Welcome to our 28th Annual Festival of New Musicals!

Where can 600 people immerse themselves for two days in the possibility and potential of musical theatre?

Where can you travel from New England to Egypt to England (in two different centuries) in a single day?

Where can the writers of eight new shows have the opportunity to showcase their work to their perfect target audience, an audience filled with people who can help them find their next best step forward?

Only at NAMT’s annual Festival of New Musicals.

The shows you’ll see were selected through a blind process by our amazingly hard-working Festival Committee, from a pool of nearly 200 new works. They were, of course, picked for their quality, but they were also selected because of the range of worlds, characters and themes they explore. They’ll make you laugh, perhaps gasp, probably rethink a long-held perspective. Good musical theatre is wonderfully stealthy that way. You’ll leave New World Stages entertained, challenged, provoked.

We’re delighted that you’re here to spend two days with us; we hope it’s the beginning of a much longer relationship between you and these exciting writers and their pieces. The Festival is just the starting point, the spark to ignite ongoing development.

Our sponsors, donors and advertisers make this Festival possible, by supporting this important annual event and NAMT this week and throughout the year. Thank you! Many thanks again, as well, to the Festival Committee, the NAMT staff and all of you, our audience.

Enjoy the Festival!

Jeff Loeb
President, National Alliance for Musical Theatre

FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE’S EXECUTIVE DIRECTOR

SO GLAD YOU’RE HERE!

NAMT’s Annual Festival of New Musicals is about today—or, more accurately, about two todays of intense focus on new musical theatre works and the remarkably talented writing teams who create them. But, really, it’s even more about tomorrow; this Festival is about helping these shows and writers find their futures.

To build those futures, we present the present in the best possible way. The writers focus on writing, while NAMT assumes the costs of producing and marketing the Festival, handling administration and logistics—all without encumbering those futures we’re working so hard to help build.

You—our audience—are the other key factor in readying all of these writers and their pieces for future success. By attending, by responding, by applauding and laughing and critiquing, you give tremendously important information to the writing teams.

In some ways, the future is today! Even as we spend two days together for this 28th Annual Festival, the application materials for the 29th Annual Festival are available online. And we’re already planning how we can support our Festival alumni writers throughout the year, through grants given to NAMT membership organizations by our National Fund for New Musicals, through writers’ roundtables and, always, through ongoing individual conversations.

So many of you support the Festival in ways both small and large. Our most sincere thanks to all of you who contribute, advertise and sponsor. You truly are the fuel that allows the Festival to be such a powerful force in musical theatre development.

Again, thank you all for coming! We look forward to sharing with you a two-day glimpse into the future of the field. Now let’s, together, make that future happen.

Enjoy the Festival.

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

**PASSES:**
Your badge (aka your pass) must be visible at all time! There are four levels of passes.
- **PREMIERE PASS** (priority access to all events)
- **SELECT PASS** (priority access to all events except the closing party)
- **ACCESS PASS** (secondary access to all presentations and Showcase, no access to Cabarets, Panel or Party)
- **GENERAL PASS** (tertiary access to all presentations, standby access to Showcase, no access to Cabarets, Panel or Party)

If you want to upgrade your pass and your experience at the Festival, please speak to anyone at the check-in desk located on the mezzanine level by the Green Room Lounge.

**THE LINES:**
There are 3 lines for each theatre and they enter in this order:
1. **PREMIERE PASS**
2. **ACCESS PASS**
3. **GENERAL PASS**

4. **SELECT PASS**
   Lines start on the orchestra level against the light wall.
5. **ACCESS PASS**
   For Stage 2, the line will start outside the Stage 2 entrance on the mezzanine level. For Stage 3, the line will start on the orchestra level just to the right of the Stage 3 entrance.
6. **GENERAL PASS**
   Lines will start on the mezzanine level in the main part of the lobby outside the entrance to the respective stages. Note: this line will queue on the mezzanine level for Stage 3 but will then be asked to head down stairs in order when it is time to enter the theatre. If you have physical restrictions that make this difficult, please speak to a House Manager or usher.

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

**MEET THE WRITERS:**
There will be 30 minutes between each reading, which is the perfect time to meet the writers at a special table on the orchestra level, drop off a business card and pick up a demo. But don’t go too far away, because the next reading will start sooner than you think!

**OTHER THINGS TO KEEP IN MIND:**
- The Green Room Lounge is open all day except for an hour before lunch (so we can set up for the Songwriter Cabaret) so swing by for a drink (cash bar), meet up with colleagues and take a break! Alcoholic beverages can be purchased starting at lunch. The Lounge is located on the Mezzanine level near the 50th Street entrance.
- Between shows, don’t forget to swing by the orchestra level and meet our exhibitors who have products and services of interest to your organization.
- Don’t forget your badge...without a badge, you cannot gain access to the events!
- Please turn off your cell phone during all events. The use of recording devices is strictly prohibited.

**MEMBERSHIP SNAPSHOT**
(As of September 30, 2016)
Last season, the NAMT members collectively...
- Employed over 52,500 people
- Staged more than 25,500 performances attended by nearly 10.5 million people
- Entertained over a million subscribers
- Provided education programs for over 1.2 million students and teachers
- Had operating budgets totaling more than $608,000,000
- Performed in 280 facilities housing 170,000 seats

**ABOUT THE NATIONAL ALLIANCE FOR MUSICAL THEATRE**
The National Alliance for Musical Theatre, founded in 1985, is a not-for-profit organization serving the musical theatre community. Our mission is to advance musical theatre by:
- Nurturing the creation, development, production and presentation of new and classic musicals
- Providing a forum for the sharing of resources and information relating to professional musical theatre through communication, networking and programming
- Advocating for the imagination, diversity and joy unique to musical theatre

Our 160 organizational members and 40 individual members, located throughout 32 states and abroad, are some of the leading producers of musical theatre in the world, and include theatres, presenting organizations, higher education programs and individual producers.

**ABOUT THE FESTIVAL OF NEW MUSICALS**
The purpose of the Festival of New Musicals is to create a nurturing environment for discovery, development and advancement of the musical theatre art form. The National Alliance for Musical Theatre seeks to do this with a focus on quality, diversity and new voices in order to best serve its membership, who represent today’s leading musical theatre producers and developers.

The objectives and goals of the Festival are to:
- Showcase new musicals that are diverse in subject matter, style, concept and ethnicity
- Encourage future productions of new musicals
- Promote new work and new voices
- Nurture composers, lyricists and book writers
- Stimulate networking opportunities for NAMT Members and theatre professionals
- Provide a forum to spark new collaborations and ventures

The Festival of New Musicals is supported in part by a generous award from the National Endowment for the Arts and by public funds from The New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.
THE HOLLYWOOD PANTAGES AND THE NEDERLANDER ORGANIZATION

CONGRATULATE

THE NATIONAL ALLIANCE FOR MUSICAL THEATRE ON ITS

28th ANNUAL FESTIVAL OF NEW MUSICALS.

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SPECIAL THANKS

Michael, Erin, Andrew, and the rest of the fantastic staff at New World Stages; A.R.T./New York, Ripley-Grier Studios and Studios 353; Walt Kiskadden and AEA; Alvin J. Bart for printing our beautiful program; Atlas Party Rentals, Carroll Music and Masque Sound and Recording for providing equipment and continued support; all of our volunteers who make sure you get to the right place; Brandon Huldean for his passion and guidance; the Festival Screening subcommittee for helping us screen and evaluate almost 100 submissions this year; the Festival Committee for their thoughtful and tireless work curating our Festival lineup; Goodspeed Musicals for printing our banners; New York SongSpace for hosting our Welcome Writers Party; The Lark for sharing their space with us; WithumSmithBrown, PC, Karen Kwogos; and the NAMT Festival Consultants who make sure that each show and writing team have support leading up to and following the Festival!

Subsidized studio space proved by A.R.T/New York Creative Space Grant, supported by the Andrew W. Mellon Foundation
Thank you to our Sponsors

28th Annual Festival of New Musicals

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The Festival of New Musicals and Fall Conference are supported in part by a generous grant from the National Endowment for the Arts and by public funds from the New York State Council on the Arts.

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They Put the Laughter in Mankiller

Chicago Shakespeare Theater congratulates NAMT on its 28th Annual Festival of New Musicals.

Continuing its own commitment to developing new works, CST also celebrates the artists behind its two acclaimed musicals making their off-Broadway debuts this fall.

OTHELLO: THE REMIX

Book, music and lyrics by GQ and JQ
Developed with Rick Boynton
Featured at the 2015 Festival of New Musicals

Previews begin October 25
The Westside Theatre

RIDE THE CYCLONE

Book, music and lyrics by Jacob Richmond and Brooke Maxwell
Directed and choreographed by Rachel Rockwell

Previews begin November 9
MCC Theater at The Lucille Lortel Theatre

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WE PROUDLY CONGRATULATE

OCTOBER SKY
under Rachel Rockwell’s confident direction.

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innovation and an entrepreneurial spirit!

THE OLD GLOBE ON A SUCCESSFUL RUN OF
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is a tuneful, toe-tapping confection!

ASSOCIATED PRESS

NAMT members as of September 28, 2016
NAMT is very grateful to the following organizations whose contributions support our mission to nurture the creation, development and production of new musicals:

 mediocre, "OCTOBER SKY" flies high! A richly textured work under Rachel Rockwell’s confident direction. THE SAN DIEGO UNION-Tribune

"October Sky" is a great story of individualism, innovation and an entrepreneurial spirit! FORBES
We thank the following individuals, government agencies, organizations and foundations for supporting the National Alliance for Musical Theatre and our mission to nurture the development and production of new musicals. This listing represents contributions from October 1, 2015 to October 1, 2016.

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AND SALUTES Signature Theatre Company, LA Jolla Playhouse, Cleveland Play House, & Alley Theatre

AND THEIR INAUGURAL PRODUCTIONS OF

FREAKY FRIDAY A NEW MUSICAL
CONGRATULATIONS TO THIS YEAR’S FESTIVAL PARTICIPANTS

NAMT FEST ’13

COME FROM AWAY
A NEW MUSICAL
COMES FROM AWAY. Book, Music and Lyrics by Irene Sankoff and David Hein
Directed by Christopher Ashley

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For our 28th Annual Festival of New Musicals, NAMT received 193 submissions from around the world. The submitted shows were at all the different stages of development, from shows that have never had more than a table reading to ones that have had multiple regional productions. Our process to filter from the field of 193 down to the eight you will see at the Festival started in early January and was completed in mid-June. The evaluation process is carefully crafted and executed to ensure that we are able to present an exciting and varied, top-notch Festival each year.

NAMT assembles a 15-person committee composed of NAMT Members from across the world to represent the membership and the industry. Each member sits on the committee for 2-3 years. New this year, an Alumni Writer Representative also sits on the committee for one year, providing valuable insight from the artist perspective. The Festival selection process is overseen by the New Works Director, who moderates the two committee meetings; neither she nor other NAMT staff members, however, express opinions or vote on which shows are selected for the Festival. All committee members are required to sign a Code of Integrity that outlines expected conduct as well as our need for confidentiality and transparency throughout the process.

Our evaluation process is blind; meaning the materials sent to the committee for review do not contain the writers’ names, agent names or development history of the project. The committee members do not know if a show is written by someone still in high school or by a winner of multiple Tony® awards, they only know the work that is on the page and on the demo. This blind process is key to the integrity of the Festival selection process, and we rigorously maintain the blind nature of the evaluation process at every phase.

We continuously refine our selection process to ensure that we are always sharply focused on selecting great musicals that showcase the variety of voices writing today. Through the Festival, we look forward to welcoming more wonderful new musicals into the greater musical theatre canon. We know that you will be inspired and moved by this year’s selections, and we are excited to share with you what is next in new musicals.

Round 1 (January-March):
- A 20-page excerpt and demo is evaluated by four members of the Festival Screening subcommittee (a group of additional NAMT members brought on to help with the volume in the initial round)
- About one-third of the shows are selected to move on, based on the scores given to them by the evaluators

Round 2 (March-May):
- Each show sent on to this round is fully read and evaluated by four members of the Festival Committee
- The Committee has a full-day meeting to select the shows that are the strongest contenders for the Festival, based not only on the scores on their evaluations, but also on the excitement and passion for each piece expressed by committee members at this in-person meeting
- Around 20 shows are selected to become semi-finalists for the Festival

Round 3 (May-June):
- All semi-finalist shows are read and evaluated by the entire committee
- The chair identifies the (prior year’s senior chair) of the committee returns for this round to add a fresh pair of eyes and ears
- The Committee has a full-day meeting to select the eight shows that will make the best Festival, excluding shows at all stages of development and of all shapes, sizes, styles and topics

We are proud to present the 28th Annual Festival of New Musicals, a national showcase of the future of the musical theatre, providing valuable insight from the artist perspective.
ES_AURA & BLEEDING LOVE
US Demos available – please contact Creative Producer Soren Moller – soren@fredericiateater.dk

European NAMT show Premieres this season at Fredericia Theater

LEGENDALE & THE TROUBLE WITH DOUG

What We Do

What Members Are Saying

Why We LOVE What We Do

In 2015, our members:

- Employed 32,500+ people
- Produced 25,500+ performances
- Provided education programs for over 1.2 million students and teachers

Benefits Include:

- Networking
- Promoting Your Project to Industry Leaders
- Conferences and Webinars
- Discounts and Partnerships
- And More!

“NAMT made me aware how inviting an organization can be.”
- Mark Fleischer, Pittsburgh CLO

“The power of this network is unbelievable.”
- Danny Reagan, The Muny

“I credit NAMT with the tripling of my budget. The transformation of my theatre is due to what I learned at NAMT.”
- Keith Cromwell, Red Mountain Theatre Company

“If you’re involved in musical theatre, you have to be here. This is the center of the musical theatre universe.”
- Elisabeth Challener, ZACH Theatre

Learn more at NAMT.org
Benny has taken care of his psychologically troubled sister Joon since their parents died over a decade ago. Benny is now in his early 20s, but, ten years on, not much has changed. A mechanic with his own garage, Benny feels he is a master at managing the life they’ve ended up with. But when they take in a strange young man named Sam, everything changes. This musical based on the MGM movie explores the challenge of navigating life and love in an imperfect world.

Benny & Joon first received a private developmental 24-hour reading in January, 2015 (Replay Grieg Studios, New York), followed by two additional private developmental 24-hour readings in February and November, 2014 (Pearl Studios, New York). A private developmental lab was held at the Transport Group in September, 2015. Additional development occurred at the Burren Deer Musical Theater Lab (June 2014) and at TheatreWorks Silicon Valley Writer’s Retreat (January 2016).

Mindi Dickstein (lyrics) is a lyricist, librettist, and playwright. Lyrics: Little Women (Broadway, MTI, Sh-k-boom), Faience Tale (Rehearsal), Snow in August (American Harmony Prize); Book and lyrics: Tip (Playwrights Horizons, Steinberg Commission), Beasts and Saints (ASCAP Workshop), Notes Across A Small Pond (Bridewell Theater, London), By The Numbers (Prospect Theater); Book: Toy Story – The Musical (Disney). In concert. Lincoln Center’s ‘Here’ and Now Contemporary Lyricists and 12 Below Hier monologues, Starving To Death In Midtown, was performed internationally in support of Climate Change awareness in 2005. Honors include a Larson Award and a Second Stage Klinsky Award; MFA and faculty, NYU Graduate Musical Theater Writing Program. Member of ASCAP and The Dramatists Guild.

Nolan Gasser is a composer, pianist, and musicologist—nationally, the architect of Pandora Radio’s Music Genome Project. He holds a Ph.D. in musicology from Stanford University. His compositions have been performed at Carnegie Hall, Lincoln Center, etc. Current projects include an opera, The Secret Garden, a film score, All Stars, and a forthcoming book, Why You Like It: The Science and Culture of Musical Taste. Nolan is the subject of a documentary highlighting his collaboration with Memorial Sloan-Kettering hospital to provide personalized musical therapy for cancer patients. He recently delivered a TEDx on the nature and source of our musical taste.

Kirsten Guenther began her writing career in Paris, where she joined the popular weekly column, ‘The Sexy Expats’ about an American navigating/dating the French. Book and lyrics: Little Miss Getty (even on NBC); Book, Measure of Success (Broadway/Green), Mr. Sharp (Richard Rodgers Award), the CUBA Car Mymusica Tiliman (Bay Area Theatre Award Nominee) and Out Of My Head (Developing Stage Rights). She has written sketches for celebrities including James Franco, Jared Leto, Michael Douglas, Catherine Zeta Jones, Kathy Lee & Hoda, Steve Buscemi, Deon Sanders and Queen Latifah. Kirsten was a Dramatist Guild Fellow and a Disney/ASCAP participant. MFA, NYU Graduate Musical Theater Writing Program.
ASCAP CELEBRATES THE NATIONAL ALLIANCE for MUSICAL THEATRE’S FESTIVAL OF NEW MUSICALS

We are proud of our ASCAP Members participating!

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Mindi Dickstein
Nolan Gasser
Matt Gould
Kait Kerrigan
Gordon Leary
Brian Lowdermilk
Julia Meinwald
Brett Ryback

For more information: brett@brettbyback.com

Joe Schmoe Saves the World is an original story incorporating real people, places and events within an imagined context. This is a story for an American audience that engages us in a dialogue between the American and Iranian worlds.

1. We were taken with both the energy of Joe Schmoe Saves the World and its examination of how one event can spark a global crisis of consciousness. Spanning two cultures with drastically different points of view, the piece asks a question we find particularly salient today: how do we make a difference in an increasingly wired world?

2. Joe Schmoe Saves the World was developed with the assistance of Stephen Schwartz and the ASCAP/Dreamworks Musical Theatre Workshop and the Black Swan Lab at Oregon Shakespeare Festival.

3. Other Name: Joe Schmoe Saves the World was elected “Best Musical, Pasadena Weekly”.


5. We envision that both stories unfold on a single set that is suggestive of both locations. The sharing of specific props (e.g., a guitar, a tie, some candles), as well as the use of light and stagecraft will allow the characters to physically inhabit one another’s world, thereby highlighting themes of shared struggle, interconnectedness and global village.

5 THINGS YOU SHOULD KNOW

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4. We are interested in breaking new ground for musical theatre. We hope to push the boundaries forward by exploring international subject matter with diverse casts and points of view, incorporating dance club beats, world rap and pop/rock music, and employing unusual storytelling structure and devices.

5. This piece had its first public presentation last summer at the Geffen Playhouse. We are looking to develop it further from a formal workshop into a full production, and are seeking theatres and commercial producers to help us achieve that goal.
Lempicka was originally commissioned by Yale Rep and New Dramatists, with support from the Mellon Foundation. Over three years, the show received a workshops and various readings and recordings. Songs from the show have been performed around the world.

Lempicka is inspired by the tumultuous life story of Art Deco artist Tamara de Lempicka, who captured her era with bold, elegant portraits of European expatriates, wealthy Parisians, elegant men and women of ambiguous sexuality, and seven canvasses in one year of a woman with black hair and green eyes, who is rumored to be a prostitute. The lush, sensual portrait Beautiful Rafaela still manages to shock us with its breathtaking intimacy, nearly 90 years after it was painted.

1. Lempicka is inspired by the tumultuous life story of Art Deco artist Tamara de Lempicka, who captured her era with bold, elegant portraits of European expatriates, wealthy Parisians, elegant men and women of ambiguous sexuality, and seven canvasses in one year of a woman with black hair and green eyes, who is rumored to be a prostitute. The lush, sensual portrait Beautiful Rafaela still manages to shock us with its breathtaking intimacy, nearly 90 years after it was painted.

2. Featuring a contemporary pop score with allusions to 30’s Parisian jazz, Lempicka focuses on the time between the great political upheavals of her life: the Bolshevik revolution in Russia, and the outbreak of World War II. In the midst of this chaotic world, she finds herself as a woman who will be her great love and muse, Rafaela.

3. The musical features an array of women characters of various ages, types, and colors who don’t fall into traditional female archetypes. They are strong, empowered people who make their own choices and drive their own stories.

4. An epic, cinematic story, Lempicka has always been envisioned with a contemporary pop score describing the life and work of Mediterranean artist Tamara de Lempicka in Paris during the Great War. The show has been shaped by four workshops and several readings. Songs from the show have been performed around the world.

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For more information:
John Buziotti
William Morris Endeavor Agency
(212) 995-1500
johnbuziotti@wmeentertainment.com

Mark Ovsiy
Bret Adams Ltd
(212) 766-5610
morsini@bretadamsllc.net

Committee members loved the audacity of Lempicka and its anachronistic but inspired electropop-influenced score. Epic, sprawling and brazen in its sensibility and theatricality, this musical biography had us asking why the compelling story of this visionary female painter is not as well-known today as its iconic work.

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW
Musicals from R&H Theatricals

The Loneliest Girl in the World charts the rise and fall of beauty queen-turned-pop star-turned-spokeswoman-turned-cultural crusader Anita Bryant and her biggest fan, Tommy, who seals her fate, and the fate of the gay rights movement, with a single banana cream pie.

The Loneliest Girl in the World was inspired by the infamous pieing of Anita Bryant, the GALA Girls’highest-profile activist of the 1980s, as she advocated for antigay legislation. The show was written for piano, trumpet, electric bass and drums.


Julia Meinwald: other musicals with Gordon Leary include Pregnancy Pact (2012 premiere production at the Weston Playhouse, 2011 NAMT Festival and Yale Institute for Musical Theatre selection), REB + VoDKa + ME (Civilian’s R&D Group 2015-16), Galaxy Comics (2014 United Airlines in-flight programming), and Disappeared (2009 Lincoln Center Directors Lab). Julia was a participant in the New Dramatists Composer Librettist Development Program, the Dramatists Guild fellowship, American Lyric Theatre residency, Ars Nova’s Uncharted group, the Civilian’s R&D Group, and Fresh Ground Pepper’s Playground Playgroup. She holds a BA in Music from Yale and an MFA from NYU’s GMTWP. www.juliameinwald.com.

For more information: Kate Naim at the Gersh Agency krawin@gershny.com

The authors have created a remarkably compassionate yet uncompromising chronicle of the rise and fall of the infamous gay rights opponent and the young activist who takes her on. By turns delightful, provocative and achingly tragic, we see in this piece a powerful reminder during these politically polarizing times of our shared humanity.

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

1. Inspired by the infamous pieing of Anita Bryant, The Loneliest Girl in the World imagines the parallel lives of our dual protagonists - Anita and gay rights activist Tommy – over the two decades leading up to the 1977 pieing incident and beyond.

2. Anita and Tommy, our two main characters, are supported by an ensemble of four actors who create the world swirling around them. In addition to doubling as friends and family of the main characters, ensemble members portray a number of classic American television personalities—from Johnny Carson to Lawrence Welk, Dinah to Donahue.

3. We like to say that The Loneliest Girl in the World lives six inches off the ground, in a slightly heightened reality. The history and politics are joined with magic and whimsy to explore fame, fate, and the purpose of pie.

4. The show is written for piano, trumpet, electric bass and drums in a nod to the television orchestras of the 1950s and 60s.

5. The Loneliest Girl in the World is ideally looking for a theatre to present the world premiere following a staged workshop.
PARTY
It’s what happens when drag queens, Scrooge, piggies, LB2, Billie Holiday, New Yorkers, cardboard gamers, and Elvis get together.

ZACH 16-17 Season. Hold on to your party hats.

Priscilla, Queen of the Desert
A Christmas Carol
Elephant & Piggie’s We Are In A Play
The Great Society
Lady Day at Emerson’s Bar and Grill
In the Heights
Joan of Arc (2012)
Million Dollar Quartet

28th ANNUAL FESTIVAL OF NEW MUSICALS
MORTALITY PLAY

Mortality Play is a new musical about a 36-year-old in 1540 trying to be a rockstar in plague-ridden London. This modern take on a medieval morality play follows a young man’s struggle to decide between what he wants to do and what he believes the world needs of him.

Mortality Play was conceived at the Graduate Musical Theater Writing Program at NYU’s Tisch School of the Arts, where it received its first reading in April 2011. In October 2011 it was presented as part of Art Fest at Ars Nova. It was one of two shows selected for the Yale Institute of Music Theatre in 2012, where it was workshoped under the direction of Mark Brokaw and presented as part of the International Festival of Arts and Ideas. It was presented at Joe’s Pub in March 2014, and two of its songs were featured in the NAMT Songwriter’s Showcase in October 2015.

Scotty Arnold is a founding member of the Musical Theatre Factory. Mortality Play (Joe’s Pub, VIMT, Ars Nova), That Time We Found a Sasquatch in the Woods (Merry-Go-Round), Trivaga Gold (NYU Steinhardt, MTF, Adelaide Raleigh Productions), Lost & Found (Nautilus, NYU), Tereckovic (Music Theatre Company, IL). He is currently a writer-in-residence at CAP21, where he is developing a new musical with Jenny Stafford and Shelley Butler. BA: SCU, MFA: NYU, also: AMHT (CA) and New Dramatists (NY). He has completed residencies at Space at Ryder Farm, NY Stage and Film, and CAP21. Proudt member: Dramatists Guild, ASCAP.

Alana Jacoby is a lyricist, bookwriter and playwright from Newtown, CT. She graduated from Brown University with honors in playwriting in 2008, and earned her MFA from NYU’s Graduate Musical Theater Writing Program in 2011. Her work has been performed at Ars Nova, Joe’s Pub, 54 Below, and the Binghamton Stage Company, and her musicals Mortality Play and Trivaga Gold have been developed at the Yale Institute for Music Theatre and the Musical Theatre Factory. She works as a teaching artist for the Roundabout Theatre Company, and is a member of the Musical Theatre Factory and the Dramatists Guild.

For more information:
Mark Orsini, Bird Adams, LTD
moran@birdadamsld.net
(212) 766-0550

We were dazzled by the songwriting, concept and ambition of this completely idiosyncratic work. The authors have improbably breathed new life into the medieval morality play and in doing so connect the story of their generation to the story of any young dreamer who has ever tried to live up to their potential in a world of the verge of falling apart.

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW
1. Mortality Play is an original story that draws inspiration from medieval morality plays such as Everyman. These allegorical plays, which feature a central character representing all mankind interacting with personified concepts battling for control of his soul, were among the first to blur the lines between sacred and secular theater.
2. Mortality Play lives in both the past and the present. The action takes place in 1540 London, but the characters have contemporary sensibilities and speak like present-day teenagers.
3. Several songs in the show begin within the world of medieval England and transform into rock concerts. These number blur the time periods the most, providing exciting design opportunities to explore the explosive dichotomy between the two worlds.
4. Mortality Play has an intimate cast of 8, including two characters who are in a rock band, providing opportunities to showcase actors who play instruments.
5. Mortality Play has been successfully presented in workshops as well as in concert, and we’re now looking to get it on its feet so we can start exploring the world through the various design elements. We are seeking development opportunities and productions by theaters interested in exploring medieval theatre through a contemporary lens, as well as theaters who want to rock out.

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MORTALITY PLAY
Book & Lyrics: Alana Jacoby
Music: Scotty Arnold
Director: Michael Parlean
Music Directors: Mike Pattry
Genre: Rock Drama
Ideal Cast Size: 5 Males, 1 Female
Ideal Band Size: 4-6 piece band

NEW FOR 2016:
Mamma Mia!


45 years of Broadway-quality performances have given Music Theatre Wichita the marvelous opportunity to sew & saw, weld & wire, paint & package ready-to-ship shows, ranging from costumes-only to comprehensive (sets-props-backdrops-costumes-projections) packages for more than 70 shows. We add more packages each year and ship nationwide. Complete details and descriptions, along with hundreds of color images, can be found at our website, mtwrentals.org.
When impoverished launderette owner Robbie becomes romantically involved with engaged Mayorial candidate James Prince, his step-sisters become the least of his problems! James and Robbie’s worlds collide forcing them to fight for their own fairy-tale ending in this hilarious, satirical twist on the classic Cinderella story.

A concert version of Soho Cinders was produced at Queen’s Theatre, London in October 2011, followed by a first class production at Soho Theatre, London in August 2012. Further productions: Dallas, Texas; Arts Educational School, London; University of Cumbria; University of West England; Bruges, Belgium. Award nominations: Best New Musical, WhatsOnStage Awards 2015; Best Supporting Actress in a Musical (Suzie Chard & Beverly Rudd), WhatsOnStage Awards 2015.

Elliot Davis: Liverpool (West Yorkshire Playhouse, Garrick, West End); Oliver Nominee for Best New Musical; Peter Pan (revised book); OUT THERE (Riverside Studios). Best Friends & Butterflies, (Book & Music) TicketMaster Composer Award / Best New Musical Vivian Ellis Award. Current: What I Go To School For. — The Bashed Musical. In development: Rehab. Becoming Nancy. In another career strand Elliot is a prolific music documentary maker for the BBC. Film: Elliot’s first feature film screenplay commissioned by the BBC films in 2007 starring Geoffrey Rush. He is the inaugural recipient of the JJ Screevingen Bursary in association with BAFTA.


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THE UNAUTHORIZED AUTOBIOGRAPHY OF SAMANTHA BROWN

For more information:
Kait Kerrigan, kait@kerrigan-lowdermilk.com, www.kerrigan-lowdermilk.com

This smart, funny, moving show unfurls at a deliberate, confident pace like a good mystery, and we love that about it. It asks how one of the “good kids” who has it all and has done everything right can end up just as confused, lost and frightened as the rest. We feel it speaks volumes about what it is to come of age in 21st century America.

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

1. The Unauthorized Autobiography of Samantha Brown can be performed with 5 actors (3W, 3M) and five to eight people.

2. This show features strong female leads and passes the Bechdel-Wallace test by flying colors.

3. Kerrigan-Lowdermilk have a broad and loyal following on YouTube, where their channel has 13,000 subscribers and over 6 million views. Most of these views are of videos of songs from this show. Additionally, there are conservatively more than 10,000 YouTube community videos of their song “Run Away with Me” alone.

4. We have been trying with a possible title change. We would love to hear your thoughts on our new ideas. Come talk to us!

5. Brian first conceived the idea for this piece when he was dropping out of Harvard during his freshman year. He moved to New York to become a writer and reconnected with a friend from middle school—Kait, who was a junior at Barnard and in the midst of writing her first play. The rest is history.

Kait Kerrigan and Brian Lowdermilk made their Off-Broadway debut with Henny and Mudge. Other projects include the immersive house party musical The Bad Years. Republic, a sung-through adaptation of Shakespeare’s Henry IV set in Northern Ireland in the 1970s; and Unbound, based on the life story of Chinese dancer Zhangmei Li. Their first album Our First Mistake charted at #1 on the iTunes Singer/Songwriter chart. Their latest album, Kerrigan-Lowdermilk Live, documents the concert tour that resulted from their breakout $55K Kickstarter campaign. Together, they received the Larson Award and a Dramatists Guild Fellowship, and they have held residencies at McDowell, Johnny Mercer, Theatremenworkse and others. Kerrigan received the 2009 Kleban Award for libretto-writing. As a playwright, she has had her work developed at Page 73, where she was an Interstate 73 member, Primary Stages, the Lark, and Chautauqua Theatre Company. Lowdermilk received the Alan Menken Award and the Richard Rodgers Award for Red with librettist Marcus Stevens. Both are alumni of the BMI Musical Theatre Writing Workshop, co-founders of the start-up NeoMusical Theatre.com, and members of the Dramatists Guild and ASCAP.

THE THEATER WHERE LEGENDARY MUSICALS PREMIERE

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JAN 20 - FEB 12, 2017
APR 21 - MAY 14, 2017
JUNE 2 - 25, 2017

McCoyRigby.com
LaMiradaTheatre.com
In 2011, a group of students met in a small flat in Cairo. This was the beginning of Egypt’s greatest revolution. Armed with laptops and cameras, these urban youth inspired millions of Egyptians to take to the streets and overthrow their president, Hosni Mubarak. We Live in Cairo tells of six revolutions coming of age in today’s Middle East—facing their past, still searching for freedom.

We Live in Cairo had its first reading at Columbia University, hosted by Turath, the University’s Arab Organization. In 2015, the piece was chosen for development at the 2015 O’Neill National Music Theater Conference under the stewardship of Ms. Paullette Haupt. Patrick and Daniel used most of their time as 2015-16 Dramatists Guild Fellows working on the show and most recently it received the Richard Rodgers Award for a Staged Reading. Songs for We Live in Cairo were also created while at SPACE on Ryder Farm.

Daniel Lazour has collaborated on four musicals with his brother Patrick, supplying the music and co-authoring the librettos. The two’s most recent musical We Live in Cairo, centering on the youth in Egypt’s 2011 revolution, was selected for the 2015 O’Neill National Music Theater Conference and received the 2016 Richard Rodgers Award. Daniel’s other works include an opera scene (Bach and the Boy), a song cycle (Expat), and a string quartet (Characeres), which all premiered at Columbia University. Daniel has spent time at SPACE on Ryder Farm and Rhinebeck Writers’ Retreat writing and composing on piano and guitar. He studied music composition at Columbia University. He is a 2015-16 Dramatists Guild Fellow.

Patrick Lazour is a writer, lyricist and playwright. With his brother Daniel, he has written and produced four musicals including The Grand Room, which was developed and performed at the Bobsham Theater Arts Center at Boston College in 2015. We Live in Cairo, about the youth movement during the 2011 Egyptian Revolution, was developed at the O’Neill National Music Theater Conference and most recently received the Richard Rodgers Award. Patrick has developed work with his brother at Rhinebeck Writers’ Retreat and SPACE on Ryder Farm and has a 2015-16 Dramatists Guild Fellowship. He holds a B.A. in political science and theater from Boston College. He lives in New York City.

5 THINGS YOU SHOULD KNOW

1. Mass protests drew hundreds of thousands of Egyptians to Tahrir Square in 2011, bringing an end to then president Hosni Mubarak’s 30-year rule. Youth protesters, some as young as 16-years-old, led the charge.

2. We were inspired by a photo captured by Ed Ou, depicting student activists in a crowded apartment above Tahrir Square. During the 18 days of revolution, this apartment served as a youth headquarters, where planning, strategizing and socializing took place.

3. Friends in New York — Egyptians who took part in the revolution — have offered their perspectives on both what happened in Tahrir Square in 2011 and what happened to members of the movement afterwards. Their stories of ideation, exile, disillusionment and struggle for freedom are at the heart of We Live in Cairo.

4. The score celebrates the sounds of the square: Arabic classical music, folk, and protest songs.

5. We Live in Cairo is a story told by six Egyptian characters.
There are many great songwriters out there, and we want to give you a new way to experience them in the low-key setting of The Green Room Lounge. During lunch there will be two 20-minute Songwriters Cabarets each featuring a different songwriting team. Grab lunch and come back to the Lounge for some great new music from these talented songwriters, performed by some of their favorite singers.

**THURSDAY, OCTOBER 27**

12:40PM Michael Cooper & Hyeyoung Kim  
(Sunfish, Fest ’06)

1:20PM Paulo K. Tirol & Kathleen Wrinn

**FRIDAY, OCTOBER 28**

12:10PM Emma Lively & Tyler Beattie

12:50PM Michael R. Jackson

**SONGWRITERS CABARET** is open to registered attendees with a Premiere or Select Pass. There will be a standby line for Access Pass holders. Due to space limitations, there is no standby line for the general public or General Pass holders.

Feel free to grab a sandwich and bring it back to the Green Room Lounge to enjoy with a drink from the bar during the Songwriters Cabaret!
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**ROBERT LEE**
(Festival Committee Co-Chair) is a lyricist and librettist whose musicals with composer Leon Ko include Headed East (Fest ‘99), Chinese Hell and an adaptation of Jean Kerr’s Daisies, Forbidden Broadway (most recent two editions/cast albums), Gigantic (Vineyard Theatre, dir. Scott Schwartz), The 12 (Denver Center/world premiere). I Love Lucy Live On Stage (2014-15 national tour), Kingdom (The Old Globe) and many more. Since 2007 Michael has served as the resident casting director for the New York Musical Theatre Festival (NYMF), where he has cast over 70 new musicals since the festival’s inception in 2004. Native Clevelander, BFA graduate of Otterbein University. Member, Casting Society of America and two-time Artios Award nominee. [http://www.michaellcasara.net](http://www.michaellcasara.net) / @michaelcasara

**MICHAEL CASARA, CSA**
(Festival Casting Director) and his team have cast over 400 theatre and film projects since the founding of Michael Cassara Casting in 2003, and they are thrilled to be returning to NAMT for a fourth year. Recent credits: Spamilton. An American Parody (Off Broadway), Forbidden Broadway (most recent two editions/cast albums), Gigantic (Vineyard Theatre, dir. Scott Schwartz), The 12 (Denver Center/world premiere). I Love Lucy Live On Stage (2014-15 national tour), Kingdom (The Old Globe) and many more. Since 2007 Michael has served as the resident casting director for the New York Musical Theatre Festival (NYMF), where he has cast over 70 new musicals since the festival’s inception in 2004. Native Clevelander, BFA graduate of Otterbein University. Member, Casting Society of America and two-time Artios Award nominee. [http://www.michaellcasara.net](http://www.michaellcasara.net) / @michaelcasara

**CJERA FVESON**
(New Works Director) joined the NAMT team in May of 2016 after coming to love the Festival as a member. Prior to NAMT, CJera was the Festival Producer for the Village Originals Festival of New Musicals and Associate Production Manager at Village Theatre in Issaquah, WA. In her time with the Village Originals program, she worked on over 35 new musicals in various stages of development, from first drafts to world premiers. In addition to musical theatre producing, she also worked in Seattle developing contemporary performance pieces and new plays with On the Boards and The Town Theatre. From 2013-2015, she was the Associate Producer and a board member for SHOWTUNES Theatre Company. CJera is a graduate of Emerson College.

**JOE TRENTACOSTA**
(Publicity) is president of JT-PR, a full-service boutique public relations firm. With over 17 years of experience, he has handled numerous projects on and Off Broadway, films in release, film festivals, non-profit organizations, special events and corporate launches.

**LISA DOZIER KING**
(General Manager) 2016 marks Lisa’s ninth year serving as the general manager for the National Alliance for Musical Theatre’s Festival of New Musicals. Recent/Upcoming Off Broadway credits include A Letter to Harvey Milk, Death of a Salesman tour with the Joseph Papp Yiddish Theatre, The Crusade of Constant Stephens, Love, Genius and a Walk, The Death of the Persian Prince, Leonard Nimoy’s Vincent, Stars of David (tour/Daryl Roth Management), Bedbugs the Musical (NYT Critics’ Pick), Breakfast with Magsabe (NYT Critics’ Pick), Making Up Everything (NYT Critics’ Pick), Sistahs the Musical, A Loss of Roses, Final Analysis, Bronx, Ten Chimneys. She has been on staff at Symphony Space, Manhattan Theatre Club and The 2nd Street, and was also the founding general manager for the multi-million dollar entertainment tour company THE RIDE. In addition to her Off Broadway general management firm where she serves as the general manager for numerous commercial productions and non-profit theatre companies, Lisa is also the director of the BFA theatre management program at the University of Miami, and the producing director for the newly founded regional theatre Miami New Drama, which operates a 400-seat venue in the heart of Miami Beach. www.ldkproductions.com

**PAGIE PRICE**
(Festival Committee Co-Chair) is the Executive Artistic Director of Theatre Aspen. After years spent as a Broadway performer, she began producing events, television shows and theatre. Since 2006, Price has been the first Vice President of Actors’ Equity Association, and is also a member of The League of Professional Theatre Women. She sits on the board of the Theatre Subdistrict Council, a cultural arts grants board that includes Manuel Miranda, George C. Wolfe and Daryl Roth. In 2013 she was elected to the board of the National Alliance for Musical Theatre, where she co-chairs the Festival Selection Committee. As a performer, she starred in Broadway’s Saturday Night Fever, the original cast of Disney’s Beauty and the Beast, and Smokey Joe’s Cafe. Her professional career encompasses performances Off Broadway, regional theatre and national and international tours.

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NEW WORLD STAGES
SOME RECENT FESTIVAL SUCCESSES

Jon-Michael Reese and cast of My Heart is the Drum (Fest ’13) at Village Theatre. Photo by Tracy Martin.

Chip Zien, Tyne Daly, Harriet Harris and Michael X. Martin in A Thousand Days: Yes (Fest ’11) at Broadway. Photo by Joel Perez.

Jackson Doran, GQ, Postell Pringle and JQ in Chicago Shakespeare Theater’s 2016 production of Othello: The Remix (Fest ’15). Photo by Michael Brosilow.

The cast of NAMT Member La Jolla Playhouse’s world-premiere musical Come From Away (Fest ’16). Photo by Jim Carmody.

Annette O’Toole, Jeff McCarthy, Aneesh Sheth, and Jeffrey Kuhn in Southern Comfort (Fest ’10) at The Public. Photo by Carol Rosegg.

The cast of The Boy Who Danced on Air (Fest ’13, National Fund Production Grant Recipient) at Diversionary Theatre. Photo by Simpatika 2016.

The cast of Factory Girls (Fest ’11) at 11th Hour Theatre Company in their Next Stop Concert Series. Photo by Plate 3 Photography.

The World Premiere production of Bleeding Love (Fest ’12) of NAMT Member the Fredericia Theater in Denmark.

The cast of It Shoulda Been You (Fest ’09) on Broadway. Photo by Joan Marcus.

Factory Girls (Fest ’11) at 11th Hour Theatre Company in their Next Stop Concert Series. Photo by Plate 3 Photography.

Annette O’Toole, Jeff McCarthy, Aneesh Sheth, and Jeffrey Kuhn in Southern Comfort (Fest ’10) at The Public. Photo by Carol Rosegg.

The cast of The Boy Who Danced on Air (Fest ’13, National Fund Production Grant Recipient) at Diversionary Theatre. Photo by Simpatika 2016.
BRUNCH
LUNCH
DINNER
HAPPY HOUR
CATERING
EVENTS

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Jeff Marx (co-creator of Avenue Q)
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“BRIDGES TUNEFULLY SPANS DECADES WITH TWO CIVIL RIGHTS TALES! It makes its historical points the best way, by telling personal, touching, connecting stories.” - San Francisco Examiner

BRIDGES
A NEW MUSICAL

BOOK & LYRICS BY Cheryl L. Davis
BOOK & LYRICS BY Cheryl L. Davis

NATIVE AMERICAN & LENSARD AWARDS, NAMT

BARNSTORMER, KLEASER & LENSARD AWARDS, NAMT

MARY’S DOOR, Audelco Award Best Play

Writing by Douglas J. Cohen

THE 4% GLOWING GLASS, BARNSTORMER, NAMT

NO WAY TO TREAT A LADY, MANN, AND WIFE

Directed by Elizabeth McFadden

Produced by Berkeley Playhouse

MOTT THEATRE COMPANY PRESENTS

"BERKELEY PLAYHOUSE'S BRIDGES IS A WINNER!!" - berkebites.com

Barbara ingenisser, Barbara ingenisser agency: barbaraingenisser@gmail.com 212-474-0004 • Richi sten, dan rosswald & associates: richi@roswald.com 212-967-1200
# SCHEDULE OF EVENTS

<table>
<thead>
<tr>
<th>THURSDAY, OCTOBER 27</th>
<th>STAGE 2</th>
<th>STAGE 3</th>
<th>GREEN ROOM LOUNGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30–10AM</td>
<td>CHECK-IN/REGISTRATION</td>
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<tr>
<td>10–10:50AM</td>
<td>SOHO CINDERS</td>
<td>BENNY &amp; JOON</td>
<td>OPEN FOR COFFEE AND NETWORKING</td>
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<tr>
<td>11:20AM–12:10PM</td>
<td>MORTALITY PLAY</td>
<td>JOE'S SCHOOL OF THE WORLD</td>
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<tr>
<td>12:30–2PM</td>
<td>LUNCH (on your own)</td>
<td></td>
<td>OPEN FOR COFFEE, DRINKS AND NETWORKING</td>
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<tr>
<td></td>
<td>Don’t forget to check out the Songwriters Cabaret in the Green Room lounge during lunch both days!</td>
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<td>2:00–3:00PM</td>
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<td>3:30–4:20PM</td>
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<td>4:50–5:40PM</td>
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<tr>
<td>6:00–7:30PM</td>
<td>HAPPY HOUR @ THE GREEN ROOM LOUNGE</td>
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<td></td>
<td>Join us at the Green Room lounge in New World Stages for a post-Festival Happy Hour. NAMT Members, Festival Alumni Writers and Premiere Pass Holders will receive special discounts.</td>
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<tr>
<th>FRIDAY, OCTOBER 28</th>
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<td>JOE'S SCHOOL OF THE WORLD</td>
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<tr>
<td>10:50–11:40AM</td>
<td>SAMANTHA BROWN</td>
<td>LEMPIKA</td>
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<tr>
<td>12:00–1:30PM</td>
<td>LUNCH (on your own)</td>
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<td>OPEN FOR COFFEE, DRINKS AND NETWORKING</td>
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<td>2:50–3:40PM</td>
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<td>4:10–5:20PM</td>
<td>MEET THE WRITERS PANEL</td>
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<td>Open only to Premiere and Select Pass holders!</td>
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<td>5:30–7:30PM</td>
<td>CLOSING COCKTAIL PARTY</td>
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<td>SPONSORED BY R&amp;H THEATRICALS AND GOODSPEED MUSICALS</td>
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<td></td>
<td>At Southern Hospitality, 645 9th Avenue at 45th Street (For registered Premiere Pass holders only!)</td>
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<td>Open bar and the ultimate networking opportunity with this year’s writers and VIPs!</td>
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