23rd Annual Festival of NEW Musicals

October 27 & 28, 2011 at New World Stages
Welcome to the National Alliance for Musical Theatre’s 23rd Annual Festival of New Musicals

Whether this is your first time with us or your 23rd, here is a guide to attending the Festival: from how the lines work to where to meet the writers.

SCHEDULE:

We present each musical once on Thursday and once on Friday. You can find a copy of the schedule on the back cover of this program. Feel free to see whatever shows you choose, even if you didn’t register for that presentation.

BADGES:

Your badge designates you as a member of the Theatre Industry. It is important that your badge is worn at all times and is visible to the ushers. There are 4 badge colors:

White—Theatre Industry Members
White with Gold Sticker—Priority Seating Pass Donors
Blue—NAMT Members
Pink—This year’s writers

* White Badges with Gold Stickers should follow signs for Yellow Badge holders

THE LINES:

There are 2 lines queuing up to enter the house: 1) White Badges and 2) Yellow/Blue Badges. The lines will start forming 20 minutes prior to each presentation. The Yellow/Blue Badge holders will gain access to the house first, starting 10 minutes prior to the reading, followed by the White Badge holders. Each Stage has its own set of lines that are designated by signage, so make sure you are in the right 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 just outside the theatre, fill out a “request for more information” card and mingle with your colleagues. But don’t go too far away, because the next reading will start sooner than you think!

OTHER THINGS TO KEEP IN MIND:

• New World Stages is only accessible from 50th Street. The 49th Street Stage Door will not be open to the public for the Festival.
• Don’t forget your badge! Without a badge, you cannot gain access to the theatres.
• Please turn off your cell phone during the readings. The use of recording devices is strictly prohibited.
• Please exit to the orchestra floor level after each reading.
• Connect with us on Twitter! Follow us @NAMTtweets

QUESTIONS?

NAMT Board Members, Staff Members and Festival Selection Committee Members all have special ribbons on their name badges, so feel free to approach any of us about NAMT, the Festival or the shows being presented. We are here to answer your questions and ensure that you have a great time while at our 23rd Annual Festival of New Musicals!

The Festival of New Musicals is supported in part by a generous award from the National Endowment for the Arts and by public funds from The New York State Council on the Arts, celebrating 50 years of building strong, creative communities in New York’s 62 counties.

NDT 2011

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NATIONAL ALLIANCE for MUSICAL THEATRE

ABOUT THE NATIONAL ALLIANCE FOR MUSICAL THEATRE

The National Alliance for Musical Theatre, founded in 1985, is a national service organization dedicated exclusively to musical theatre. 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 communications, networking and programming
• Advocating for the imagination, diversity and joy unique to musical theatre

Our 150 members, located throughout 34 states and abroad, are some of the leading producers of musical theatre in the world, and include theatres, developmental companies, higher education programs, presenting organizations and individual producers.

MEMBERSHIP SNAPSHOT (as of September 25, 2011)

Last season, the NAMT members collectively...

• Employed over 16,500 people
• Staged over 18,500 performances attended by over 11.5 million people
• Entertained over 733,000 subscribers
• Provided education programs for over 1 million students and teachers
• Had operating budgets totaling nearly $500,000,000
• Performed in 240 facilities housing over 175,000 seats

See page 25 for a complete list of NAMT member organizations.

For more information on NAMT’s history, programs and membership, please visit www.namt.org

To inquire about NAMT membership, please contact Membership Director Adam Grosswirth at 212.714.6668 x15 or adam@namt.org

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


www.namt.org

Notes to MariAnne

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FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE’S PRESIDENT

Welcome to our 23rd Annual Festival of New Musicals!

The Festival is first and foremost about the future. One of the key components of our mission is to nurture the creation, development, production and presentation of new musicals, and NAMT’s Festival of New Musicals is the cornerstone of this effort. This year we are proud to present eight new musicals created by 16 extraordinary writers. Where some of these shows draw from literary sources, others draw from the news media and politics, where some explore profound, provocative themes of life and loss, others focus on the humor and poignancy of daily life and relationships. But, far more important than their differences is what they share: innovation, passion and potential.

NAMT also strives to build tomorrow’s musical theatre canon through the National Fund for New Musicals, a program we launched three years ago. We are excited that this year’s Songwriters Showcase features excerpts from shows whose development has been supported by the National Fund through grants to member theatres.

None of this dynamic new works development would be possible without the vital support of our sponsors and donors. Many contributions to produce this Festival. We couldn’t do it without you.

Special thanks to our sponsors and donors who truly make this Festival possible. Because we believe that one of the best ways to nurture new musicals is to provide this Festival free of charge, for both our writers and our audience, NAMT relies solely on contributions to produce this Festival. We couldn’t do it without you.

Thanks to every one of you for attending. Your presence says that musical theatre matters. We agree!

Enjoy the Festival,

Betsy King Militello
Executive Director

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Braden Holdeun
New Works Director
Bethany Basile
Development Assistant
Kimberly Lewis
Office Coordinator
Marvin Avila
Program Assistant
Katelyn Miles
Program Intern

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Heather Schmucker
American Musical Theatre Project (IL), Co-Chair
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New York Theatre Barn (NY)
Sean Cercene
Patch the People productions (NY)
Ellen Chilella
ZACH Theatre (TX)
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Waltz Street Theatre (PA)

Eric Louise
The Public Theater (NY)
Carey McCoy
CAP21 (NY)
Kevin Moriarty
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Playwrights Horizons (NY)
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Penn Centre Stage (PA)
Tara Smith
Playing Pretend (NY)
Victoria Bussert
Baldwin-Wallace College (OH), Chair Emerita
Donna Lynn Hilton
Goodspeed Musicals (CT), Chair Emerita

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Producing Director
Lisa Dozier
General Manager
Alan Filderman
 Casting Director
Margie Friedman
Stage 2 Venue Coordinator
Samara Unger
Stage 3 Venue Coordinator
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Assistant to the General Manager

David Margolin Lawson
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Dave Fowler
Sound Engineer
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Festival Logo Designer
Jaine Vallas
Show Logo Designer
Adam Hitt
Festival Program Designer
Eugenia Vargas
Volunteer Coordinator

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FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE’S EXECUTIVE DIRECTOR

Hello!

When 8 new musicals, 150 NAMT member organizations and 650 industry-only audience members come together, amazing things happen. While this is likely the first time you’re seeing these shows, our track record says it won’t be the last: as a direct result of Festival participation, over 75% of Festival writers have seen further development of their musicals or acquired agents, licensing agreements or commissions. And all 8 shows from our 2009 Festival have gone on to full productions!

Special thanks to our sponsors and donors who truly make this Festival possible. Because we believe that one of the best ways to nurture new musicals is to provide this Festival free of charge, for both our writers and our audience, NAMT relies solely on contributions to produce this Festival. We couldn’t do it without you.

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Jaine Vallas
Show Logo Designer
Adam Hitt
Festival Program Designer
Eugenia Vargas
Volunteer Coordinator

Special Thanks

Beverly Mac Keen, Philip Wilson and the amazing staff at New World Stages; our rehearsal spaces at Pearl Studios, Ripley Grier, CAP21 and the Spaces at 508; Alvin J. Bart & Sons for printing this beautiful program, Landshark! CD Duplication and Design for creating the Festival demos; Corall Music for hosting our sitzprobes this year and for providing our equipment; PRG for supplying audio equipment; The Lark Play Development Center for providing meeting space; and to the NAMT Consultants who make sure each show and writing team get the chance to shine today. Subsidized studio space provided by the A.R.T./New York Creative Space Grant, supported by the Andrew W. Mellon Foundation.
Bernice Bobs Her Hair

Book by Julia Jordan
Music by Adam Gwon
Lyrics by Julia Jordan and Adam Gwon

IDEAL CAST SIZE: 13
IDEAL BAND SIZE: Piano + TBD
STYLE: Musical Comedy

Bernice Bobs Her Hair is based on the classic short story of the same name by F. Scott Fitzgerald, as well as letters he wrote to his sister. It is a story of “the shifting, semi-cruel world of adolescence” set in a time of transformation for American women. Young men and women dance and flirt and engage in character assassination in the time-honored pursuit of romance and status. The story is relit with an eye to the future which Fitzgerald anticipates but could not have predicted.

Bernice Bobs Her Hair has had readings at Primary Stages in NYC 2008, American University in DC 2009, the University of Nebraska 2010 and The Irish Rep in NYC 2010.

ADAM GWON’S musical Ordinary Days (NAMT Festival 2008) made its NYC premiere at Roundabout Theatre Company, and has since been seen in London’s West End and across the U.S. His musicals The Boy Detective Fails (book: Joe Meno) and Cloudlands (book/co-lyrics: Octavio Solis) will premiere this season at Signature Theatre (Arlington, VA) and South Coast Repertory, respectively. Adam’s honors include the Kleban, Ebb and Loewe awards, the ASCAP Harold Adamson Award and the MAC John Wallowitch Award, as well as commissions from Signature Theatre, South Coast Rep, Broadway Across America, and the EST/Sloan Project. Recordings: Ordinary Days (Ghostlight Records). Fellowships: MacDowell Colony, Dramatists Guild. Education: BFA, NYU’s Tisch School of the Arts. Adam is a member of ASCAP and the Dramatists Guild. www.adamgwon.com

JULIA JORDAN Musical books include Sarah Plain and Tall (NAMT Festival 2003) and The Mice, both written with Larry O’Keefe and Neil Benjamin. Upcoming musicals: Storyville and Murder Ballad. Plays include Smoking Lesson, Tatjana in Color, St. Scarlett Boy, Dark Fellow and Jones. Currently in development: the film Tall Ma Something I Don’t Know with Glen Luchford slated to direct. Kleban Award, Francesca Primus Prize, Lucille Lortel Playwriting Fellowship, Manhattan Theater Club Fellowship, Jonathan Larson Award, Heideman Award and Lucille Lortel Award. She is one of the founders of The Lilly Awards and sits on the Council of the Dramatists Guild.

For more information on Bernice Bobs Her Hair, contact:
Beth Blickers
Abrams Artists Agency
646-486-4601 x222
beth.blickers@abramsartny.com

5 Things You Should Know
• Bernice Bobs Her Hair is the original mean girls story with historical importance to boot.
• Bernice is ready for production.
• Bernice has a period influenced score but we intend for it to be sung with contemporary style voices.
• Bernice is a dance show!
• We intend Bernice to be produced with an impressionistic, rather than naturalistic, set.

Chicago Shakespeare celebrates an ongoing commitment to developing and producing new works with a special salute to the artists behind its two acclaimed musicals of 2011.

THE ADVENTURES OF PINOCCHIO

music and lyrics by Neil Bartram
book by Brian Hill

MURDER FOR TWO: A KILLER MUSICAL

book and music by Joe Kinosian
book and lyrics by Kellen Blair

www.chicagoshakes.com • 312.595.5600
Bloodsong of Love is a musical theatre interpretation of the Spaghetti Western film genre. It follows the story of a wandering guitarist known only as The Musician who is on a journey to reclaim his bride from the evil clutches of Lo Cocodrilo. The Musician navigates his way through a bizarre and hyper-stylized world of maimed prostitutes, one-eyed bartenders, shoot 'em ups, midnight hallucinations, and lots and lots of blood.

Bloodsong of Love was commissioned by Ars Nova, and was produced there in the spring of 2010 for a limited run. It was nominated for three Drama Desk Awards: Best Music, Best Book of a Musical and Best Featured Actor in a Musical.

JOE ICONIS has been nominated for two Drama Desk Awards, a Lucille Lortel Award, and is the proud recipient of an Ed Kleban Award and a Jonathan Larson Award. He is the author of Bloodsong of Love, The Black Suits, ReWrite, The Plant That Ate Dirty Socks and We The People. His concert act, The Rock and Roll Jamboree, frequently plays The Laurie Beechman Theater and Joe’s Pub; and the Original Cast Recording of Things To Ruin, Joe’s theatrical rock concert, is available on Sh-K-Boom/Ghostlight records. Joe is greatly inspired by Robert Altman, Dolly Parton, The Rolling Stones, whiskey, The Muppets and The Family of artists he frequently surrounds himself with. www.MrJoeIconis.com

5 Things You Should Know
• spaghetti Western (n): a Western made in Europe, usually Spain, by an Italian film company, characterized by melodrama and violence.
• Hot doggie! This is a versatile show that could work just as well in an intimate venue as it could in a grand, old show palace. Traditional proscenium or in-your-face environmental, anywhere Bloodsong hangs its hat is home.
• Some of Joe’s inspirations while creating the show were Sergio Leone, Shel Silverstein, Quentin Tarantino, Giallo Horror Movies, The White Stripes, Johnny Cash, Kander & Ebb and The Country Bear Jamboree.
• The hearts-on-fire score of the show is a combination of Rock ‘n Roll, Country Western, Mariachi, Punk, Spaghetti Western Film Score and a more traditional Musical Theater sound.
• Bloodsong is a perfect excuse for a full-immersion theatrical experience. Plunge your patrons into the wild world of Spaghetti Westerns by theming the whole dang theater to look like The Town With No Name. How’s about implementing a Splatter Zone and providing ponchos at all Bloodsong performances?!
Dani Girl

Music by Michael Kooman
Book & Lyrics by Christopher Dimond

IDEAL CAST SIZE: 4
IDEAL BAND SIZE: 3
STYLE: DARK MUSICAL COMEDY

Dani Girl is the inspiring and humorous story of a young girl’s battle with a life-threatening disease. Far from sitting back and accepting her condition, Dani transforms her struggle into a fantastical adventure. Together with her teddy bear, imaginary guardian angel and movie-obsessed hospital roommate, she battles a personified Cancer across the realms of fantasy and reality as she attempts to get her beloved hair back. Told from a child’s perspective, this provocative musical explores the universal themes of life in the face of death, hope in the face of despair and the indomitable power of imagination.

Originally workshopped at Carnegie Mellon University, Dani Girl has since been developed at American Conservatory Theatre, the Kennedy Center, the ASCAP/Disney Workshop, Penn State University, Millikin University and CAP21. The show received its world premiere at Canada’s Talk is Free Theatre, where it will be remounted for a Toronto run in early 2012. Additional productions have been seen in Australia, Great Britain and Dallas. Dani Girl was the recipient of the 2008 KC/ACTF Musical Theatre Award.

MICHAEL KOOMAN and CHRISTOPHER DIMOND received a 2010 Jonathan Larson Grant. The duo’s other works include Golden Gate (Williamstown Theatre Festival), Homemade Fusion (London’s Ambassadors Theater) and the family-friendly Christmas musical Junior Claus. Michael and Chris were Dramatists Guild Fellows, received a fellowship at The O’Neill National Music Theater Conference, attended the Johnny Mercer Songwriting workshop and are two-time finalists for the Fred Ebb Award. Between them, they have received the Burton Lane Award, the Harold Adamson Award, the KC/ACTF Musical Theatre Award, an Anna Sosenko Grant, and numerous ASCAP/PLUS Awards. They are currently working on an original musical commissioned by the Kennedy Center. Michael and Chris are proud graduates of Carnegie Mellon University and members of the Dramatists Guild, ASCAP and the BMI Lehman Engel Musical Theater Workshop. Their debut album, Out of Our Heads, which features an all-star lineup of Broadway performers, is now available on iTunes. koomandimond.com

5 Things You Should Know
• Dani Girl is an original, unexpected, and often humorous take on a dark but universal subject matter
• 4 actors, unit set, minimal technical requirements
• The roles of Dani and Marty can be played by children or young adults
• 2 separate international productions have been remounted following successful runs
• Orchestrated for solo piano or piano/celesta/percussion

For more information on Dani Girl, contact:
Chris Dimond
koomandimond@gmail.com
412.780.3609
www.koomandimond.com
The Dogs of Pripyat

Book by Leah Napolin & Jill Abramovitz
Music by Aron Accurso
Lyrics by Jill Abramovitz
Ideal Cast Size: 8 or 10

IDEAL CAST SIZE: 8 or 10
IDEAL BAND SIZE: 1-6
STYLE: A fable for adults

USSR, 1986. As all humans are evacuated from Chernobyl, their pets are left behind to fend for themselves. This is the story of those animals. Boychik is a gentle mutt who prays for his master’s return. But when a corrupt, ruthless Yeltsin takes control, Boychik learns how to hunt, kill and ultimately form a new kind of family. Based on true events, The Dogs of Pripyat tells what it means to be a family, a friend, and, ultimately, what it means to be a dog in our increasingly frightening post-Katrina, post-Fukushima world. It’s a story about hope and survival when they seem least possible.

The Dogs of Pripyat was first developed at a complete public reading but there is a full score and draft. It has yet to have a complete public reading but there is a full score and draft.

The Dogs of Pripyat is a fable for adults: a story about increasing hope and survival in the face of a very dark future. Based on true events, The Dogs of Pripyat is the story of the dogs in Pripyat after the Chernobyl meltdown.

The show is in its infancy, having been developed and mentor in several professional workshops. It has yet to have a complete public reading but there is a full score and draft.

The Dogs of Pripyat tells the story of the dogs and humans left behind in Pripyat after the Chernobyl meltdown.

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Golden Boy of the Blue Ridge

**Book by Peter Mills & Cara Reichel**

Music & Lyrics by Peter Mills

Adapted from J.M. Synge’s *The Playboy of the Western World*

**IDEAL CAST/BAND SIZE:** 11 (6 actors, 4 actor/musicians, 1 music director)

**STYLE:** Black Comedy

A pitch-dark comedy with the kick of moonshine, *Golden Boy of the Blue Ridge* transplants J.M. Synge’s classic *The Playboy of the Western World* to 1930s Appalachia. Bluegrass music and backwoods mayhem abound in this coming-of-age story about a slapdash murder, a whirlwind romance and a most unlikely hero.

*Golden Boy of the Blue Ridge* was originally developed and produced by the Prospect Theater Company of New York City. A developmental reading of the first act was held at the Hudson Guild Theater in September 2008. Subsequently, a full production was mounted at 59E59 Theatres in May 2009.

**PETER MILLS** received the 2010 Kleban Prize for lyrics, the 2007 Fred Ebb Award, the 2003 Richard Rodgers New Horizons Award and a 2002 Jonathan Larson grant. Since 2000, Peter has written 11 new musicals. As composer/lyricist, his shows include *The Pursuit Of Persephone* (2006 Drama Desk nominations: Best Music, Best Orchestrations), *Illyria*, *The Flood* and *The Taxi Cabaret*. Peter wrote lyrics for *Iron Curtain* (NAMT Festival 2009), with composer Stephen Weiner and bookwriter Susan DiLallo. He has an MFA in Musical Theater Writing from NYU. Peter is a founding member of Prospect Theater Company. [www.pcmills.com](http://www.pcmills.com).

**CARA REICHEL** is a writer and director, and serves as the Producing Artistic Director of the NYC-based non-profit Prospect Theater Company. Over the past decade, she has co-created 11 new musicals with writer Peter Mills. Recent Prospect productions include *Once Upon a Time in New Jersey*, *Golden Boy of the Blue Ridge*, *Illyria* and *Honor*. She also directed *Iron Curtain* at the 2009 NAMT Festival of New Musicals and the O’Neill Theatre Center (2008), and Othello for Olabaro Theatre Ensemble (2010). Education: Princeton University, and the MFA Program at Brooklyn College. Cara is a member of the Stage Directors and Choreographers Society and the League of Professional Theatre Women. [www.carareichel.com](http://www.carareichel.com)

5 Things You Should Know

- As in the original play, the language is written in heavy dialect. This is not intended as caricature. The characters are colorful, but never cartoonish.
- And despite some outrageous plot twists, the tone of the piece is meant to be darkly comic, rather than broadly campy. We aspire to the kind of black humor found in the plays of Martin McDonagh...
- The show was written for 11 performers—cast and band included. Four performers double as both musicians and ensemble members in the cast.
- *Golden Boy’s* premiere at 59E59 Theatres was hailed by The New York Times as “highly entertaining... with an unlikely blend of smart, dark comedy and foot-stomping country music.”
- An original cast recording was released in June 2010 and is available on iTunes.

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**For more information on Golden Boy of the Blue Ridge, contact:**

The Susan Gurman Agency
212-749-4618
susan@gurmanagency.com

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212-749-4618
susan@gurmanagency.com
Sometimes we leave someone we love. At 12 years old, Johnny ran away from home, leaving behind his sister MariAnne—a regret he can’t shake. That was in 1952. Ten years later, the estranged pair are swept into a series of extraordinary events that will bring them to a pivotal reunion. The set is sparse, yet the story stretches from Brooklyn to Kansas. The cross-country journey rides a wave of American pop music, from early ‘60s rock to ‘30s saloon songs to contemporary beats and melodies. A modern fairy tale, notes to MariAnne explores the consequences of leaving those we love and finding new hope in the most unexpected places.

notes to MariAnne was seen in concert at Joe’s Pub and had several closed readings before 2007, when the show was welcomed to the O’Neill Center’s National Music Theatre Conference, where Rossmer & Lipton received the Holof Award for their lyrics. In 2008, the show was seen at New York Stage and Film’s Martel Musicals series as part of the Powerhouse Theater season at Vassar.

Notes to MariAnne exudes an honesty and optimism consistent with Next to Normal, cast and minimal set (Spring Awakening). MariAnne delves on honesty and optimism consistent with the early 1960s setting. This bright optimism is reflected in the score, which captures that time but also reaches back to saloon songs and dustbowl folk, and forward to arena rock and modern grooves.

5 Things You Should Know

- The show tells a simple story of emotional complexity, exploring the consequences of leaving someone you love.
- Notes to MariAnne is ready to be realized on stage.
- Notes to MariAnne belongs on the continuum of modern contemporary pop/rock musicals that feel larger than their small cast and minimal set (Next to Normal; Spring Awakening).
- MariAnne revolves on honesty and optimism consistent with the early 1960s setting. This bright optimism is reflected in the score, which captures that time but also reaches back to saloon songs and dustbowl folk, and forward to arena rock and modern grooves.
- The show has proven to appeal to both young fans of Twilight and older theatergoers who find the original story compelling.

Notes to MariAnne is ready to be realized on stage and developed at the Orchard Project. Their form-bending musical satire The Blonde Streak was commissioned by Broadway Across America and developed at the Orchard Project. Their form-bending musical satire JOE! (NAMT Festival 2000) was seen at the Kennedy Center’s Theater Lab and Chicago’s Equity Library Theatre. JOE! is currently in development as a 3D movie musical.
Pregnancy Pact is a pop-rock musical about a group of teens who make a pact to become single mothers together. 15-year-old Maddie is devoted to her three best friends and they are to her. So when Brynn gets pregnant, the friends all plan to have children, raising them together in a dream of a perfect life. Their pact grows as other girls find out and want in. The bubble finally bursts when their secret is revealed, leaving each of the girls to face the hard realities of love, responsibility and growing up.

Pregnancy Pact was originally developed in the Dramatists Guild Fellows program, under the guidance of Lynn Ahrens and Stephen Flaherty. As the recipient of the Weston Playhouse’s 2011 New Musical Award, selections were performed in Weston, VT and recorded with Kurt Deutsch of Sh-K-Boom/Ghostlight Records. The score was showcased as part of Ars Nova’s Uncharted series in March 2011. Most recently, the show received a workshop in the 2011 Yale Institute for Music Theatre in New Haven, CT.

GORDON LEARY is a bookwriter and lyricist from Chagrin Falls, Ohio. His musicals with Julia Meinwald include Disappeared (2009 Lincoln Center Directors Lab) and One-Man Show (2010 DanceNOW [NYC]). Other musicals include Cheer Wars (2009 Richard Rodgers Award), Across the River (2009 Daegu International Musical Festival) and Sled Ride (Auckland Art Gallery.) Gordon was a 2009-2010 Dramatists Guild Musical Theater Fellow. He holds a BA from Vassar College and an MFA in Musical Theatre Writing from NYU/Tisch School of the Arts.

JULIA MEINWALD’s music has been heard at venues including Joe’s Pub, Ars Nova, the York Theatre and Barrington Stages. Her one-act musical, Disappeared, with Gordon Leary was produced at Prospect Theatre Company and workshoped as part of the Lincoln Center Director’s Lab. Her musical Jack Perry is Alive (and Dating!) with Harrison Rivers and Daniella Shoshan is a 2011 NYMF Next Link selection. Julia was a proud participant in the New Dramatists 2008 Composer Librettist Development Program, a 2009-2010 Dramatists Guild fellow, and a 2008-2010 resident artist with American Lyric Theatre. BA, Music, Yale University; MA, NYU Tisch’s Graduate Musical Theatre Writing Program. www.juliameinwald.com.

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TRW Salutes NAMT on 23 years of fostering musical theatre.
Watt?!?

Book and Lyrics by David Javerbaum
Music by Brendan Milburn

IDEAL CAST SIZE: 7–10
IDEAL BAND SIZE: 4
STYLE: Satirical Rock Comedy

Watt?!? is a balls-out rock musical telling the heroic true story of James Watt, Ronald Reagan’s Secretary of the Interior, who opened millions of acres of federal land for exploitation, banned the Beach Boys from July 4th festivities and was ultimately fired for referring to a five-person panel as “a black, two Jews, a woman and a cripple.”

Here is the production history of Watt?!?. Much of Watt?!? was written during a one-week writers’ retreat in 2007 at the Barrington Stage Company in Pittsfield, MA, under the guidance of Julianne Boyd. BSC then staged a reading of the show, under the direction of Jonathan Bernstein, in spring 2008. Thank you for reading this production history of Watt?!?.

DAVID JAVERBAUM has won 11 Emmys for his work as head writer and executive producer of The Daily Show with Jon Stewart. He was a principal author of its best-sellers America (The Book) and Earth (The Book). He is also a Kleban Award-winning lyricist whose work includes 2008’s Cry-Baby, for which he was Tony-nominated; eight original Christmas songs for the 2008 television special, A Colbert Christmas: The Greatest Gift of All! for which he won a Grammy; “Broadway: It’s Not Just for Gays Anymore!” the opening number to the 2011 Tonys; and “Vast Wonderland,” the opening number of the 2011 Emmys. He also collaborated with God on His upcoming memoir, The Last Testament.

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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 voice.

The objectives and goals of the Festival are to:

- Showcase new musicals that are diverse in ethnicity, subject matter, style and concept
- 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 venture