson and A.R.T./New York. She has an MBA from Columbia University and a BA from Harvard College.

Cody Lassen | A Tony Award®-winning theatre producer and live entertainment consultant, Cody was most recently represented on Broadway by Paula Vogel’s Indecent and the Deaf West Theatre revival of Spring Awakening, which transferred from a 99-seat production in Los Angeles to Broadway in just 366 days. Recent co-producing credits include Harvey Fierstein’s Torch Song, The Band’s Visit, Significant Other and Macbeth starring Alan Cumming. Upcoming projects include Some Lovers, a new musical by Burt Bacharach (Promises, Promises) & Steven Sater (Spring Awakening) and directed by Josh Rhodes (Grand Hotel), and Alice By Heart, by Duncan Sheik & Steven Sater and directed by Jessie Nelson (Waitress).

In addition to producing his own projects, Cody consults for major studios, producers, theaters and agencies to help them discover how they should market their shows for the best chance of financial and critical success. Previously, he was the Director of Marketing for Los Angeles’ Center Theatre Group and its three theaters: the Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre, attracting an audience of more than 500,000 and revenues of more than $30 million annually.

Prior roles included live entertainment management positions with Nielsen and NBC Universal. Cody serves on the board of New York’s Vineyard Theatre, one of the country’s preeminent theaters for the creation and development of new plays and musicals, and also serves as Vice-Chair of the board of GLAAD, the world’s leading LGBT advocacy organization. He is an active member of the Broadway League, where he serves on the legislative council, the National Alliance for Musical Theatre, the Theatre Communications Group and the Travel and Tourism Research Association. He earned his MBA from the University of Notre Dame and is a graduate of DePaul University.

Amy Rogers Schwartzreich | Professor Amy Rogers Schwartzreich is the founder and director of the BFA Musical Theater Program at Pace University in New York City. Amy, along with her professional faculty, has created a world-class Musical Theater program with current students and alumni on Broadway, National Tours, TV and Film. Unique features of the program include Pace New Musicals, an Artist-in-Residence and a Master Class Series bringing world-class artists to Pace students. Amy has directed over 30 musicals, primarily focusing on new musical development. Amy is passionate about the training and education of the next generation of musical theater artists.
Natasha Sinha is a producer and dramaturg, focusing on new plays and new musical work. She is the Associate Director of LCT3/Lincoln Center Theater which exclusively produces premieres (including Disgraced by Ayad Akhtar, Rude Mechs’ Stop Hitting Yourself, Dave Malloy’s Preludes, War by Branden Jacobs-Jenkins, Ghost Light by Third Rail Projects, Martyna Majok’s queens and Antoinette Nwandu’s Pass Over). In addition to developing plays, Natasha has also worked on musicals, including projects by Michelle Elliot & Danny Larsen, Michael R. Jackson, Anna K. Jacobs, Sukari Jones & Troy Anthony, Grace McLean, Sam Salmond & Jeremy King and Kit Yan & Melissa Li. Natasha is a co-founder of Beehive Dramaturgy Studio, which works with individual generative artists as well as organizations such as Page 73, Musical Theatre Factory, Astoria Performing Arts Center and New York Musical Festival. Prior to joining LCT3, she was the Associate Producer at Barrington Stage Company. Natasha is on the Advisory Boards of Musical Theatre Factory and SPACE on Ryder Farm. She has served as a judge on award committees and panels, taught classes and curated events focused on inclusivity.

Mei Ann Teo is the Producing Artistic Director of Musical Theatre Factory (MTF), in residence at Playwrights Horizons. MTF is a non-profit arts services organization dedicated to developing musical theatre artists and presenting new work in a collaborative atmosphere free from the pressures of critical or commercial success. We cultivate musicals of excellence that are artistically groundbreaking and socially inclusive work for the American canon. We gather musical theatre makers of all backgrounds for collective support, feedback, growth, collaboration and community.

Mei Ann is an Asian American and Singaporean theatre/film maker who works at the intersection of artistic/civic/contemplative practice to shift culture towards justice and compassion. As a director/devisor/dramaturg, she creates across genres, including music theatre, intermedial participatory work, reimagining classics and documentary theatre. Recently profiled in American Theatre’s Role Call: Theatre Workers to Watch, and a National Directing Fellow, Teo’s work is made internationally including at the Singapore Theatre Festival (Building A Character, “ingenious direction” - Business Times), Belgium’s Festival de Liege (Lyrics From Lockdown, “Truly polished, meaningful and entertaining” - NYT Times), Edinburgh Fringe (MiddleFlight, “Stunning” - Scotsman), Mt Singapore Fringe (The Shape of a Bird, “Superb staging” - Straits Times), Beijing Int. Festival (Labyrinth - Top 8 in Beijing News) and the Shanghai Experimental Theatre Festival (Official Selection). She has directed and/or developed new work at OSF (Phil Killian Fellow 2015), the Goodman, the Public, Crowded Fire, History Theatre, BRT (Ground Floor) and was the first Asian American to direct at the National Black Theatre. At Theatre Above in Shanghai, she helmed and directed the world premiere of the musical Dim Sum Warriors by Colin Goh and Yen Yen Woo (adapted from the comic book of the same name), composed by Pulitzer Prize winner Du Yun. In 2018 summer, the show toured 25 cities in China in the PolyGroup Theatres, the largest theatres in China.

Teo was the featured director at the MIT’s Symposium Next Wave: The Future of Asian American Theatre, and presents regularly at national conferences like CAATA, NET Symposiaums and LMDA. She frequently serves on national award panels, including the NEA, Jerome and ABOG. She has received grants from the CCI, ACC, NET, Hemera Foundation, Performance Project and LMCC. As a dramaturg, she worked on Diana Oh’s {my lingerie play} 2017: THE CONCERT AND CALL TO ARMS!!!!!!!!! The Final Installation at Rattlestick Theatre, Erik Ehn’s The Cycle Plays with Theatre of Yugen and projects at Disney. She holds an MFA in Theatre Directing from Columbia University.

WHEN NEWER WORKS ARE BRAND NEW TO YOU

Mark Fleischer is the Pittsburgh CLO’s Producing Director. Mark serves as the line producer for all CLO productions and oversees the CLO’s new works development programs including the recently launched SPARK Festival of New Small Musicals. Prior to joining the CLO in 2014, Mark served as Producing Artistic Director for Adirondack Theatre Festival in Glens Falls, NY from 2007-2014 and Managing Artistic Director for Plano Repertory Theatre in suburban Dallas, TX from 1993-2002. Mark holds a BA in English Literature and Communication Arts from Austin College and an MFA in Directing from the Theatre School at DePaul University.

Keith Cromwell (Executive Director, Red Mountain Theatre Company) Tony Award®-winning producer (Once On This Island), Keith Cromwell has been at the helm of Birmingham, AL-based Red Mountain Theatre Company (RMTC) since 2002. Under Keith’s leadership, the organization has grown its budget from half a million to nearly $4 million, increased the full-time staff to 23, and literally put the city on the artistic map. Keith is a longstanding member of Actors’ Equity Association, The Society of Stage Directors and Choreographers, The American Guild of Variety Artists, The Screen Actors Guild and the Broadway League. Keith serves on the board of the National Alliance for Musical Theatre, serves as Chair of the Development Committee and is actively engaged in the National Fund for New Musicals. In 2014, Keith led the RMTC 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 and Leadership Alabama. He has 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 Birmingham, continuing to forge a place for the arts and cultural sector to be recognized as a valuable asset leading the city into its dynamic future.

Mandy Greenfield is Artistic Director of the Tony Award®-winning Williamstown Theatre Festival. Most recently, she developed and produced several world premieres at the Festival including the original musical *Lempicka* (NAMT Festival 2016) with book and lyrics by Carson Kreitzer, music by Matt Gould, directed by Rachel Chavkin with Eden Espinosa. In 2015, she expanded the artistic development initiatives of the Festival with the establishment of a New Play & Musical Commissioning Program. Composers currently under commission include Justin Levine, Michael John LaChiusa, Zoe Sarnak and Benjamin Scheuer. From 2003-2014, Mandy served as Artistic Producer of Manhattan Theatre Club where she produced more than 75 world and American premiere plays and musicals both on and off Broadway. Over her career, the plays she has commissioned, developed, selected and produced have garnered every major theatrical honor including the Pulitzer Prize, Tony Award®, Lucille Lortel Awards, Drama Desk Awards, Obie Awards and the Kleban Prize. The recipient of a 2017 Lilly Award, Mandy serves on the Advisory Boards of both the Drama League and The Relentless Award and, in 2018, she joined the Board of Directors of the Lilly Award Foundation. She served as a director and judge for The Susan Smith Blackburn Prize. She is a graduate of Yale University.

Dan Murphy is the founding Managing Director of The Broadway Rose Theatre Company alongside his wife, Producing Artistic Director Sharon Maroney. They have been producing live theatre in the greater Portland, OR area since 1992. He has directed and/or choreographed and occasionally appeared in over 65 productions throughout the company’s history. He is an award-winning director, choreographer and actor. Some of the local companies he has worked with are Pixie Dust Productions, Lakewood Theatre, Oregon Children’s Theatre and Stumptown Stages. Some other companies he has worked with that have since closed (through no fault of his) include Magdelyn Theatre Co., The Musical Theatre Co. and Portland Rep. Not only is his work known throughout the greater Portland area, but it has also taken him to Birmingham, AL; Sanford, NC; Fort Collins, CO and Lancaster, PA; as well as riverboats along the Willamette, Columbia and Mississippi Rivers.

Dan is originally from New York having grown up one of 11 children. While pursuing an acting career in the Big Apple before heading west he appeared in more than 70 television shows, movies and commercials beginning in high school as an extra on *Love of Life* at CBS television where his older sister worked in the production office. As much of his best work did wind up on the editing room floor, he does have the check stubs to prove it.

Dan is very active in his community having served on the Tigard Chamber of Commerce Board of Directors cumulatively for 8+ years over his 26-year membership, serving as president three different times. He is a Rotarian in the Tigard Noon Club since 2002, knighted a Royal Rosarian in 2015, named Tigard’s Citizen in 2016 and is very active in the Tigard/Tualatin School District including working with the Tualatin High students directing/choreographing the musical for the past 17 years. Dan also sits on the Board of Directors for The Washington County Visitors Association, Portland Area Theatre Alliance, National Alliance for Musical Theatre and the Tigard Rotary Foundation. He is a proud member of Actors’ Equity as well as SAG-AFTRA.

**REVIVALS: RESPONSIBILITY AND OPPORTUNITY**

Jeff Rane began his acting career in high school and attended the Meadows School of the Arts at Southern Methodist University minoring in music and majoring in Business Administration at the Cox School of Business. Upon graduating from SMU, Jeff performed and was assistant manager at a local dinner theatre. After the dinner theatre closed, he returned to the world of business with American Airlines as a Manager in their Revenue Management Department, but continued acting and performing at many Metroplex theatres. In 2001, he formed Uptown Players, along with business partner Craig Lynch. He became an Artistic Producer after years of being an actor so that he could combine his education in both business and music and ensure that important pieces of theatre were produced in Dallas. In 2016, Jeff retired from American Airlines in order to be able to focus solely on Uptown Players. Recently, Jeff was recognized as a future pioneer in the arts by the *Dallas Voice.*
Curt Dale Clark is entering his 7th year as Artistic Director of Maine State Music Theatre in Brunswick, Maine on the campus of Bowdoin College. Prior to joining MSMT’s management team he appeared there as an actor for several seasons. Curt (along with his partner Marc Robin) has also run Steven Dale Casting and White Glove Theatricals for over 20 years. Marc and Curt have also penned 15 musicals for young audiences and two MainStage musicals. Curt has been a member of Actors’ Equity since 1989 and is very proud to be a part of the NAMT organization.

Kwofe Coleman A St. Louis native, Kwofe earned his bachelor’s degree in English from Emory University in Atlanta, Georgia. Currently serving as Director of Marketing and Communications for The Municipal Theatre Association of St. Louis (The Muny), Kwofe is now in his 20th season with The Muny. Celebrating its 101st season in 2019 and welcoming over 400,000 guests annually, The Muny is the oldest, largest and one of the most iconic musical theatres in the country. Kwofe has held a number of other positions at The Muny including staff accountant and digital communications manager. In his current position, Kwofe is responsible for all external communications, marketing campaigns and the development of sales strategies to meet The Muny’s annual $16 million budget. He also serves on The Muny’s Second Century Committee, a combination of key staff, the board of directors and arts consultant Michael Kaiser who together drafted, confirmed and are now implementing The Muny’s Second Century Strategic Plan. Kwofe currently serves as a Board Member for the National Alliance for Musical Theatre (NAMT). He has remained an active contributor to the St. Louis community, serving on the Mayor’s Vanguard Cabinet, Keystone of St. Louis and The Urban League’s Save our Sons program. He was also the recipient of the St. Louis American’s Salute to Young Leaders award.

Meg Fofonoff founded and served as Executive Producer of Fiddlehead Theatre Company from 1993-2016. Fiddlehead Theatre was an established, award-winning, professional company that produced musicals and plays for Boston audiences and beyond. Fiddlehead was also dedicated to serving surrounding communities by educating children of all abilities and backgrounds in the theater arts. Meg led Fiddlehead’s journey from its own 1927 Vaudeville house to The Strand and then finally to the Shubert in Boston’s theater district, where its production of Show Boat won The IRNE and Elliot Norton Awards for Best Musical. It was then that Fiddlehead ran its course. Meg then moved on to a new chapter establishing Art Lab LLC, a commercial producer and producer of art/theater/science events. Art Lab LLC has produced several art-science theatrical events with The Marine Biological Laboratories in Woods Hole, MA. Art Lab LLC, which Meg runs with her two partners Stacey Stephens and Arthur Cuadros, is an investor in The Cher Show, a co-producer on Head Over Heels and newly, a co-producer on Come From Away in London. Art Lab LLC also has several new works that are in the early stages of development. Art Lab LLC is a member of the Broadway League, The Drama League and NAMT. Meg is a member of The League of Professional Theatre Women, as well as a board member of The Boch Center and a trustee of The Marine Biological Laboratories.

Sara Holdren is a Brooklyn-based director and teacher originally from Charlottesville, Virginia, as well as the theater critic for New York Magazine and Vulture.com. In 2016 she co-founded Tiltyard, a theater company dedicated to reimagining classic texts. Recent projects include The Comedy of Errors (Two River Theater), MIDSUMMER (which she co-adapted from the works of William Shakespeare) with Tiltyard, Deer and the Lovers by Emily Zamba and The Master and Margarita, adapted by Edward Kemp from the novel by Mikhail Bulgakov. Sara served as Artistic Director of the 2015 Yale Summer Cabaret, where she directed the original production of MIDSUMMER and Sarah Ruhl’s adaptation of Virginia Woolf’s Orlando. Sara is a Drama League Directing Fellow and holds a BA in Theater from Yale University and an MFA in Directing from Yale School of Drama. She is the winner of the 2016-2017 George Jean Nathan Award for Dramatic Criticism and has visited classes and conferences in theater and theater criticism at Yale, Columbia, NYU and Cornell, as well as at the Shakespeare Theatre Company in Washington D.C. and with the American Theatre Critics Association. In New York she has taught acting at Primary Stages at the New School. Other past directing projects include: Measure for Measure, The Tempest, and her own adaptations of Shakespeare’s Henry IV plays and Leonid Andreyev’s He Who Gets Slapped. Upcoming: Macbeth (Two River Theater). www.saraholdren.com

Georgia Stitt is an award-winning composer, lyricist, music producer, pianist and activist. She has two original musicals that premiered in 2018, Snow Child (commissioned by DC’s Arena Stage and directed by Molly Smith) and Big Red Sun (at 11th Hour Theater in Philadelphia, NAMT Festival 2010). Her children’s musical, Samantha Spade, Ace Detective, won “Outstanding New Musical” from the National Youth Theatre in 2014 and is now licensed by The Musical Company. Other shows include The Big Boom (with Hunter Foster), She (with Warren Adams), The Water (winner of the 2008 ANMT Search for New Voices in American Musical Theater) and Mosaic (commissioned for Inner Voices, starring Heidi Blickenstaff). Georgia has released three albums of her music: This Ordinary Thursday, Alphabet City Cycle (featuring Tony Award®-nominated actress Kate Baldwin)
Audiences: Fact vs. Fiction

Taneisha Duggan is an actor, director, producer and arts administrator. She began her performance training at the Greater Hartford Academy of the Arts, and continued on to SUNY Purchase College as a BFA Actor in The School of Theater Arts and Film. Following college, Taneisha worked as a Marketing Coordinator at American Girl Place. She returned to acting full-time in September 2011 appearing on regional stages in Connecticut and New York, including TheaterWorks Hartford, Long Wharf Theatre, LaMama and HartBeat Ensemble. She transitioned to arts administration in Fall 2013 when she joined social justice theater HartBeat Ensemble as the Director of Audience Engagement. She is currently Producing Associate at TheaterWorks in Hartford, CT. At TheaterWorks she is charged with literary management, new work planning, artistic liaison, community engagement and audience development. As a National Arts Strategies Creative Community Fellow, she works to engage cultural institutions in community development, to both strengthen the art forms and the neighborhoods they serve. This season Taneisha will be directing Actually by Anna Ziegler with a creative team that is as diverse as our nation, examining the gaping wound of rape culture on college campuses and the assumptions we make about each other and the sacrifices we commit in the quest to be heard.

Victory Bailey has been the executive director of TDF (Theatre Development Fund) since 2001. Currently celebrating its 50th Anniversary, TDF is a not-for-profit organization dedicated to bringing the performing arts to everyone. TDF sustains live theatre and dance by engaging and cultivating a broad and diverse audience and eliminating barriers to attendance and envisions a world where the transformative experience of attending live theatre and dance is essential, relevant, accessible and inspirational. TDF fulfills its mission by expanding access through ticketing, accessibility and information initiatives by cultivating communities through school and community engagement programs and supporting theatre makers through training, professional development programs and national audience research.

Highlights of Ms. Bailey’s tenure included playing a key role in the construction of the award-winning new TKTS booth at Duffy Square, expansion of TDF’s award-winning education programs and the introduction of sensory friendly Broadway performances. Ms. Bailey recently accomplished a research project in co-partnership with Brad Erickson from Theatre Bay Area titled Triple Play, examining ways to strengthen the relationship between playwrights, theatres and audiences as a means to increase audience appetite for new and risky work. Previously, she was instrumental in the execution of a comprehensive study of the lives of American playwrights and the production of new American plays. The study culminated in Outrageous Fortune: The Life and Times of the New American Play.

Prior to her appointment at TDF, she had a nearly 20-year association with Manhattan Theatre Club. Ms. Bailey is Theatre Management and Producing Advisor and Adjunct Professor at the School of the Arts at Columbia University, and a member of the board at the Times Square Alliance. She recently completed a three-year tenure on the Tony Awards® Nominating Committee. Ms. Bailey received a BA in history from Yale College.

Michael Baron (Producing Artistic Director) At Lyric Theatre of Oklahoma, he directed Fun Home, Disney’s When You Wish, James and the Giant Peach, I Am My Own Wife, Assassins, Fiddler on the Roof, Dreamgirls, Mann…And Wife (world premiere), Bernice Bobs Her Hair (world premiere), Big Fish with David Elder and Tony-nominee Emily Skinner, Oklahoma!, An Inspector Calls, A Little Night Music with Tony-nominee Dee Hoty, Les Misérables, Triangle, Big River, Tarzan, The Glass...
**MUSICAL THEATRE PAST, PRESENT, FUTURE**

**SPEAKER BIOS**

Menagerie, The Mystery of Irma Vep, Call Me Madam with Tony-winner Beth Leavel, Spring Awakening, Ragtime, Oliver!, Boeing Boeing, Always...Patsy Cline, December Divas, The Rocky Horror Show and the annual production of Lyric’s A Christmas Carol (also adapted). He has directed over 95 productions at theaters across the country including the current production of A Christmas Carol at Ford’s Theatre in Washington, D.C. Other regional directing highlights include: ZACH Theatre: Peter and the Starcatcher, Spring Awakening, Signature Theatre: The Little Dog Laughed, Songs for a New World starring Tony®-winner Alice Ripley, Tony®-nominee Brian D’Arcy James, Emmy-nominee Titus Burgess and music direction by Jason Robert Brown; Adventure Theatre: James and the Giant Peach (2017 Helen Hayes nomination for Outstanding Direction), the world premiere musical Big Nate; Goodspeed Musicals: Meet John Doe, Trinity Repertory Company: The School for Scandal, La Mama: The Whore of Sheridan Square (wrote and directed, published in anthology Plays and Playwrights 2006). NEA: 2010-2018 Poetry Out Loud National Competition Finals with hosts John Leguizamo, Kerry Washington and Anna Deavere Smith. Teaching: American University, Brown University, Holy Cross College and Rhode Island College. Michael has been a theatre grant panelist for the National Endowment for the Arts and the National Alliance for Musical Theatre. Training: BA in Theatre Arts, Wake Forest University, MFA in Directing, Trinity Repertory Conservatory, Michael served as the Associate Director of Signature Theatre in Arlington, Virginia—winner of the 2009 Regional Theatre Tony Award®. Michael received the 2012 Helen Hayes Award for Outstanding Direction of a Resident Musical in Washington, D.C. for Adventure Theatre’s production of A Year with Frog and Toad, the 2016 Oklahoma Governor’s Arts Award, and a special award from Oklahoma City Mayor’s Committee on Disabilities Concerns. He is a board member for the National Alliance for Musical Theatre.

Donna Lynn Cooper Hilton (Producer, Goodspeed Musicals) began her career as a Stage Manager. She joined the Goodspeed team in 1988 and served as Production Stage Manager at the world famous Goodspeed Opera House for 16 years. She has been producing for the two-time Tony Award®-winning theatre since 2007 and currently serves as Producer for all Goodspeed productions at the Opera House and the Terris Theatre. Donna Lynn has led Goodspeed’s development efforts on many new works including Irving Berlin’s Holiday Inn, Darling Grenadine and this season’s well-received adaptation of Cyrano. She has led creative efforts on many of Goodspeed’s most successful revisals, among them a reduced Show Boat which was licensed by R&H and last season’s acclaimed production of Rags. Donna Lynn led the creation of Goodspeed’s Johnny Mercer Writers Colony and oversees the work of the Colony as well as Goodspeed’s annual Festival of New Musicals. She has served on the Board and is a past President of the National Alliance for Musical Theatre and has served as a co-chair of NAMT’s Festival Selection Committee. She has guest lectured at Southern Connecticut State University, Eastern Connecticut State University and the Yale School of Drama. She makes her home and garden in East Haddam, CT with husband Jay and Border Collies Cookie and Macy. She currently serves on the East Haddam Democratic Town Committee where she is an active member of the Fundraising Committee.

Kate Hagen combines her love of data and arts marketing in her role as a Senior Consultant at TRG Arts. Since joining TRG in 2014, she has coached a wide variety of arts and cultural leaders throughout the US, UK and Canada on revenue and loyalty growth. Prior to her work at TRG, Kate led numerous patron retention initiatives as the marketing manager at the Chicago Symphony Orchestra. While at CSO, she increased net revenue from new fixed-seat subscription by 71% and raised first-year renewal 10%. She also led loyalty initiatives in previous positions at the Philadelphia Orchestra and the Delaware Symphony. Originally from Pennsylvania, Kate earned her BA in Music with concentrations in Piano Performance and Musicology from Elizabethtown College.

**SETTING UP FOR SUCCESS AND SUCCESSION**

Phil Santora is the Executive Director of TheatreWorks Silicon Valley, having joined the company in 2007. He has served as Managing Director of Northlight Theatre (Chicago) and Georgia Shakespeare Festival (Atlanta), as well as Development Director for Great Lakes Theatre Festival (Cleveland) and George Street Playhouse (New Brunswick). He holds an MFA in Theatre Administration from the Yale School of Drama and a BA in Drama from Duke University. He has served as Vice President of the National Alliance for Musical Theatre Board. Prior board service includes the League of Chicago Theatres, Atlanta Coalition of Theatres and the executive committee of the League of Resident Theatres (LORT). He was named 2000’s Best Arts Administrator by Atlanta Magazine and received the Atlanta Arts and Business Council’s 1998 ABBY Award for Arts Administrator.

Renee Blinkwolt is a New York-based creative producer with 15 years of producing and leadership experience at theaters in and around New York City. As the Managing Director of Ars Nova, she has more than doubled the company’s operational budget and audience reach, produced some of their most well-regarded productions (including last year’s Lortel-award winning
Outstanding Musical KPOP; NY Times recent pick for "one of the best 25 new American plays in the last 25 years" Underground Railroad Game, for which she is also producing an international tour; and the NY Times “Best of 2015” Small Mouth Sounds and led the company’s growth and restructuring during a time of rapid and transitional expansion. Prior to Ars Nova, she served as the Producing Director of The Playwrights Realm, where she also doubled the company’s operational budget, making their first-ever two-show season possible. She has held senior leadership positions with Two River Theater Company, Naked Angels and The Team and has produced work with Red Bull Theater, The Civilians and Ensemble Studio Theatre, among others. In addition, she serves as an Adjunct Assistant Professor in Columbia University’s Theatre Management and Producing MFA program and as a Guest Lecturer in Theatre Management and Producing at New York University, Carnegie-Mellon University and the University of Pennsylvania. She holds a BFA in Directing and a BA in American History from Carnegie-Mellon University and an MFA in Producing & Theatre Management from Columbia.

Marsha S. Brooks is a partner in the New York City law firm of Brooks & Distler. She has worked primarily in the areas of entertainment and intellectual property law for over 30 years. Ms. Brooks represents producers, writers, directors, rights owners and “for profit” and “not-for-profit” institutions in the fields of legitimate theatre, motion picture, television and “new” technology. She is general counsel for the National Alliance for Musical Theatre and New York Women in Film and Television, Inc. Ms. Brooks has been a guest lecturer on a variety of subjects in the areas of intellectual property and arts-related law.

Mitchell Marcus is the founder and Artistic & Managing Director of The Musical Stage Company, Canada’s leading and largest not-for-profit musical theatre company.

The Musical Stage Company incubates new Canadian musicals from development to production, investing in Canadian musical theatre writers and building national and international partnerships. Our musical productions—including award-winning contemporary musicals, world premieres and concerts—are seen live by 30,000 people over the 80+ nights that we are onstage annually in venues both traditional and surprising. To date, our work has been recognized with 82 Dora Award nominations, 18 Dora Awards and 16 Toronto Theatre Critics’ Awards and the musicals we have developed have been produced across Canada and at Goodspeed Musicals and The Old Globe (upcoming) in the United States.

Our robust education programs develop the artists and audiences of tomorrow, offering musical theatre training that boosts self-confidence and self-expression for over 200 young people each year without cost to the participants. We also curate innovative musical programs in partnership with diverse organizations, maximizing the resonance of our work across disciplines and communities.

Outside of The Musical Stage Company, Mitchell was the Associate Producer for the inaugural six years of Luminato, producing over 100 productions for one-million attendees annually. Mitchell has twice been the Creative Producer for the Hilary Weston Writers’ Trust Prize as well as the producer of the Dora Awards. He organized four years of It’s Always Something, working with a team that raised over $500,000 annually for Gilda’s Club Greater Toronto.

Mitchell has held positions in the arts management departments at the University of Toronto and Ryerson University. He is the recipient of the 2017 The Leonard McHardy and John Harvey Award for Outstanding Leadership in Administration, a Harold Award and was a finalist for the 2018 Roy Thomson Hall Award from the Toronto Arts Foundation recognizing contributions to Toronto’s musical life.

David Mallette is a partner at Management Consultants for the Arts. MCA specializes in executive recruitment, strategic planning and organizational development for arts and cultural organizations. David joined MCA in 2005 after working more than two decades as a performing arts administrator. His clients span the U.S. and include theater and dance companies, PACs, presenters, service organizations, foundations and festivals. He is a published author and frequent speaker, focusing on organizational leadership, governance and management. David’s background includes working at the Alley Theatre, Houston Ballet and Texas Ballet Theater (formerly Fort Worth Ballet), where he was Executive Director. During his 15-year tenure at TBT, the company quadrupled in size through expansion across the region and state. David was a trustee of Dance/USA, including three years as Chair, and has served on numerous national and regional funding panels. He is married to Catherine Mallette; they reside near Princeton, NJ.

Jillian Rorrer has worked for Ars Nova on and off in many different capacities since January of 2015, starting in the Artistic Intern position, and then moving into the Executive Assistant role in the summer of that year. In spring 2016, she took an assistant role
in the Institutional Partnerships department at The Public Theater, where she worked for nearly a year and a half until re-joining the Ars Nova team as Development Manager in the summer of 2017. Since then, she has helped the organization fundraise in a year of extraordinary financial growth for the company, working closely with the Development Director and Managing Director to oversee Institutional and Individual partnerships as well as Special Events. She is a reader for Ars Nova’s Artistic department and is a freelance contractor for large-scale corporate events such as VidCon Anaheim. She spends her spare time participating in a writing group of young professional women working in the arts and plays Surdo One in the all-female samba reggae drum core BATALA New York. She is passionate about art, particularly theater, that is fresh and innovative, as well as comedy, dance, film, television and other forms of media. She is always eager to collaborate with and provide support for both emerging and established artists.

NATIONAL NEW PLAY NETWORK ROLLING WORLD PREMIERES

Nan Barnett is a new play developer, producer and advocate, and is the Executive Director of National New Play Network, an alliance of 120 professional theaters that collaborate in innovative ways to develop, produce and extend the life of new plays.

During her previous tenures on NNPN’s Executive Committee and as its President she worked to create and implement several of the organization’s revolutionary initiatives including its acclaimed NNPN Rolling World Premieres and Playwright and Producer Residency programs. Since taking the helm of the Network in 2013, Nan has led the organization through the development and launch of its field-altering database, the New Play Exchange, now home to more than 22,000 plays by living writers, added a fellowship program for directors and is currently working on collaborative projects with Theatre Development Fund, the Kennedy Center and a group of the nation’s new play development organizations offering workshops, retreats and residencies.

She was a founding company member and the long-time Managing Director of the nation’s largest regional theater producing exclusively new and developing works, Florida Stage. During her 24 seasons there she oversaw the development and production of hundreds of new plays and musicals for both emerging and veteran playwrights including Lee Blessing, William Mastrosimone, Tammy Ryan, Bill Castellino, Steven Dietz, Lynnette Barclay, Jeffrey Hatcher, Catherine Trieschmann, Christopher McGovern, Deborah Zoe Laufer, Christopher Demos-Brown and Nilo Cruz.

A graduate of North Carolina School of the Arts’ Professional Actor Training Program, she is the winner of the Theatre League of South Florida’s Remy Award for service to the theatrical community, the Fallon Award for excellence from the Florida Professional Theatre Association and twice South Florida’s Carbonell Award as an actress. She was a member of the inaugural Helen Hayes Awards’ New Play Panel and is on the Artistic Councils of O’Neill Theater Center and PlayPenn. Nan was the Coordinating Producer for the 2015 and 2018 iterations of the Women’s Voices Theater Festival in the nation’s capital region. For more information visit nnpn.org, newplayexchange.org, and womensvoicestheaterfestival.org.

BODY AUTONOMY: ADDRESSING ABUSE AND HARASSMENT IN THEATRE

Hope Chavez is a creative producer and arts administrator in New York City. Hope currently serves as the Programs Coordinator at A.R.T./New York consulting with and administering programming for more than 400 nonprofit theaters in New York. Primarily focused on the workshops, roundtables, social & racial justice and grant panels, Hope acts as a hub of information and resources to organizations ranging from $3,000-$10million in size. She is a proud member of Women of Color in the Arts (WOCA) and current mentee in their 2018 cohort of the Leadership Through Mentorship Program.

Beyond A.R.T./New York, Hope is also a freelance creative producer with projects at Joe’s Pub, Roundabout Theatre, La MaMa, FringeNYC and others. Since 2015, Hope has run The 24 Hour Company’s young artist development program, The 24 Hour Plays: Nationals. As the Managing Producer of Nationals, Hope has been instrumental in deepening the application pool to reach more diverse artists 25 and younger across the country. Additionally, Hope serves as the Managing Producer for Keen Company’s educational initiative, Keen Teens, which serves high school students across the five boroughs of New York City. In addition to managing the production elements for the semester-long program, Hope is particularly focused on growing the mentorship opportunities and deepening the radically local impact of Keen Teens in NYC.

Corinne Woods is the Co-Director of Programs at A.R.T./New York where she oversees the short-term and real estate loan programs, four of A.R.T./New York’s grant programs, Access A.R.T./New York increasing accessibility in NYC’s non-profit
theatres and the creation and launch of Body Autonomy, a program to address and respond to abuse and harassment. Prior to joining A.R.T./New York, she worked as the General Manager of Ma-Yi Theatre, and the Managing Director of All For One, where she started as an intern before the company had produced its first show. She has also worked throughout New York, and occasionally beyond, as a freelance producer, general manager and/or production manager for companies including Keen Company, Snorks and Piñs, The Pool and Untitled Theatre Company No. 61. Occasionally she directs and creates performance work with her queer theatre company Not Without Rage.

**EXECUTIVE SEARCH**

David Mallette (See “Setting Up Success and Succession”)

**SOCIAL, STREAMING, AND EQUITY**

Dragica Dabo, Media Business Representative for Actors’ Equity Association.

Brandon Lorenz, Director of Communication for Actors’ Equity Association.

**WORLD OF TOMORROW: TECHNOLOGY AND MUSICAL THEATRE**

Scott Levy is in his eighth season as the Director of Performing Arts & Producing Artistic Director of the Colorado Springs Fine Arts Center at Colorado College. Under his leadership, the FAC Theatre Company has become the largest and most acclaimed professional theatre in Southern Colorado. Before his tenure began at the FAC, Levy was the Producing Artistic Director of the Penobscot Theatre in Maine and had a successful career in New York City previously. He has produced, directed and/or performed on, off and off-off Broadway, for the New York International Fringe Festival, at Shakespeare’s Globe in London, the Edinburgh Fringe Festival in Scotland and in over 60 cities across North America. He has taught for several institutions including: University of Colorado, New York University, the Playwrights Horizons Theater School, the Guggenheim Museum and the University of Maine. Levy is the recipient of numerous grants, fellowships and other recognitions including the Henry Award for Best Direction of a Musical and three Pikes Peak Arts Council awards. Additionally, Levy has served on national grant and adjudication panels, presents regularly at conferences, and has been profiled in such publications as 5280 and The Denver Post. Originally from Connecticut, Levy holds a BFA in Acting and a Master’s in Educational Theatre, both from New York University. He is a member of Actors’ Equity Association.

Tim Kashani As co-founder of IT Mentors and of Apples and Oranges Studios/Arts with his wife, Broadway actress Pamela Winslow Kashani, Tim creates work environments where people with diverse artistic and technical skills unite to create innovative and entertaining products in business and the arts.

Tim treats artists as entrepreneurs, empowering them with the resources to succeed. Tim and his team created THEatre ACCELERATOR, seeking to apply the methods, processes and mindset of the startup world to the performing arts. This includes data-driven ticket sales, marketing, social media and most importantly, a call to rethink the entire developmental and distribution cycle of new stories and explorations in how AR/VR/MR expand past the fourth wall. Recently Apples and Oranges co-produced and filmed the musical EMMA designed to reach new audiences via streaming.

With IT Mentors, his global technology training company, Tim travels all over the world training and designing systems for some of the world’s largest technical and financial corporations. With Apples and Oranges, Tim produced the Tony Award®-winning Broadway productions of Hair, Memphis and An American in Paris.

Søren Møller is Creative Producer and head developer at Fredericia Theatre and New Works Development Center Uterus in Denmark. He is behind several first-class productions of NAMT shows: Lizzie, Story of My Life, Bleeding Love, The Sandman, The Drowsy Chaperone, The Three Musketeers and produced The Trouble with Doug and Legendale last season. He has worked extensively with Disney Theatrical Productions and has produced the first European productions of Aladdin, The Little Mermaid, Tarzan and The Hunchback of Notre Dame. He also produced the rolling world premiere of Universal/DreamWorks’ The Prince of Egypt. Fredericia Theatre produces new musicals only. Prior to running the theatre, Søren ran and co-designed The Danish Academy of Musical Theatre, and has served on several committees for the Danish Ministry of Culture. He has served on a think tank for New York City Center, is a Broadway League Member and proudly serves as a board member for NAMT.
Ryan Norton is the Associate Producer for Tuacahn Center for the Arts. In 2013, he made his Tuacahn and regional directorial debut with Disney's Mulan. He was the Associate Director for the regional premiere of Starlight Express. Tuacahn credits include The Hunchback of Notre Dame, Peter Pan, Disney's Aladdin, Disney's The Little Mermaid (2011, 2014) and Tarzan. Other directing credits include: Oliver!, Seussical the Musical, The Spitfire Grill, Disney's Beauty and the Beast and Disney’s High School Musical. Film directing credit: Austin's Christmas Wish. As a performer Ryan has worked in New York, Los Angeles, on national tours and on cruise ships.

Kyle Wright is the Digital Projects Director at Shubert Ticketing.
Concord Music is the independent, worldwide leader in the development, acquisition, and management of recorded music, music publishing, and theatrical performance rights. With offices in Los Angeles, New York, Nashville, London, Berlin, and Cleveland, Concord Music has a diverse and vibrant roster of active recording artists, composers, and songwriters, and a vast and historic catalog of works by some of the most treasured names in music history.

The Concord Music family includes:

**The Musical Company** provides best-in-class support to creators and producers of musicals worldwide, uniquely combining theatrical licensing, music publishing and cast recording. Our experienced, innovative, customer-focused approach is designed to help you bring theatre to a wide audience. Our clients include Andrew Lloyd Webber and his collaborators, the Marvin Hamlisch and Mitch Leigh catalogs, Jason Robert Brown, Irene Sankoff & David Hein, Lucy Simon, Georgia Stitt, and Andrea Daly. Our albums include the Grammy-nominated *Come From Away, The Ballad of Little Jo, Carousel* and *Twelfth Night*. TMC is part of the Concord Music family, including R&H and Tams-Witmark.

**Rodgers & Hammerstein** is the organization founded in 1944 by the legendary team of Richard Rodgers and Oscar Hammerstein II to protect and license their theatrical works. R&H owns the rights to the world’s most popular stage and film musicals, including *Oklahoma!, Carousel, South Pacific, The King and I, Rodgers & Hammerstein’s Cinderella and The Sound of Music*. With offices in New York City and London, the theatrical licensing division, R&H Theatricals, represents the stage performance rights to over 150 musicals by more than 200 writers. Collectively these include works by Rodgers & Hammerstein, Rodgers & Hart (*Babes in Arms, Pal Joey*), Kern & Hammerstein (*Show Boat*), Kurt Weill (*The Threepenny Opera, One Touch of Venus*), Adam Guettel (*Floyd Collins, The Light in the Piazza*), as well as the incomparable Irving Berlin (*Annie Get Your Gun, White Christmas, Holiday Inn*). R&H Theatricals is home to works from Broadway (*Sophisticated Ladies, Michael John LaChiusa’s The Wild Party, Quiara Alegría Hudes and Lin-Manuel Miranda’s In the Heights, [title of show] and First Date*); Off-Broadway (*Carrie the musical, Ordinary Days, Altar Boyz, Giant*); perennials such as *Once Upon a Mattress, Big River* and *Footloose*; a Theater for Young Audiences (TYA) collection which includes *Garfield, The Musical With Cattitude, Bob Marley’s Three Little Birds, and Mad Libs Live!*; and the longest-running revues in the history of Broadway—*Smokey Joe’s Cafe*—and Off-Broadway—*I Love You, You’re Perfect, Now Change*. Rodgers & Hammerstein is now proud to be part of Concord Music. [www.rnh.com](http://www.rnh.com)

**Tams-Witmark** is the premier licensor of classic Broadway musicals. For over 90 years, Tams has been licensing the greatest shows in musical theatre for amateur and professional productions worldwide. The company’s extensive catalog of over 120 titles features timeless scores by legendary writers including Cole Porter, George & Ira Gershwin, Jerry Herman, Cy Coleman, Charles Strouse, and Jule Styne. Tams-Witmark shows have won countless honors, including twenty-one Tony Awards for Best Musical or Best Musical Revival. In schools and theatres across the country, Tams shows like *A Chorus Line, Cabaret, Hair, Hello, Dolly, The Wizard of Oz*, and *You’re a Good Man, Charlie Brown* continue to entertain audiences in thousands of productions every year. Other celebrated Tams-Witmark hits include *Anything Goes, Bye Bye Birdie, Crazy For You, 42nd Street, Gypsy, Man of La Mancha*, and *Titanic*. For more information, visit [www.tamswitmark.com](http://www.tamswitmark.com).
PLATINUM SPONSOR

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.

GOLD SPONSORS

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.

Disney Theatrical Productions, a division of The Walt Disney Studios, was formed in 1994 and operates under the direction of Thomas Schumacher. Worldwide, its nine Broadway titles have been seen by over 133 million theatergoers and have been nominated for 59 Tony® Awards, winning Broadway’s highest honor 20 times. With 16 productions currently produced or licensed, a Disney musical is being performed professionally somewhere on the planet virtually every hour of the day.

The company’s inaugural production, Beauty and the Beast, opened in 1994. It played a remarkable 13-year run on Broadway and has been produced in 28 countries worldwide.

In November 1997, Disney opened The Lion King, which received six 1998 Tony® Awards including Best Musical. In its 19th smash year on Broadway, it has welcomed more than 85 million visitors worldwide to date, and can currently be seen in nine productions worldwide. Having played 20 countries on every continent except Antarctica, The Lion King’s worldwide gross exceeds that of any film, Broadway show or other entertainment title in box office history.

Elton John and Tim Rice’s Aida opened on Broadway next, winning four 2000 Tony® Awards.

It was followed by Mary Poppins, a co-production with Cameron Mackintosh, which opened in London in 2004 and went on to enjoy a six year Tony®-winning Broadway run. Mary Poppins is currently on tour across the U.K.

Tarzan®, which opened on Broadway in 2006, is now an international hit with an award-winning production in its 6th year in Germany. In January 2008, The Little Mermaid opened on Broadway and was the #1-selling new musical of that year.
Disney Theatrical Productions opened two critically acclaimed productions on Broadway in 2012, receiving seven Tony® Awards between them: *Newsies*, which is currently on tour throughout North America, and *Peter and the Starcatcher*, which enjoyed a two-year New York run.

*Aladdin* is its most recent Tony® Award-winning Broadway hit. Its success continues internationally with productions in Tokyo, Hamburg, London, Sydney and an upcoming North American Tour.

Other successful stage ventures have included the Olivier-nominated London hit *Shakespeare in Love*, stage productions of Disney's *High School Musical*, *Der Glöckner von Notre Dame* in Berlin and *King David* in concert. DTP has collaborated with the country’s leading regional theatres to develop new stage titles including *The Jungle Book* and *The Hunchback of Notre Dame*.

*Frozen*, based on the Academy Award®-winning film, opened on Broadway in spring 2018.

**Goodspeed Musicals** has achieved international acclaim and received two Tony® Awards for outstanding achievement in musical theatre. Over the past 55 years, 21 musicals have gone to Broadway from Goodspeed (including *Man of La Mancha*, *Shenandoah*, *Annie*), and 90 new musicals have been launched from its stages. Led by Executive Director, Michael Gennaro, Goodspeed produces three musicals each season at The Goodspeed in East Haddam, Connecticut and develops new musicals at The Terris Theatre in Chester, Connecticut. Also integral to its mission, Goodspeed houses The Scherer Library of Musical Theatre, The Max Showalter Center for Education in Musical Theatre and The Johnny Mercer Foundation Writers Colony at Goodspeed Musicals. Throughout the Goodspeed campus, our passion is to be a thriving artist colony where the creative process informs the work on our stages and our commitment to discovery and innovation will enrich the field with the next generation of musical theatre artists. To learn more visit [www.goodspeed.org](http://www.goodspeed.org)

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 88th 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 most recently the 21-week engagement of *Hamilton*. Official website: [www.HollywoodPantages.com](http://www.HollywoodPantages.com).
Founded in 1975, The Marriott Theatre originally featured TV and film stars in small comedies and plays until re-launched as a musical theatre house in 1980. One of the first professional musical theatres to offer a subscription series, today, The Marriott Theatre is one of the most heavily subscribed theatres in the country having presented more than 200 musical productions to an estimated 12 million people! In addition to the presentation of classic American musical theatre, The Marriott Theatre has become a driving force in the development of original and re-imagined musicals. A founding member of the National Alliance for Musical Theatre, The Marriott Theatre assists and fosters artists in creating new works for the Marriott stage. The result has been a string of American and World Premieres including Matador, Annie Warbucks, Phantom of the Country Palace, Grover’s Corners, History Loves Company, Queen of the Stardust Ballroom, Peggy Sue Got Married, Once Upon a Time in New Jersey, The Bowery Boys, For the Boys, Hero, Now & Forever: The Music of Andrew Lloyd Webber, and October Sky. Marriott’s Theatre for Young Audiences has presented numerous original works as well as classic fairy tales. Through these special one-hour productions, over 2 million children have experienced the joy and magic that is “live” theatre, thereby developing yet another broad spectrum of audience members. To date, The Marriott’s Theatre for Young Audiences has presented more than 75 productions to critical (and kids!?) acclaim.

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.

MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI’s Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI’s School Editions are musicals annotated for performance by high school students.

The Ogunquit Playhouse is one of America’s cultural jewels and a cornerstone of our nation’s theatrical heritage. It is listed on the National Historic Register due to its legacy and influence on American theater. It was founded in 1933 by Walter Hartwig, and later earned the title of “America’s Foremost Summer Theatre” as a driving force behind the Summer Stock movement (COST) under John Lane. Today, the Ogunquit Playhouse is a non-profit organization and continues to produce up to seven large scale Broadway musicals each year under the leadership of Executive Artistic Director Bradford Kenney.

Over the last decade, the Ogunquit Playhouse has grown from a traditional 10-week summer season to 25 weeks, collaborating with some of the greatest names in the theatre industry. The hundreds of show business legends that have graced the stage at the Ogunquit Playhouse is a veritable who’s who of Broadway and Hollywood including Ethel Barrymore, Bette Davis, Myrna Loy, William Powell and Van Johnson from the early days and, more recently, Sally Struthers, Stefanie Powers, Valerie Harper, Carson Kressley, and Charles Shaughnessy. Since 2015 the
Ogunquit Playhouse has extended into December with an annual holiday production at the large presenting house The Music Hall in Portsmouth, New Hampshire. For more information visit OgunquitPlayhouse.org.

Pittsburgh CLO (Van Kaplan, Executive Producer) has been a driving force behind the preservation, creation and promotion of live musical theater since 1946. As one of the largest regional musical theater organizations in the country, Pittsburgh CLO is fortunate for the yearly support of nearly 200,000 patrons. In addition to producing fresh new productions of Broadway classics, the not-for-profit’s mission is to develop new works and showcase new talent. The organization’s dedication to musical theater extends beyond its six-show summer season to year-round programming at its 250-seat CLO Cabaret Theater. Ongoing initiatives are the Pittsburgh CLO Academy of Musical Theater, CLO Mini Stars, the Construction Center for the Arts, The Richard Rodgers Award and the acclaimed Gene Kelly Awards for Excellence in High School Musical Theater, a 25-year-old program and first of its kind in the country. In 2009 Pittsburgh CLO co-founded the National High School Musical Theater Awards with the Nederlander Organization. In 1997, the organization expanded its mission to include developing and producing new musicals for touring and Broadway (21 Broadway shows, 29 Tony® Awards), represented by current productions of An American in Paris, On Your Feet, Cats, Kinky Boots and Matilda. An American in Paris launched its National Tour October 2017 in Boston, and a West End production opened in March 2017 at the Dominion Theatre. Pittsburgh CLO is a founding member of the National Alliance for Musical Theatre. PittsburghCLO.org.

Samuel French is the world’s leading publisher and licensor of plays and musicals. The company’s catalog features some of the most acclaimed work ever written for the stage and titles by writers at the forefront of contemporary drama. Samuel French is proud to have served as a leader in theatrical publishing and licensing for over 180 years and is committed to the future by championing for playwrights, composers & lyricists, innovating the industry, and celebrating all those who make theatre around the world.

Established in 1976, Ticketmaster, LLC serves more than 10,000 clients in 19 global markets across multiple event categories, providing exclusive ticketing services for hundreds of leading arenas, stadiums, performing arts venues, theaters and museums. In January 2010, Ticketmaster and Front Line Management merged with Live Nation to become Live Nation Entertainment, the world’s leading live entertainment and eCommerce company. A key result of the merger, within Ticketmaster, has been the realignment of client support based on segment. Ticketmaster’s Arts & Theatre clients are now supported by a North American Arts & Theatre staff dedicated to delivering the state-of-the-art for the Arts in Services, Products, Technology, Marketing and Best Practices. Contact TicketmasterArts@ticketmaster.com and let us show you how Ticketmaster can help you reach more consumers and ultimately increase your bottom line.

Universal Theatrical Group is the live theatre division of the world-famous motion picture studio. UTG, which oversees both Universal Stage Productions and DreamWorks Theatricals, is currently represented by the record-breaking musical phenomenon Wicked, currently in its fourteenth smash-hit year on Broadway. With a national tour and multiple international productions, Wicked has been seen by nearly 50 million people worldwide, making it one of the most successful theatrical ventures of all time. In 2008, Universal’s critically acclaimed musical adaptation of Billy Elliot opened on Broadway and went on to win ten Tony Awards including Best Musical. Universal also produced the Tony-nominated Broadway production of Bring It On: The Musical as well as Irving Berlin’s Holiday Inn with the Roundabout Theatre Company. DreamWorks Theatricals, which became part of UTG in 2016, was formed to developed live entertainment inspired by the studio’s acclaimed library of family friendly animated films, including Madagascar, The Prince of Egypt and the Tony-winning musical adaptation of Shrek.
SILVER SPONSORS

**Blumenthal Performing Arts** is your source for all the best performing arts events in Charlotte and the Carolinas. It presents the PNC Broadway Lights Series, featuring national touring Broadway productions and a wide range of special attractions. Additionally, the Education Department develops innovative partnerships with schools and community organizations to bring the performing arts to life for people throughout the region. Blumenthal Performing Arts is also home to outstanding arts organizations including Charlotte Symphony, Community School of the Arts, Charlotte Ballet, On Q Productions, Opera Carolina and Queen City Theatre Company.

**The Muny**’s mission is to enrich lives by producing exceptional musical theatre, accessible to all, while continuing its remarkable tradition. As one of the most historic musical theaters in the nation, The Muny produces seven world-class musicals each year and welcomes over 350,000 theatre goers over its nine-week summer season. The 11,000 seat house makes this theatre the largest of its kind in the country. Each season, over 100,000 of The Muny’s guests attend a performance at no charge through various community access programs. Located in the heart of metropolitan St. Louis, The Muny’s subscribers represent a broad cross-section of the local community. Its numerous education programs train the top musical theatre students locally and from across the country. Now celebrating 100 seasons in St. Louis, The Muny remains one of the premiere institutions in musical theatre. For more information about The Muny, visit muny.org.

**Music Theatre Wichita** enters its 48th year of producing Broadway-scale productions while nurturing a new generation of talent onstage and behind-the-scenes. Under the leadership of Producing Artistic Director Wayne Bryan, who just celebrated his 31st season, Music Theatre Wichita has earned an international reputation for excellence. Alumni include Kelli O’Hara, Kristin Chenoweth, Matt Bogart, Christiani Pitts, and nearly 40 other actors currently performing in Broadway shows. MTWichita produced the professional premiere of Disney’s *My Son Pinocchio*, the world premiere of a revised version of *Good News!*, the American premiere of *Betty Blue Eyes*, many regional premieres, and created the original cast album for the NAMT-sponsored musical *Honk!* The largest subscribed not-for-profit arts organization in the state of Kansas, Music Theatre Wichita drew nearly 70,000 patrons during the summer of 2018.

**ZACH Theatre** is the longest continuously producing theatre in the state of Texas, and one of the ten oldest in the country. ZACH creates intimate theatre experiences that ignite the imagination, inspire the spirit and engage the community. Creating vibrant work on a three-stage campus in the heart of Austin, ZACH is Austin’s leading professional theatre and employs more than 300 actors, musicians and designers annually. ZACH generates its own diverse array of nationally recognized plays and musicals under the leadership of Producing Artistic Director Dave Steakley and Managing Director Elisbeth Challener.

Each year, ZACH serves over 115,000 Central Texans—50,000 of whom are children and youth who participate in our education and outreach programs, camps and classes. In 2012, ZACH opened the award-winning 420-seat, state-of-the art Topfer Theatre, home to Mainstage productions, and events like the SXSW Film Festival. ZACH’s Mainstage features premieres by playwrights like Suzan-Lori Parks, Anna Deavere Smith, and Robert Schenkan, and reinvented musicals such as the new musical adaptation of Dickens’ *A Christmas Carol*—which blends contemporary pop music with a classic Victorian setting, a bilingual version of *Jesus Christ Superstar*, and a soulful *Porgy & Bess* set in Katrina-ravaged New Orleans.
Recent seasons have featured *Sophisticated Ladies* starring Jennifer Holliday, *ANN* starring Holland Taylor and *Mothers and Sons* starring Michael Learned. Visit zachtheatre.org for more information.
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 Directories/Registries-Update Your Info-Member Directory Update.

<table>
<thead>
<tr>
<th>Name</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 Operating Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td>11th Hour Theatre Company</td>
<td>Philadelphia</td>
<td>PA</td>
<td>United States</td>
<td>Organization Producing Theatre</td>
<td>11th Hour is Philadelphia’s Boutique Musical Theatre company. We produce intimate, character-driven musicals.</td>
<td>2003</td>
<td>2012</td>
</tr>
<tr>
<td>321 Theatrical Management</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Organization Independent Commercial Producer</td>
<td>We are a general management and producing office for Broadway and national/international touring productions. We produce Shakespeare plays, musicals, and classics; and we commission, develop and produce new musicals and contemporary plays.</td>
<td>2003</td>
<td>$3,000,000</td>
</tr>
<tr>
<td>42nd Street Moon</td>
<td>San Francisco</td>
<td>CA</td>
<td>United States</td>
<td>Organization Producing Theatre</td>
<td>We produce Shakespeare plays, musicals, and classics; and we commission, develop and produce new musicals and contemporary plays. We produce and consult with producers to help position their projects for the best chance at critical and commercial success.</td>
<td>1993</td>
<td>2000 $1,125,000</td>
</tr>
<tr>
<td>5th Avenue Theatre, The</td>
<td>Seattle</td>
<td>WA</td>
<td>United States</td>
<td>Organization Producing Theatre</td>
<td>The 5th Avenue exists to develop and produce live musical theater for the cultural enrichment of the Northwest community.</td>
<td>1980</td>
<td>1989 $30,162,454</td>
</tr>
<tr>
<td>American Music Theatre Project at Northwestern University</td>
<td>Evanston</td>
<td>IL</td>
<td>United States</td>
<td>Organization Academic</td>
<td>At Apples and Oranges Arts we ‘Take the Starving out of Artist’ by combining the expertise in technology and the arts, we develop and produce new work in new ways.</td>
<td>2004</td>
<td>2004 $250,000</td>
</tr>
<tr>
<td>Apples and Oranges Arts</td>
<td>Golden Oak</td>
<td>FL</td>
<td>United States</td>
<td>Organization Producing Theatre</td>
<td>Art Lab is a producing company primarily focusing on the development and production of new musicals. We want our art to address the needs and relevance of important issues in our world today.</td>
<td>2015</td>
<td>2018 $250,000</td>
</tr>
<tr>
<td>Atlantic Theater Company</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Organization Producing Theatre</td>
<td>Founded in 1985, Atlantic is an acclaimed off-Broadway institution dedicated to producing great plays simply and truthfully while utilizing an artistic ensemble. Alongside its annual season, the company also runs the renowned Atlantic Acting School.</td>
<td>1985</td>
<td>2015 $10,403,872</td>
</tr>
<tr>
<td>Art Lab</td>
<td>Falmouth</td>
<td>MA</td>
<td>United States</td>
<td>Organization Independent Commercial Producer</td>
<td>Art Lab is a producing company primarily focusing on the development and production of new musicals. We want our art to address the needs and relevance of important issues in our world today.</td>
<td>2015</td>
<td>2018 $250,000</td>
</tr>
<tr>
<td>Aurora Theatre</td>
<td>Lawrenceville</td>
<td>GA</td>
<td>United States</td>
<td>Organization Producing Theatre</td>
<td>We produce Shakespeare plays, musicals, and classics; and we commission, develop and produce new musicals and contemporary plays. We produce and consult with producers to help position their projects for the best chance at critical and commercial success.</td>
<td>1996</td>
<td>2013 $2,562,090</td>
</tr>
<tr>
<td>Beallman, Barbara</td>
<td>Philadelphia</td>
<td>PA</td>
<td>United States</td>
<td>Individual: Associate</td>
<td>We produce Shakespeare plays, musicals, and classics; and we commission, develop and produce new musicals and contemporary plays. We produce and consult with producers to help position their projects for the best chance at critical and commercial success.</td>
<td>2018</td>
<td>$2,500,000</td>
</tr>
<tr>
<td>Bencic, Melissa</td>
<td>Mississauga</td>
<td>ON</td>
<td>Canada</td>
<td>Individual: Associate</td>
<td>We produce Shakespeare plays, musicals, and classics; and we commission, develop and produce new musicals and contemporary plays. We produce and consult with producers to help position their projects for the best chance at critical and commercial success.</td>
<td>2018</td>
<td>$2,500,000</td>
</tr>
<tr>
<td>Broadway Rose Theatre Co.</td>
<td>Tigard</td>
<td>OR</td>
<td>United States</td>
<td>Organization 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 $2,135,728</td>
</tr>
<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>The mission of Cardinal Stage Company is to advance professional theatre in Bloomington. Cardinal produces a mainstage season of contemporary and classic plays and musicals, as well as a theatre for young audiences (TYA) series from September to June.</td>
<td>1986</td>
<td>$1,220,000</td>
</tr>
<tr>
<td>Cardinal Stage Company</td>
<td>Bloomington</td>
<td>IN</td>
<td>United States</td>
<td>Organization 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>2006</td>
<td>2018 $2,135,728</td>
</tr>
<tr>
<td>Casa Manana Musicals</td>
<td>Fort Worth</td>
<td>TX</td>
<td>United States</td>
<td>Organization Producing Theatre</td>
<td>We produce Shakespeare plays, musicals, and classics; and we commission, develop and produce new musicals and contemporary plays. We produce and consult with producers to help position their projects for the best chance at critical and commercial success.</td>
<td>1958</td>
<td>2013 $4,802,520</td>
</tr>
<tr>
<td>Chicago Shakespeare Theater</td>
<td>Chicago</td>
<td>IL</td>
<td>United States</td>
<td>Organization Producing Theatre</td>
<td>We produce Shakespeare plays, musicals, and classics; and we commission, develop and produce new musicals and contemporary plays. We produce and consult with producers to help position their projects for the best chance at critical and commercial success.</td>
<td>1986</td>
<td>2005 $17,507,188</td>
</tr>
<tr>
<td>Cody Lassen &amp; Associates</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Organization Independent Commercial Producer</td>
<td>We produce Shakespeare plays, musicals, and classics; and we commission, develop and produce new musicals and contemporary plays. We produce and consult with producers to help position their projects for the best chance at critical and commercial success.</td>
<td>2008</td>
<td>2013 $1,500,000</td>
</tr>
<tr>
<td>Coffman, David</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Individual: Associate</td>
<td>We produce Shakespeare plays, musicals, and classics; and we commission, develop and produce new musicals and contemporary plays. We produce and consult with producers to help position their projects for the best chance at critical and commercial success.</td>
<td>2016</td>
<td>$1,220,000</td>
</tr>
<tr>
<td>Colorado Springs Fine Arts Center Theatre Company</td>
<td>Colorado Springs</td>
<td>CO</td>
<td>United States</td>
<td>Organization Producing Theatre</td>
<td>We produce and consult with producers to help position their projects for the best chance at critical and commercial success. We produce and consult with producers to help position their projects for the best chance at critical and commercial success.</td>
<td>1999</td>
<td>2017 $1,199,178</td>
</tr>
</tbody>
</table>

If this information is incorrect, please go to namt.org/update.
<table>
<thead>
<tr>
<th>Organization Name</th>
<th>City</th>
<th>State</th>
<th>United States</th>
<th>Organization Type</th>
<th>Summary Description</th>
<th>Year Founded</th>
<th>Year Closed</th>
<th>Revenue</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Endeavor Office</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Independent Commercial Producer</td>
<td>LMTS is a new theatrical production company developing and marketing original plays and musicals for the commercial theatre market. Matthew Schneider and Carolyn D Miller have a combined thirty year professional history making theatre.</td>
<td>2015</td>
<td>2017</td>
<td>$74,900</td>
</tr>
<tr>
<td>Degus, Bob</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Individual Associate</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------------</td>
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<td>----------</td>
</tr>
<tr>
<td>Disney Parks Live Entertainment</td>
<td>Glendale</td>
<td>CA</td>
<td>United States</td>
<td>Organization Tour/Producer/Booker</td>
<td>Create and produce live entertainment for Disney theme parks worldwide and Disney Cruise Line.</td>
<td>2013</td>
<td>2018</td>
<td></td>
</tr>
<tr>
<td>Einfeld, Michael</td>
<td>North Hollywood</td>
<td>CA</td>
<td>United States</td>
<td>Individual Associate</td>
<td>We represent choreographers and music directors, actors, dancers, singers, as well as develop musicals and television projects.</td>
<td>1999</td>
<td>2013</td>
<td></td>
</tr>
<tr>
<td>Evans, Kathy</td>
<td>Staatsburg</td>
<td>NY</td>
<td>United States</td>
<td>Individual Honorary</td>
<td>Kathy Evans is the founder of Rhinebeck Writers Retreat, giving writing teams a one-week retreat just outside of Rhinebeck.</td>
<td>2011</td>
<td>2011</td>
<td>$50,000</td>
</tr>
<tr>
<td>Fallon, Sharon</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Individual Associate</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------------</td>
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<td>----------</td>
</tr>
<tr>
<td>Fortunato, Justin</td>
<td>Midland</td>
<td>PA</td>
<td>United States</td>
<td>Individual Associate</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------------</td>
<td>-------------</td>
<td>----------</td>
</tr>
<tr>
<td>Fox, Michael</td>
<td>Sandy</td>
<td>UT</td>
<td>United States</td>
<td>Individual Associate</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------------</td>
<td>-------------</td>
<td>----------</td>
</tr>
<tr>
<td>Fredericia Theater</td>
<td>Fredericia</td>
<td>DK</td>
<td>Denmark</td>
<td>Organization International</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>2000</td>
<td>2007</td>
<td>$16,500,000</td>
</tr>
<tr>
<td>Goodspeed Musicals</td>
<td>Madison</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>
</tr>
<tr>
<td>Grossman, Sarahbeth</td>
<td>Dallas</td>
<td>TX</td>
<td>United States</td>
<td>Individual Associate</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hollywood Pantages, The</td>
<td>Hollywood</td>
<td>CA</td>
<td>United States</td>
<td>Organization Presenting 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>Lake Dillon Theatre Company</td>
<td>Silverthorne</td>
<td>CO</td>
<td>United States</td>
<td>Organization 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>
</tr>
<tr>
<td>Lambert, Susan</td>
<td>Pasadena</td>
<td>CA</td>
<td>United States</td>
<td>Individual Associate</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>2013</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lasalle College of the Arts</td>
<td>Singapore</td>
<td></td>
<td></td>
<td>Organization International</td>
<td>Lasalle College of the Arts is the largest and most well-known music theatre training institution in the Asia region. We stage classic and contemporary music theatre across all three year levels in our 3 theatres on campus.</td>
<td>1985</td>
<td>2018</td>
<td></td>
</tr>
<tr>
<td>Lyric Theatre of Oklahoma</td>
<td>Oklahoma City</td>
<td>OK</td>
<td>United States</td>
<td>Organization 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>Organization Producing Theatre</td>
<td>MSTM's mission is to offer live professional performances, outreach opportunities that entertain, educate &amp; enrich lives with power and passion!</td>
<td>1958</td>
<td>1985</td>
<td>$4,501,750</td>
</tr>
<tr>
<td>Margot Astrachan Production</td>
<td>New York</td>
<td>NY</td>
<td>United States</td>
<td>Organization Independent</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>2001</td>
<td>2009</td>
<td>$40,000</td>
</tr>
<tr>
<td>Marriott Theatre</td>
<td>Lincolnshire</td>
<td>IL</td>
<td>United States</td>
<td>Organization 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>1995</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>Organization Tour/Producer/Booker</td>
<td>-----------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>1986</td>
<td>1998</td>
<td>$2,000,000</td>
</tr>
<tr>
<td>Mercury Musical Developments</td>
<td>London</td>
<td></td>
<td>United Kingdom</td>
<td>Organization International</td>
<td>Mercury Musical Developments is the UK's only membership organisation dedicated to developing new musical theatre writing. We nurture and support the work of bookwriters, lyricists and composers via workshops, masterclasses and showcasing opportunities.</td>
<td>2002</td>
<td>2005</td>
<td>$200,000</td>
</tr>
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</table>

If this information is incorrect, please go to namt.org/update.
<table>
<thead>
<tr>
<th>Organization Name</th>
<th>City, State</th>
<th>Organization Type</th>
<th>Description</th>
<th>Year</th>
<th>Year</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mercury Theater Chicago</td>
<td>Chicago, IL</td>
<td>Producing Theatre</td>
<td>Mercury Theater Chicago is a commercial producer and presenter. The complex includes a 285 seat proscenium theater, an 80 seat cabaret and an 80 seat restaurant. A home for Chicago artists, Mercury Theater presents musicals, plays and premieres.</td>
<td>2010</td>
<td>2012</td>
<td>$780,000</td>
</tr>
<tr>
<td>Molloy College/CAP21 BFA Program</td>
<td>Rockville, NY</td>
<td>Academic</td>
<td>We exist to foster collaboration between musical theatre artists in the Pittsburgh region, and to create opportunities for the development, presentation, and production of new musical theatre.</td>
<td>2005</td>
<td>2011</td>
<td>$500,000</td>
</tr>
<tr>
<td>Montclair State University</td>
<td>Montclair, NJ</td>
<td>Academic</td>
<td>Producing since 1952, Musical Theatre West is one of Southern California’s oldest and most respected musical theatre companies.</td>
<td>1972</td>
<td>1987</td>
<td>$3,300,000</td>
</tr>
<tr>
<td>MTAP-Musical Theatre Artists of Pittsburgh</td>
<td>Pittsburgh, PA</td>
<td>Developer</td>
<td>Producing since 1952, Musical Theatre West is one of Southern California’s oldest and most respected musical theatre companies.</td>
<td>1972</td>
<td>1987</td>
<td>$4,166,901</td>
</tr>
<tr>
<td>MUNY, The</td>
<td>St. Louis, MO</td>
<td>Producing Theatre</td>
<td>Musical Stage Company, The Toronto, ON Canada Organization: Producing Theatre Canada’s largest not-for-profit musical theatre company, dedicated to developing and producing thought-provoking musicals with contemporary relevance.</td>
<td>2004</td>
<td>2014</td>
<td>$776,000</td>
</tr>
<tr>
<td>Musical Theatre West</td>
<td>Long Beach, CA</td>
<td>Producing Theatre</td>
<td>Musical Theatre West is a commercial producer and presenter. The complex includes a 285 seat proscenium theater, an 80 seat cabaret and an 80 seat restaurant. A home for Chicago artists, Mercury Theater presents musicals, plays and premieres.</td>
<td>2010</td>
<td>2012</td>
<td>$780,000</td>
</tr>
<tr>
<td>Music Theater West</td>
<td>Long Beach, CA</td>
<td>Producing Theatre</td>
<td>Musical Theatre West is a commercial producer and presenter. The complex includes a 285 seat proscenium theater, an 80 seat cabaret and an 80 seat restaurant. A home for Chicago artists, Mercury Theater presents musicals, plays and premieres.</td>
<td>2010</td>
<td>2012</td>
<td>$780,000</td>
</tr>
<tr>
<td>Music Theatre Wichita</td>
<td>Wichita, KS</td>
<td>Producing Theatre</td>
<td>Music Theatre Wichita is a commercial producer and presenter. The complex includes a 285 seat proscenium theater, an 80 seat cabaret and an 80 seat restaurant. A home for Chicago artists, Mercury Theater presents musicals, plays and premieres.</td>
<td>2010</td>
<td>2012</td>
<td>$780,000</td>
</tr>
<tr>
<td>MWM Live</td>
<td>Century City, CA</td>
<td>Independent Commercial Producer</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>
<td>$23,915,506</td>
</tr>
<tr>
<td>National Alliance for Musical Theatre</td>
<td>New York, NY</td>
<td>Individual: Honorary</td>
<td>The Ordway is a multi-disciplined performing arts center that produces and presents musicals, dance as well as houses resident orchestras and opera companies.</td>
<td>1985</td>
<td></td>
<td>$20,000,000</td>
</tr>
<tr>
<td>New Musicals Inc.</td>
<td>North Hollywood, CA</td>
<td>Producing Theatre</td>
<td>New Musicals Inc. North Hollywood is a commercial producer and presenter. The complex includes a 285 seat proscenium theater, an 80 seat cabaret and an 80 seat restaurant. A home for Chicago artists, Mercury Theater presents musicals, plays and premieres.</td>
<td>1985</td>
<td></td>
<td>$175,000</td>
</tr>
<tr>
<td>North, Will</td>
<td>Lake Balboa, CA</td>
<td>Individual: Associate</td>
<td>The Ordway is a multi-disciplined performing arts center that produces and presents musicals, dance as well as houses resident orchestras and opera companies.</td>
<td>2018</td>
<td></td>
<td>$4,516,397</td>
</tr>
<tr>
<td>North Carolina Theatre</td>
<td>Raleigh, NC</td>
<td>Producing Theatre</td>
<td>Musical Stage Company, The Toronto, ON Canada Organization: Producing Theatre Canada’s largest not-for-profit musical theatre company, dedicated to developing and producing thought-provoking musicals with contemporary relevance.</td>
<td>2004</td>
<td>2014</td>
<td>$776,000</td>
</tr>
<tr>
<td>Ogunquit Playhouse</td>
<td>Ogunquit, ME</td>
<td>Producing Theatre</td>
<td>Musical Stage Company, The Toronto, ON Canada Organization: Producing Theatre Canada’s largest not-for-profit musical theatre company, dedicated to developing and producing thought-provoking musicals with contemporary relevance.</td>
<td>2004</td>
<td>2014</td>
<td>$776,000</td>
</tr>
<tr>
<td>Ordway Center for the Performing Arts</td>
<td>St. Paul, MN</td>
<td>Producing Theatre</td>
<td>Musical Stage Company, The Toronto, ON Canada Organization: Producing Theatre Canada’s largest not-for-profit musical theatre company, dedicated to developing and producing thought-provoking musicals with contemporary relevance.</td>
<td>2004</td>
<td>2014</td>
<td>$776,000</td>
</tr>
<tr>
<td>Pace New Musicals</td>
<td>New York, NY</td>
<td>Producing Theatre</td>
<td>Musical Stage Company, The Toronto, ON Canada Organization: Producing Theatre Canada’s largest not-for-profit musical theatre company, dedicated to developing and producing thought-provoking musicals with contemporary relevance.</td>
<td>2004</td>
<td>2014</td>
<td>$776,000</td>
</tr>
<tr>
<td>Paper Mill Playhouse</td>
<td>Millburn, NJ</td>
<td>Producing Theatre</td>
<td>Musical Stage Company, The Toronto, ON Canada Organization: Producing Theatre Canada’s largest not-for-profit musical theatre company, dedicated to developing and producing thought-provoking musicals with contemporary relevance.</td>
<td>2004</td>
<td>2014</td>
<td>$776,000</td>
</tr>
<tr>
<td>Penn State Musical Theatre</td>
<td>University Park, PA</td>
<td>Producing Theatre</td>
<td>Musical Stage Company, The Toronto, ON Canada Organization: Producing Theatre Canada’s largest not-for-profit musical theatre company, dedicated to developing and producing thought-provoking musicals with contemporary relevance.</td>
<td>2004</td>
<td>2014</td>
<td>$776,000</td>
</tr>
<tr>
<td>Perfect Pitch Musicals</td>
<td>London, UK</td>
<td>International</td>
<td>Musical Stage Company, The Toronto, ON Canada Organization: Producing Theatre Canada’s largest not-for-profit musical theatre company, dedicated to developing and producing thought-provoking musicals with contemporary relevance.</td>
<td>2004</td>
<td>2014</td>
<td>$776,000</td>
</tr>
</tbody>
</table>
### 2018 FALL Conference Attendees
#### NAMT Member Organization Info

<table>
<thead>
<tr>
<th>Organization Name</th>
<th>City/Province</th>
<th>Country</th>
<th>Organization Type</th>
<th>Mission / Description</th>
<th>Year Founded</th>
<th>Year of Participation</th>
<th>Revenue (2017)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philadelphia Theatre Company</td>
<td>Philadelphia</td>
<td>PA</td>
<td>United States, Producing Theatre</td>
<td>Our mission is to produce and develop new plays and musicals by American writers.</td>
<td>1974</td>
<td>2017</td>
<td>$3,400,000</td>
</tr>
<tr>
<td>Pittsburgh CLO</td>
<td>Pittsburgh</td>
<td>PA</td>
<td>United States, Producing Theatre</td>
<td>We produce, present and develop classic and new musicals for Pittsburgh and other markets.</td>
<td>1946</td>
<td>1985</td>
<td>$13,112,000</td>
</tr>
<tr>
<td>Repuq Theatre Canada</td>
<td>Toronto</td>
<td>ON</td>
<td>Canada, Independent Commercial Producer</td>
<td>Red Mountain Theatre Company is a professional non-profit with an emphasis on musical theatre, providing educational, training and performing opportunities.</td>
<td>2013</td>
<td>2018</td>
<td></td>
</tr>
<tr>
<td>Queensbury Theatre</td>
<td>Houston</td>
<td>TX</td>
<td>United States, Producing Theatre</td>
<td>Consulting services for new musicals and plays in development. Clients include writers, independent producers, non-profit and commercial theatres.</td>
<td>1956</td>
<td>2017</td>
<td>$800,000</td>
</tr>
<tr>
<td>Red Mountain Theatre Company</td>
<td>Birmingham</td>
<td>AL</td>
<td>United States, Producing Theatre</td>
<td>We develop musicals from staged readings to full productions in an academic setting using trained graduate students with professional experience.</td>
<td>1979</td>
<td>2005</td>
<td>$3,543,163</td>
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<tr>
<td>Schicker, Matt</td>
<td>Ridgewood</td>
<td>NY</td>
<td>United States, Individual Associate</td>
<td>We are committed to the development and production of new musicals.</td>
<td>2012</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SDSU MFA Musical Theatre Program</td>
<td>San Diego</td>
<td>CA</td>
<td>United States, Academic</td>
<td>We are an undergraduate theatre program offering a BA in the Theatre and a BFA in Musical Theatre.</td>
<td>1982</td>
<td>2015</td>
<td>$150,000</td>
</tr>
<tr>
<td>Seattle Repertory Theatre</td>
<td>Seattle</td>
<td>WA</td>
<td>United States, Producing Theatre</td>
<td>We are an undergraduate theatre program offering a BA in the Theatre and a BFA in Musical Theatre.</td>
<td>1963</td>
<td>2018</td>
<td>$11,539,341</td>
</tr>
<tr>
<td>Seaview Productions</td>
<td>Branford</td>
<td>CT</td>
<td>United States, Independent Commercial Producer</td>
<td>We are an undergraduate theatre program offering a BA in the Theatre and a BFA in Musical Theatre.</td>
<td>1972</td>
<td>2011</td>
<td></td>
</tr>
<tr>
<td>Shea's Performing Arts Center</td>
<td>Buffalo</td>
<td>NY</td>
<td>United States, Presenting Theatre</td>
<td>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.</td>
<td>1980</td>
<td>2017</td>
<td>$4,000,000</td>
</tr>
<tr>
<td>Shenandoah Conservatory of Shenandoah University</td>
<td>Winchester</td>
<td>VA</td>
<td>United States, Academic</td>
<td>Sheridan College's Canadian Music Theatre Project is Canada's incubator for the development of new works by Canadian and international authors.</td>
<td>1972</td>
<td>2011</td>
<td></td>
</tr>
<tr>
<td>Sheridan College, Canadian Music Theatre Project</td>
<td>Oakville</td>
<td>ON</td>
<td>Canada, Academic</td>
<td>Sheridan College's Canadian Music Theatre Project is Canada's incubator for the development of new works by Canadian and international authors.</td>
<td>1972</td>
<td>2011</td>
<td></td>
</tr>
<tr>
<td>Somerled Arts</td>
<td>Duxbury</td>
<td>MA</td>
<td>United States, Independent Commercial Producer</td>
<td>We are an undergraduate theatre program offering a BA in the Theatre and a BFA in Musical Theatre.</td>
<td>2005</td>
<td>2014</td>
<td>$150,000</td>
</tr>
<tr>
<td>Starhawk Productions</td>
<td>San Diego</td>
<td>CA</td>
<td>United States, Independent Commercial Producer</td>
<td>We are an undergraduate theatre program offering a BA in the Theatre and a BFA in Musical Theatre.</td>
<td>2009</td>
<td>2012</td>
<td></td>
</tr>
<tr>
<td>TheaterWorks</td>
<td>Hartford</td>
<td>CT</td>
<td>United States, Producing Theatre</td>
<td>We are an undergraduate theatre program offering a BA in the Theatre and a BFA in Musical Theatre.</td>
<td>1985</td>
<td>2017</td>
<td>$2,500,000</td>
</tr>
<tr>
<td>Theatre Under The Stars</td>
<td>Houston</td>
<td>TX</td>
<td>United States, Producing Theatre</td>
<td>We are an undergraduate theatre program offering a BA in the Theatre and a BFA in Musical Theatre.</td>
<td>1968</td>
<td>1985</td>
<td>$17,281,572</td>
</tr>
<tr>
<td>TheatreWorks Silicon Valley</td>
<td>Palo Alto</td>
<td>CA</td>
<td>United States, Producing Theatre</td>
<td>We are an undergraduate theatre program offering a BA in the Theatre and a BFA in Musical Theatre.</td>
<td>1970</td>
<td></td>
<td>$6,342,219</td>
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<tr>
<td>Transport Group Theatre Company</td>
<td>New York</td>
<td>NY</td>
<td>United States, Producing Theatre</td>
<td>We are an undergraduate theatre program offering a BA in the Theatre and a BFA in Musical Theatre.</td>
<td>2001</td>
<td>2012</td>
<td>$900,000</td>
</tr>
<tr>
<td>Tuacahn Center for the Arts</td>
<td>Ivins</td>
<td>UT</td>
<td>United States, Producing Theatre</td>
<td>We are an undergraduate theatre program offering a BA in the Theatre and a BFA in Musical Theatre.</td>
<td>1994</td>
<td>2015</td>
<td>$13,354,160</td>
</tr>
<tr>
<td>University of Alabama at Birmingham</td>
<td>Birmingham</td>
<td>AL</td>
<td>United States, Academic</td>
<td>We are an undergraduate theatre program offering a BA in the Theatre and a BFA in Musical Theatre.</td>
<td>2016</td>
<td></td>
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</tbody>
</table>

If this information is incorrect, please go to namt.org/update.
<table>
<thead>
<tr>
<th>Organization</th>
<th>City</th>
<th>State</th>
<th>Country</th>
<th>Type</th>
<th>Description</th>
<th>Year Established</th>
<th>Year Operating</th>
<th>Amount Funded</th>
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<tr>
<td>Uptown Players</td>
<td>Dallas</td>
<td>TX</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>Uptown Players presents professional theater that challenges audiences artistically, strengthens cultural bridges with the LGBT community, and creates greater positive public awareness and acceptance through the performing arts.</td>
<td>2001</td>
<td>2009</td>
<td>$875,000</td>
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<tr>
<td>USC School of Dramatic Arts</td>
<td>Los Angeles</td>
<td>CA</td>
<td>United States</td>
<td>Academic</td>
<td>Located in LA, the top-ranked USC School of Dramatic Arts is a leader in dramatic arts education. We offer students versatility and the cutting edge skills essential to the contemporary actor, writer, designer, stage manager or scholar.</td>
<td>2018</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Utah Festival Opera and Musical Theatre</td>
<td>Logan</td>
<td>UT</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>Utah Festival Opera &amp; Musical Theatre is a professional opera and musical theatre company operating in Logan, Utah since 1993, we provide world-class musical productions every summer as well as a commitment to education, the arts community, and history.</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>Producing Theatre</td>
<td>We nurture new musicals and produce a mainstage season of 5 productions which open in Issaquah and move to Everett.</td>
<td>1979</td>
<td>1990</td>
<td>$2,927,413</td>
</tr>
<tr>
<td>Weitzenhoffer School of Musical Theatre, University of Oklahoma</td>
<td>Norman</td>
<td>OK</td>
<td>United States</td>
<td>Academic</td>
<td>The mission of the A. Max Weitzenhoffer School of Musical Theatre is to provide an excellent education, training and varied production experiences to selected students to assure them the opportunity to be artistically competitive on a national level upon</td>
<td>1994</td>
<td></td>
<td>$500,000</td>
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<tr>
<td>Weston Playhouse Theatre Company</td>
<td>Weston</td>
<td>VT</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>We present a summer season of new and familiar plays and musicals along with year-round programs to develop new work.</td>
<td>1937</td>
<td>2001</td>
<td>$2,020,000</td>
</tr>
<tr>
<td>Woodminster Summer Musicals</td>
<td>Oakland</td>
<td>CA</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>We do large productions of classic musicals in a large outdoor theater during the summer.</td>
<td>1967</td>
<td>1995</td>
<td>$7,000,000</td>
</tr>
<tr>
<td>ZACH Theatre</td>
<td>Austin</td>
<td>TX</td>
<td>United States</td>
<td>Producing Theatre</td>
<td>ZACH produces plays and musicals through a Mainstage and Theatre for Families series. ZACH offers professional training for young actors.</td>
<td>1933</td>
<td>2002</td>
<td>$8,649,140</td>
</tr>
</tbody>
</table>
NAMT Board of Directors
Elisabeth Challener, ZACH Theatre (TX), President
Kenny Alhadef, 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)
Kwofe Coleman, The MUNY (MO)
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, Pittsburgh CLO (PA)
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, Weston Playhouse Theatre Company (VT)
Mark D. Sylvester, Walnut Street Theatre (PA)
Marty Wiviott, The Hollywood Pantages (CA)

(Updated October 2018)
**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, Sheaf’s Performing Arts Center (NY)
Rachel Tischler, Goodspeed Musicals (CT)

**Audit**
Michael G. Murphy, Sheaf’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
Elisabeth Challener, ZACH Theatre (TX)
Jeff Loeb, The Hollywood Pantages (CA)
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)
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
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)
Ryan Norton, Tuacahn Center for the Arts (UT)
Diane Wright, Village Theatre (WA)

**New Works**
Rick Boynton, Chicago Shakespeare Theater (IL), Co-Chair
Paige Price, Philadelphia Theatre Company (PA), Co-Chair
Elise Dewberry, New Musicals Inc. (CA)
Kathy Evans (NY)
Abigail Katz, Atlantic Theater Company (NY)
Eric Keen-Louie, La Jolla Playhouse (CA)
Megan Larche Dominick, Theatre Under The Stars (TX)
Ashley Wells, Lyric Theatre of Oklahoma (OK)

**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)

**2018 Festival of New Musicals**
Pamela Adams, Atlantic Theater Company (NY), Co-Chair
Søren Møller, Fredericia Theater and New Works Development Centre Uterus (Denmark), Co-Chair
Robert Lee, NYU Tisch School of the Arts- Graduate Musical Theatre Writing Program (NY), Chair Emeritus
Rick Edinger, Shenandoah Conservatory at Shenandoah University (VA)
Lori Fineman, Transport Group Theatre Company (NY)
Dana Harrel, Disney Parks Live Entertainment (CA)
Donna Lynn Hilton, Goodspeed Musicals (CT)
Tim Kashani, Apples and Oranges Arts (CA)
Dan Murphy, Broadway Rose Theatre Company (OR)
Dana Naish, 321 Theatrical Management (NY)
Patrick Parker, Paper Mill Playhouse (NJ)
Ann-Carol Pence, Aurora Theatre (GA)
Amy Rogers Schwartzreich, Pace New Musicals (NY)
Phil Santora, TheatreWorks Silicon Valley (CA)
Matthew Schneider, Creative Endeavor Office (NY)
Yuvika Tolani, The Public Theater (NY)
Cheryl Davis (Alumna Writer Representative), writer of Barnstormer (Fest ’08)

**Festival Alumni Advisory Committee**
Scotty Arnold (Fest ’16, When We’re Gone fka Mortality Play)
Beth Blatt (Fest ’05, Princess Caraboo fka Caraboo, Princess of Javasu)
Andrea Daly (Fest ’15, Legendale)
Mindi Dickstein (Fest ’16, Benny & Joon)
Adam Gwon (Fest ’08, Ordinary Days; Fest ’11, Bernice Bobs Her Hair; Fest ’14, String)
Timothy Huang (Fest ’15, American Morning fka 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)
<table>
<thead>
<tr>
<th>First Name</th>
<th>Last Name</th>
<th>Organization</th>
<th>Title</th>
<th>Address</th>
<th>City</th>
<th>ST</th>
<th>ZIP</th>
<th>Country</th>
<th>Email</th>
<th>Main Phone</th>
<th>Ext/Direct</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valerie</td>
<td>Accetta</td>
<td>University of Alabama at Birmingham</td>
<td>Head of Musical Theatre</td>
<td>840 Asp Avenue, Suite 220</td>
<td>Norman</td>
<td>OK</td>
<td>73069</td>
<td>United States</td>
<td><a href="mailto:vaccetta@uab.edu">vaccetta@uab.edu</a></td>
<td>(405) 934-3236</td>
<td></td>
</tr>
<tr>
<td>Pamela</td>
<td>Adams</td>
<td>Atlantic Theater Company</td>
<td>General Manager</td>
<td>465 N. Sixth St.</td>
<td>New York</td>
<td>NY</td>
<td>10011</td>
<td>United States</td>
<td><a href="mailto:padams@atlantictheat.org">padams@atlantictheat.org</a></td>
<td>(212) 691-5919</td>
<td>(917) 648-1384</td>
</tr>
<tr>
<td>Jim</td>
<td>Aldridge</td>
<td>Poppy Theatre Canada</td>
<td>Artistic Producer</td>
<td>3 Woodfield Rd.</td>
<td>Toronto</td>
<td>ON</td>
<td>M4L 2W1</td>
<td>Canada</td>
<td><a href="mailto:jbalridge@ticketking.com">jbalridge@ticketking.com</a></td>
<td>(416) 461-7079</td>
<td>(416) 606-2876</td>
</tr>
<tr>
<td>Chris</td>
<td>Alleman</td>
<td>Lake Dillon Company</td>
<td>Artistic Director</td>
<td>PO Box 1759</td>
<td>Silverthorne</td>
<td>CO</td>
<td>80498</td>
<td>United States</td>
<td><a href="mailto:chris@lakedillontheatre.org">chris@lakedillontheatre.org</a></td>
<td>(970) 513-1151</td>
<td>(970) 470-1874</td>
</tr>
<tr>
<td>Scott</td>
<td>Anderson</td>
<td>Tuacahn Center for the Arts</td>
<td>Artistic Director</td>
<td>1100 Tuacahn Drive</td>
<td>Ivins</td>
<td>UT</td>
<td>84738</td>
<td>United States</td>
<td><a href="mailto:sanderson@tuacahn.org">sanderson@tuacahn.org</a></td>
<td>(435) 652-3200</td>
<td>(435) 652-3302</td>
</tr>
<tr>
<td>Margot</td>
<td>Astrachan</td>
<td>Margot Astrachan Production</td>
<td>owner</td>
<td>400 East 56th Street</td>
<td>New York</td>
<td>NY</td>
<td>10022</td>
<td>United States</td>
<td><a href="mailto:mastrachan@margotastrachan.com">mastrachan@margotastrachan.com</a></td>
<td>(212) 755-5192</td>
<td>(212) 755-5192</td>
</tr>
<tr>
<td>Michael</td>
<td>Ballam</td>
<td>Utah Festival Opera and Musical Theatre</td>
<td>Founding General Director</td>
<td>59 South 100 West</td>
<td>Logan</td>
<td>UT</td>
<td>84321</td>
<td>United States</td>
<td><a href="mailto:michael@ufoc.org">michael@ufoc.org</a></td>
<td>(435) 750-0300</td>
<td>(435) 770-1149</td>
</tr>
<tr>
<td>Ryan</td>
<td>Bafagalé</td>
<td>Colorado Springs Fine Arts Center at Colorado College</td>
<td>Brown Family Professor for Innovation in the Arts</td>
<td>30 West Dale Street</td>
<td>Colorado Springs</td>
<td>CO</td>
<td>80903</td>
<td>United States</td>
<td><a href="mailto:rbf@coloradocollege.edu">rbf@coloradocollege.edu</a></td>
<td>(719) 634-5581</td>
<td>(719) 389-6558</td>
</tr>
<tr>
<td>Andy</td>
<td>Barnes</td>
<td>Perfect Pitch Musicals</td>
<td>Executive Producer</td>
<td>5A Irving Street</td>
<td>London</td>
<td>England</td>
<td>WC2H 7AT</td>
<td>United Kingdom</td>
<td><a href="mailto:andy@perfectpitchmusicals.com">andy@perfectpitchmusicals.com</a></td>
<td>(442) 679-3010</td>
<td>(442) 957-3136</td>
</tr>
<tr>
<td>Nancy</td>
<td>Barnett</td>
<td>National New Play Network</td>
<td>Executive Director</td>
<td>641 N. Sixth St.</td>
<td>Washington</td>
<td>DC</td>
<td>20004</td>
<td>United States</td>
<td><a href="mailto:nan@nnpn.org">nan@nnpn.org</a></td>
<td>(202) 312-5270</td>
<td>(202) 312-5270</td>
</tr>
<tr>
<td>Michael</td>
<td>Baron</td>
<td>Lyric Theatre of Oklahoma</td>
<td>Producing Artistic Director</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:michaelb@lyrictheatreokc.org">michaelb@lyrictheatreokc.org</a></td>
<td>(405) 524-9310</td>
<td>x215</td>
</tr>
<tr>
<td>Barbara</td>
<td>Bellman</td>
<td></td>
<td></td>
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<td>Producer</td>
<td>423 West 45th Street, 4RW</td>
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<td><a href="mailto:sfallon08@aol.com">sfallon08@aol.com</a></td>
<td>(917) 687-4419</td>
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<td>Sean</td>
<td>Flahaven</td>
<td>Concord Music</td>
<td>President, Theatricals</td>
<td>719 Liberty Avenue</td>
<td>Pittsburgh</td>
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<td><a href="mailto:mfliecher@pittsburghclo.org">mfliecher@pittsburghclo.org</a></td>
<td>(412) 281-3973</td>
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<td>Art Lab</td>
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<td>Falmouth</td>
<td>MA</td>
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<td><a href="mailto:megfofonoff@gmail.com">megfofonoff@gmail.com</a></td>
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<tr>
<td>Henry</td>
<td>Fonte</td>
<td>Henry Fonte</td>
<td>Chair &amp; Director</td>
<td>1000 Hampstead Avenue PO Box 5002</td>
<td>Rockville</td>
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<td><a href="mailto:hfonte@molloy.edu">hfonte@molloy.edu</a></td>
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<td><a href="mailto:justin.fortunato@lppacenter.org">justin.fortunato@lppacenter.org</a></td>
<td>(724) 302-0352</td>
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<td>Michael</td>
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<td></td>
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<td>84070</td>
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<td><a href="mailto:michaelf@hct.org">michaelf@hct.org</a></td>
<td>(801) 415-2305</td>
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<td>Aislinn</td>
<td>Frantz</td>
<td>Chicago Shakespeare Theater</td>
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<td>Navy Pier 800 E. Grand Avenue</td>
<td>Chicago</td>
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<td><a href="mailto:afrantz@chicagoshakes.com">afrantz@chicagoshakes.com</a></td>
<td>(312) 595-5656</td>
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<td>Kate</td>
<td>Galvin</td>
<td>Cardinal Stage Company</td>
<td>Artistic Director</td>
<td>900 S Walnut St</td>
<td>Bloomington</td>
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<td>47401</td>
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<td><a href="mailto:kate@cardinalstage.org">kate@cardinalstage.org</a></td>
<td>(812) 336-7110</td>
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<td>Paul</td>
<td>Garman</td>
<td>Musical Theatre West</td>
<td>Executive Director/Producer</td>
<td>4350 East 7th Street</td>
<td>Long Beach</td>
<td>CA</td>
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<td><a href="mailto:paul@musical.org">paul@musical.org</a></td>
<td>(562) 856-1999</td>
<td>(562) 212-8547</td>
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<tr>
<td>Susanna</td>
<td>Gellert</td>
<td>Weston Playhouse Theatre Company</td>
<td>Executive Artistic Director</td>
<td>703 Main Street</td>
<td>Weston</td>
<td>VT</td>
<td>05161</td>
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<td><a href="mailto:sgellert@westonplayhouse.org">sgellert@westonplayhouse.org</a></td>
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<td>321 Theatrical Management</td>
<td>General Manager</td>
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<td><a href="mailto:niggbs@321mg.com">niggbs@321mg.com</a></td>
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<td>President &amp; CEO</td>
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<td>Glubiak</td>
<td>Barbara Whitman Productions</td>
<td>Associate</td>
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<td><a href="mailto:claire@barbarawhitmanproductions.com">claire@barbarawhitmanproductions.com</a></td>
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<td>Angela</td>
<td>Grant</td>
<td>North Carolina Theatre</td>
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<td>Raleigh</td>
<td>NC</td>
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<td><a href="mailto:agrant@nctheatre.com">agrant@nctheatre.com</a></td>
<td>(919) 831-6941</td>
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<td>Bernie</td>
<td>Griffin</td>
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<td>1308 5th Avenue</td>
<td>Seattle</td>
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<td><a href="mailto:bgriffin@5thavenue.org">bgriffin@5thavenue.org</a></td>
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<td>(206) 971-7930</td>
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<td>Daniel</td>
<td>Guy</td>
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<td>Managing Director</td>
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<td>19148</td>
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<td><a href="mailto:daniel@11thhourtheatrecompany.org">daniel@11thhourtheatrecompany.org</a></td>
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<tr>
<td>Scott</td>
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<td>Executive Director</td>
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<td><a href="mailto:scott@remi.org">scott@remi.org</a></td>
<td>(818) 506-8500</td>
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<tr>
<td>James</td>
<td>Hadley</td>
<td>Mercury Musical Developments</td>
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<td>C/O The Ambassadors Theatre West Street</td>
<td>London</td>
<td>England</td>
<td>WC2H 8ND</td>
<td>United Kingdom</td>
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<td>(207) 395-5461</td>
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<td>Nathan</td>
<td>Halvorson</td>
<td>Fine Arts Center Theatre Company</td>
<td>Associate Artistic Director</td>
<td>30 West Dale Street</td>
<td>Colorado Springs</td>
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<td><a href="mailto:nhalvorson@coloradocollage.edu">nhalvorson@coloradocollage.edu</a></td>
<td>(719) 634-5581</td>
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<tr>
<td>Mark</td>
<td>Hardy</td>
<td>Montclair State University</td>
<td>Associate Professor/New Works Initiative</td>
<td>1 Normal Avenue Life Hall #2231</td>
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<td><a href="mailto:hardy@montclair.edu">hardy@montclair.edu</a></td>
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<td>Dana</td>
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<td><a href="mailto:dharrel@gmail.com">dharrel@gmail.com</a></td>
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<td><a href="mailto:hillary@ltus.com">hillary@ltus.com</a></td>
<td>(713) 558-2600</td>
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<td>Rob</td>
<td>Hartmann</td>
<td>Frederica Theater &amp; New Works Development Centre</td>
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<td>P Prisonsegade 27</td>
<td>Fredericia</td>
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<td><a href="mailto:rob@fredericatheat.de">rob@fredericatheat.de</a></td>
<td>(457) 591-5330</td>
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<td>Jeffrey</td>
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<td>Seattle Repertory Theatre</td>
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<td>PO Box 900923</td>
<td>Seattle</td>
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<td><a href="mailto:jeff.herrmann@seattlerep.org">jeff.herrmann@seattlerep.org</a></td>
<td>(206) 443-2202</td>
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<td>Donna Lynn</td>
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<td>10 Marriott Drive</td>
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<td>Katie</td>
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<td><a href="mailto:rhunt@villagetheatre.org">rhunt@villagetheatre.org</a></td>
<td>(425) 392-1942</td>
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<td>Kashani</td>
<td>Apples and Oranges Arts</td>
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<td>32836</td>
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<td><a href="mailto:tkashani@litmentors.com">tkashani@litmentors.com</a></td>
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<td><a href="mailto:bkenney@ogunquitplayhouse.org">bkenney@ogunquitplayhouse.org</a></td>
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<td>Kelly</td>
<td>Kohlman</td>
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FAST FACTS

- The Best Musical Theater Album GRAMMY® honors excellence in the performance(s) in and production of musical theater recordings. Elements of the corresponding stage production are not considered in evaluating the recording.

- It’s not just Broadway cast albums that are eligible. All recordings of scores of musical theater works created to support an underlying dramatic intention or theme can be considered. This includes recordings of Off-Broadway, Broadway, regional works, studio cast recordings, concept albums, “live,” “in concert” television performances, and revivals.

- As with all GRAMMY categories, if 40 or more eligible albums are submitted, five albums are nominated. Note: 25-39 submissions yield three nominated albums.

- Similar to other categories, there is a Screening Committee, consisting of highly qualified experts in the field, who help ensure that the submitted albums meet all eligibility requirements for the category. Note: Screening Committees do not determine the nominated albums.

- And the GRAMMY for the Best Musical Theater Album goes to… the album producer(s), principal vocalist(s) who have contributed significant performance(s), and lyricist(s) and composer(s) of more than half of the new score.

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- You may enter recordings if you are a Voting or Associate Member of the Recording Academy™ or an employee of a registered media company.

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IMPORTANT GRAMMY SUBMISSION NOTES AND DATES:

- Don’t assume someone else has submitted the eligible recording.

- The more submissions the better for the category.

For more information about the GRAMMY Awards® process, please visit GRAMMY101.com.

For more information about membership, please visit RecordingAcademy.com.
TRIPLE PLAY
Audience Perceptions of New Plays

Executive Summary

Report to
Theatre Development Fund
& Theatre Bay Area

Prepared by John Carnwath

October 2017
Foreword

Triple Play was born on a cold snowy day in Washington, D.C. at the Scarcity to Abundance convening hosted by Arena Stage. We were both there; the opening session was an interview of Rocco Landesman, conducted by Diane Ragsdale. This was the interview in which Rocco famously said that one of the problems with the not-for-profit theatre sector was that there were just too many theatres. We looked at each other and said: “No, the problem is there aren’t enough audience members. As Executive Directors of performing arts service organizations committed to building audiences, we are not doing our job.” Later in the weekend, two comments stood out for us. The first was an artist in the midst of a conversation about audiences who exclaimed, “We are always talking about audiences but we never talk with them!” The second was a presenter who in a conversation about programming and audiences said, “I always think of my audience. I am building a bridge to them from the art; I have to meet them where they are and bring them across.”

We got talking about what might happen if we put artists and audiences and theatre workers (both marketing and artistic folks) in direct conversation. Given the foci of our organizations, we were thinking about plays, not musicals, and new plays, not revivals. And so Triple Play was born. With support from the Doris Duke Charitable Foundation, in fall 2013 we embarked on Triple Play Phase I. It modeled three-way conversations among playwrights, theatres, and audiences at theatres across the country to discover ways to help audiences have a more direct connection to new plays, give playwrights insights into the people for whom they write, and help theatres more deeply engage both sides of the equation.

After hosting conversations in six theatre communities across the country in which artistic and marketing directors shared their institution’s relationship with audiences we then partnered with nine theatre companies in Chicago, Los Angeles, New York, San Francisco, and Washington, D.C. and facilitated conversations with 70 infrequent new play single ticket buyers. Playwrights conducted one-on-one interviews with audience members while theatre staff observed. Marketing staff conducted focus groups with similar patrons, which were watched by playwrights. The interview protocol and focus group format were developed by WolfBrown, a bi-coastal consulting firm that specializes in nonprofit arts management. Information from the theatre community conversations and audience interviews became the foundation for a convening of Phase I participants, hosted by HowlRound, at Boston’s ArtsEmerson in January 2015. More than seventy playwrights, artists, and artistic and administrative leaders examined Phase I findings, discussed implications, and proposed next steps.

The clear message at the convening was “this is all very interesting and the findings are provocative but you have only talked to 70 audience members. The findings may not hold up if tested further.” So with the help of partners across the country we
ramped up the research. In Phase 2, playwrights, theatre staffs and audience members engaged in almost 300 individual conversations. Following the live interviews, online surveys were sent to single ticket buyers from NNPN theaters and our partner theatres from the live conversations. We got 7,200 surveys back! The results are here in this report.

We are heartened by what we have learned and excited to share the findings with you. As you will see, audiences are passionate about going to the theatre. They enjoy having their assumptions challenged and seeing plays that provide a window into the larger world in which we all live. There are some consistent messages about ways in which we can increase the impact the work has on audiences and in so doing increase the likelihood that folks will come back time and again.

We look forward to hearing from you with your responses!

Tory Bailey and Brad Erickson
Introduction

Triple Play is a national research project led jointly by Theatre Development Fund and Theatre Bay Area to explore the relationships between playwrights, audiences, and theatres. The initiative focuses on setting playwrights and theatre staff in conversation with audience members to increase our understanding of how audiences engage with new plays. In doing so, we explore what types of interaction with playwrights would deepen audiences’ experiences with new work, strengthen their relationships with the playwrights, and connect them more deeply with the theatres that present new plays. The purpose of this research is to develop recommendations for new practices that would engage more people in the work of contemporary dramatists and open new plays up to larger audiences.

Following a successful pilot study in 2014, a second phase of Triple Play launched in 2016, expanding the “action research” methodology, in which playwrights are paired with theatre administrators to conduct interviews with audience members, to seven cities across the US: Atlanta, Boston, Chicago, Los Angeles, New York, San Francisco, and Washington DC. Simultaneously, an online survey was sent to recent Single Ticket Buyers (STBs) of thirty-three theatres nation-wide to gather quantitative data that can supplement the qualitative interviews.

The many partners who collaborated in this study and the decentralized approach to conducting interviews and recruiting survey participants generated a body of data that, to our knowledge, is unmatched in other audience research in terms of its breadth and depth. The data derived through interviews and surveys complement each other, allowing us to cross-reference results, test the wider applicability of individual statements, and contextualize responses within lived experiences.

The national scope of this study and the depth of engagement with audience members could not have been accomplished without the support of several national and regional service organizations, including the National New Play Network, HowlRound, Playwrights Foundation, and the League of Chicago Theatres, as well as a number of individual theatres committed to the advancement of the field.

This executive summary highlights key findings from the analysis and poses questions for further discussion.
Summary of Findings

Marketing

1. While relaxing, having fun, and spending time with friends and family are the most frequently cited motivations for going to the theatre, that doesn’t mean STBs just want to tune out and escape from reality.

60% of all respondents also want to challenge their assumptions about the world and discover new plays and playwrights when they go to the theatre.

2. Most STBs want to know about the plot, style, and themes before seeing a new play. This helps them prepare and set expectations, and generally isn’t perceived as a “spoiler.”

The three-sentence synopsis or “blurb” was cited by many as the single most important source of information they turn to when making decisions about whether to see a new play.

3. When selecting a play to see, about one third of all STBs say they look up their favorite theatre companies to find out what’s playing.

This highlights the importance of brand and reputation.

4. The vast majority of audience members don’t care whether a play is a premiere or not.

Moreover, most STBs don’t distinguish between local and world premieres, and those that do are about evenly split between those who prefer local and those who prefer world premieres.

For most STBs what matters is that a play is “new to them.”
5. STBs who like challenging their assumptions, engaging with important issues in their communities, and taking aesthetic risks tend to me more interested in new plays.

6. In interviews, many audience members expressed an interest in recommendations based on previous experiences, as in “if you liked this play, you’ll love our next play.”

Since there are wide discrepancies between the types of shows that audience members consider “risky,” this may be the most promising approach to helping STBs identify new works that they are likely to enjoy.

Engagement

1. People who are eager to discuss performances immediately after seeing them are more interested in all types of engagement activities, whereas those who prefer to reflect in private show little interest in engaging.

   This raises an important question: How can theatres support those who prefer to reflect privately?

2. People who are not generally fond of new plays want to be well-informed about what they’re going to see before arriving at the theatre, but are generally less interested in engagement activities or additional information afterwards.

3. STBs with high affinity for new plays need less information going into a new play but are more interested in vigorously discussing the work immediately after the performance.
4. In terms of structured post-show engagement activities, STBs are most interested in receiving information directly from the playwright and/or talks-backs with the artists.

<table>
<thead>
<tr>
<th>Interest in Post-Show Engagement Activities</th>
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<tr>
<td>Talk about the play on the way home or over drinks or dinner? N = 7162</td>
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<tr>
<td>Receive information directly from the playwright about his/her creative process and thinking behind the play? N = 7155</td>
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<tr>
<td>Stay afterwards for talk-backs with artists involved in the play N = 7162</td>
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<tr>
<td>Receive additional information about the cast? N = 7107</td>
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<tr>
<td>Join informal, self-guided discussion circles in the lobby? N = 7128</td>
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5. Most STBs show little interest in engaging in the development of new plays. Some avoid plays that are still in development because they want a polished product, while others fear they might unduly influence the playwright’s work.

Perhaps the biggest challenge is the lack of knowledge about the new play development process among audience members, and uncertainty about how they can engage meaningfully without being experts.

“People don’t want to impact the writer’s vision. They [said,] ‘That’s not my job. That’s not why I go to the theater. And it’s not even my place, it wouldn’t be right.”

Chicago
Connection to Playwrights

1. Most STBs don’t pay much attention to the authors of the plays they see.

   The playwright and the process of writing a play are mysteries, and for that reason they don’t feel much of a connection.

   “When they encounter the play, the playwright isn’t there. It’s just a name on the program. So they just didn’t know [who they are].”

   Atlanta

2. Audience members who have a strong affinity for new plays are much more likely than occasional new-play goers to follow particular artists.

   By fostering closer and more personal connections to the generative artists, less frequent attenders might also be inspired to see new shows by their favorite artists. This argues for more “touchpoints” with playwrights.

3. The survey results suggest that greater access to playwrights would increase interest in seeing new plays.

![Expected Impact of Greater Access to Playwrights on New Play Attendance](image-url)
4. Theatres could foster audience connections with playwrights by promoting name recognition and connecting them with playwrights on social media.

For instance, theatres might:
- Inform audience members that a play they saw is being produced somewhere else, that the playwright won a prize, or that another work by the same playwright is being produced in the area (even if it’s at a different theatre).
- Promote a playwright’s social media outlets (e.g., “Follow her online for commentary and creative responses to current affairs”).
- Share fragments of new dialogue or short videos of scenes still in development on social media.

Modeling Audiences for New Plays

To better understand the motivations, interests, and behaviors of STBs who have varying levels of exposure and affinity to new plays, we calculated a “New Play Affinity Score” (NPAS) for each respondent based on responses to eight different survey questions (details are in the full report).

Statistical analysis shows that four character traits are strongly correlated with respondents’ interest in new plays:
- The desire to challenge one’s assumptions and ideas about the world;
- The desire to engage with important issues in one’s community;
- Enjoying being taken beyond one’s comfort zone with a piece of theatre; and,
- Enjoying plays without a clear narrative (i.e., abstract or non-linear form).

Together, these four characteristics explain almost 30% of the variance in respondents’ NPAS.

Using the NPAS, we divided the respondents into three groups – New Play Skeptics, Enthusiasts, and Co-Creators – to further explore their preferences and interests.
New Play Skeptics
In selecting plays to see, New Play Skeptics tend to rely more heavily on professional reviews and recommendations from friends than more frequent new-play attenders. They prefer to be well-informed about what they’re going to see before arriving at the theatre. Primarily, they’re looking for basic information about the style, theme, and characters of the play. The desire for information in advance of seeing a play is the one form of engagement in which Skeptics show a slightly greater interest than Enthusiasts and Co-Creators. Receiving information in advance may reduce the sense of uncertainty or risk that Skeptics associate with seeing a new (i.e., an untested) play.

After seeing a new play, Skeptics are most inclined to talk about the play with the people they attended with on the way home or over drinks. Other than that, they are not terribly interested in engagement activities.

New Play Enthusiasts
New Play Enthusiasts behave more like Co-Creators when selecting plays, in that their choice is primarily driven by loyalty to particular theatre companies, but they are less likely than Co-Creators to follow particular artists (in that respect they’re more like Skeptics).

New Play Enthusiasts fall between Skeptics and Co-Creators in terms of their desire for advance information about plays they’re going to see and their desire to discuss plays afterwards.

After the performance, they are most interested in talking about the play on the way home or over drinks—even more so than Skeptics. However, unlike Skeptics, they are also somewhat interested hearing from the playwright about his or her process, participating in talk-backs, and receiving additional information about the cast.

New Play Co-Creators
In selecting plays to see, Co-Creators are primarily driven by loyalty to certain theatre companies; however, they are also more likely than either Skeptics or Enthusiasts to follow particular artists.

On average, Co-Creators feel less of a need to be well-informed before going to a see new play than either Skeptics or Enthusiasts, but there is still a slight preference for some advance information.

Whereas Co-Creators don’t need a lot of information going into a play, they’re more interested in receiving additional information afterwards than the comparison groups. This suggests providing basic information upfront for general audiences, while making materials that allow more committed new-play goers to dig in deeper accessible both before and after the performance.
Co-Creators are also more interested in all types of engagement activity than either Skeptics or Enthusiasts, and they are more interested in vigorously discussing the play immediately afterwards.

**Notes on Methodology**

**Interviews**
Interviewees were recruited by email from among the recent STBs of the participating theatres. Interested audience members were asked to complete an online screener survey, and interviewees were selected to represent a wide range of backgrounds and perspectives. Theatre professionals, subscribers, and theatre-goers who already have a strong affinity for new work were generally not invited to participate, as we are particularly interested in “general” theatre audiences as opposed to theatre insiders or “new play buffs”, and we assume that subscribers often attend new plays simply because they are part of the subscription package (rather than out of any particular interest in the play). Interviewees received a $50 Visa gift card in return for their participation.

Overall, 289 interviews were completed across seven US cities. The interviews provide a nuanced view of the range of experiences and relationships audience members have with new plays; however, one cannot assume that the sample is representative of individual theatre markets or the larger theatre-going public nationwide. The demographics of the interviewees reveal considerable differences between the samples in the various cities, and these distributions do not correspond to the demographics of the large-scale online survey that we conducted.

**Online Survey**
The online survey was distributed to recent STBs of thirty-three theatres across the US. Theatre professionals, employees and board members of theatre companies, and students in graduate-level theatre training programs were disqualified from the survey through initial screening questions.

Financial incentives for participating in the survey were not available at all participating theatres. Those that offered a financial incentive provided a chance to win a $100 Visa gift card. Even when financial incentives are offered, online surveys of this sort suffer from self-selection bias. The results have not been weighted to correct for biases, since the size and demographics of the surveyed theatre markets are unknown.

All in all, a total of 7,213 valid responses between December 2016 and April 2017. Due to the large number of survey participants, all results presented in the report are statistically significant ($p<0.05$ for all correlations, comparison of means, and regressions).
## Acknowledgements

<table>
<thead>
<tr>
<th>INTERVIEWERS</th>
<th>Boston</th>
<th>Chicago</th>
<th>Los Angeles</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Atlanta</strong></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Lisa Adler</td>
<td>Steven Bogart*</td>
<td>Brooke Allen*</td>
<td>Jihan Crowther*</td>
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<tr>
<td>Justin Anderson</td>
<td>Robert Cope</td>
<td>Randall Colburn*</td>
<td>Larissa FastHorse*</td>
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<td>Margaret Baldwin*</td>
<td>Temple Gill</td>
<td>Kristiana Rae Colon*</td>
<td>Evelina Fernandez*</td>
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<td>Carolyn Cook</td>
<td>Michael Glickman</td>
<td>Philip Dawkins*</td>
<td>Prince Gornovilas*</td>
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<td>Phillip Depoy*</td>
<td>Kirsten Greenidge*</td>
<td>Reginald Edmund*</td>
<td>Sam Linden</td>
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<td>Daryl Fazio*</td>
<td>MJ Halberstadt*</td>
<td>Angela Horn</td>
<td>Joy Meads</td>
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<tr>
<td>Amelia Fischer</td>
<td>Lila Rose Kaplan*</td>
<td>Raechel Karas</td>
<td>Brian Polak</td>
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<td>Gabrielle Fulton*</td>
<td>Walt McGough</td>
<td>Chelsea Keenan</td>
<td>Amelia Roper*</td>
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<td>Neeley Gossett*</td>
<td>Charlotte Meehan*</td>
<td>Nambi Kelley*</td>
<td>Herbert Siguenza*</td>
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<td>Annie Harrison*</td>
<td>Adara Meyers*</td>
<td>Jenni Lamb*</td>
<td>Benina Stern</td>
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<td>Celise Kalke</td>
<td>Nina Louise Morrison*</td>
<td>Kyle McCloskey</td>
<td>Victoria Stewart*</td>
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<td>Addae Moon</td>
<td>Bridget O'Leary</td>
<td>Mia McCullough*</td>
<td>A. Zell Williams*</td>
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<td>Lee Nowell</td>
<td>Nicholas Peterson</td>
<td>Aileen McGrody</td>
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<tr>
<td>Nichole Palmietto</td>
<td>Kate Snodgrass*</td>
<td>Jack O'Donnell</td>
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<tr>
<td>Lisa Paulsen</td>
<td>Evan Turissini</td>
<td>Corey Pond</td>
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<td>Topher Payne*</td>
<td>Ryan Walsh</td>
<td>Doug Post*</td>
<td>Ben Thiem</td>
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<td>Janece Shaffer*</td>
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<td>Michael Winn*</td>
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| **New York** |        |         |             |
| Caitlin Baird | Kieran Beccia | Psalmyene 24* | |
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Theater Review: Can Carousel Be Brought Around?

By Sara Holdren

In 1999 Time magazine proclaimed Rodgers and Hammerstein’s Carousel the best musical of the 20th century. Critics, notably the heavy-hitters at the Times, have raved about the sweeping adaptation of Hungarian playwright Ferenc Molnár’s turn-of-the-century tragi-romance ever since the musical first hit Broadway in 1945. Superlatives follow it around — revelation, masterpiece — and, though it’s had fewer revivals than other big Rodgers and Hammerstein hits like Oklahoma!, it keeps popping up in Best Of debates. Here's one in this
magazine from 2011, in which Nora Ephron responded to Frank Rich’s declaration of his love for *Carousel* with five memorable words: “Yes, but you’re a boy.”

That’s the conundrum one encounters every time the story of Billy Bigelow and Julie Jordan makes its way around again, as it currently has in the form of Jack O’Brien’s lush, beautifully sung, athletically danced, and utterly conventional revival. It’s a story mired in archaic, cringe-inducing gender dynamics, and despite Rodgers’s score — which at times is so gorgeous it raises goosebumps — the unavoidable truth is that the play built around Hammerstein’s book and lyrics feels ready either for retirement or radical reenvisioning. The latter, unfortunately, isn’t to be found in the current production. While the cast is first-rate and the balletic, high-octane choreography by Justin Peck is often thrilling, O’Brien and his designers have opted to take a comfortable (or, if you’re not a boy, not so comfortable) amble down memory lane, ending up with a show that seems to spring full-bodied from the mid-century, just with flashier technology. Theater isn’t a time capsule, but this *Carousel* feels like one.

As could perhaps be inferred from a recent *Times* article probing the troubling politics of many of Broadway’s upcoming revivals, O’Brien’s production has no new “take” on the play. This is a *Carousel* served straight up, and as such, it can’t help but frequently end up on the rocks. The story — which Rodgers and Hammerstein relocated from a carnival in Molnár’s native Budapest to a seaside resort town in Maine around the end of the 19th century — follows the tempestuous romance between the strutting carousel barker, Billy Bigelow, and reticent mill worker, Julie Jordan. Billy’s a cocky, pugnacious, self-destructive womanizer, and from her first ride on his merry-go-round, Julie’s ready to follow him down. The pair have only just met when both lose their jobs. Julie is let go for breaking her curfew at the mill boarding house to stay out late with Billy, and Billy is fired by the carousel’s jealous harridan of an owner, Mrs. Mullin, for flirting too openly with Julie. And so they’re left alone outside the fairgrounds at night, Billy surly and proud, Julie ready to be taken wherever and however Billy wants to take her.

And of course, after some musically stirring beating around the bush in one of the show’s major hits, “If I Loved You,” take her he does. Though Billy balks on principle at the idea of marriage and, like Julie’s peppy friend Carrie Pipperidge before him, calls the quiet, persistent Julie “a queer one,” within a month he’s married her, slapped her (“He’s unhappy ’cause he ain’t working,” she rationalizes), and gotten her pregnant. It’s this pregnancy that leads to the story’s tragic turn and ultimately to the unlucky Billy’s posthumous redemption. Spoiler alert: The play’s final movement takes place after Billy’s death, as a heavenly administrator known as
the Starkeeper (the talented John Douglas Thompson in warm paterfamilias mode) gives him a chance to earn his place in heaven by going back to earth to finally do some good.

But before all that, we get “Soliloquy,” Carousel’s thunderous first-act finale and Billy’s psychological pièce de résistance. In it, the father-to-be plummets from elated anticipation as he imagines having a son, to baffled terror when he considers that his child might be female. “You can have fun with a son,” Billy philosophizes in the song’s most famous line, “But you’ve got to be a father to a girl.”

Like Sweeney Todd’s “Epiphany,” in some senses its direct musical descendant, “Soliloquy” is a both a strenuous workout for a virtuoso performer and an immensely compelling study of a damaged mind. Sweeney’s damage is more obvious, more ghoulish, but Billy’s is more insidious. He’s no psychopath — in plenty of ways he’s a normal guy, and the normality of his mindset, the lifelong grip of patriarchal values and fears and assumptions on him and on everyone around him, is what’s so frightening. I’m convinced that “Soliloquy” is part of what keeps artists returning to Carousel, for in the body of a powerful actor, the song can both reveal to us the dire warping of Billy’s worldview and make us feel for him. It can paint a struggling human being and also show us — probably beyond its authors’ original intentions — a striking picture of what these days is commonly called toxic masculinity, which is the real heart of Carousel’s tragedy.

It certainly does all this in the body, and the colossal voice, of Joshua Henry. He’s an extraordinary Billy, hulking and hurting, unafraid of delving the character’s ugliness and tackling his moody songs with both force and grace. He’s so good that I found myself longing for the production surrounding him to rise to his levels of visceral nuance — to drive into its story as an investigation of American male discontent and violence, an urgent phenomenon given substance by this stellar actor. But O’Brien doesn’t push overtly in this direction, and even if he had, I’m not convinced that the material wouldn’t push right back — and win.

What’s one to do, after all, with “What’s the Use of Wond’rin’?”, the closest thing Julie gets to a solo, a number that’s harder for me to stomach than all the lobsters at the down-homey clambake that begins Carousel’s second act. In the face of her own husband’s mistreatment and the churlish behavior of her friend Carrie’s fiance, Enoch Snow (a clear-voiced, increasingly priggish Alexander Gemignani), Julie gathers the women of the ensemble around her and issues one of musical theater’s most insufferable sighs of resignation. “Something made him the way that he is / Whether he’s fast or true,” she croons, “And something gave him the things that are his / One of those things is you.”
Beating out even *Oliver!*’s “He Needs Me” for the gold medal in male-written love songs by female domestic-abuse victims, Julie’s ballad feels, not to put too fine a point on it, like a slap in the face. Billy gets the depths and heights of “Soliloquy,” while Julie gets a facile, sugary embrace of the sexist status quo. Later, after her reckless husband meets his end in a botched robbery attempt, Julie mourns over his body: “I always knew what you were thinkin’, Billy, but you never knew what I was thinkin’.” It’s a clever cop-out by Hammerstein: It makes Julie look deep, but really, he has no idea what she’s thinking either, so neither do we.

Watching a face-value interpretation of Julie’s arc, like the one O’Brien has scored with the golden-voiced Jessie Mueller, it’s hard to imagine how the character and her central song could ever be reclaimed. It’s a frustrating roadblock in the play, and one that’s here tinged with an additional painful irony in the person of Mueller herself. As her Julie clasps her hands and suffers lovingly, it’s hard not to think back to Mueller’s beloved star turn in *Waitress*, a musical written and directed by women about a woman who breaks out of an abusive relationship. Of course she still sounds lovely, especially in “If I Loved You,” and she’s not acting badly, but given the confines of both role and production, she’s not able to do much more than put one foot daintily, stoically in front of the other.

It’s the ebullient Lindsay Mendez as Carrie, Julie’s comical, gregarious foil, who waltzes away with many of the musical’s scenes. Mendez has self-deprecating charm rolling off her in waves, and she sounds downright fantastic — bright and resonant, with a sharp, playful sense of storytelling to her singing. It may be heresy, but I found myself much more delighted by her cheeky ode to her beau, “Mister Snow,” than I was by the grand diva Renée Fleming’s rendition of the rollicking “June Is Bustin’ Out All Over.” Fleming’s character — Julie’s cousin, Nettie Fowler — has to deliver *Carousel*’s climactic anthem, the triumphal, ever-ascending “You’ll Never Walk Alone,” so it makes sense that O’Brien and team would seek out a prodigious vocalist. But the velvety richness of Fleming’s voice often seems to obscure her consonants, which is where the story of any song lies, and I longed for a performance defined less by tone than by distinct character work.

Santo Loquasto’s lavish scenic design and Ann Roth’s technicolor costumes produce a similar effect to that of Fleming’s Nettie. They’re grand and lush — at moments exquisite and yet, somehow, not quite satisfying. Loquasto achieves flashes of breathtaking stage magic: His gesture for the carousel in the musical’s long opening ballet is a spectacular feat of both engineering and suggestion, and it’s exciting to see a Broadway show, especially one named after this particular carnival attraction, eschew turntables in favor of a world whose motion is built purely through dance. But many of the production’s scenic gestures feel dated, like
throwbacks to the age of MGM musicals, and the costumes follow suit. Roth’s turn-of-the-century frocks and frills are as neat and vibrant as a basket of fresh fruits. There’s seemingly no dirt to be found in this harbor town, not even on the sailors, who leap and cavort in a celebration of nautical manliness (“Blow High, Blow Low”) that allows Peck to showcase some of his most impressive choreography, all while looking less like rough seafarers and more like, well, the colorfully rustic ballet corps in a musical.

All this means that if Carousel were a person, he (definitely he) would be an incredible singer, a splendid dancer, and would often look very, very pretty — all while sidestepping the question of exactly what he’s doing right here right now by putting his fingers in his ears and going “La, la, la, la, la.” In a recent American Theatre article, Diep Tran looks at a crop of Broadway revivals full of default sexism that are being staged by middle-aged white male directors. It’s not that shows like Carousel, My Fair Lady, and Kiss Me Kate should be put out to pasture, but that in all their abundance of compelling and contentious material, they’re starving for fresh perspectives. With O’Brien’s production, Carousel has been revisited, but it hasn’t truly been revived. For the merry-go-round to be worth another ride, someone has got to bring some new ideas along.

Carousel is at the Imperial Theatre.

TAGS: THEATER  THEATER REVIEW  CAROUSEL  RODGERS AND HAMMERSTEIN

12 COMMENTS
By Sara Holdren

A week ago, I wrote about my problems with the current Broadway revival of a very well-loved musical. If shows like Carousel, My Fair Lady, and Kiss Me Kate want to avoid getting shelved, I argued, then they’ve got to be approached with new points of view, with — to put it bluntly — a basic awareness of the world we’re living in today. As if upon command, Bartlett Sher’s glowing revival of Lerner and Loewe’s My Fair Lady has arrived at Lincoln Center to prove that it can be done. A beloved musical from another era can keep on kicking, and, as is
the case here, it can even do so without making radical shifts in aesthetic, as long as it’s got its eyes wide open.

Granted, Sher and his company — led by the luminous Lauren Ambrose in an intrepid, intelligently scored performance — have an advantage over their clam-baking colleagues: Their source material is already relatively self-aware. Alan Jay Lerner adapted the book of *My Fair Lady* from George Bernard Shaw’s *Pygmalion*, a complex social comedy about class and gender (more deliberately about class) that started giving its author headaches as soon as it hit the London stage. Shaw never intended his protagonists — the undaunted Cockney flower-girl, Eliza Doolittle, and the self-satisfied phonetics professor, Henry Higgins, who teaches her to speak “like a lady” — to end up romantically linked. In a wonderfully on-brand move, he even wrote a grouchy postscript for his play in which he explicitly outlined Eliza’s future and put the kibosh on any hook-up with Higgins: “The rest of the story need not be shown in action,” he sniffed, “and indeed, would hardly need telling if our imaginations were not so enfeebled by their lazy dependence on the ready-makes and reach-me-downs of the ragshop in which Romance keeps its stock of ‘happy endings’ to misfit all stories.” Sick burn, Bernie.

But the popular taste for ragshop romance proved strong. Apparently, the actor who played Higgins in the original *Pygmalion* sneakily infused his final moments with Eliza with more and more amorous pathos until, to Shaw’s horror, he even began throwing flowers after her exit. And then came *My Fair Lady*, the 1956 musical and the ensuing 1964 film, which became synonymous with Rex Harrison’s Tony and Oscar-winning performances as Higgins (no wins for the Elizas, Julie Andrews and Audrey Hepburn) and culminated in what seemed like a complacent domestic triumph for the professor: “Eliza,” he sighs memorably, after the former flower-girl seemingly returns to him, “Where the devil are my slippers?”

So this is what Sher has to work with: a lavish musical based on a complicated play — with, for its day, remarkably progressive leanings — that, while preserving much of its source’s depth and wit, also has a history of turning mushy in the end, and of elevating its male lead above its female. But from the very first moment of the *My Fair Lady* now sweeping across the Vivian Beaumont stage, it’s blessedly clear that we’re not in for a retrogressive reach-me-down. This production team knows what they’re making and when they’re making it. They know that for all Higgins’s “words, words, words,” the story belongs to Eliza Doolittle, and the production continuously and thrillingly keeps us conscious that, to quote Ambrose, this is a show “about a woman who comes into her powers.”
*My Fair Lady* opens with a bustling crowd scene at Covent Garden, but even before that begins, near the end of the overture, as Donald Holder’s jewel-toned lights start to illuminate the depths of the Beaumont’s vast and still empty stage, only one figure walks out into the space. The silhouette of a young woman moves through a swath of blue that feels like a bracing sunrise. Eliza isn’t even carrying her basket of violets yet. She’s not yet a flower girl, not yet a character in *My Fair Lady* — she’s a person on the edge of something, an actress who’s about to step into a great role, a woman whose story is about to begin.

Throughout the production, Sher and Ambrose find key moments to return to this image of Eliza alone, outside the confines of her own play. Michael Yeargan’s exquisite set provides vital assistance here: For many locations — Covent Garden, Ascot, the bars Eliza’s father frequents — standard, elegant place indicators sweep in and out. But for the show’s central setting, Professor Higgins’s well-appointed home, Yeargan has deployed a massive turntable that enters and exits the main playing space and revolves to show us multiple rooms in the house. It’s not a new idea, but I’ve seldom seen a set piece structured so cleverly or used so effectively to score a show’s storytelling. Its layout and speed allow Sher to move characters throughout the house as they sing, timing their entrances into new rooms (or their dramatic exits) with buttons in the music.

For Eliza especially, the set provides a crucial sense of motion. She’s come to Higgins’s house of her own accord, after an initial encounter in which he bragged that “in six months [he] could pass her off as a duchess at an Embassy Ball” by transforming her “curbstone English” into “proper” speech. Taking her chance for social advancement into her own hands, Eliza calls the professor’s bluff and becomes his student. Here things can get a bit tricky: As the late David Rakoff described in a brilliant takedown of the musical *Rent*, it’s difficult to dramatize the creative process, and the same might be said for teaching and learning. We’ve got to spend a believable amount of time listening to Eliza pronounce the letter *A* as “aye,” but we’ve also got to feel like dramatic progress is being made. Yeargan’s dynamic set, combined with Ambrose’s beautifully calibrated performance, always makes us feel as if events — educational and emotional — are rushing forward. Eliza is growing up, becoming fully herself, and we can both see and feel it happening.

That performance starts small, then grows and grows. In Ambrose’s first scene I felt a little thrown by her relative reserve — I still had Audrey Hepburn’s shriller protestations and exclamations stuck in my head. But gradually, I realized how carefully Ambrose has calculated Eliza’s arc. She’s building a real awakening for the character, a full transformation from a girl that — for all her pluck — was raised by a drunken father who’s taken his belt to her, to a
A woman who means every word of it when she sings to Higgins late in the play that she “can do bloody well” without him, or anyone. Her voice is sheer loveliness from the start, and when she finally lets it really soar at the climax of “I Could Have Danced All Night,” the hair on my arms stood up.

And not just because the music is beautiful. With Ambrose singing it, “I Could Have Danced” emerges as a love song that’s not really about love — it’s about the exhilaration of success. Eliza has broken through for the first time in her battle with received pronunciation, and she and Higgins and his colleague Colonel Pickering have just burst into a joyfully uninhibited song and dance of celebration (“The Rain in Spain”). Now, after the men have gone to bed, she wants to keep dancing — but she also wants to keep learning. Ambrose sings much of “I Could Have Danced All Night” with her stack of textbooks in her hands, even creeping back for them after Higgins’s housekeeper Mrs. Pearce turns the lights out on her. The lyric involving Higgins himself — “I only know when he began to dance with me, I could have danced, danced, danced all night” — feels less gushingly romantic than excitedly circumstantial. It’s not really about him (it never is, guys). It’s about her own desire to keep going — to keep feeling, keep reading, keep discovering the world and herself in it. Sher underlines the song as a moment of revelation, rather than infatuation, when, during its final moments, he has Ambrose step off the turntable. She holds her final glorious notes while Higgins’s house pulls away into the darkness behind her: Again, for a moment, she’s both in and outside the play, alone in an empty space and victorious.

What adds bittersweet nuance to My Fair Lady, though, is that Henry Higgins is also a fantastic character, and whatever Shaw may have intended, there’s certainly something between him and Eliza. That something is probably best described in Facebook parlance: It’s complicated. And in this production, it’s almost heartbreaking. Sher has cast an absolutely marvelous Higgins in Harry Hadden-Paton, an actor who came to the role determined to respect the primacy of Eliza’s story while still playing his funny, flawed character to the hilt. Ambrose and Hadden-Paton are much closer in age than most previous pairings (he’s actually three years younger than she), and that simple choice suddenly lets us see Higgins for exactly what he is: A very smart, very spoiled grown-up little boy — charging through the world on the force of intellect, charisma, and an inflated belief in his own unconventionality, but whose first impulse when things don’t go his way is to bellow for his mother. (That mother is here brought to life with fitting amounts of lofty side-eye by Dame Diana Rigg — watch her suffer knowingly through her entrance applause the same way she waits out her son’s tantrums.)
Higgins can be a bully and a baby, but he’s also articulate, passionate, and (though he can’t admit it to save his life) truly fond of Eliza. Hadden-Paton shows us all of this while delivering the character’s verbose, amusingly backward songs with a perfectly pitched combination of clear, pleasant singing and the talking-on-rhythm that Rex Harrison made unforgettable. It’s both a smart acknowledgment of an indelible performance and a graceful escape from it. In Hadden-Paton’s hands, the character’s comedy — and his tragedy — is that he’s a man who prides himself on self-knowledge yet doesn’t know himself at all. His major songs — “I’m an Ordinary Man,” “A Hymn to Him,” and the wonderful “I’ve Grown Accustomed to Her Face” — are all hilariously pointed studies in vanity: The man doth protest too much. Only “I’ve Grown Accustomed” sees Higgins starting to wake up, and by that point, it’s too late.

Hadden-Paton’s Higgins is visibly hurt by what he perceives as Eliza’s abandonment of him, and he’s never learned to process disappointment or, worse, emotional vulnerability. He shows us a man whose own journey of self-discovery is only just beginning well after Eliza has embarked upon hers. When he makes it to that final problematic line (“Where the devil are my slippers?”), he’s overcome by feeling and simultaneously unable to do anything but fall back on his snide flippancy. Hadden-Paton almost whispers the line — he can hear himself making the mistake and he can’t stop himself. I won’t spoil Ambrose’s gorgeous response, but suffice to say the final gesture she and Sher have come up with preserves the play’s rich ambiguity, while also clearly leaving Higgins in the shadows of 1914 while Eliza strides confidently into the 21st century.

Beyond My Fair Lady’s newly enthralling central story line, there’s a wealth of delicious detail in this production that ensures the play isn’t smart at the expense of fun. Catherine Zuber’s costumes satisfy all our Downton Abbey–esque desires for tailored Edwardian finery, and her attire for the ensemble during the “Ascot Gavotte” is particularly splendid, an array of wild silhouettes rendered in a sleek, muted palette of silver and lilac. It’s also worth noting that in this scene, Ambrose’s Eliza finds it noticeably difficult to walk in her extravagant dress, high-heeled shoes, and mile-high confection of a hat. Her struggle is both a great comic touch and a sly comment on the ludicrous world she’s entering.

The supporting cast are uniformly excellent, with Allan Corduner playing an appealing, excitable Pickering; Jordan Donica’s richly sung Freddy Eynsford-Hill evincing swoons with “On the Street Where You Live” (a love song that, importantly, never gets its singer what he wants); Manu Narayan getting big giggles as Higgins’s smarmy former student, Zoltan Karpathy, in a performance that brings to mind Sweeney Todd’s antic Adolfo Pirelli; and Tony-winner Norbert Leo Butz’s resolutely “undeserving” Alfred P. Doolittle successfully bringing
down the house with perhaps the most shamelessly over-the-top “Get Me to the Church on Time” in recent memory. That song’s a riot and, like the production overall, it’s full of smart little gestures from Sher that remind us that the world of *My Fair Lady* is a rapidly changing one. A cross-dressed bride and groom — the latter a Chaplin-esque tap-dancing drag king — emerge from a music hall to dance with Alfie during his premarital musical throwdown. Earlier, a group of suffragettes march across the stage during a transition, carrying signs demanding votes for women.

Sher hasn’t removed *My Fair Lady* from its world. He and his company have simply approached it with a keen sense for this one. The only issue left is the title — and, in the end, perhaps it’s less problematic than Shaw’s, for Ambrose’s brave Eliza exposes its silly irony: She’s no one’s fair lady, and if anyone still believes her play is about a man “molding” a woman, they haven’t been listening. A man taught a woman some vowel sounds. She did the rest herself. The truth is that a production like this — reenvisioned not so much in aesthetics but, in both subtle and overt ways, in narrative and thematic focus — should be the baseline for big musical revivals. This is where these shows can and must begin. Then, like Eliza, they truly can go far.
I Love Performing Those Songs. But What About the Gender Politics?

By Melissa Errico

July 13, 2018

“It’s problematic,” my millennial co-star whispered grimly. “The misogyny in this musical.”

“Which moment of misogyny?” I asked cautiously.

We were sitting in the corner of the theater, on the first day of rehearsal for the current revival of Alan Jay Lerner and Burton Lane’s 1965 musical “On a Clear Day You Can See Forever,” now playing at the Irish Repertory Theater.

“The misogyny in his immediately deciding he loves her,” my colleague continued, “and then she lets him — that’s where it’s problematic.”

I was beginning work on the part of Daisy Gamble, and the young actress, playing a supporting role, was repulsed at what she saw as the play’s gender stereotyping. Daisy, a forlorn secretary from Queens, comes to understand her “past life” thanks to a hypnotherapist — a male one, of course — who finds inside her another woman from a previous era.

I vibrated to her anxieties. When we had confronted the script at the first read-through, I had been aghast at attitudes that belonged more to the 1860s than the 1960s. At one point, Dr. Bruckner, the hypnotist-psychiatrist has this to say: “What a masterpiece of perversity a woman is. … Oh, God! Why did you not make women first, when you were fresh?”

We all stopped cold. Some of the younger people involved in the production were still shaking their heads a week later.

Of course, I have spent most of my life exploring classic musical theater roles for women, which often turn out to be, when you inspect them, well, problematic and, yes, misogynistic.

I have played Eliza Doolittle in “My Fair Lady,” both in her slipper-fetching mode and once in a production in which she majestically did not.

Just last year, in a production of “Kiss Me, Kate,” I had been turned over the knee of my baritone co-star to receive the famous wallops that the script dictates, becoming in an instant the iconic poster image for the show. Really? I thought, while prone. What will my three preteen daughters in the audience make of this?
The poster for the film version of “Kiss Me, Kate.”
Being hypnotized by a white male doctor who manipulates you while you are unconscious and then falls in love with your lost 18th-century self may seem to be a choice exhibit of the unacceptable — right up there with the spirited woman in “Kiss Me, Kate” being spanked for her spiritedness.

But experience tells me that, like controversial but classic parts in the straight theater, the best women’s roles in classic musicals are rich and still worth exploring. They can respond to new kinds of energy informed by our new wisdoms.

Perhaps having once been bent over the baritone’s knee, I can offer a few insights not available to those who haven’t.

It Takes Two to Tussle

Take that scene in “Kiss Me, Kate.” The role is Lilli, a middle-aged actress with a faltering career who reunites with her producer/actor ex-husband to perform in a musical version of “Taming of the Shrew.” The chemistry in their marriage is instantly revived; the common perception is that both Shakespeare’s Kate and the equally-fiery Lilli are tamed.

Immersed in the part, I came to see the musical as a love song to a woman and her work. Lilli, like most other middle-aged actresses I know, longs to reconnect with her profession. With her former husband, Fred, involved with another woman, she does what all actors do — transfers her fury and fire into performance, speaking her truth through the words of her character.

By her final monologue, she reclaims her power by reclaiming her identity as an artist. (Of the rear-slapping, I will add that these roles are written as two mature performers with an excess of ego and bluster, and Lilli isn’t exactly unafraid to throw things, including chairs and punches. An actress and actor keeping that in mind can play it with consensual relish.)

In beginning to explore Daisy Gamble with my current director, the amazing Charlotte Moore — for three decades the artistic director of the Irish Rep — I sensed that there were ways to play the part far from the passive stereotypes the script suggests. Daisy, neurotic and frustrated and unemployed, goes into therapy with a domineering doctor who hypnotizes her, ostensibly to help her quit smoking.

In therapy, the doctor discovers that without knowing it herself, Daisy had a past life, a complex and interesting existence as Melinda, an 18th-century Englishwoman. Melinda is a self-possessed girl who has been groomed by a warm and smart father to be a writer and an activist, fighting against slavery. Might Daisy’s “past life” be entirely her own knowing invention? Maybe she was making up Melinda, fabulizing to fascinate the doctor, and to claim erotic power for herself.
Ms. Errico said she worked to find the heart of a character described as “melted marshmallow” in the script. Jenny Anderson for The New York Times

The problem we found as we considered this more feminist reading was that it was hard to play Daisy as canny when she’s directly described as “a mound of melted marshmallow.” In the first farcical scene, she is hypnotized over and over by accident — and even hypnotizes herself a few times. She also hears phones before they ring and makes flowers instantly grow by talking to them.

It’s also crucial to Act II that Daisy knows almost nothing about Melinda.

I remained confident that there was a real woman in Daisy, if we could find her. Lerner’s musical women, however dated they might seem on the surface, usually offer little parables about living in all our dimensionality.

Looking to Guinevere

On the stage of the Hollywood Bowl, for instance, I once played Guinevere in Lerner and Loewe’s “Camelot,” opposite Jeremy Irons. The problem with Guinevere is that the audience is always ready to turn on her because she is sleeping with Arthur's knight, Lancelot. She’s an adulteress, and the audience doesn't like it.
Ms. Errico as Guinevere, with Jeremy Irons as King Arthur, in a 2011 concert staging of “Camelot.” James Higgins

But on inspection, her circumstances aren't really unsympathetic, and are beautifully delineated in T.H. White's original book, “The Once and Future King.” Though she is a queen, we learn, she has been compelled to marry a much older, if kindly, man. She's ultimately torn between courtly idealism with Arthur and another form of idealism, her romantic-erotic relationship with Lancelot. If her early songs are sung in a spirit of innocent high-mindedness, instead of coquetterie, her second act makes sense.

The challenge in putting her onstage today is to make palpable both the purity of Guinevere's intention and the impossibility of her double love. She's a woman who made a brave and audacious choice — to love twice, with equal passion — that her time can't yet support.

A Complicated Eliza

Eliza, the preceding role in the Lerner and Loewe canon, is perhaps more hotly debated than any other right now, thanks to Lincoln Center Theater's Broadway revival, which opened in the wake of the #MeToo movement.
To play Eliza in our own 1994 production on Broadway, the late director Howard Davies cast me with the understanding that I would be young, but hardly delicate. He wanted to begin the show with Eliza looking very much like a man, dressed from head to toe like Charlie Chaplin. But as she is made to be more ladylike, with a plummy accent and gowns to match, her gender would become a different trap in place of poverty — her makeover leaving her equipped only for the marriage market.

As the show toured on the way to Broadway, however, changes were made to soften the unfamiliarity of this interpretation. And with that went some of the political edge. I returned from a break during the long tour and found the Chaplin costumes were not black anymore. That filthy gray-white shirt was now pink, and my long black coat was now violet, with a purple cap.

The current production, with Lauren Ambrose as Eliza, has her definitively walking out on Henry Higgins in the last scene.
Ours was played in the same spirit, but as a dream sequence. Eliza emerged from behind a giant phrenological head that stood alone on a completely blackened stage. Higgins still said “Where the devil are my slippers?” but Eliza, as I played her, stood there poker-faced. Higgins, reflecting, knew that had lost her, or almost, and by quoting himself, admitted he knew why.

Daisy was tougher to figure out.

As we continued digging into the part over the final weeks, new and more subtle clues to the kind of modern woman she might become emerged. In her first song, “Hurry! It’s Lovely Up Here,” Daisy, singing to a flower pot, may seem a little daffy, but the song ends with her singing the lines “Wake up / Bestir yourself / It’s time that you disinter yourself!”

Bestir yourself! There was the woman I was excited to portray.

Not The Victim She Seems

In the second act, Daisy sings “What Did I Have That I Don’t Have?,” one of the best torch songs Lane ever wrote. At first glance, it is a victim’s anthem. Daisy even refers to herself that way in the song’s bridge: “I’m just a victim of time / Obsolete in my prime / Out of date and outclassed / By my past.”

It seems to be a song about not being loved for who you are. “What did he like that I lost track of?” the lyrics continue. “What did I do that I don’t do the way I did before?”

And yet Daisy so obviously knows herself right there: baring her emotions directly — guttural, unaffected, heartfelt and earthy. Worried and intimidated, yes, but showing through song that she’s also a woman of jazzy authority and sexual courage.

In the final scene of “On a Clear Day,” the doctor telepathically calls Daisy to him, and she comes back — to tell him the game is fully over. In the script, he’s supposed to convince her that actually he’s missed her, Daisy, more than he misses her alter ego, Melinda, so he unites the two identities.
It is through the character of Daisy that the doctor is transformed, Ms. Errico maintains.
Jenny Anderson for The New York Times

But, as we moved into previews, I felt that I had cured the passivity in Daisy and allowed her to bring the two women together herself. I didn’t let the doctor unite the women; I even had to get rid of him, for a minute, to let Daisy possess herself as she banishes him from her Manhattan garden.

In a later moment in Act II, I let Daisy sit down, taking a suitcase and making it a throne; indicating just by her posture that she now knows who she is. It’s her first clear day, and she sees — knows — she has to step into her own body, and her present life, before she can step into love.
And literally through her, the doctor also finds the key to his own transformation. Daisy, like Eliza, is the energy that thaws the frozen man. The agent of his change.

I checked in again with my millennial colleague.

“Watching the process has meant that my objections are now … tempered,” she said, temperately. “You and Charlotte have made her less a victim and more a late bloomer. Because you are not … 23 or, say, 24 … one problematic aspect is tempered.”

As a terminal ingénue in her 40s, I felt conflicted being told that I had saved Daisy with my own, well, maturity. But I was glad to hear confirmation that she was becoming not merely a dated role, but a real woman.

Daisy, like all true heroines, comes to own her complexity. As she told her flowers when they were hiding from the sun, the trick is to be seen.
The Problem With Broadway Revivals: They Revive Gender Stereotypes, Too

By MICHAEL PAULSON    FEB. 22, 2018


Amid a national reckoning with sexual harassment and misconduct, Broadway is mounting a cluster of musicals this season and next that, some theatergoers already contend, romanticize problematic relationships between women and men.

The titles are beloved: “Carousel,” “My Fair Lady” and “Kiss Me, Kate” are classics of the canon, while “Pretty Woman,” a new musical, is adapted from a smash film. And each of their female protagonists has her own strength — strength that in some cases changes the men in their lives.

But elements of the stories — and the fact that all four productions are being directed and choreographed by men — are prompting new scrutiny at this #MeToo moment.

“It’s a huge conversation,” said Carole Rothman, the artistic director of Second Stage Theater, a nonprofit that has become Broadway’s newest theater owner.

Ms. Rothman pointed to concerns about “Carousel,” in which the lead female character tells her daughter that “it is possible, dear, for someone to hit you — hit
you hard — and not hurt at all,” as well as “My Fair Lady,” with its famous closing line: “Eliza? Where the devil are my slippers?”

“So the music is beautiful,” Ms. Rothman said. “Does that mean you want to spend $20 million producing it?”

Georgia Stitt, a composer, lyricist and musician who worked on a women-led Off Broadway revival that rethought another problematic classic musical, “Sweet Charity,” sounded an alarm on social media last fall, as the productions were first being announced.

“With respect to the creatives who will be employed by these projects, I will say I’m concerned about a Broadway season that includes PRETTY WOMAN, CAROUSEL and MY FAIR LADY all at the same time. In 2017 is the correct message really "women are there to be rescued"?"
9:03 AM - Nov 22, 2017
748 218 people are talking about this

“It’s frustrating that the material people seem to want to throw their energy into is old properties where women have no agency, and then there is the real scarcity of women on the creative teams,” Ms. Stitt said in a recent interview. “And are these the shows I’m going to take my 12-year-old daughter to?”

The issues are not new, but they are felt especially intensely this year, in the aftermath of sexual assault allegations against Harvey Weinstein, which led to a wave of accusations against other prominent men, including many in the entertainment industry, and a broader discussion of how women are portrayed in the culture.

“We’re in a moment of heightened awareness in the best possible way,” said Stacy Wolf, the author of “Changed for Good: A Feminist History of the Broadway
Musical” and a theater professor at Princeton University. “There will be many more audience members who will be alert to these dynamics.”

[ 22 highlights from the spring season | 3 new faces in theater ]

Revivals are a staple of commercial theater, in part because there are a lot of great musicals that were written decades ago, and in part because audiences often flock to the familiar. And many of the best roles for women — those with the attention-getting songs, the compelling story lines, the showy dancing — are also loaded with stereotypes. “The characters are rich and changing,” Ms. Wolf said, “but the characters are also pathetic.”

Similar challenges have come up around racial stereotypes and ethnocentrism. Creative teams have sought to rework problematic classic musicals, either by changing wording (only possible with permission from the writers’ representatives), or by rethinking staging.

But there is no one-size-fits-all solution.

“It’s important to not shy away from our past, but there has to be an interrogation, for all of us, about what kind of art we’re making now, and why,” said Leigh Silverman, the director of that rethought 2016 “Sweet Charity,” which rendered the heroine’s travails darker and less comic.

The first of the coming productions to arrive on Broadway will be Rodgers and Hammerstein’s “Carousel,” which begins performances Feb. 28 and opens April 12. First produced on Broadway in 1945 (and most recently in 1994), the show is about the fraught relationship between a carnival barker named Billy Bigelow (played by Joshua Henry) and a millworker named Julie Jordan (Jessie Mueller).

“Carousel” has long upset some, not only because of the exchange between Julie and her daughter, Louise, about whether a slap can feel like a kiss, but also because Julie seems to accept being hit by Billy, while his best songs can make him seem more sympathetic and ultimately redeemed. (In a 2011 New York magazine debate about the greatest musicals, the critic Frank Rich said “I love Carousel” — to which the writer Nora Ephron responded: “Yes, but you’re a boy.”)
“There weren’t many concerns when it was first staged in 1945, and most productions in the ’50s and ’60s tended to move very quickly over the problems,” said Tim Carter, a professor of music at the University of North Carolina and the author of a book on “Carousel.”

But, he said, in recent years there has been increasing focus on how the central relationship is understood. In 2016, Connecticut College students met with a local domestic violence organization while rehearsing the show, and wound up getting permission to change a line so Julie appears to reject, rather than accept, the idea that being hit hard might not hurt. But the change was for that production only.

“It is almost impossible to rescue the show from Julie Jordan’s apparent acceptance of domestic abuse,” Mr. Carter said. “The only sensible solution — in my view — is to accept the problem and then engage with it, rather than, say, sanitizing the work to remove the problem in the first place. Otherwise there’s no end to it.”

Scott Rudin, the lead producer of the current revival, said the creative team, led by the director Jack O’Brien, would not be changing the show’s text (other than a possible minor tweak to reflect the fact that Mr. Henry is African-American).

“We’re going to do it as written — it’s what they wrote, and it’s the truth of the characters,” he said. “Julie does not stand for every woman, and Louise does not stand for every teenage girl.” (The production declined to make Ms. Mueller available for an interview.)

Mr. Rudin, who frequently produces revivals of plays and musicals, noted that “half of the great works depict troubled relationships, and I don’t think it makes any sense to whitewash them.” He said he understood that some audience members would see the show in the context of the #MeToo movement: “If people choose to look at it through that lens, that’s great, and if they don’t want to, that’s their right.”

“The job of a play or a musical is not to answer a question, it’s to ask a question,” he added.

The Lincoln Center Theater revival of Lerner and Loewe’s “My Fair Lady” arrives shortly after “Carousel,” with previews starting March 15 before an April 19
opening. The musical — adapted from George Bernard Shaw’s “Pygmalion” and made indelible by the 1964 Audrey Hepburn/Rex Harrison movie — stars Lauren Ambrose as the flower girl Eliza Doolittle and Harry Hadden-Paton as Henry Higgins, the phonetics professor who gives her speech lessons.

Critiques of “My Fair Lady” have focused not only on the show’s final exchange, but on the Pygmalion narrative itself: a man transforming a woman to meet his standards. Not to mention Henry’s bullying tone with Eliza, and her return to him at the end of the show.

“Oh gosh — it is very, very sexist,” Julie Andrews, who originated the role of Eliza on Broadway in 1956, told an interviewer last year. “Young women in particular will and should find it hard.”

The “My Fair Lady” team, led by the director Bartlett Sher, has had great critical and commercial success with recent revivals of the Rodgers & Hammerstein mainstays “South Pacific” and “The King and I,” each of which had cultural pitfalls of its own to navigate.

In a joint interview, Mr. Sher, Ms. Ambrose and André Bishop, the producing artistic director of the Lincoln Center Theater, argued that the show’s final exchange — in which Henry asks Eliza, “Where the devil are my slippers?” — is not a demand, but an allusion to an earlier exchange. By that point in the show, they said, Eliza is Henry’s powerful equal, and the question of whether she ultimately stays with him is unresolved.

“The investigation that #MeToo forces you to do is quite important,” Mr. Sher said. “You watch sitcoms and you’re like, how did we ever get away with that? But strangely with Shaw, his sensitivities are so profound that you don’t feel that.”

Ms. Ambrose said she sees “My Fair Lady” as “a story about a woman who comes into her powers, and whatever happens afterward, we don’t know, but in that moment, they achieved equality.”

“Every set I’m on, I have to always try to preserve the dignity of the woman,” she added. “I have a young daughter, and there are going to be a lot of young women and
young girls who come to see this show, and I don’t want to be ashamed that they’re here.”

“Pretty Woman” faces parallel but different challenges, as a new musical with no pre-existing book or score. The show is adapted from the 1990 film, with songs by the rocker Bryan Adams and his longtime co-writer Jim Vallance; it will have a production in Chicago this spring and is then scheduled to open on Broadway in August, starring Samantha Barks as Vivian Ward, the prostitute made famous on film by Julia Roberts, and Steve Kazee as Edward Lewis, the businessman who introduces her to a new life.

The show’s creative team has already made what it views as significant changes to the story to strengthen Vivian’s self-determination — in particular, by making clear early in the show that she is eager to leave prostitution, and by reworking a scene in which she is assaulted so that she defends herself, rather than, as in the film, being rescued by Edward.

“Unlike in a revival, we’re not locked into delivering what’s been done before — we have the freedom to create something through the lens of today, and that’s exactly what we’re doing,” said Paula Wagner, the show’s lead producer. “If you study the movie, she is a girl who is very much in charge, and what we’ve done is give her more of that.”

Ms. Barks said she grew up loving what she saw as the romance of “Pretty Woman” but has come to appreciate the way that Edward is changed, as is Vivian, by their time together. “I love a Cinderella story,” she said, “but this turns it on its head: The prince and the princess need rescuing, and both help each other to grow.”

The Roundabout Theater Company revival of “Kiss Me, Kate,” a 1948 Cole Porter musical, is scheduled to begin performances next February, with Kelli O’Hara in the leading role of Lilli Vanessi. The show is about Lilli and Fred, once-married actors starring in a production of “The Taming of the Shrew,” a Shakespeare comedy (often vexing to contemporary audiences) in which a fierce woman is persuaded to humble herself to please her husband.
The musical has not yet begun rehearsals, but the director, Scott Ellis, said the #MeToo movement will clearly affect the production. He led a benefit reading in 2016, and said he and the cast had already decided that they did not see the ultimate reconciliation between Fred and Lilli as him subduing her.

“These are two extremely strong people, who are jockeying throughout the show,” Mr. Ellis said. “How do we keep strength on both sides?”

With cultural values shifting quickly, even updates can grow dated.

A 1930 George and Ira Gershwin musical, “Girl Crazy,” was substantially rethought and reworked in 1992, when gems in its score were absorbed into a new show called “Crazy for You.”

Now that production’s choreographer, Susan Stroman, is directing a planned revival, and giving “Crazy for You” another brush up.

“We cut a lot of jokes that 25 years ago were very funny — they weren’t appropriate for today,” she said. “We wanted to make it more palatable for an audience of 2018.”

Follow Michael Paulson on Twitter: @MichaelPaulson.
Opening the Stage Door for Big Data in Broadway—Building Databases from unstructured text using Machine Learning.

Live theatre is an exciting industry whose form and product remains an in-person experience, despite rapidly advancing technology. In contrast to this steadfastness, the business landscape of Broadway has become highly modernized with digital marketing, social media, e-ticketing, and dynamic pricing at the cutting edge of technological advancements within entertainment.

Yet, like most sects within entertainment, Broadway has not yet evolved into the realm of big data analytics. This is demonstrated by Broadway’s data housing sites—The Broadway League, IBDB, Playbill, PlaybillPro, Broadway World, Theatrical Index—which offer extensive production related data yet don’t offer APIs or mass download options.

A streamlined approach to acquire such data is necessary for theatre to take its next step into the future. This article describes my approach, methods, and realizations in opening the “stage door” for big data in Broadway. All code mentioned in this article is available through a google-powered Colaboratory notebook, found here.
Colaboratory is a free Jupyter notebook environment that requires no setup and runs entirely in the cloud: https://research.google.com/colaboratory/faq.html

Fans line up at the stage door for Hamilton for a chance to meet the cast. Similarly, analysts and data nerds are waiting for the door of big data in Broadway to be opened. Photo by: Ron Carnavil

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**Step 1: Available Data**

Theatre is naturally forward facing so it’s unsurprising that most data relating to consumer-experience are publicly available. Such data is of three general classes:

- **Production Information** such as run time, cast size, show type, number of award nominations and wins, etc.

- **Financial Information** in the form of gross revenue, capacity, price per ticket etc. per week.

- **Operational Information** in the form of wrap reports (explained here), seating decks, dynamic pricing initiatives, and social media & website traffic. *Note, this data is not publicly available, given its proprietary nature.*
Available data are housed on the following websites:

- The Broadway League — Financial info.
- IBDB — Production info + Financial info.
- Playbill — Financial info.
- PlaybillPro — Production info + Financial info.
- Broadway World — Production info + Financial info.
- Theatrical Index — Production info + Financial info.

As mentioned, these sites data don’t offer APIs or mass download options, giving these site owners tremendous power over analysts and inhibiting big data analytics. This can be compared to a stack of cinderblocks blocking our stage door.

To access this data, I would need to develop a web scraping program. I decided on an agile approach for development, starting with preliminary analysis. Results from this analysis, I estimated, would inform my scraping technique.

For those unfamiliar, web scraping is the utilization of software to automatically download, format, and organize data from the web, in large quantities.

To accommodate this approach, I would need an existing large data set. After perusing through the web, I came across the CORGIS database which offers a publicly available dataset for Broadway grosses from 1990 to 2016. The dimensions of this dataset are 9 non-redundant fields and 31,300 rows—sufficient size for statistical significance. I could now progress to my next step.
Step 2: Explore and Analyze

Because the CORGIS dataset is fully structured and devoid of any significant errors (less than 0.01% of the data was erroneous), I chose to proceed with exploratory analysis. My programming language of choice was R because of its algebraic functionality, large range of advanced statistical packages, and simplicity in advanced data visualizations.

Without going too deep into the methods used in my analysis, I've highlighted 3 select outputs from my analysis below. Of note, the script for these analysis are not provided.

Average Ticket Price for Musicals Over Time
Periodicity in average ticket price per season is pronounced.

Tickets are most often sold at their highest price during the Fall season, their lowest during the Spring.

Tickets have grown drastically more expensive, nearly doubling in price over the past two decades.

Total Industry Grosses for Musicals Over Time

Periodicity in total gross per season is pronounced.
Similar to ticket price, total grosses have drastically grown over time, more than tripling in the past two decades.

Notably, gross has outpaced median ticket prices—signifying that Broadway productions are earning their increased revenues from selling more tickets below median price, as opposed to inflating overall prices.

K-Means Clustering of "Hit Shows"

**Productions are plotted based on % Capacity verses Gross Potential ($).**

**Size connotes number of performances.**

**Shape (‘M’ vs ‘P’) connotes show type.**

**Hit productions are characterized by 2 centers of focus, determined with the silhouette functions from R’s cluster package.**

**K-means are calculated over 3 variables: capacity, gross potential, and number of performances (survival).**

**Most hit productions are musicals.**
Step 3: Reflecting on Preliminary Analysis

My preliminary analysis yielded some interesting results about periodicity, attendance, and price change.

However, my dataset ended in August 2016 and did not include residual effect from the smash hit musicals Hamilton (opened August 2015) and Dear Evan Hansen (opened December 2016). The arrival of these musicals has arguably transformed the economics, demographics, creative-style of Broadway theatre. Thus, a dataset excluding the arrival of such productions can be considered outdated and non-generalizable.

Moreover, my dataset did not include creative information for productions. Thus, any aggregated findings were perhaps categorized too broadly thus erroneously, rendering my results non-generalizable. Simply, a musical with a cast of 30 and a running time of 2.5 hours with 1 intermission can be considered categorically different from a musical with a cast of 5, a running time of 90 minutes with no intermission.

Thus, I would need an updated data set for gross revenues in addition to a data set containing creative information for shows before I could generalize my analysis to the current Broadway market.
**Step 4A: Get Better Data — Scrape the Web**

Using my preliminary analysis as an indicator to which data would be required, I visited the data-housing websites described earlier to determine which would be most appropriate for web scraping.

I chose to scrape Broadway World which consists of static html pages, because of my comfort with html code. The other Broadway data sites display data with dynamic pages through JavaScript.

**My programing language of choice for web scraping was Python because of its speed with large data sets, sophisticated machine learning capabilities and clever web scraping packages.** *My packages of choice are the hallmarks of web scraping:* `beautifulsoup`, `urllib`, `requests`, `re`, and `pandas`.

**Step 4B: Scrape Broadway Grosses**

My first step in scraping Broadway grosses was to compile a list of the URLs for every Broadway show in Broadway World's index: `show_urls`. To build this list, I built another list of URLs which contain a link to every show by the first letter of their name (a-z, #)—27 pages exist in total: `list_loop_az`. Scraping while iterating over this second list (`list_loop_az`) resulted in a list of all show links, 13,568 URLs in length.

*Below is a snippet of code where I get a list of URLs for all Broadway shows:*

```python
from bs4 import BeautifulSoup
import requests
import re
import urllib

# Define URL base
url_base = 'https://www.broadwayworld.com/grossesbyshow.cfm?
letter='

# Begin
page_base = url_base
abc = list(string.ascii_lowercase)
abc.append('1')
list_loop_az =[]
for a in abc:
    list_loop_az.append(page_base+a)
```
Now, write a code that gets all the links:

```python
def getLinks_tagged(url, tag):
    r = requests.get(url)
    html_doc = r.text
    soup = BeautifulSoup(html_doc, 'html.parser')
    links = []
    # set the opening of each link to be...
    tag = tag
    for link in soup.findAll('a', attrs={'href': re.compile(tag)}):
        links.append(link.get('href'))
    return links
```

# Now use the function:

```python
show_links_nested = []
tag = 'https://www.broadwayworld.com/grosses/'
for page in list_loop_az:
    show_links_nested.append(getLinks_tagged(page, tag))
show_links = sum(show_links_nested, [])
```

You now have a list of all shows: `show_links`

Parsing the gross data for this list with pandas’ `read_html` function was fairly straightforward. I characterized the tables from each page, selected the one containing gross information, wrote a sleek hygiene script that cleaned, validated, and typified the data. Putting it all together, I had a neat script which returned a csv for all Broadway grosses (file available here).

Dataset contains shows from June 1984 until the present. Its dimension are 14 non-redundant fields and 14,874 (half the vertical size of the CORGIS set, for reasons I haven’t yet investigated).
Step 4C: Scrape Broadway Creative Information

My approach in scraping creative information was similar to the method described above. I compiled a list of URLs for all shows through a similar approach, starting from a static page listing links for every year, going back to 1750. Scrapping this page provided me a list of years, scraping that list gave me a list of all show URLs, 13,568 URLs in length (same as previous).

I plugged in the pandas read_html function to my list and... ERROR! I tried debugging by rewriting my code using beautiful soup and parsing through the pages' <td> s. ERROR! Iteration after iteration, and my code was bugging anytime I tried running more than 2 or 3 URLs. Upon investigating the web pages and html code for the sample of URLs I was working with, I realized that each page mapped their data in different locations and that many of the pages were coded differently. This web scraping method would not work.

Mr. Krabs (Bryan Ray Norris) from Spongebob the Musical would have been really happy with my code, which retrieved all financial information for Broadway shows.
My options were to switch my web scraping approach to a dynamic site such as IBDB or PlaybillPro or to persevere through the unwieldy static pages of Broadway World. I chose to persevere and develop a text mining algorithm because I saw the long term benefit of transforming plain text data into an organized and structured form.

Step 5: An Alternative Approach: Web Scraping with Machine Learning

Because I couldn’t identify or predict how each of my 13,000+ URLs were coded, my program would require a complex decision making process in how to locate, identify, organize, and validate the data from each page. I would accomplish this complexity by utilizing machine learning—a branch of artificial intelligence in where my program would identify patterns and make decisions with increased efficiency.
Fast forward **245 hours** (3.5 weeks at 70 hours/week) and my algorithm was complete and debugged! Here’s how: *(Follow along with my script if you wish.)*

- I generated a list of URLs for each show.
- I had each page interpreted as plain text, without html language or format.
- I chose plain text over html because I am more fluent with the English language than I am with html and since I would be programming my algorithm to reason with the structure of each page, I figured I’d work with the languages I am fluent in.
- Passing Python’s native `split` function along with `regex` function from Python’s `re` package, I was able to identify patterns describing the presence, structure, location, and validity of data in each page.
- I mapped the above mentioned pattern recognizing techniques into my algorithm with activation functions from Python’s native.
- Passing transformative algorithms into my primary algorithm enabled me to convert organized flattened strings into structured numeric or float data.

My alternative approach using machine learning approach was as gung-ho as the sailors from the recent revival of Carousel. Photo by Julieta Cervantes.
Iterated data was placed into a dictionary then appended to a list of dictionaries. After, I converted my list into a DataFrame using pandas’ DataFrame function.

My resulting algorithm and all its nested functions were 447 lines of Python code in length. My primary algorithm, excluding nested functions was 173 lines of Python code in length.

Output Summary:

- My resulting algorithm’s logic is 99.999% accurate, displaying incorrect data only for shows with multiple parts (e.g. Harry Potter and Angels in America).

- My algorithm decided that 492 URLs (3.6% of the data set) was ineligible for analysis. Perhaps these data points are indeed Null or perhaps my algorithm can be improved?

- My resulting dataset contains shows from 1750 until the present. (7 years prior to the conception of Alexander Hamilton until 7 years following the conception of Hamilton the Musical!)

- Dataset’s dimension are 13 non-redundant fields with 13,073 rows. Csv file can be found here.

Of note, approximately 50% of my time was spent debugging my primary algorithm, an additional 15% of my time was spent debugging nested functions.
Step 5: The Stage Door is Open!

At last! I could analyze Broadway theatre through big data! To validate my data set, I put together some quick visualizations in R. 3 select outputs are shared below:

Median Run Time per Show Type per Year with Moving Average
Moving average is summarized from a 5-year period and is therefore missing for head of graph.

- Run time for all shows is decreasing for plays as well as musicals.
- Musicals have longer running time than plays.
- The average Broadway run time has dropped by 15 minutes in the past 20 years, from 150 in 1995 to 135 in 2018.

Number of Productions per Year, per Type from 1750 to the Present
Plays are green, musicals are red, operettas in brown, revues in blue, and specials in purple.

Interestingly, there are many more plays per year than musicals, both historically and currently.

A sharp incline of total productions is seen in the 1900’s, the same period when NYC opened its first subways.

This incline continued to climb until the 1950’s, dubbed as the Golden Age of Broadway.

Shortly after the 1950’s, the number of productions dropped sharply and continued to fall, perhaps related to the advent of Hollywood.

During this era, musicals appeared to be more popular, with an increased proportion of musicals being produced each year since the Golden Era.

Proportion of Productions per Year, per Type from 1750 to the Present
• Colors are same as above—plays are green, musicals are red, operettas in brown, revues in blue, and specials in purple.

• This area chart portrays the same data as the previous area chart, except instead of stacking the values of each show type, it displays each show type as a proportion of productions performed each year.

• As seen, early theatre as well as “Golden Age Broadway” was dominated by plays.

• Since the 1950’s, musicals have been gaining popularity at increased numbers each year.

Reflecting on my Machine Learning Approach (Step 5):

Looking back, my method for web scraping was unwieldy—I had converted each structured web page to unstructured text. However, this method is thorough, functional, and widely adaptable. Further, I realize my algorithm’s greatest feature is that it allows less lexiconic Broadway-focused programmers to test advanced machine learning techniques with English language.
Perhaps a javascript oriented web scraping approach could be taken to a site like IBDB or PlaybillPro and result in similar data, however, my code has a significant advantage in sufficing for html based sites in addition to javascript based sites. Moreover, my code can be adapted to read plain text files, which exist in abundance in businesses and institutions across all industries.

This approach (as well as the various imperfections of my code) is humorously resemblant of the comic shown below.

![The Life of a Software Engineer](image)

Conclusion

Complex unorganized text-based data such as the web pages I encountered when collecting Broadway data can be gathered into databases by using machine learning techniques. Algorithms, like the one described in this article, enable businesses to translate their text-based data into meaningful structured databases, accessible for analysis.
Personal Summary

Data analysis, especially within the entertainment industry, can be exciting work. Data aggregation and cleaning can be tedious. Data scraping, structuring, and algorithmic debugging can be arduous and can impede analytical efforts.

This project successfully assists Broadway-oriented analysts with a means of collecting big data without requesting or manually downloading files.

I found it laughable that a manual download of these data would have taken me a mere 150 hours (2 lists of 13,500 URLs at 20 seconds each), less than half of the 300 hours I spent writing and debugging my automated code. Does this mean my project was inefficient? If my sole objective was to acquire a big data set, then perhaps yes—though the thought of manually downloading files for 150 hours is chilling. However, my objective was to create an open sourced fully functional algorithm which takes the power out of the database owners. In that regard, my project’s efficiency cannot be compared to a manual approach (lest one considers diplomacy).

Implications Beyond Broadway

For anyone beyond Broadway considering transitioning towards big data analytics, I would emphasize the accessibility of data rather than its existence in collected state. Databases can be shared but open access can be improved and automated. Moreover, manual downloading only works when data is displayed in a somewhat uniform and structured manner. In contrast, automated processes which utilize machine learning techniques can extract data from massive data sets consisting of infinite data structures with infinite data types. Such programs, once complete, can churn out structured data with boundless efficiency in an automated fashion, allowing extremely efficient access without regard to database owners.

Next Steps
1. Improve this code and provide increased access to Broadway data.

2. Access private wrap reports (with permission) and abstract consumer behavior patterns in the form of broad mathematical formulas. This would result in accurate synthetic consumer base which pricing scientists within Broadway could test their models.

   . . .

   With all said and done, I can now proclaim with confidence that the stage door for big data in Broadway has been propped open! Come on in and let’s have a data party!

Leo Bloom (Matthew Broderick) celebrating Big Data on Broadway (just kidding) in the musical The Producers. Photo by A.D. Drumm Images, LLC