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NATIONAL ALLIANCE
for MUSICAL THEATRE

24th Annual Festival of NEW MUSICALS

October 11 & 12, 2012
at New World Stages, NYC

FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE'S PRESIDENT

Welcome to our 24th Annual Festival of New Musicals!

The Festival is one of the highlights of the NAMT year, bringing together 600+ industry professionals for two days of intense focus on new musical theatre works and the remarkably talented writing teams who create them. This year we are particularly excited not only about the quality, but also about the diversity—in theme, style, period, place and people—represented across the eight shows that were selected from over 150 submissions. We're visiting 17th-century England and early 20th century New York. We're spending some time in the world of fairy tales—but not in ways you ever have before. We're visiting Indiana and Georgia and the world of reality TV. Regardless of setting or stage of development, every one of these shows brings something new—something thought-provoking, funny, poignant or uplifting—to the musical theatre field. This Festival is about helping these shows and writers find their futures.

Beyond the Festival, NAMT is active year-round in supporting members in their efforts to develop new works. This year's Songwriters Showcase features excerpts from just a few of the many shows under development (many with collaboration across multiple members!) to salute the amazing, extraordinarily dedicated, innovative work our members do.

A final and heartfelt thank you: our sponsors and donors make this Festival, and all of NAMT's work, possible. We tremendously appreciate your support! Many thanks, too, to the Festival Committee, NAMT staff and all of you, our audience. Enjoy the shows!

Rick Boynton
President, 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 160 members, located throughout 31 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.

In 2011, NAMT's Board of Directors approved an ambitious 5-year strategic plan, outlining our goals for the growth and future of the organization. A summary is available at namt.org/plan.

MEMBERSHIP SNAPSHOT **(as of September 7, 2012)**

Last season, the NAMT members collectively...

- Employed over 22,000 people
- Staged over 20,000 performances attended by over 1.7 million people
- Entertained over 500,000 subscribers
- Provided education programs for over 1.1 million students and teachers
- Had operating budgets totaling over $500,000,000
- Performed in 250 facilities housing over 170,000 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:

The Alhadeff Family Charitable Foundation, The Ann Palmer Foundation, A.R.T./New York, ASCAP Foundation Irving Caesar Fund, BMI Foundation, Doris Duke Charitable Foundation, Dubose and Dorothy Heyward Memorial Fund, The Dramatists Guild Fund, Friars Foundation, Edward & Thea Lawton Foundation, Frederick Lowe Foundation, National Endowment for the Arts, New York State Council on the Arts, The Rodgers and Hammerstein Foundation, Stacey Mindich Productions and The Shubert Foundation.

www.namt.org

FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE'S EXECUTIVE DIRECTOR

Great to see you all here!

The 24th Annual Festival of New Musicals is the culmination of work that began very shortly after the 23rd Annual Festival concluded. Each year our incredible, hard-working Festival Committee of member volunteers has a daunting task: to select eight shows from a huge (more than 150!) and remarkably strong pool of submissions through a blind review process.

Even while selecting this year's Festival shows, we were also busy helping last year's shows and their writers forge their paths forward. And providing grants through our National Fund for New Musicals to member theatres working with talented writing teams on exciting new pieces.

In short, every day NAMT proudly pushes the envelope of what new musicals can be, what they can explore and how we can help bold new voices find their next stage.

For the Festival, we provide our writers with a creative development experience free from financial and administrative burdens. NAMT assumes the costs of producing and marketing the Festival, handles all administration and logistics and takes no royalty stake in future productions. The writers focus on writing, which allows them to showcase their best work to you.

The support of our sponsors, donors and advertisers makes this ardent dedication to new musicals possible. Thank you for sharing—and investing in—our passion!

And thanks to every one of you for attending. Each of you is a vital part of the development process —we hugely appreciate your participation.

Enjoy the Festival,

Betsy King Militello
Executive Director

NAVIGATING THE FESTIVAL

SCHEDULE:

We present each musical once on Thursday and once on Friday. You can find a copy of the schedule on the back cover. Feel free to see whatever shows you choose, even if you didn't register for that presentation, but if the reading is full, those who registered for that presentation will get to enter first.

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
Yellow—NAMT Donors
Blue—NAMT Members
Pink—This year's writers, directors & music directors

THE LINES:

There are 2 lines queuing up to enter each theatre: 1) White Badges and 2) Yellow/Blue/Pink Badges. The lines will start forming 20 minutes prior to each presentation. The Yellow/Blue/Pink Badge holders will enter the house first, followed by the White Badge holders. There will be signs directing you to the proper line (or ask an usher).

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, drop off a business card (or fill out an inquiry card if you don't have one) 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:

- **NEW THIS YEAR: The Time Out New York Lounge (sponsored by Travelzoo) will be open all day!** Located on the mezzanine level near registration, the lounge will be a great place to grab a soda (cash bar), meet with colleagues and take a break. Don't forget to swing by the exhibitors just outside the lounge!
- Don't forget your badge! Without a badge, you cannot gain access to the theatres.
- Please exit to the orchestra (lower) level after each reading.
- Please turn off your cell phone during the readings. The use of recording devices is strictly prohibited.
- Connect with us on Twitter! #NAMT24Fest, follow us @NAMTevents

QUESTIONS?

The NAMT Board, staff and Festival Committee 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 24th Annual Festival of New Musicals!

ART WORKS. arts.gov

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 with the support of Governor Andrew Cuomo and the New York State Legislature.

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Special Thanks

Michael Coco and the amazing staff at New World Stages; CAP21 for our rehearsal and meeting spaces; Maria Cameron and Joanna Spencer at Actors' Equity Association; Alvin J. Bart & Sons for printing this beautiful program; Carroll Music and PRG for providing our equipment; our summer interns Joshua Davis, Jude McCormick and Nick Niemberg; and to the NAMT Consultants who make sure that each show and writing team get their chance to shine today!

Special Thanks to Theatrical Rights Worldwide for their significant contribution to the Writers' Fund.

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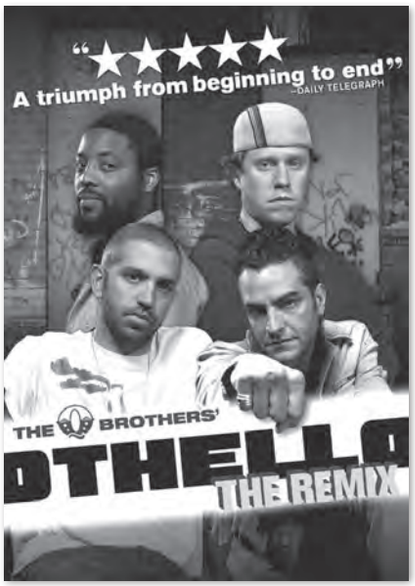

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Bleeding Love

Book by Jason Schafer
Music by Arthur Lafrentz Bacon
Lyrics by Harris Doran

IDEAL CAST SIZE: 6
IDEAL BAND SIZE: Flexible
STYLE: Post-apocalyptic fairy tale in F minor

It's always cold and nothing ever grows. A cloistered teen cellist must find a real live rose in order to thaw the frozen heart of the rebel punk next door. An eclectic score ranging from Broadway to classical to rock beats within this wickedly demented, post-apocalyptic fairy tale for grown-ups.

This will be the premiere of Bleeding Love*, which was a finalist for the 2012 Richard Rodgers Award.*

THE PLOT
It is a post-apocalyptic metropolis where it's always night and it often snows. From her third-floor window, cloistered teen cellist Bronwyn witnesses badass Lolli threaten to dump her punk boyfriend Puppy unless he brings her a rose – something that no longer exists. Bronwyn vows to get Puppy a rose even as she is falling for him herself. By feigning a crush on Sweet William, the simpleton son of her building's superintendent, Bronwyn gains access to a lifeless greenhouse on the roof where she attempts to revive the flowers with music. But when she learns Puppy stole her guardian's medication, she must venture outside her building for the first time to confront him. After discovering he reunited with Lolli long ago, Bronwyn, betrayed, shows him the now thriving greenhouse. Puppy is moved by her sacrifice and they kiss, but Sweet William discovers them, setting in motion events that bring about the inevitable conclusion.

HARRIS DORAN wrote book and lyrics for *Salvage* (O'Neill NMTC Finalist), *dTension* and *Oliver Button*, as well as the play *Beautiful*. He's written for recording artists Marion Raven (Top 10 European Single), A Band Called Freddy and Shane. He was in the BMI Workshop and is a member of ASCAP. As an actor, Harris' credits include *It Must Be Him, Reading Under the Influence, Hair, Love Jerry* (NYMF Best Actor Award) and many regional productions. Film & TV: "The Black Donnellys," "Malcolm In The Middle," "Any Day Now," *2+1* and the upcoming features *Junction* and *My Best Day* (Sundance 2012). www.harrisdoran.com

ARTHUR LAFRENTZ BACON composed the music for the rock/R&B musical *Salvage* (O'Neill NMTC Finalist), *Billy Sleepyhead* (Center Stage) and *Phenomenon*, which was recently optioned for a Broadway production. He co-wrote "Stay Forever" for Joey Lawrence (Top 20 hit) and "Falling Away" for Marion Raven (#1 European Billboards), and was songwriter, arranger and keyboardist for Freddy and the Dials (Virgin Records), Kelli Price and Shane. Arthur formed the band The Erratics (Touchwood/Zero Hour Records) and was a member of Groovy Little Band on "The Caroline Rhea Show." He has written music for over 100 national television and radio commercial spots and won two Clio Awards.

JASON SCHAFER wrote the acclaimed indie hit *Trick* (Fine Line Features), which premiered at the Sundance Film Festival. In addition to being a staff writer and co-producer for Showtime's GLAAD Media Award-winning *Queer as Folk*, Jason has written for Warner Bros., Paramount, ABC and Fox Television. Upcoming projects include the film *Princess* and a screenplay for director Carl Byrd. Works for the stage: *I Google Myself* (Theatre Askew) and *Notes on the Land of Earthquake & Fire* (FringeNYC Playwriting Award). He holds a BA in Music Composition from UCLA and an MFA from NYU's Department of Dramatic Writing.

NAMT CONSULTANTS:
Joe Barros, New York Theatre Barn (NY)
Peter Rothstein, Theatre Latté Da (MN)

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For more information on *Bleeding Love*, contact:
Jason Schafer
(917) 579-1207
jascoschafer@yahoo.com

5 Things You Should Know

- *Bleeding Love's* small cast of six and big theatricality make it equally workable as an intimate production with minimal technical requirements or as a grandly realized spectacle.
- *Bleeding Love's* boldly theatrical setting, like steam punk art or the work of Tim Burton and Edward Gorey, finds fun and poignancy within the gothic, the bleak and the macabre.
- *Bleeding Love's* dynamic score ranges in style from Broadway to classical to rock. Influences include Sergei Rachmaninoff, Leonard Bernstein, Lucy Simon, The Killers and Courtney Love.
- *Bleeding Love's* story takes place in a world full of fear and danger—it's always night and it often snows, blood is shed and flowers that were dead become less dead—offering innovative directors and designers the chance to collaborate on many potentially sensational bits of stagecraft.
- *Bleeding Love's* post-apocalyptic fairy tale nature provides terrific opportunities for colorblind and even cross-gender casting.

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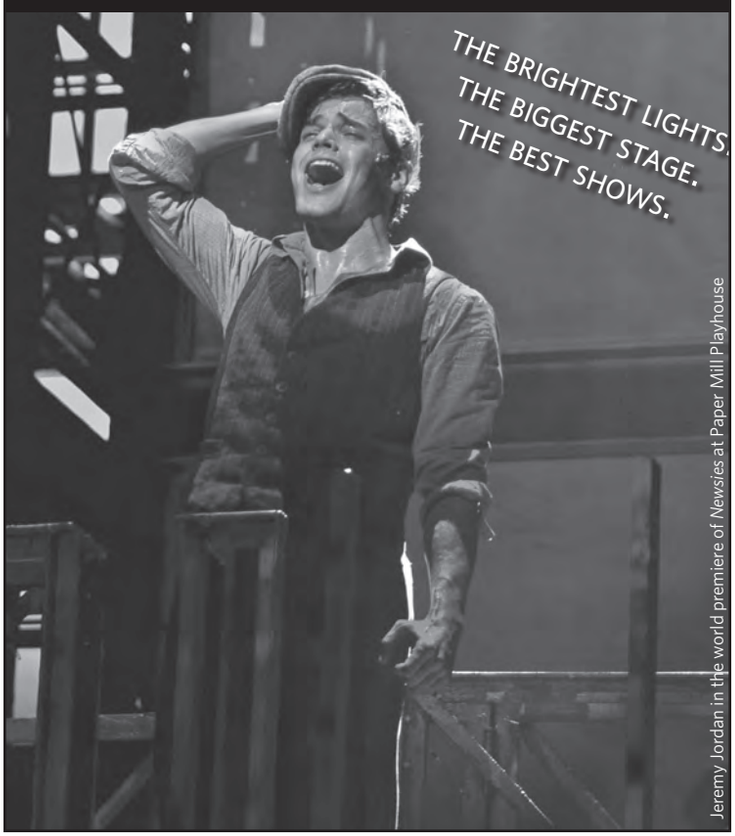

Jeremy Jordan in the world premiere of *Newsies* at Paper Mill Playhouse

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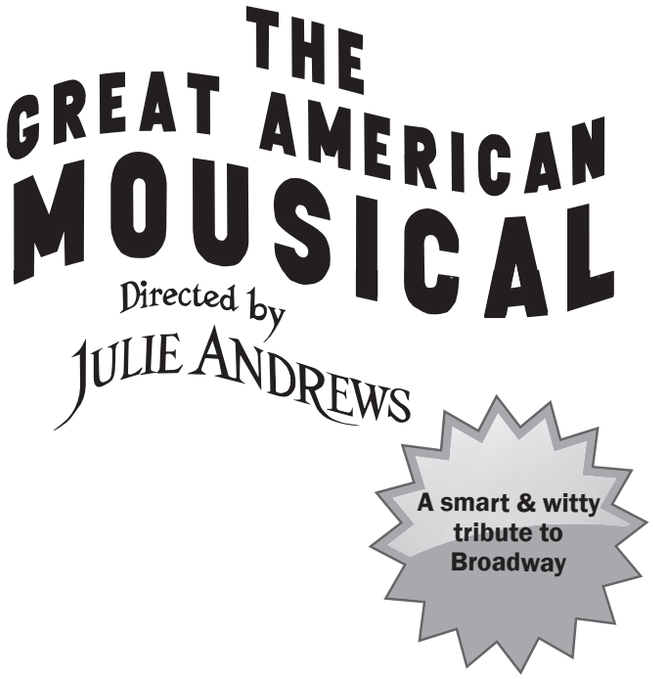

Music by **Zina Goldrich** • Lyrics by **Marcy Heisler** • Book by **Hunter Bell**
Lighting Design by **Richard Pilbrow** • Set and Costumes by **Tony Walton**
Choreographed by **Christoper Gattelli**
Directed by **Julie Andrews**

Julie Andrews returns to Goodspeed to direct the brand new musical *The Great American Mousical* at The Norma Terris Theatre in Chester, Conn. A stellar team of Broadway luminaries form the creative team for this smart and funny tribute to Broadway musicals, including Zina Goldrich (Music) and Marcy Heisler (Lyrics) who both received Drama Desk Awards for *Dear Edwina*, Hunter Bell (Book) who was nominated for a Tony Award for *[title of show]*, Tony Walton (Sets and Costumes) who has received an Oscar, Emmy and 3 Tony Awards, Richard Pilbrow (Lighting) veteran of Broadway and London's West End, along with Christopher Gattelli (Choreographer) who recently won a Tony Award for his thrilling work on the latest Broadway hit *Newsies*. It will be the "event of the season" and a show that anyone who enjoys a Broadway musical will love.

Contact Bob Alwine or Donna Lynn Hilton at 860.873.8664

Michael Price, Executive Director

860.873.8668 • goodspeed.org

Bonfire Night

Book, Music & Lyrics by Justin Levine

IDEAL CAST SIZE: 6–12
IDEAL BAND SIZE: 10 to 16 men
STYLE: Dark Comedic Caper

A rousing band of repressed 17th-Century Englishmen, led by the radical Guy Fawkes, plot to bring their tyrannical monarch down with a bang! Inspired by the 1605 Gunpowder Treason Plot, *Bonfire Night* is the story of 13 Catholic radicals who conspire to blow up Parliament on Opening Day in an effort to kill King James and Britain's entire governing body.

Bonfire Night *was presented in 2007 at The Robert Moss Theater at the Playwrights Horizons Theater School at New York University and had a concert reading in 2010 at New York Stage and Film at Vassar College.*

THE PLOT

The year is 1603 and England is divided. When Queen Elizabeth's oppressive 45-year reign comes to an end, King James ascends the throne advocating religious tolerance. England's Catholics believe they've finally found their savior... except one. Enter Robert Catesby, a young Jesuit rebel who has seen his land seized, his friends tortured and has survived the death of his wife and son. For him, the time has come to fight back. It becomes clear that James is not going to provide relief, and hope for peace quickly crumbles. Catesby and his bumbling band of rebels are driven to conjure a plan that will change England forever. In over their heads, Catesby and his cohorts seek the help of explosives expert and living legend, Guy Fawkes. In their fight for freedom of faith, the line between hero and villain begins to vanish like smoke on a bonfire night.

JUSTIN LEVINE works as a writer, composer and performer in and around NYC. Writing credits include *Tell Me Tomorrow* (music & lyrics), *Jump Jim Crow* (music & lyrics), *Naked Radio* (music) and *Pepper and Sam: Death by Vaudeville* (co-creator). Musical direction: *Bloody Bloody Andrew Jackson* (Broadway and The Public), *Missed Connections* (Ars Nova), *Here Lies Love* (MASS MoCa, Public Theater), *Murder Ballad* (MTC), *Robber Bridegroom* (Roundabout), *Love's Labors Lost* (Public), *Mo(or)town* (Choreographer: Doug Elkins) and *Like Water For Chocolate* (Sundance). www.justinlevineonline.com

NAMT CONSULTANTS:
Tara Smith and Stephanie Cowan, Playing Pretend (NY)
Douglas Young, Blumenthal Performing Arts Center (NC)

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For more information on *Bonfire Night*, contact: Tara Smith, Playing Pretend tara@playingpretend.com

For all inquiries about Justin Levine, contact: Derek Zasky at WME: DSZ@wmeentertainment.com

5 Things You Should Know

- Justin's biggest musical influences while writing Bonfire Night include the Rat Pack, Frank Loesser, Nelson Riddle, Frank Sinatra, Tom Waits, Kander and Ebb, Nat King Cole and Cab Calloway, to name a few.
- In addition to being a jazz-filled romp through the Gunpowder Plot, *Bonfire Night* aims to shed light on unanswered questions that still arise 400 years later, such as the relationship between government and terrorism.
- Bonfire Night is a holiday that is observed in England to this very day. It is celebrated by setting off fireworks and burning Guy Fawkes in effigy. For some, it is a celebration of an evil plot averted, while for others it is the lamentation of a great plan gone wrong.
- *Bonfire Night* lives in a world where *Ocean's Eleven* meets *The Usual Suspects*.
- Justin had the idea for *Bonfire Night* while taking a class in dramaturgy. The class wasn't so much fun, but the result was well worth it.

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"Cinevative brings each play to life in an exciting way that really captures the attention of our audiences." – Lou Castelli, Director of External Affairs, **Pittsburgh Public Theater**

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The Circus In Winter

Music & Lyrics by Ben Clark
Book by Beth Turcotte
Inspired by the book by Cathy Day

IDEAL CAST SIZE: 7 Principals, 6-8 Chorus
IDEAL BAND SIZE: 6
STYLE: Folk Rock Musical

Meeting an elephant can change a man's life. *The Circus in Winter* is based on the novel by Cathy Day, where legend and lore collide under the big-top filled with disheveled hustlers, death-defying acrobats and a dreamer named Wallace Porter searching for redemption and grace.

The Circus in Winter *is the culmination of a three-year immersive learning journey that started at the Virginia Ball Center for Creative Inquiry at Ball State University. Fourteen students under the guidance of Beth Turcotte, Professor of Theatre, spent an entire semester writing and composing this musical inspired by the novel by Cathy Day. It premiered as a concert reading in May of 2010 with subsequent performances at the International Circus Hall of Fame in Peru, Indiana and Drury Lane Theatre, Chicago. In the fall of 2011, it was fully produced at BSU and selected for the American College Theater Festival. In the spring of 2012,* The Circus in Winter won *11 awards at the ACTF/Kennedy Center Awards including Outstanding New Work.*

THE PLOT
In 1896, Wallace Porter, a stable owner from Lima, Indiana, embarks on his first trip to NY, where he meets a young woman named Irene. After a romantic evening at the world-famous Hollenbach Circus, their whirlwind courtship and marriage follow. Irene moves to Indiana with Porter as they eagerly prepare for a child. Tragedy strikes as Porter loses both Irene and the unborn child. Surprisingly, circus owner Hollenbach walks into Porter's stable and entices the distraught Porter to buy his circus, which Porter vows to rebuild in his wife's honor. Porter meets the rag-tag circus family: Jennie Dixianna, an exotic circus acrobat; her abusive lover and animal handler, Elephant Jack; and Caesar, the last remaining elephant. A relationship sparks between Jennie and Porter, creating a dangerous love triangle. Jack vows to destroy Porter as he instigates a series of catastrophes. The tension among Jack, Jennie and Porter reaches a crescendo during a devastating flood that wipes out the town and the circus. After the water recedes, Porter and his circus are left with the opportunity to start anew.

BEN CLARK hails from Floyds Knobs, IN. Ben has been writing music since age 14 and *The Circus in Winter* is his full-length musical debut. He is a recent graduate of Ball State University ('11) with a degree in Musical Theatre Performance. Ben currently lives and works in Chicago as a recording artist/composer.

BETH TURCOTTE is a Professor of Theatre at Ball State University and received her MFA from Southern Methodist University. During her tenure at Ball State University, Beth directed three productions (*Company, Cabaret* and *Jesus Christ Superstar*) for the American College Theater Festival. This past January, *The Circus in Winter* was selected to participate in and was honored by The American College Theater Festival/Kennedy Center with 11 awards including Outstanding New Work and Outstanding Director of a New Work. Internationally, Beth has directed and taught throughout China, Korea and Japan.

NAMT CONSULTANTS:
Donna Lynn Hilton, Goodspeed Musicals (CT)
Greg Schaffert, Greg Schaffert Productions (NY)

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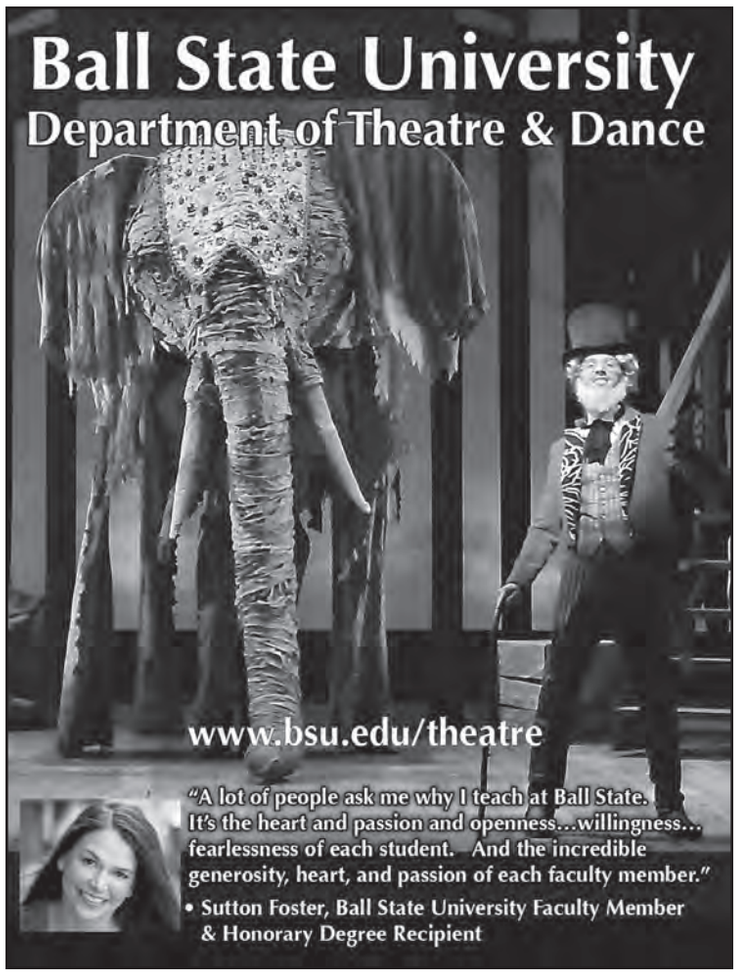
For more information on *The Circus In Winter*, contact:
Sean Cercone, Producer
seancercone@me.com,
(646) 258-3077

5 Things You Should Know

- *The Circus in Winter* team is searching for passionate development and producing partners and is open to all levels and opportunities for development.
- *The Circus in Winter* was developed as an immersive learning project at Ball State University. The unique and remarkable birth took on a life of its own and now is led by Ben Clark and Beth Turcotte as it attempts to realize its full potential.
- While there are many locations throughout *The Circus in Winter*, there is no need for scenic elements to be interpreted literally. Designs should be suggestive, minimalistic and fluid, morphing from location to location, and there are no blackouts except where indicated.
- Caesar, the elephant, is intended to be a life-size puppet, full of lifelike qualities yet expressionistic in design.
- The band should remain onstage throughout the duration of the story as fully integrated storytellers.



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Funked Up Fairy Tales

Book, Music & Lyrics by Kirsten Childs

IDEAL CAST SIZE: 6
IDEAL BAND SIZE: 4–7
STYLE: Musical Comedy

Funked Up Fairy Tales—a collection of delightfully twisted urban fairy tales for sophisticated children and grown-up kids—welcomes you to the world of Titania, Faireetheeya and Magikwanda, teenage fairies with attitude. They wag their heads and suck their teeth as they turn things upside down to pass their Fairyland Academy exam. Will they pull through with flying colors and earn their Happy Ending Crowns?

Funked Up Fairy Tales *had a workshop production at Barrington Stage Company (August 2007), a staged reading at The Sundance Institute Theatre Lab at White Oak (December 2007) and a staged reading at Manhattan Theatre Club's Ernst* C. Stiefel *7@7 Reading Series (2009).*

THE PLOT

Titania, Faireetheeya and Magikwanda, three teenaged fairy BFF's, have been friends since grade school, and they can't conceive a world where they're not together. They're about to take their final high school exam to determine whether they have the skills to guide humans in a fairy tale to a happy ending. If they pass, they'll receive the thing every fairy covets – the Happy Ending Crown. If they fail, they'll be doomed to lurk forever in the background of a fairy tale. Faireetheeya passes her exam with flying colors. But Magikwanda fails, due to her nerves, and poor Titania gets completely sidetracked, helping out nursery rhyme characters. Faireetheeya must decide whether friendship's more important than personal glory. She goes to save her two "fairy godsistahs," and with determination, magic and some major hoodwinking, they bring about their own happy ending.

KIRSTEN CHILDS wrote *The Bubbly Black Girl Sheds Her Chameleon Skin* (NAMT Fest '98) which premiered at Playwrights Horizons, earning her Obie, Kleban, Audelco, Richard Rodgers and Gilman Gonzalez-Falla awards; Rockefeller and Jonathan Larson grants; Lucille Lortel, NAACP & Drama Desk nominations. She is currently writing lyrics for *Fly* with Rajiv Joseph and Bill Sherman, to be presented this season at Dallas Theater Center. Recently, she created *Disney's Wishes* and *Disney's Believe* for Disney Theatricals and *Miracle Brothers* at the Vineyard Theatre (NEA, Larson grants, Meet The Composer and Kitty Carlisle Hart Musical Theatre awards; Sundance Ucross). Additional works include: American Songbook series at Lincoln Center, "The New Electric Company" (songwriter), *House of Flowers* (adaptation) for City Center Encores!, *Wasted* at George Street Playhouse, *If You Give a Mouse a Cookie* at Theatreworks/USA, Guggenheim Museum Works & Process compositions with poets Paul Muldoon and Dana Gioia, *Doris to Darlene* at Playwrights Horizons and book & lyrics for *The Princess and the Black Eyed Pea* at San Diego Rep. She is also working on a commission for Playwrights Horizons with Lynn Nottage and Steve Cosson.

NAMT CONSULTANTS:
Kelley Kirkpatrick, Center Theatre Group (CA)
Kent Nicholson, Playwrights Horizons (NY)

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For more information on *Funked Up Fairy Tales*, contact:
John Buzzetti
WME
jbuzzetti@wmeentertainment.com
212.903.1166

5 Things You Should Know

- K-Pig, the original *Funked Up Fairy Tale* story, is adapted from a story ("The Pig Prince") by Straparola, the 16th-century Italian writer who gave us *Beauty and the Beast* and *Puss In Boots*.
- I see the show as a melange of styles—elements of a traditional storybook world, infused with modern day trappings. A set and a design scheme that suggests a land where grandeur meets hardcore, where Versailles meets the trailer park, where Charles II meets Christian Louboutin meets Fubu. A place where the audience connects their real world with their fantasy.
- The energy, verve and undaunted spirit of my three heroines comes directly from the energy, heart and undaunted spirit of all the brilliant, sweet, funny, bold, shy and opinionated students I have had the pleasure of accompanying to the theater in TDF's Open Doors program. This program connects theatre professionals with a group of 8 NYC high school students for a year of seeing Broadway shows together.
- For the next stage of the show, my hope is that my fairy godsistahs Faireetheeya, Magikwanda and Titania are chanting the proper "Pick this thing up, yo!" spells as they wave their wands over producers' heads!
- I began to write the show a while back to have something to do while I waited for a collaborator of mine to finish the book for a musical we were working on. I'm still waiting for that book :) All joking aside, I would love for the bookwriter to finish it, because it could be fantastic.

54 BELOW

Nobody Loves You

Book & Lyrics by Itamar Moses
Music & Lyrics by Gaby Alter

IDEAL CAST SIZE: 8 (4 men, 4 women)
IDEAL BAND SIZE: Rock Quartet
GENRE: Romantic Comedy

Filled with tuneful pop songs, *Nobody Loves You* takes audiences on a hilarious behind-the-scenes ride through reality television and into real life. When Jeff, a philosophy grad student, joins a dating show to win back his ex, he breaks all the rules and tries to blow the game wide open…until he meets Jenny. In a world where every kiss is staged for the cameras, can two people find a real connection?

Nobody Loves You *received a 2011 NAMT National Fund for New Musicals Project Development Grant and recently finished its world premiere production at The Old Globe, where it also received three developmental readings since 2010. In addition, it had staged readings at Goodspeed Musicals' Festival of New Artists in 2011 and the Cape Cod Theatre Project in 2008. It was part of Rhinebeck Writers Retreat in 2011.*

THE PLOT
When Jeff, a philosophy grad student, gets dumped by his girlfriend Tanya so that she can compete on the hit reality-dating show "Nobody Loves You," Jeff gets himself on the show in order to win her back, only to discover that she's already dating someone new. Determined to use his position as a contestant to get revenge on Tanya, he decides to subvert the show and reveal the lie of reality TV. Then, Jeff meets Jenny, a crew member and aspiring indie filmmaker and finds she shares his clear-eyed philosophy of life. But when his subversive antics on the show make him famous, Jeff's desire for fame destroys this new chance at love, forcing Jeff to decide between the adulation of millions of fans and the true love of just one person.

ITAMAR MOSES is the author of the full-length plays *Outrage*, *Bach at Leipzig, Celebrity Row, The Four of Us, Yellowjackets, Back Back Back* and *Completeness*, the collection of short plays *Love/Stories (or But You Will Get Used To It)* and the musical *Fortress of Solitude* (with Michael Friedman). His work has appeared Off Broadway and at regional theatres across the country, and is published by Faber & Faber and Samuel French. Itamar has taught playwriting at both Yale and NYU. On television, he has written for both TNT's "Men of a Certain Age" and HBO's "Boardwalk Empire."

GABY ALTER's musicals include *Band Geeks!* (NAMT Fest '09, Goodspeed Musicals), now licensed by MTI, *29* (NYU Steinhardt) and *Young Zombie in Love* (FringeNYC). Other credits include music for PBS, MTV, the theme for NPR's "Backstory with the American History Guys" and the films *Nerdcore Rising* (South by Southwest Film Festival) and *The Muslims Are Coming* by director Negin Farsad. He is the recipient of a Jonathan Larson Grant, awards from the Bay Area Theatre Critics' Circle and the New York Fringe Festival, and a MAC nomination.

NAMT CONSULTANTS:
Jeff Loeb, Broadway/L.A. (CA)
Eric Louie, The Old Globe (CA)

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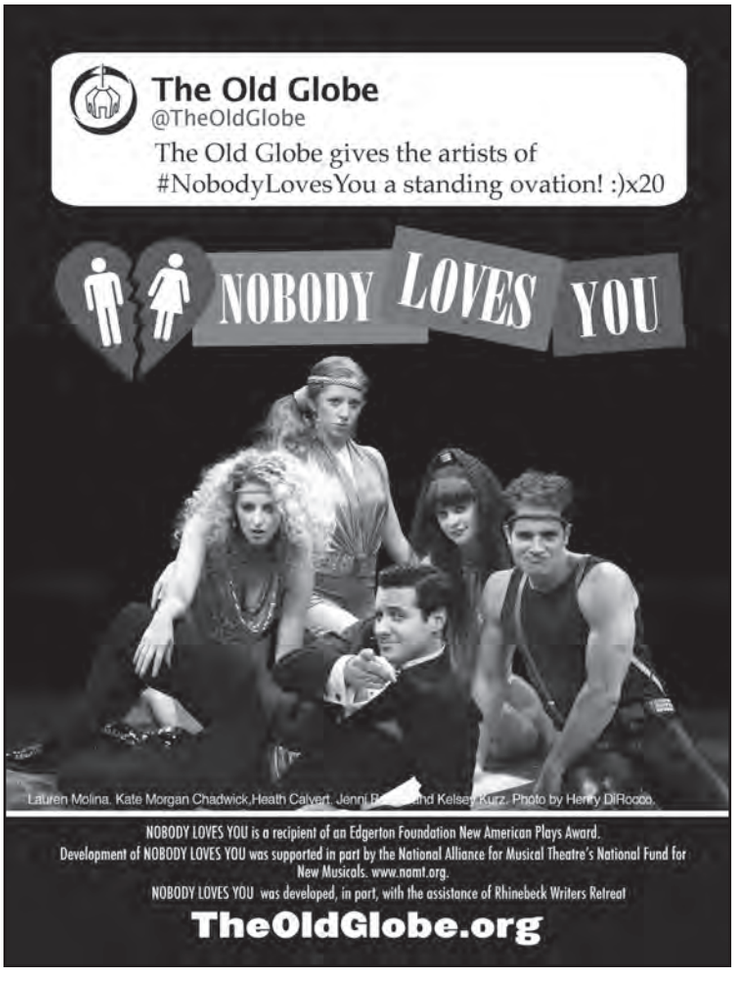
For more information on *Nobody Loves You*, contact:
Mark Subias, United Talent
(212) 659-2615,
subiasm@unitedtalent.com

5 Things You Should Know

- *Nobody Loves You* is a romantic musical comedy set on a reality TV dating show.
- While the show is filled with humor and satirizes pop culture, it actually takes its characters seriously and asks real questions about how romance and connection are affected by our cultural obsession with being seen.
- After five years in development, the show had its world premiere at The Old Globe this year and received critical acclaim from *The New York Times*, *Variety*, *The Los Angeles Times* and *The Wall Street Journal*.
- The show is a smart, contemporary comedy that looks at a timeless theme—how you find real connection in a world of forced personalities. Though it takes a look at pop culture, it is suitable for all ages. We found that audiences at The Old Globe who had never seen a reality TV show still loved and connected with the musical.
- While the show takes place on the set of a reality TV show, the show can be done very simply. The production at The Old Globe was successfully realized with minimal scenery, in the round and without video or projections.



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Sleeping Beauty Wakes

Book by Rachel Sheinkin
Music by Brendan Milburn
Lyrics by Valerie Vigoda

IDEAL CAST SIZE: 4 men, 4 women
IDEAL BAND SIZE: 8
STYLE: Modern Fairy Tale

A young beauty is brought to a sleep disorder clinic and soon all the patients find themselves sharing a fairy-tale dream. With beguiling characters, hypnotic lyrics and a rocking score, *Sleeping Beauty Wakes* delves into the magical space between dreaming and waking.

Sleeping Beauty Wakes *premiered at Center Theatre Group/Deaf West in 2007 (winning Best World Premiere Musical and Best Musical Direction at the LA Ovation Awards), followed by a co-production between McCarter Theatre and La Jolla Playhouse in 2011.*

THE PLOT
Sleeping Beauty Wakes is a fractured fairy tale in a modern-day sleep disorder clinic. An ageless man bearing an unconscious girl in his arms comes to a hospital's sleep clinic, seeking to wake her. He claims he "traded all the magic in his kingdom" to live until she wakes. Her presence affects everyone: the patients have their first restful night of sleep in ages dreaming her fairy tale; the narcoleptic-ex-trucker-turned-hospital-orderly is strangely drawn to her; and the reluctant, I'd-rather-deal-with-patients-when-they're-asleep doctor dreams herself as the vindictive, cursing bad fairy. When the girl flat lines due to the "spindle prick" of a routine injection in the hospital, the Orderly's mouth-to-mouth resuscitation brings her back to consciousness. Suddenly, the patients can't get back to sleep, the doctor finds dormant healing impulses inconveniently awakening in her, and the ageless man begins aging rapidly. All hell breaks loose when *Sleeping Beauty Wakes*.

BRENDAN MILBURN writes musicals (mostly with Valerie Vigoda), produces records, plays in a band called GrooveLily and is a mostly-stay-at-home dad to a terrific kid named Mose. Off-Broadway: *Striking 12* (NAMT Fest '04). Regional: *Sleeping Beauty Wakes*, *Toy Story: The Musical*, *Long Story Short*, Tina Landau's *A Midsummer Night's Dream*, *Wheelhouse*, *Ernest Shackleton Loves Me*, *Watt?!?* (NAMT Fest '11 with David Javerbaum), *The Behavior of Broadus* (with The Burglars of Hamm). Songs in four films & one TV special about Tinker Bell (Disney). Jonathan Larson Award (2006 and 2008), ASCAP Foundation Richard Rodgers New Horizons Award (2009). www.GrooveLily.com

RACHEL SHEINKIN As book writer and sometimes lyricist, she has been part of the creative teams of *The 25th Annual Putnam County Spelling Bee*, *Striking 12* (also with Milburn/Vigoda at NAMT Fest '04), *Little House on the Prairie*, *Serenade* and *Blood Drive*. She received Tony and Drama Desk Awards for the book of *Spelling Bee*. Rachel is interested in independent-minded musicals and loves the form when it is adventurous, inventive and nourished rather than limited by convention. She teaches on the part-time faculties of Yale School of Drama and NYU Graduate Musical Theatre Writing Program.

VALERIE VIGODA has toured the world as an electric violinist/vocalist with Cyndi Lauper, Joe Jackson and the Trans-Siberian Orchestra. An honors graduate of Princeton and former army lieutenant, she founded the band GrooveLily and toured relentlessly on the indie circuit. Now she spends less time driving and more time creating projects with her collaborators: *Striking 12* (NAMT Fest '04), *Wheelhouse*, *Toy Story: The Musical*, *Long Story Short*, Tina Landau's *Midsummer Night's Dream*, *Ernest Shackleton Loves Me* and many songs for Disney. With husband/longtime collaborator Brendan Milburn, Val's proudest production is seven-year-old son Mose. valerievigoda.com and GrooveLily.com

NAMT CONSULTANTS:
Bob Alwine, Goodspeed Musicals (CA)
Mara Isaacs, McCarter Theatre Center (NJ)

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For more information on *Sleeping Beauty Wakes,* contact:
Mara Isaacs, Commercial Producer
misaacs@mccarter.org,
(609) 258-6503

5 Things You Should Know

- It's "Sleeping Beauty" set in a sleep disorder clinic. No, wait, are these people fairy-tale characters or have they just lost their marbles? This much is certain: it's the story of a father gone mad with grief, his beautiful daughter in a coma, an angry clinician with a mysterious past and a hospital orderly with a bad case of narcolepsy and cataplexy.
- Although originally conceived as a bilingual musical for deaf and hearing actors, *Sleeping Beauty Wakes* is now envisioned for a traditional, hearing company of actors speaking and singing in English. Down the road, however, anything is possible, but we digress.
- The members of the rock band GrooveLily, who were musicians and actors in the Milburn/Sheinkin/Vigoda NAMT 2004 Festival show *Striking 12*, did the same musician/actor thing for *Sleeping Beauty Wakes* in 2007, singing and voicing characters for deaf and hard-of-hearing actors. In the years since, the show has transformed into a piece for eight actors and five to eight musicians, and none of them is a member of GrooveLily.
- 40 million people in the US suffer from chronic sleep disorders, including insomnia, sleep apnea, night terrors and restless leg syndrome.
- We learned a lot from the last production. We feel we're about 96% of the way there, and we, along with our commercial producers, are ready to do one more round of work, hopefully at a theatre near you and yours, before bringing the show into New York.

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Triangle was selected and developed in the 2009-2010 CAP21 Round Table Reading Series.

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February-March 2013!

Southern Comfort

Book & Lyrics by Dan Collins
Music by Julianne Wick Davis
Based on the Sundance Award-Winning Documentary by Kate Davis
Robert DuSold & Thomas Caruso, Creative Producers

IDEAL CAST SIZE: 3M, 3F plus 2M/2F ensemble/chorus/band
IDEAL BAND SIZE: 2M/2F ensemble/chorus/band and a music director
STYLE: Folk/Bluegrass - Drama

Based on the Sundance Award-winning documentary, this heartwarming musical about a group of transgender friends living in rural Georgia is, at its core, a love story between their patriarch, Robert Eads, and newcomer Lola Cola. Through a unique folk and bluegrass-inspired score, the musical chronicles a year in the lives of this unique American family as they courageously defy the odds by simply remaining on the land to which they were born, reminding us that home is where we find comfort in our skin.

Southern Comfort *was a recipient of a 2010 NAMT National Fund for New Musicals Writers Residency Grant for a reading at Playwrights Horizons and a 2011 Project Development Grant for a workshop production at CAP21. From 2010 to 2011, the show had three closed-room readings at CAP21 leading up to the workshop production in 2011, which garnered them critic picks from* The New York Times, TimeOut NY *and* The Advocate, *and a GLAAD Award for Best off-Off Broadway Production in 2012. The writers also received a Jonathan Larson Grant in 2012 for* Southern Comfort.

THE PLOT
Based on Kate Davis' Sundance Award-winning documentary, this heartwarming love story unfolds through a unique folk and bluegrass inspired score as it chronicles exuberant good ole boy/female-to-male transgender Robert Eads and his tight-knit 'Chosen Family' living in the hills of rural Georgia. When Robert discovers he has ovarian cancer, he refuses to let it dampen his spirits or his determination to attend this year's annual transgender Southern Comfort Conference with his sweetheart Lola Cola by his side, calling it their 'prom that never happened.' As the year progresses, Robert and his Chosen Family navigate the changing seasons and surmounting obstacles posed by their relationships with each other, their biological families, their rural homeland and the future's inevitable loss. All the while, the clock ticks toward Robert's ultimate goal: Southern Comfort, Atlanta, where—for a few short days—he and his Chosen Family can simply belong.

DAN COLLINS' other works with Julianne Wick Davis include: *Wood* (NYMF, starring Tony Award-winner Cady Huffman), *Our Lady of the Viaduct* and *Time to Kill* (The York Theatre Company), and *When We Met* (co-conceived with performers Sally Wilfert and Michael Winther), which was selected for development at The O'Neill this summer. Other recent projects include the book for *Our Country* with composer/lyricist Tony Asaro (produced at NYMF and Planet Connections Theater Festivity, where it was honored with awards for Best Book and Best Musical) and lyrics for *Professor Von Awesome's Traveling Caravan of Cautionary Warnings* and *Johnny 15*, both with composer Nick Sula and The Serious Theater Collective. Dan's work has been published in Plays and Playwrights 2010 (NYTE Small Press), and he was selected along with Julianne Wick Davis as a 2011-2012 Dramatist Guild Fellow. Dan holds an MFA in Musical Theatre Writing from Tisch School of the Arts at NYU and a BFA in Playwriting from The Theater School at DePaul University.

JULIANNE WICK DAVIS received the 2012 Jonathan Larson Grant with Dan Collins for their work on *Southern Comfort*. She wrote music and lyrics for *When We Met* with Dan Collins (book), in collaboration with Sally Wilfert and Michael Winther, which was part of The O'Neill's 2012 conference and also received readings at TriArts Sharon Playhouse, Williams College Summer Theatre Lab and Two River Theater. *Wood* (music) with Dan Collins (book & lyrics) was part of NYMF 2008. Other work with Dan Collins includes *Our Lady of the Viaduct* and *Time To Kill* commissioned for York Theatre's 4@15 series. Julianne was also commissioned to write *An Orchestra Imagined* (music) with Sophia Chapadjiev (book & lyrics) for York Theatre's 4@15, which also received a production at NYUSteinhardt. Her musical *She Would Never Leave* (lyrics) with Will Aronson (music) and Rachel Jett (book) received developmental readings at Adelphi University. Her work has been featured in the Broadway's Future @ Lincoln Center, New Voices Concert, "Songs by Ridiculously Talented Composers and Lyricists You Probably Don't Know But Should" at Barrington Stage, Joe's Pub and Merkin Hall. She is a recent graduate from NYU's Tisch Graduate Musical Theater Writing Program, is a proud ASCAP member and was named a Dramatist Guild Fellow for 2011–2012.

NAMT CONSULTANTS:
John Alexander, Diversionary Theatre (CA)
Victoria Bussert, Baldwin Wallace University (OH)

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For more information on *Southern Comfort*, contact:
Di Glazer, ICM
(212) 556-6820,
dglazer@icmpartners.com

5 Things You Should Know

- *Southern Comfort* is based on Kate Davis' 2001 documentary of the same name, which was the recipient of The Grand Jury Prize at The Sundance Film Festival.
- While the majority of the principal characters are transgendered, the narrative's focus is on the dynamic of a group of friends and the universality of their experiences and relationships. A love story and family drama at heart, *Southern Comfort* is a musical for all audiences.
- Of the principal characters, five out of the six are transgendered. The gender casting of these roles is open to interpretation and should not be dictated by the casting in this or any presentation.
- The musical features a folk band (piano/acoustic bass/percussion/acoustic guitar/violin). All of these band members, except for the pianist, sing and act as secondary characters in the show. However, this is also open to interpretation, and the show may be performed with an ensemble of singers/performers who are separate from the instrumentalists.
- *Southern Comfort*'s award-winning production was presented as an Equity Showcase. We are seeking our first definitive regional and/or Off Broadway production and welcome the opportunity to collaborate as we finalize our development.

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congratulates NAMT on its 24th Annual Festival of New Musicals

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Triangle

Music by Curtis Moore
Lyrics by Thomas Mizer
Book by Thomas Mizer, Curtis Moore & Joshua Scher

IDEAL CAST SIZE: 6
IDEAL BAND SIZE: 7 piece orchestra with options for smaller
GENRE: Contemporary Romance

In an original mystery/romance set against the backdrop of an infamous New York tragedy, two couples from different eras—in 1911 a Jewish seamstress and her Italian foreman, in 2011 a graduate student and a free-spirited stranger—discover what it means to risk everything you believe for love.

Triangle *was originally commissioned in 2005 by Williamstown Theatre Festival (Artistic Director Roger Rees) as part of their LeapFROG new works program and further developed at The O'Neill's 2006 National Music Theater Conference (directed by Robert Longbottom). Following a hiatus to pursue other projects, the authors returned to the piece in 2010 with a series of readings at CAP21 in New York and a Fall 2011 workshop at Northwestern University's American Musical Theatre Project. Triangle was seen this August at the New Works Festival at TheatreWorks in Palo Alto (directed by Meredith McDonough).*

THE PLOT
Inspired by the infamous fire that swept through New York's Triangle Shirtwaist Company a century ago, *Triangle* tracks parallel stories through two time periods. In 1911, Sarah, a Jewish immigrant, lands a job at the Triangle only to discover that she must work on the Sabbath. Unsure in this new world, Sarah becomes entangled in a romance with her Italian foreman, as the traditions of her past collide with the realities of her present and the fire looms. In 2011, Brian, a chemistry grad student working in the same building, begins to see visions of a mysterious couple. With the help of a young man who has a family connection to the history, Brian confronts the ghosts of both the Triangle and his own life. Ultimately, the two worlds intersect; Sarah and Brian must help each other choose between staying with what they know and risking everything for love.

CURTIS MOORE recently returned from conducting and performing in Sam Mendes' production of *Richard III* starring Kevin Spacey. With lyricist Thomas Mizer, he was awarded a Jonathan Larson Grant in 2009; together, they wrote *The Legend of Stagecoach Mary* (NAMT Fest '08) and *The Bus to Buenos Aires* (EST). His new musical *Venice* (with Matt Sax and Eric Rosen) will be produced next spring at The Public Theater in New York, where he recently composed the score for *Timon of Athens*. He wrote and performed songs in the Todd Solondz film *Palindromes* and composed the score for *Clear Blue Tuesday*.

THOMAS MIZER has written lyrics and collaborated on the book for musicals including *The Legend of Stagecoach Mary* (NAMT Fest '08), *The House of the Seven Gables* (ASCAP Workshop) and *The Bus to Buenos Aires* (EST). An honors graduate of Northwestern University, he received a 2009 Jonathan Larson Grant and has twice been an artist in residence at the National Music Theater Conference. In addition to his theatre work, he is a copywriter at Comedy Central, edits The Broadway Blog and writes features for national travel magazines. www.thomasmizer.com

JOSHUA SCHER wrote the play *The Footage*, which recently had its Australian debut at The Stooged Theatre (world premiere in 2008 at The Flea Theatre). In between these two, his work *Marvel* was included in Roundabout Theatre's New Voices Program. Scher has also worked with Huntington Theatre, Portland Stage, O'Neill Theatre Festival and Williamstown Theatre Festival. His first play, *Velvet Ropes*, was published while he was still a student at Yale School of Drama. In 2010, his play *Flushed* was published by Baker's Plays. In film, Scher recently finished writing *Envoy* for Bunce Media and producer Dan Halsted (*Garden State*). In the TV world, Scher's one-hour action drama, "Jigsaw," was developed by Danny Glover. He holds a BA with Honors in Creative Writing from Brown University.

NAMT CONSULTANTS:
Adam Immerwahr, McCarter Theatre Center (NJ)
Heather Schmucker, American Musical Theatre Project at Northwestern University (IL)

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For more information on *Triangle*, contact:
Sarah L. Douglas
Abrams Artists Agency
(646) 486-4600 x 276
sarah.douglas@abramsartny.com

5 Things You Should Know

- *Triangle* features a cast of only six performers and a highly adaptable set that can be as simple or as complex as desired.
- *Triangle* was originally commissioned by Williamstown Theatre Festival and further developed at The O'Neill, CAP21, Northwestern and TheatreWorks. With this generous time to work through the script, the piece is now ready for a fully realized developmental production.
- As it glides back and forth through time, *Triangle* has proven to connect with audiences both young and old, drawn to the sweeping romance of the past and the contemporary drive of the present.
- Although it's inspired by the famously tragic Triangle Factory Fire, the show has a much wider scope—filled with humor, mystery, relatable modern characters and a score that interweaves contemporary and classic elements.
- Plus, it's a show with Jewish immigrants and a gay couple—a music theatre bulls-eye!

Festival Of New Musicals Past Festival Shows 1989–2012

THE FIRST TEN YEARS

4 A.M. Boogie Blues (`97)
Marsha Myers & Jim Owen

About Face (`97)
David Arthur & Jeffrey Lodin

Abyssinia (`94)
James Racheff & Ted Kociolek

The Adventures Of Friar Tuck (`91)
Allan Leicht & Glenn Paxton

After The Fair (`94)
Stephen Cole & Matthew Ward

Angelina (`89)
Barry Kleinbort

Another Kind Of Hero (`92)
Lezley Steele & E.A. Alexander

Barrio Babies (`98)
Luis Santeiro & Fernando Rivas

Blackbirds Of Broadway (`98)
David Coffman & Marion J. Caffey

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

Book Of James (`91)
Scott Warrender & B.J. Douglas

Boxes (`90)
Eric Saltzman & Michael Sahl

Brimstone (`93)
Mary Bracken Phillips & Paddy Megan

The Bubbly Black Girl Sheds Her Chameleon Skin (`98)
Kirsten Childs

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

Captains Courageous (`90)
Patrick Cook & Frederick Freyer

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

Children Of Eden (`96)
John Caird & Stephen Schwartz

Columbus (`91)
Yvonne Steely & J. Ben Tarver

Conrack (`91)
Granville Burgess, Anne Croswell & Lee Pockriss

Dodsworth (`96)
Stephen Cole & Jeffrey Save

Do-Wop Love (`93)
Ronald Wyche & Herbert Rawlings Jr.

Dorian (`98)
Richard Gleaves

Dr. Jekyll & Mr. Hyde (`96)
David Levy, Leslie Eberhard & Phil Hall

Eleanor (`92)
Jonathan Bolt, Thomas Tierney & John Forster

Elmer Gantry (`93)
John Bishop, Mel Marvin & Robert Satuloff

Enter The Guardsman (`95)
Scott Wentworth, Craig Bohmler & Marion Adler

Finale! (`90)
Bob Ost

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

Fragrant Harbour (`96)
Dean Barrett & Ed Linderman

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

Ghost Dance (`91)
Jeff Sheppard & Michael Wright

The Gig (`94)
Douglas J. Cohen

The Girl, The Grouch And The Goat (F.K.A. Complaining Well) (`91)
Jack Helbig & Mark Ray Hollmann

Good Sports (`93)
Susan Rice & Carol Hall

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

Gunmetal Blues (`91)
Scott Wentworth, Craig Bohmler & Marion Adler

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

Heartland (`97)
Darrah Cloud & Kim Sherman

Hurry! Hurry! Hollywood! (`91)
Bruce Newberg & Sam Harris

Johnny Pye And The Foolkiller (`93)
Randy Courts & Mark St. Germain

Joseph And Mary (`95)
Mark St. Germain & Randy Courts

Josephine (`92)
Ernest Kinoy & Walter Marks

Juba (`90)
Wendy Lamb & Russell Walden

Jungle Queen Debutante (`93)
Sean S. O'Donnell & Thomas Tierney

Junkyard (`91)
Manuel Mandel & Michael Sahl

King Island Christmas (`98)
Deborah Baley Brevoort & David Friedman

Kiss Me Quick Before The Lava Reaches The Village (`89)
Steve Hayes & Peter Ekstrom

Kudzu: A Southern Musical (F.K.A. Kudzu) (`96)
Jack Herrick, Doug Marlette & Bland Simpson

I Love You, Jimmy Valentine (F.K.A. Alias Jimmy Valentine) (`89)
Jack Wrangler, Bob Haber & Hal Hackady

The Last Musical Comedy (`89)
Tony Lang & Arthur Siegel

The Library (`92)
Sarah Knapp & Steven M. Alper

Little Ham: A Harlem Jazzical (F.K.A. Little Ham) (`89)
Dan Owens, Judd Woldin & Richard Enquist

Love Comics (`95)
Sarah Schlesinger & David Evans

Love Is Spoken Here (`90)
Jacquelyn Reinach & Stanley Ralph Ross

Lunch (`92)
Rick Hawkins, Steve Dorff & John Bettis

Lust (`94)
The Heather Brothers

Mating Habits Of The Urban Mammal (`93)
Michael Leeds, Brian Lasser & Peggy Gordon

Mikado, Inc. (`92)
Jane Waterhouse, Robert Johanson, Albert Evans & Glen Kelly

Mirette (`96)
Elizabeth Diggs, Harvey Schmidt & Tom Jones

The Molly Maguires (`97)
William Strempek & Sid Cherry

Murder On Broadway (F.K.A. Denning) (`90)
Bryan Leys & James Campodonico

New Things To Feel Bad About (`92)
Paul James & Ben Mason

O. Henry's Lovers (`98)
Joe DiPietro & Michael Valenti

The Odyssey Of Anna In Red Pumps (`89)
Geoffrey Holder

On Borrowed Time (`98)
John Clifton, Bruce Peyton & William F. Brown

Ophelia's Cotillion (`97)
Elmo Terry-Morgan & Clarice LaVerne Thompson

Paper Moon (`95)
Martin Casella, Larry Grossman & Ellen Fitzhugh

Paramour (`95)
Joe Masteroff & Howard Marren

Phantom Of The Country Opera (`94)
Sean Grennan, Kathy Santen, Michael Duff & Cheri Coons

Quality Street (`90)
Lee Goldsmith & Roger Anderson

The Perfect 36 (`96)
Laura Harrington, Mel Marvin & Mac Pirkle

The Real Life Story of Johnny Defacto (`89)
Douglas Post

Rhythm Ranch (`91)
Hal Hackady & Fred Stark

Robin Hood (`93)
Milton Granger

Ruthless! (`91)
Joel Paley & Melvin Laird

Sayonara (`93)
William Luce, George Fischoff & Hy Gilbe

The Scarlet Pimpernel (`92)
Dave Wollert & David Shapiro

Smiling Through (`92)
Ivan Menchell

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

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

Songs For A New World (`97)
Jason Robert Brown

Swamp Gas And Swallow Feelings (`92)
Shirley Strother, Jack Eric Williams & Randall Buck

That Pig Of A Molette (`89)
Sheldon Harnick & Thomas Z. Shepard

They Shoot Horses, Don't They? (`92)
Nagle Jackson & Robert Sprayberry

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

The Three Musketeers (`93)
Warner Crocker & Gregg Opelka

Tiananmen: Freedom In The Square (`92)
Fred Burch & Willie Fong Young

Twist (F.K.A Twist Of Fate) (`97)
Lissa Levin & Ron Abel

Twist: An American Musical (`93)
Eugene Lee, Tena Clark & Gary Prim

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

Urban Myths (`98)
John Bucchino & James D. Waedekin

Western Star (`94)
Dale Wasserman, Bill Francoeur & Scott DeTurk

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

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

1999

The Big Bang
Jed Feuer & Boyd Graham

Birth Of The Boom
Thomas W. Jones II & Keyth Lee

Everybody Loves My Baby (F.K.A. The Boswell Sisters Project)
Stuart Ross & Mark Hampton

Eliot Ness...In Cleveland
Peter Ullian & Robert Lindsey Nassif

Heading East
Robert Lee & Leon Ko

Honk!
George Stiles & Anthony Drewe

In That Valley
Richard Oberacker & Steven Minning

The Princess And The Black-Eyed Pea
Karole Foreman & Andrew Chukerman

Summer Of '42
Hunter Foster & David Kirshenbaum

The Three Musketeers
George Siles, Paul Leigh & Peter Raby

2000

The Ark
Kevin Kelly & Michael Mclean

Convenience
Gregg Coffin

Cupid & Psyche
Sean Hartley & Jihwan Kim

Far From The Madding Crowd
Barbara Campbell & Gary Schocker

Glimmerglass
Jonathan Bolt, Douglas Cohen & Ted Drachman

Hot And Sweet
Barbara Schottenfeld

Joe!
Dan Lipton & David Rossmer

Liberty Smith
Adam Abraham, Eric R. Cohen, Marc Madnick & Michael Weiner

Lizzie Borden
Christopher McGovern & Amy Powers

Mandela
Steven Fisher

2001

Actor, Lawyer, Indian Chief
David H. Bell & Craig Carnelia

Great Expectations
John Jakes & Mel Marvin

I Sent A Letter To My Love
Jeffrey Sweet & Melissa Manchester

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

Making Tracks
Welly Yang, Brian R. Yorkey & Woody Pak

The Mystery Of The Dancing Princesses
Alan Zachary & Michael Weiner

Palm Beach
Robert Cary, Benjamin Feldman & David Gursky

The Screams Of Kitty Genovese
David Simpatico & Will Todd

Ug
Jim Geoghan, Rick Rhodes & Vivian Rhodes

When The Rains Come
Ann Mortifee, David Feinstein & Edward Henderson

2002

Ducks & Lovers
Peter Gootkind & Marci Goltsman

The Enchanted Cottage
Thomas Edward West, Kim Oler & Alison Hubbard

Lil Budda
Stephanie Jones & Janice Lower

Romeo And Juliet
Terrence Mann, Jerome Korman & Matthew Bennett

Running Man
Diedre Murray, Cornelius Eady, Diane Paulus

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

2003

The Ambition Bird
Matthew Sheridan

Ballad Of Little Pinks
Alan Menken, Marion Adler & Connie Grappo

Harold And Maude
Tom Jones & Joseph Thalken

Princesses
Bill & Cheri Steinkellner, David Zippel & Matthew Wilder

Sarah, Plain & Tall
Julia Jordan, Nell Benjamin & Laurence O'Keefe

Swing Shift
David Armstrong, Michael Rafter & Mark Waldrop

Two Queens, One Castle
Jevetta Steele, Thomas W. Jones II, William Hubbard & J.D. Steele

Was
Barry Kleinbort & Joseph Thalken

2004

Gold—Rodin And Camille (F.K.A. Camille Claudel)
Frank Wildhorn & Nan Knighton

The Drowsy Chaperone
Don Mckellar, Bob Martin, Greg Morrison & Lisa Lambert

Flight Of The Lawnchair Man
Robert Lindsey Nassif & Peter Ullian

The Girl In The Frame
Jeremy Desmon

A Good Man
Philip S. Goodman & Ray Leslee

Langston In Harlem
Kent Gash, Walter Marks & Langston Hughes

Striking 12
Brendan Milburn, Rachel Sheinkin & Valerie Vagoda

Winesburg, Ohio
Andre Pluess, Ben Sussman, Eric Rosen & Jessica Thebus

2005

Ace
Richard Oberacker & Robert Taylor

Princess Caraboo (F.K.A. Caraboo Princess Of Javasu)
Marsha Norman, Beth Blatt & Jenny Giering

The Funkentine Rapture
Lee Summers & Ben Blake

I Love You Because
Joshua Salzman & Ryan Cunningham

A Little Princess
Brian Crawley & Andrew Lippa

Meet John Doe
Andrew Gerle & Eddie Sugarman

Party Come Here
David Kishenbaum & Daniel Goldfarb

River's End
Cheryl Coons & Chuck Larkin

2006

Dangerous Beauty
Jeannine Dominy, Amanda McBroom & Michele Brourman

Jane Austen's Emma (F.K.A. Emma)
Paul Gordon

Jerry Christmas
Andrew Lippa & Daniel Goldfarb

The Confessions Of Julian Po (F.K.A. Julian Po: A New Musical)
Andrew Barrett & Ira Antelis

One Step Forward
Leslie Arden, Berni Stapelton & Timothy French

Home (F.K.A. Piece)
Scott Alan & Tara Smith

Sunfish
Michael L. Cooper & Hyeyoung Kim

Vanities
Jack Heifner & David Kirshenbaum

2007

The Break Up Notebook
Lori Scarlett & Patricia Cotter

Casey At The Bat
Tom Child & Gordon Goodwin

The Gypsy King
Randy Rogel & Kirby Ward

Kingdom
Aaron Jafferis & Ian Williams

The Story Of My Life
Neil Bartram & Brian Hill

On A Glorious Day (F.K.A. The Chocolate Tree)
Marshall Pailet & A.D. Penedo

Tinyard Hill
Mark Allen & Tommy Newman

Writing Arthur
David Austin

2008

Barnstormer
Cheryl L. Davis & Douglas J. Cohen

Beatsville
Glenn Slater & Wendy Leigh Wilf

The Cuban And The Redhead
Robert Bartley & Danny Whitman

The Legend Of Stagecoach Mary
Thomas Mizer & Curtis Moore

Ordinary Days
Adam Gwon

Pamela's First Musical
Wendy Wasserstein, Cy Coleman & David Zippel

See Rock City And Other Destinations
Adam Mathias & Brad Alexander

The Yellow Wood
Michelle Elliott & Danny Larson

2009

Band Geeks!
Mark Allen, Gaby Alter, Gordon Greenberg & Tommy Newman

Factory Girls
Creighton Irons & Sean Mahoney

Hostage Song
Clay McLeod Chapman & Kyle Jarrow

How Can You Run With A Shell On Your Back?
Michael Mahler & Alan Schmuckler

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

Iron Curtain
Susan DiLallo, Peter Mills & Stephen Weiner

It Shoulda Been You
Barbara Anselmi & Brian Hargrove

Ripper
Duane Nelson

2010

Big Red Sun
John Jiler & Georgia Stitt

The Bowery Boys
David H. Bell, Jeremy Cohen & Aaron Thielen

The Giver
Nathan Christensen & Scott Murphy

Heartbreakers
Robert Cary, Benjamin Feldman & David Gursky

Lizzie (F.K.A. Lizzie Borden)
Steven Cheslik-deMeyer, Alan Stevens Hewitt & Tim Maner

Play It Cool
Martin Casella, Larry Dean Harris, Phillip Swann & Mark Winkler

Red Clay
Scott Ethier & Jeff Hughes

The Trouble With Doug
Will Aronson & Daniel Maté

2011

Bernice Bobs Her Hair
Julia Jordan & Adam Gwon

Bloodsong Of Love
Joe Iconis

Dani Girl
Michael Kooman & Christopher Dimond

The Dogs Of Pripyat
Leah Napolin, Jill Abramovitz & Aron Accurso

Golden Boy Of The Blue Ridge
Peter Mills & Cara Reichel

Notes To Marianne
David Rossmer & Dan Lipton

Pregnancy Pact
Gordon Leary & Julia Meinwald

Watt?!?
David Javerbaum & Brendan Milburn

Recent Festival Show Highlights

Here are just a few of our recent shows that have moved on to developmental opportunities around the country in the past year:

Photo by Scott J. Kimmins
DANI GIRL

Photo by Sam Freeman
LIZZIE

Photo by Hubert Schriebl
PREGNANCY PACT

Photo by Diane Sobolewski
THE DOGS OF PRIPYAT

GOLDEN BOY OF THE BLUE RIDGE

Photo by Tracy Martin
THE TROUBLE WITH DOUG

Dani Girl (Fest '11) staged reading this summer at Human Race Theatre Co. (OH); ***Lizzie*** (Fest '10) workshop production at Village Theatre (WA) with Carrie Manolakos; ***Pregnancy Pact*** (Fest '11) world premiere at Weston Playhouse Theatre Co. (VT) with (l-r) Caitlin Kinnunen, Margo Seibert, Dana Steingold and Katrina Rose Dideriksen; ***The Dogs of Pripyat*** (Fest '11) staged reading at Goodspeed Musicals (CT); ***Golden Boy of The Blue Ridge*** (Fest '11) regional premiere at Cumberland County Playhouse (TN); ***The Trouble With Doug*** (Fest '10) developmental production at TheatreWorks (CA) with Kristin Stokes, Bob Stillman, Jeremy Morse, Jason "SweetTooth" Williams and Kelly Ground.

Plus...

Bloodsong of Love (Fest '11) has a commercial producer eyeing future productions

The Dogs of Pripyat (Fest '11) was given a workshop at The University of Miami (FL) last weekend

The Memory Show (Fest '09) will be produced next spring at The Transport Group (NY)

notes to MariAnne (Fest '11) had a reading at New York Theatre Workshop (NY) last month

Play It Cool (Fest '10) was presented Off Broadway at Theatre Row last season

Watt?!? (Fest '11) had a workshop at Trinity Repertory Theatre Co. (RI) this summer

For more information on any show from the Festival, please contact New Works Director Branden Huldeen at branden@namt.org or 212-714-6668 x 14

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-Sue Frost, Junkyard Dog Productions

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Photo credits: Band Geeks, NAMT '09 (Ric Kallaher); The Drowsy Chaperone, Center Theatre Group (Craig Schwartz); Tinyard Hill, TheatreWorks (Mark Kitaoka), The Legend of Stagecoach Mary, NAMT '08 (Ric Kallaher); NAMT Spring Conference 2008 (Adam Grosswirth)

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Roger Berlind (New York, NY)
Blumenthal Performing Arts (Charlotte, NC)
BMI Lehman Engel Musical Theatre Workshop (New York, NY)
The Boston Conservatory (Boston, MA)
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CAP21 - Collaborative Arts Project 21 (New York, NY)
Center Theatre Group (Los Angeles, CA)
Chicago Shakespeare Theater (Chicago, IL)
The Coeur d'Alene Summer Theatre (Coeur d'Alene, ID)
Cumberland County Playhouse (Crossville, TN)
Dallas Summer Musicals (Dallas, TX)
Dallas Theater Center (Dallas, TX)
The Danish Academy of Musical Theatre (Fredericia, Denmark)
The Depot Theatre, Inc. (Westport, NY)
Derby Dinner Playhouse (Clarksville, IN)
Diversionary Theatre Productions (San Diego, CA)
East of Doheny (Beverly Hills, CA)
Encore Theater Company (Dayton, OH)
Kathy Evans (Staatsburg, NY)
FCLO Music Theatre (Fullerton, CA)
Fiddlehead Theatre Company (Dedham, MA)
Flat Rock Playhouse - the State Theatre of North Carolina (Flat Rock, NC)
Florida State University College of Music - Music Theatre Program (Tallahassee, FL)
Ford's Theatre (Washington, DC)
Bud Franks (Houston, TX)
freeFall Theatre (St. Petersburg, FL)
Fulton Theatre (Lancaster, PA)
Missy Gipson (West Fork, AR)
Goodspeed Musicals (East Haddam, CT)
Gorgeous Entertainment Inc. (New York, NY)
Charles Gray (Pittsburgh, PA)
Greg Schaffert Productions (Long Island City, NY)
The Hartt School - Theatre Division, University of Hartford (Hartford, CT)
HoriPro (Tokyo, Japan)
The Human Race Theatre Company (Dayton, OH)
Illinois Wesleyan University School of Theatre Arts BFA in Music Theatre (Bloomington, IL)
Junkyard Dog Productions (New York, NY)
La Jolla Playhouse (La Jolla, CA)
Lark Play Development Center (New York, NY)
Laura L. Little Productions, LLC (Coeur d'Alene, ID)
Light Opera Works (Wilmette, IL)
Lyric Theatre of Oklahoma (Oklahoma City, OK)
Maine State Music Theatre (Brunswick, ME)
Margot Astrachan Production (New York, NY)
Marriott Theatre (Lincolnshire, IL)
McCarter Theatre Center (Princeton, NJ)
McCoy Rigby Entertainment (Yorba Linda, CA)
Mercury Musical Developments (East Sussex, England)
Millikin University, Department of Theatre and Dance (Decatur, IL)
Montclair State University (Montclair, NJ)
Municipal Theatre Association of St. Louis (The MUNY) (St. Louis, MO)
Music Theatre of Wichita (Wichita, KS)
Musical Mondays Theatre Lab, Inc. (New York, NY)
Musical Theatre West (Long Beach, CA)
NAMCO (New York, NY)
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NYU, New Studio on Broadway: Music Theatre and Acting (New York, NY)
NYU, Steinhardt School of Culture, Education and Human Development (New York, NY)
NYU, Tisch School of the Arts Graduate Musical Theatre Writing Program (New York, NY)
Ogunquit Playhouse (Ogunquit, ME)
The Old Globe (San Diego, CA)
Ordway Center for the Performing Arts (St. Paul, MN)
Oregon Shakespeare Festival (Ashland, OR)
Stuart Ostrow (Houston, TX)
Pace New Musicals (New York, NY)
Paper Mill Playhouse (Millburn, NJ)
Penn State Centre Stage (University Park, PA)
Perfect Pitch Musicals Ltd (London, England)
Phoenix Entertainment (Frederick, MD)
Pittsburgh CLO (Pittsburgh, PA)
Pittsburgh Musical Theater (Pittsburgh, PA)
Playing Pretend (New York, NY)
Playwrights Horizons, Inc. (New York, NY)
Harold Prince (New York, NY)
Provincetown Counter Productions (Provincetown, MA)
The Public Theater/New York Shakespeare Festival (New York, NY)
Rainbow Stage (Winnipeg, Manitoba, Canada)
Rainy Day Productions LLC (Portland, OR)
Red Mountain Theatre Company (Birmingham, AL)
Relevant Theatricals, LLC (Los Angeles, CA)
Rochester Children's Theatre (Rochester, NY)
Royal & Derngate (Northampton, England)
Royal Conservatoire of Scotland (Glasgow, Scottland)
Sam Houston State University - Department of Theatre and Dance (Huntsville, TX)
Script2Stage2Screen (Rancho Mirage, CA)
SenovvA, Inc. (Los Angeles, CA)
Marilynn Sheldon (Seattle, WA)
Sheridan College, Canadian Music Theatre Project (Oakville, ON)
Stewart Slater (San Jose, CA)
The Spirit of Broadway Theater (Norwich, CT)
Stacey Mindich Productions, LLC. (New York, NY)
Stage Aurora Theatrical Company, Inc. (Jacksonville, FL)
Sverdlovsk State Academic Theatre of Musical Comedy (Yekaterinburg, Sverdlovsk, Russia)
Tacoma Musical Playhouse (Tacoma, WA)
Temple Theaters (Philadelphia, PA)
Theater Latté Da (Minneapolis, MN)
Theatre C (New York, NY)
Theatre Under The Stars (Houston, TX)
TheatreWorks (Menlo Park, CA)
Town Square Productions (New York, NY)
TriArts Sharon Playhouse (Sharon, CT)
Trinity Repertory Company (Providence, RI)
Troika Entertainment (Gaithersburg, MD)
University of Miami, Department of Theatre Arts/Jerry Herman Ring Theatre (Coral Gables, FL)
University of Montana - College of Visual and Performing Arts (Missoula, MT)
Uptown Players (Dallas, TX)
Utah Festival Opera Company (Logan, UT)
V.J. Colonna Productions, Inc. (Wilton Manors, FL)
Village Theatre (Issaquah, WA)
Wales Millennium Centre (Cardiff, Wales)
Walnut Street Theatre (Philadelphia, PA)
WaterTower Theatre (Addison, TX)
Weitzenhoffer School of Musical Theatre, University of Oklahoma (Norman, OK)
Western Stage (Salinas, CA)
Weston Playhouse Theatre Company (Weston, VT)
WetRock Entertainment, Inc. (New York, NY)
Woodminster Summer Musicals (Oakland, CA)
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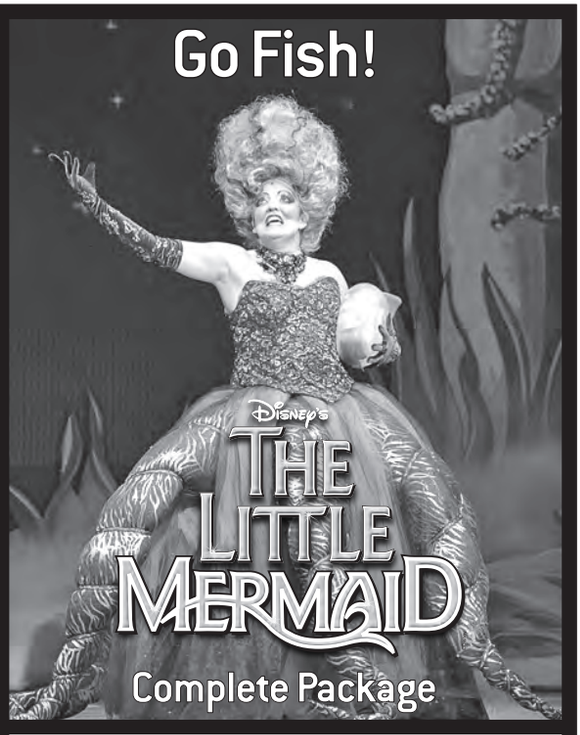

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Esaura will world premiere at Fredericia Theatre, Denmark in the fall of 2013. We are now inviting potentially interested partners to participate in a rolling world premiere in the UK and US of this soaring and thrilling, new romantic and dramatic musical.

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by Drew Padrutt

THURSDAY, October 11	STAGE 2	STAGE 4
10am – 10:30am	Check-in/Registration	
10:30am - 11:20am	The Circus In Winter	Sleeping Beauty Wakes
11:50pm - 12:40pm	Southern Comfort	Triangle
1:00pm - 2:30pm	Lunch	
2:30pm – 3:20pm	Nobody Loves You	Funked Up Fairy Tales
3:50pm - 4:40pm	Bleeding Love	Bonfire Night
5:00pm - 7:00pm	**Happy Hour @ Time Out Lounge** ***Join us at the Time Out Lounge in New World Stages for a post-Festival Happy Hour. NAMT Members and Premiere Pass Holders will receive special discounts.***	

FRIDAY, October 12	STAGE 4	STAGE 2
10:00am - 10:50am	Funked Up Fairy Tales	Nobody Loves You
11:20pm - 12:10pm	Bonfire Night	Bleeding Love
12:10pm - 1:20pm	Lunch	
1:20pm - 2:30pm	**Songwriters Showcase** **Presenting 8 additional songwriting teams from NAMT's National Fund for New Musicals**	
2:50pm - 3:40pm	Triangle	Southern Comfort
4:10pm - 5:00pm	Sleeping Beauty Wakes	The Circus In Winter
5:30pm - 7:30pm	**Closing Cocktail Party** **at Southern Hospitality, 645 9th Avenue at 45th Street** **(For Premiere Pass holders)**	

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.

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 ventures

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