27th ANNUAL FESTIVAL OF NEW MUSICALS

OCTOBER 15-16, 2015
NEW WORLD STAGES, NYC
NAMT’s 160 organizational and 40 individual members are some of the leading producers of musical theatre in the world. At the Festival of New Musicals, members receive priority seating, admission to the closing cocktail party and exclusive opportunities to meet the writers and discuss collaboration with other members.

Other member benefits include:

► Network, brainstorm and share ideas at two annual conferences
► Support your new works at all levels of development through the National Fund for New Musicals
► Knowledge Exchange webinars on targeted topics let you learn new techniques without leaving your desk
► Publications and Surveys with industry news and vital benchmarks
► Participate in the revenue-generating Set and Costume Registry
► Online resources, including a detailed membership directory, production histories and new works database
► Special Discount Offers and more!

Visit namt.org/member for more information, or ask people with member badges about their NAMT experience!

FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE’S PRESIDENT

WELCOME TO OUR 27TH ANNUAL FESTIVAL OF NEW MUSICALS!

The Festival of New Musicals is, for me, the highlight of the NAMT year, bringing together 600+ industry professionals for two days of intense focus on new musical theatre works and the remarkably talented individuals who create them. This year’s projects were selected by our dedicated Festival Committee from well over 200 submissions! We are excited not only about the quality of the work you will experience, but also about the diversity of that work and of the artists who have created it. We’ve set in a New York City taxi and in the Depression-era South; we’re exploring the world of gaming and theatre in a post-apocalyptic world; we have a new take on Shakespeare, a real imaginary friend, a twisted story on the other side of a wall and a small-town story with a big heart. Regardless of setting or stage of development, every one of these musicals has the potential to bring something thought-provoking, funny, poignant or uplifting, or most exciting of all, a new voice—to the musical theatre field and to your audiences across the country. This Festival is about helping these shows and writers find their futures, and we thank you in advance for the support you will provide to these projects beyond this year’s Festival.

NAMT believes that the best way to serve you, our Festival audience, is to give our Festival writers every possible opportunity to showcase their best work. For us, that means providing 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. Put simply: the writers focus on writing.

Our sponsors, donors and advertisers make that single-minded focus possible by supporting the Festival and supporting NAMT now and throughout the year. Thank you! Many thanks, too, to the Festival Committee, our wonderful NAMT staff and all of you, our audience.

Enjoy the Festival!

Donna Lynn Hilton
President, National Alliance for Musical Theatre

FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE’S EXECUTIVE DIRECTOR

SO GLAD YOU’RE HERE!

People have commented that NAMT’s Festival of New Musicals is a two-day event that runs all year-round. They may have meant it jokingly, but as with most jests, there’s great truth there! Most obviously, even as we spend two days together for this 27th Annual Festival, the application materials for the 28th Annual Festival are available online. More importantly, while the Festival is the most visible part of our effort to support writers and their new shows, the less obvious work is constant and continuing as we strive to help our Festival alumni writers find the next best steps for their pieces and their careers. In addition, we offer programs to bring writers together to learn from each other and from our members, and we provide grants through our National Fund for New Musicals to member theatres working with talented writing teams on exciting new pieces.

Meanwhile, back at the Festival… Each year our incredible, hard-working Festival Committee of member volunteers has a daunting task: to select eight shows from a huge (more than 220 this year!) and remarkably strong pool of submissions through a blind review process. Their sage dedication gives us this extraordinary—and extraordinarily diverse—Festival.

Once the shows are picked, we rely on our sponsors, donors and advertisers to take them from page to presentation. A tremendous thank you to all of you who make this Festival happen!

And thanks, too, 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 Modell
Executive Director, National Alliance for Musical Theatre
ABOUT THE NATIONAL ALLIANCE FOR MUSICAL THEATRE

The National Alliance for Musical Theatre, founded in 1985, is a not-for-profit organization serving the musical theatre community. Our mission is to advance musical theatre by:

- Nurturing the creation, development, production and presentation of new and classic musicals
- Providing a forum for the sharing of resources and information relating to professional musical theatre through communication, networking and programming
- Advocating for the imagination, diversity and joy unique to musical theatre

Our 160 organizational members and 40 individual members, located throughout 34 states and abroad, are some of the leading producers of musical theatre in the world, and include theatres, presenting organizations, higher education programs and individual producers.

MEMBERSHIP SNAPSHOT
(as of September 14, 2015)

Last season, the NAMT members collectively...

- Employed over 31,000 people
- Staged nearly 24,000 performances attended by more than 9.6 million people
- Entertained over 500,000 subscribers
- Provided education programs for over 1 million students and teachers
- Had operating budgets totaling over $550 million
- Performed in 260 facilities housing over 165,000 seats

ABOUT THE FESTIVAL OF NEW MUSICALS

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

The objectives and goals of the Festival are to:

- Showcase new musicals that are diverse in 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
special thanks
Michael, Erin, Andrew and the rest of the fantastic staff at New World Stages; CAP21 for our rehearsal spaces; Walt and Tom at AEA; Alvin J. Bart for printing this beautiful program; Atlas Party Rentals, Carroll Music and PRG for providing equipment and their continued support; all of our volunteers who will help you get to the right place; the Festival Subcommitteee for helping us screen and evaluate over 220 submissions this year; the Festival Committee for their tireless work evaluating and debating this year’s submissions so rigorously when selecting this Festival; Jared Rutherford for helping us design our new sign posts; Goodspeed Musicals for building the new sign posts and printing our banners; New York Song Space for hosting our Welcome Writers Party; FK Partners; and the NAMT Festival Consultants who make sure that each show and writing team get their chance to shine today!

subsidized studio space provided by A.R.T./New York Creative Space Grant, supported by the Andrew W. Mellon Foundation.
We thank the following individuals, government agencies, organizations and foundations for supporting the National Alliance for Musical Theatre and our mission to nurture the development and production of new musicals. This listing represents contributions from October 1, 2014 to October 1, 2015.

$50,000+
National Endowment for the Arts

Anonymous-
The Ahladeff Family Charitable Foundation

$10,000 to $49,999
Kathryn and Raymond Harbert-
The Hollywood Pantages-
Rodgers & Hammerstein Theatricals

The Shubert Foundation
Stacey Mindich Productions

$2,500 to $9,999
Disney Theatrical Productions
Dramatists Guild Fund
PK Partners*
The Frederick Loewe Foundation
Goodspeed Musicals*
The Old Globe*
 Marriott Theatre*
Municipal Theatre Association of St. Louis (The MUNY)*
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$1,000 to $2,499
Mindy Ellner
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Bud Franks**
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Bob and Marge Healing
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Michael Jenkins**
Alison and Jim Gorrie
Ann Loughridge Kerr
Rogers & Hammerstein Foundation
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R. J. James Mercer**
Kevin Moriarty*
Sandy Morell Rooney
Production Pro*
SDBA Televisions*
Carolyn and Marc Seriff
Deanna Serra
Tara Smith***
Mark D. Sylvester**
Kara Unterberg*
Lisa Webster
Lynne Wheeler
Marly Winsett**

$500 to $999
Philip Barnett
Wayne Bryan*
Keith Cromwell*
Dramatic Publishing
Wendy Federman
Harry Fonda**
Denna Lynn Hilton*
InstantEncore*
Van Kaplan**
Mark Karalis
Richard Lewis**
Lisa Lerner
Page Price and
Nevin Steenberg
Paper Mill Playhouse*
Peter Rothstein*
Harriet Schlaifer**
Glenn Slater and
Wandy Will**
Kathy Speer and
Terry Grossman
Theatrical Rights Worldwide
TheatreWorks Silicon Valley
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$200 to $499
Drama Queen Graphics*
Dan Ellison
Charlie Fink
Stephen Gabriel
Fred Gilbert
Brian Goldenberg and
Alisa Lee-Goldenberg
Goodman Theatre
Max Grossman
Jill Hawkins
Larry Harshorn
Mark S. Hoebee*
John Holty**
Richard Kagan
Si Kahn**
Dimitry Koltunov
Mark Madnick
Bridget McDonough**
Ann McNamee
Patrick Pearson
Dale Ruth
Jill Romano
Laurie Sanson*
Phil Santora*

$50 to $199
Arthur Lafrentz Bacon**
Pamela Bilg
Julie Boardman
Dan Collins**
Rhonda Collett
Christopher Dimond and
Michael Kooman**
Robb Hutt**
Kelly Krupnick*
Stacey Luflig**
Peter and Theresa Piliero
Raymond Sage
Geoff William Scott
Steve Stettler**
Nick Stimson
David Zippel**

* Member of the National Alliance for Musical Theatre’s Board of Directors (FY 15 and/or FY 16)
** Member of the National Alliance for Musical Theatre’s Emeritus Board
† In-kind Sponsor
* Sponsor or Exhibitor at the Spring ‘14 Conference, Festival & Fall Conference ’15 and/or 2014 & 2015 46th Minute Concerts
& Book Writers!
© Supporter of NAMT’s Strategic Plan development
+ Supporter of the National Fund for New Musicals
* Supporter of NAMT’s 27th Annual Festival of New Musicals
** Festival Alumni Writer

Have a new, unproduced musical comedy or revue for 5 actors or fewer? Pittsburgh CLO is now accepting submissions for upcoming Cabaret seasons.

Photo:
World premiere musical Judge Jackie Justice - The Trials of Love (2014), music by Michael Kooman, book and lyrics by Christopher Dimond, based on an original concept by Van Kaplan (Commissioned by Pittsburgh CLO).

Call for Submissions:
Left to right: Maggie Carr, Kara Mikula & Connor McCanlus

Please visit pittsburghCLO.org for complete details and submission guidelines.
GOODSPEED MUSICALS

Join us for this brand new musical!

**OCT 23 - NOV 16**
The Norma Terris Theatre, Chester, Conn.

Book by Elizabeth A. Davis (Tony Nomination: Best Supporting Actress for Once) and Chris Henry

Music by Elizabeth A. Davis, Luke Holloway, and Jason Michael Webb

Lyrics by Elizabeth A. Davis

Directed by Kim Weild

This brand new musical tells the unlikely story of a homeless Native American and a Texas beauty queen who ultimately discover that there’s more to family than what you see. It’s a uniquely American story with a progressive Americana beat.

**FESTIVAL STAFF**

Brandon Holdeman
Producing Director

Liva Dzovser
General Manager

Michael Cusarrs
Casting Director

Natalie Garshstein
Line Producer, Stage 3

Adam Hillt
Graphic Designer

Chris “Waffles” Wallen
Production Supervisor

Karin Nilo
Line Producer

Sofia Cabrales
Volunteer Management Assistant, BFA Theatre Management, University of Miami

David Fowler
Sound Designer

Jesus Rothocoli
Line Producer

Beth Brennan
General Management Assistant, BFA Theatre Management, University of Miami

Joe Trentacosta and Karen Greco
Publicity

Ric Kaalhber
Festival Photographer

Adam Lee
NYU Tisch School of the Arts - Graduate Musical Theatre Writing Program (NY) and NAMT Festival Alumni Writer

Frankie Dailey
Line Producer, Stage 3

David Earl and Jeff Sherwood
Sound Engineers

Simone Webbe, Toofique Fazier, Leanne Jones and Daniel Buckley in Three Little Pigs (Fast ’13) on the West End, London. Photo by Alex Davison.

Some recent Festival successes

Chip Zien, Tyne Daly, Harriet Harris and Michael K. Martin in It Shoulda Been You (Fast ’09) on Broadway. Photo by Joan Marcus.

Rehearsal for a staged reading of Stu for Silverton (Fast ’14) at NAMT Member Theater Latté Da. Photo by Emilee Elofson.

The Sandman (Fast ’13) and Bleeding Love (Fast ’12) in their World Premiere productions at NAMT Member Fredericia Theater in Denmark. Photo by Søren Malmose.

The 27th Annual Festival of New Musicals

**GOODSPEED MUSICALS**

Salutes all of the 2015 Festival Participants

*[Logo]*

860.873.8668 • goodspeed.org
Contact Michael Gennaro or Donna Lynn Hilton at 860.873.8664

**2015 FESTIVAL OF NEW MUSICALS COMMITTEE**

*Chair Emeritus,* Center Theatre Group

Bob Alwine
Goodspeed Musicals

Carlos Armesto
Theatre C (NJ)

Mara Isaacs
(Co-Chair), Octopus Theatricals (NJ)

Amy Corcoran
Dallas Summer Musicals (TX)

Paige Price
(Co-Chair), Theatre Aspen (CO)

Keith Cromwell
Red Mountain Theatre Company (AL)

Kelley Kirkpatrick
(Chair Emeritus), Center Theatre Group (CA)

Dana Harrel
Disney Creative Entertainment (CA)

Bob Alvine
Goodspeed Musicals (CT)

Megan Larche Dominick
The Mint (LA)

Carlos Arnozo
Theatre C (NJ)

Robert Lee
NYU Tisch School of the Arts - Graduate Musical Theatre Writing Program (NY) and NAMT Festival Alumni Writer

**27TH ANNUAL FESTIVAL OF NEW MUSICALS**

**FESTIVAL COMMITTEE AND STAFF**
For our 27th Annual Festival of New Musicals, NAMT received 223 submissions from around the world. The submitted shows were at all the different stages of development, from shows that have never had more than a table reading to ones that have had multiple regional productions. Our process to filter from the field of 223 down to the eight you will see at the Festival started in early January and was completed in mid-June. The evaluation process is carefully crafted and executed to ensure that we are able to present an exciting and varied, top-notch Festival each year.

NAMT assembles a 15-person committee composed of NAMT Members from across the world to represent the membership and the industry. Each member sits on the committee for 2–3 years. The Festival selection process is overseen by the Festival Producing Director, who moderates the two committee meetings, neither he nor other NAMT staff members, however, express opinions or vote on which shows are selected for the Festival. All committee members are required to sign a Code of Integrity that outlines expected conduct as well as our need for confidentiality and transparency throughout the process.

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

Our evaluation process has three phases:

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

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

ROUND 3
(May-June):
- All semi-finalist shows are read and evaluated by the entire committee.
- The chair emeritus (the prior year’s senior chair) of the committee returns for this round to add a fresh pair of eyes and ears.
- Writers are permitted to submit revisions of the script or demo for this final review.
- The Committee has a full-day meeting to select the eight shows that will make the best Festival, including shows at all stages of development and of all shapes, sizes, styles and topics.

We continuously refine our selection process to ensure that we are always sharply focused on selecting great musicals that showcase the variety of voices writing today. Through the Festival, we look forward to welcoming more wonderful new musicals into the greater musical theatre canon. We know that you will be inspired and moved by this year’s selections, and we are excited to share with you what is next in new musicals.
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 presentation is full, those who registered for that presentation will get to enter first. Your selected schedule is on the back of your badge. If you have a General Industry Pass (white badge), you are not guaranteed entry to any of the presentations and will be seated on a space-available basis.

Passes:
Your pass (also referred to as your badge) designates you as a member of the Theatre Industry. You must have it visible at all times!

There are four levels of passes:

- **Blue**: Premiere Pass (priority access to all events)
- **Yellow**: Select Pass (priority access to all events except the closing party)
- **Pink**: Access Pass (secondary access to all presentations and Showcase, no access to Cabarets, Panel or Party)
- **White**: General Pass (tertiary access to all presentations, no access to Showcase, Cabarets, Panel or Party)

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

Premiere and Select Pass holders have complimentary access to WiFi while at New World Stages, sponsored by Barbara Whitman Productions. A unique password will be emailed each morning or can be obtained from a NAMT staff member.

The Lines:
There are 3 lines for each theatre and they enter in this order:

1. **Blue & Yellow** Badges—on the Orchestra level against the light wall
2. **Pink** Badges—For Stage 2 will line up just outside the Stage 2 entrance of the Mezzanine level. For Stage 3 will line up on the Orchestra level just to the right of the Stage 3 entrance.
3. **White** Badges—on the Mezzanine level in the main part of the lobby outside the entrance to the respective stages. Note: this line will queue on the Mezzanine level for Stage 3 but will then be asked to head downstairs when it is time to enter the theatre. If you have physical restrictions that make this difficult, please speak to a House Manager or Usher.

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

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

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

Questions?
The NAMT Board, Staff and Festival Committee have special ribbons on their badges, so please approach any of us with questions about NAMT Membership, the Festival or the shows. You can also always head to the main check-in table outside The Green Room Lounge for help. We are here to ensure that you have a great time at our 27th Annual Festival of New Musicals... enjoy!

The Festival of New Musicals is supported in part by a generous award from the National Endowment for the Arts and by public funds from The New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.
”Costs of Living offers a stirring, close-up view of an immigrant experience—two sides of the same coin—in a tale that is both hopeful and tragic. Timothy Huang has crafted a powerful story, with melodies and characters that will haunt you for days.” —FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

1. Costs of Living was inspired by, though not based upon, a 2009 New York Times article by Corey Kilgannon called Night and Day about two immigrant cab drivers whose partnership began with promise and ended in tragedy. Mr. Kilgannon liked it so much he wrote a follow-up article about the musical itself.

2. Costs of Living is very much a musical that behaves like a play. In fact, Playwright David Henry Hwang recommended it to the American Playwriting Foundation’s Relentless Award (the Philip Seymour Hoffman one), despite a very clear guideline barring musicals of any kind.

3. You might not think it from the description, but parts of Costs of Living are kind of hilarious.

4. With the proliferation of Asian American stories in the mainstream, Costs of Living represents the next step in that evolutionary chain: a “Third Generation” story that isn’t about acclimation or immigration, but the impact of those things on the American tapestry.

5. Costs of Living has been in development for a few years with many readings and workshops. We are looking for a staged workshop and/or production of the show, and are also open to seeking involvement from commercial producers. Our hope is to get the show out there to as wide an audience as possible wherever possible.

Based on a true story, Costs of Living chronicles the lives of two immigrant cab drivers who come to New York for the American dream but instead find a nightmare scenario. Set to a rock and pop theatre score, featuring a predominantly Asian-American ensemble.


Timothy Huang: Composer. Lyricist. Asian dude. Recent works include: Peter and the Wall (DG Fellowship, Rhinebeck Writers Retreat), A Relative Relationship (2013 Sound Bites Festival Winner: Best Musical), Timothy Huang: Chinese or Crazy? (NYTW) and Crossing Over (NAAO). Other works include: LINES: A Song Cycle (NYMF), The View from Here (Talkinbroadway.com Top 10 Cast Albums of 2006) and Death and Lucky (MacDowell Fellowship). Timothy is the recipient of a 2013 Jerry Harrington Award, a 2013 Fred Ebb Award Finalist and a 2012-2013 Dramatist Guild Fellow. www.timothyhuang.net

NAMT CONSULTANT:
Paige Price, Theatre Aspen (CO)

Book, Music & Lyrics: Timothy Huang
Director: Marlo Hunter
Music Director: Rich Silverstein
Genre: Urban drama with comedic elements, for those 13 and older
Cast Size: 8
Ideal Band Size: Piano, bass, drums

Website & Cast CD: www.EleanorTheMusical.com

ELEANOR!

“Triumphant … a work of surprising visceral force.” — Chicago Sun Times

From Gilded Age children of privilege to Jazz Age power couple, young Eleanor and Franklin Roosevelt forge a bittersweet alliance out of tenderness and betrayal. And a shy aristocrat finds her voice as a champion of the downtrodden.

This NAMT hit now available in a smaller cast version for 9 actors

Contact: www.rnh.com
Website & Cast CD: www.EulerianTheMusical.com
Imagine Harry is about Tucker and Harry. It’s about that moment in your life when you reconcile your need to be an adult with your desire to remain a child, and the musical comes at that moment through two lenses: a 25-year-old who can’t seem to leave home and a 35-year-old who isn’t sure he’s ready to be a father.

Imagine Harry can be done at any scale. Because the musical deals with imagination, it was written to sustain both a small theatre-out-of-a-trunk approach as well as an all-the-bells-and-whistles-and-possibly-laser-beams approach. We want it to be a director’s playground, and are eager to take the first steps with a director and producer/theatre to explore ALL the possibilities for this magical world.

Imagine Harry is musical for grown-ups. Although it has childhood as a central theme, the ultimate destination is an exploration of how to become a grown-up and deal with your aging parents, your fears about becoming a parent yourself and your place in the often overwhelming adult world. Think of it as a grown-up movie with a PG-13 rating, and you’ve got the target audience.

Imagine Harry has the beat of a pop song. This musical was written by two boys who love pop music. And musical theatre. So if Ben Folds, Taylor Swift and A Great Big World had a jam session with Kander & Ebb, Ahrens & Flaherty and Jason Robert Brown, this score might have become a musical for grown-ups. Although it has childhood as a central theme, the ultimate destination is an exploration of how to become a grown-up and deal with your aging parents, your fears about becoming a parent yourself and your place in the often overwhelming adult world. Think of it as a grown-up movie with a PG-13 rating, and you’ve got the target audience.

Imagine Harry has a big heart. We are two guys who wear our hearts pretty much not only on our sleeves but with a neon sign pointing directly to them. And we wanted to write a show that reflected that sensibility. We don’t mind tears. And we don’t mind laughing at the same time. So we wrote a show that let us do both. And hopefully, you, too.

We orchestrated Andrew Lippa’s show The Life At The Party (Ars Nova) and John Kander’s shows Chicago (Theatre Under the Stars, London) and Assassins (Menier Chocolate Factory). Will’s albums The Life At The Party and Magnificent Climb are available wherever digital music is sold. www.willvandyke.com
ASCAP CELEBRATES THE NATIONAL ALLIANCE for MUSICAL THEATRE’S FESTIVAL OF NEW MUSICALS

We are proud of our ASCAP Members participating!

Andrea Daly
Seth Magill
Shawn Magill
Rebekah Greer Melocik
Jeff Talbott
Will Van Dyke
Jacob Yandura

Set in 1937 rural Virginia, The Last Queen of Canaan follows Cora Skye, an uncompromising landowner and Ginny, her restless granddaughter. When King, a Northern di- gender, descends on the property to collect Cora’s story for the WPA, site unwittingly instigates a confrontation that will leave all three women forever changed.

The Last Queen of Canaan has been developed as part of New York University’s Graduate Musical Theatre Writing program (2011), Rhinebeck Writers Retreat (2011), the Yale Institute for Musical Theatre (2011), Northern Stages’ New Works Now Series and Theatre Latté Da’s NEXT: New Musicals in the Making Series (2015) with support from a Writers Residency Grant, part of the NAMT National Fund for New Musicals.

Rebekah Greer Melocik’s current projects with collaborator Jacob Yandura include Feral (book by Victor Lesniewski), based on John Bishop’s Borderline, and a commission from New York City Children’s Theater Winger, based on the novel by Jerry Spinelli. Recent recognitions include: Ars Nova’s two-year UNCHARTED residency, the 2014 Johnny Mercer Writers Colony at Goodspeed Musicals, The York Theatre’s NEO 2014 residency, 2013 Yale Institute for Music Theatre, the 2012-2013 Dramatists Guild Fellowship, the 2012 Johnny Mercer Songwriters Project, Rhinebeck Writers Retreat, Cap21’s Writers Residency and ANT Fest 2013 (The Fearful Earful), BA, University of Southern California, MFA, NYU.

Jacob Yandura’s current projects with collaborator Rebekah Greer Melocik include Feral (book by Victor Lesniewski) based on John Bishop’s Borderline and a commission from New York City Children’s Theater Winger, based on the novel by Jerry Spinelli. Recent recognitions include: Ars Nova’s two-year UNCHARTED residency, the 2014 Johnny Mercer Writers Colony at Goodspeed Musicals, 2013 Yale Institute for Music Theatre, the 2012-2013 Dramatists Guild Fellowship, the 2012 Johnny Mercer Songwriters Project, Rhinebeck Writers Retreat, Cap21’s Writers Residency and ANT Fest 2013 (The Fearful Earful), BA, Kenyon College, MFA, NYU.

Harrison David Rivers is the winner of a GLAAD Media Award, a McKnight Fellowship for Playwrights, a Meny Voices Jerome Fellowship (Playwrights’ Center), a Van Lier Fellowship (New Dramatists), an Emerging Artist of Color Fellowship (New York Theatre Workshop), the New York State Arts Fund, an NEA grant, and has been a finalist for the O’Neill National Playwrights Conference. He is a Usual Suspect at NYTW and an alumus of the Emerging Writers’ Group at the Public Theater. He received his BA from Kenyon College and earned an MFA in playwriting from Columbia University.

5 THINGS YOU SHOULD KNOW

1. The Last Queen of Canaan contains elements of magical realism: the dead are raised, the land holds protective powers and a 92 year-old woman works with the strength of someone half her age.

2. From 1936-38, the Works Progress Administration (WPA) sent a diverse group (male, female, white, black) of unemployed writers to collect the stories of former slaves. The transcripts from the Federal Slave Narrative Project can be found in the Library of Congress—we used these accounts as research, but our story is fictional.

3. Jacob and Rebekah began the show in 2011 (originally titled Dogwood Days), and the show has undergone many drafts and significant changes in the past four years. Harrison joined the team as boookwriter in 2014.

4. Though our show is a period piece, the score is not pastiche. Just as the themes are relevant to America’s current civil rights struggles, the sonic world of The Last Queen of Canaan is contemporary, living in folk, R&B and gospel.

5. We are looking for a workshop or first production.

For more information: Leah Hamos / The Gersh Agency
lhamos@gershny.com / 212.634.8153

“Part Americans, part magic realism, part coming-of-age, Harrison, Rebekah and Jacob have written a show that is all heart. A familiar chapter of history rendered with imagination and haunting originality.”

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

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2. From 1936-38, the Works Progress Administration (WPA) sent a diverse group (male, female, white, black) of unemployed writers to collect the stories of former slaves. The transcripts from the Federal Slave Narrative Project can be found in the Library of Congress—we used these accounts as research, but our story is fictional.

3. Jacob and Rebekah began the show in 2011 (originally titled Dogwood Days), and the show has undergone many drafts and significant changes in the past four years. Harrison joined the team as bookwriter in 2014.

4. Though our show is a period piece, the score is not pastiche. Just as the themes are relevant to America’s current civil rights struggles, the sonic world of The Last Queen of Canaan is contemporary, living in folk, R&B and gospel.

5. We are looking for a workshop or first production.

Blumenthal Performing Arts

Home to the Best of the Performing Arts in Charlotte

Proud member of NAMT and supporter of Festival of New Musicals.

Berk Theater (2,118 seats)
Knight Theater (1,193 seats)
McClinton Theater (740 seats)
Booth Playhouse (440 seats)
Stage Door Theater (235 seats)
Duke Energy Theater (187 seats)

BlumenthalArts.org
Legendale is an original, contemporary comedy about the power of fantasy. Andy’s favorite way to escape his humdrum life is the online game “Legendale.” He dreams of victory in the game’s tournament, but is stuck competing as a lowly milkmaid. When the fantasy becomes real, Andy and his avatar must both discover their inner warrior. Legendale blends romance, adventure and virtual reality, over a pop-infused score.

After extensive meetings throughout 2012, the writing of Legendale began in earnest in 2013. In December of the same year, Jeff and Andrea were invited up to a two-week residency at Goodspeed Musicals’ Writers Colony. An informal reading of the first act took place at Goodspeed in February 2014. Legendale’s first full-length reading was presented at Ripley Grier studios in New York City in November 2014.

Andrea Daly is a composer, songwriter and singer based in Brooklyn. Her multi-genre output spans pop, theatre and classical, with influences ranging from Regina Spektor to Stephen Schwartz to Aaron Copland. A Michigan native, Daly received her PhD in Composition from Stony Brook University in NY, where she was honored with the prestigious five-year Graduate Council Fellowship, the President’s Award for Excellence in Teaching and The Ackerman Award for Excellence in Music. Andrea is an alumna of both the Goodspeed Musicals Writers Colony in Connecticut and the Mercer Songwriters Project in Chicago. She has a publishing contract with Warner/Chappell Music.

Jeff Bienstock was born in Santa Monica, California and has a Masters in Composition from NYU. His first musical, The Morning After/The Night Before, was produced in the 2010 Fringe Festival and won an award for Outstanding Music and Lyrics. In 2013, Jeff received a Sloan Foundation Grant to co-create The Bone Wars for the Ensemble Studio Theatre. Jeff participated in the Johnny Mercer Songwriters Project, where he met future collaborator Andrea Daly. He is an alumnus of the BMI Musical Theatre workshop and his work has been performed at the Laurie Beechman, Ars Nova and elsewhere.

NAMT CONSULTANT: Kelley Noltebush, Center Theatre Group (CA)

For more information: LegendaleMusical@gmail.com

“It is rare to find such a fun, current and lively show that has never had a reading. We were blown away by this show that is about MMORPG but is truly about living in today’s (real) world and can’t wait to share it with you.”

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

1. Legendale is about Fantasy, and the complex but integral role it plays in our everyday lives. Whether embodied by video games, pro football, old-time movies, comic books, rock ‘n’ roll, or theatre, Fantasy is universal.

2. Legendale is for one and all, created with both novice audiences and Broadway aficionados in mind. Its heartfelt story speaks as strongly to Luddites as to lifelong gamers.

3. Legendale has flexible production requirements, and its virtual world can be realized with anything from lighting and simple projections to the latest technological bells and whistles.

4. Legendale is thoroughly original, and free of parodies of current events or real-life games. It will be as timeless and enjoyable years from now as it is today.

5. Legendale is a very young show. Prior to its appearance in the NAMT festival, Legendale has had one closed-door reading. We are open to any and all developmental opportunities.
In a blue collar Ohio town, 8-year old Ethan falls through the ice and is miraculously saved with no known hero. When the boy, who not long ago lost his dad, insists it was a “birdman,” his family grapples with faith and hope as the community watches the mystery unfold.

Lift was born on the page in 2007 as the first collaboration between playwright Daryl Lisa Fazio and composer Aaron McAllister. It took part in the York Theatre Company’s Developmental Reading Series in 2008 and had an industry reading in NYC in 2010. It was also a semifinalist for the 2010 NYMF’s Next Link Project and a finalist for the 2011 Fulton Theatre Discovery Project. In 2013, Coastal Carolina University presented a dramatically new draft in a workshop that culminated in a fully staged public reading.

Daryl Lisa Fazio is a playwright and theatre graphic designer hatched in Mississippi. Her plays include Split in Three (world premiere, Florida Rep), Greyhounds (Off Broadway) and Georgia Out of My Mind (Minnesota Fringe Festival), as well as the musical POPlift (NYMF) with composer Aaron McAllister. Her latest project, Free Spirits, is a commission for Horizon Theatre in Atlanta. Daryl studied Acting at Northwestern University, got her MFA in Graphic Design from the University of Memphis, is a proud member of the Dramatists Guild and lives in Atlanta, GA. darylsplays.com

Aaron McAllister is the resident musical director and conductor at The Fulton Theatre. He has musically directed and conducted more than 70 musicals around the country and is a highly sought after vocal coach/ performance clinician. As a composer, Aaron has written the scores to two additional original musicals (POPlift and Blackout), which have been developed around the country including Off Broadway and has contributed songs, arrangements and orchestrations to several other original theatrical works. He is a graduate of SUNY Geneseo (Ba in vocal performance and conducting) and the University of Maryland (MM in conducting). Aaron studied Acting at Northwestern University, got her MFA in Graphic Design from the University of Memphis, is a proud member of the Dramatists Guild and lives in Atlanta, GA. darylsplays.com

For more information: darylsfazio@gmail.com or liftthemusical.com

For more information: darylsfazio@gmail.com or liftthemusical.com

The committee is always looking for the smaller, quieter shows that invite the audience to lean in and take in a new kind of story. Lift drew us in from the first page with its soulful and authentic voice and carried us through the deeply resonant resolution.”

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

1. Lift features three generations of principal female characters. Strong, gutsy, complex women.

2. We wrote Lift’s first draft several years ago, as the first giddy collaboration between new friends. Since then, the musical has had two NYC readings, a week-long university workshop, and several big rewrites in which themes, approach, and characters have come into their own. Lift is looking for collaborators who can help it grow further through readings and workshops, moving toward a full production.

3. Lift is entirely original material, envisioned from the beginning as a musical. Over a plate of vegetable fajitas, Daryl said she had an idea about a small town that’s experienced strange sightings. A musical about UFOs? Aaron chortled. Maybe not, we agreed. But how about we start with a community divided by an unexplained event? That conversation lasted six hours, and that nugget became Lift.

4. Lift can be intimate or sweeping in set, scope and cast. Either way the playing space should be fluid, with locations that melt together in time and place, just as the characters’ lives—and memories and imaginations (there is considerable magic) and songs—intersect and overlap. The creativity lies in how you find the extraordinary in the ordinary.

5. When we did the workshop at Coastal Carolina University, Ethan’s dad—a ghostly memory—was played by a student who had lost his own father, a young UPS driver just like James. That student’s mother wrote us a moving email after the performance, telling us her story and how Lift had allowed her to start processing an unfathomable loss with hope.

Daryl studied Acting at Northwestern University, got her MFA in Graphic Design from the University of Memphis, is a proud member of the Dramatists Guild and lives in Atlanta, GA. darylsplays.com

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A heartbroken man never leaves his apartment, consoled only by the music on the radio. Through the thin walls, he hears almost every word of the couple next door—and before long, his eavesdropping becomes an obsession. Soon he finds himself drawn into a web of lust, lies, deceit and danger. Noir is a lush and mysterious new musical inspired by radio plays and classic film noir.

Noir was developed in part at Rhinebeck Writers Retreat and at the Joop van den Ende Academy in Hamburg, Germany. It received a reading at Playwrights Horizons and a workshop presentation as part of New York Stage & Film’s Powerhouse Theatre season in Summer 2015.

Kyle Jarrow is a Brooklyn-based writer who creates work for the stage, film and TV. His work includes A Very Merry Unauthorized Children’s Scientology Pageant (OBIE Award), Hostage Song (NAMT 2010), Love Kills, Whisper House (also with Duncan Sheik), as well as the upcoming Fallout (with Nick Blaemire) and Ana and the American Dream (with Josh Schmidt). Kyle wrote the film Armless which was an official selection of Sundance Film Festival. Kyle plays in the rock band Sky-Pony alongside his wife, actress Lauren Worsham. They’ll be releasing their album Beautiful Monster (Knitting Factory Records) in November. www.landoftvust.com.

Duncan Sheik Selected theatre credits; Spring Awakening (eight 2007 Tony Awards and Grammy Award), American Psycho (2016 Broadway debut), Because of Winn Dixie (Delaware Theatre Company, 2015), Whisper House (The Old Globe, 2011), Alice by Heart (National Theatre London, 2012). Other works currently in development include Othello: The Remix written and composed by GQ and JQ and OTHELLO: THE REMIX written and composed by GG and JQ.

For more information: Olivier Sultan, osultan@caa.com

“Noir was appealing to the committee on several levels: at the heart there is a great story and compelling music, but the writers don’t go about it in the usual way. With the creative use of a Foley artist, this show is truly mixing radio plays, film noir, presentations, cabaret and suspense into a uniquely theatrical event.”

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

1. The piece is an original story inspired by classic film noir (Double Indemnity, Rear Window), modern film noir (Mulholland Drive, The Lives of Others) as well as by radio plays.
2. It’s a mystery — we couldn’t remember the last time we saw a stage mystery, so wanted to remedy that! — with a sexy and twisted love story woven throughout.
3. There is an onstage Foley artist, creating live sound effects to accompany the action.
4. The music is an exploration of hybridizing and integrating organic instrumentation and electronic instrumentation in a score that is modern but has strong references and connections to musical styles of the original film noir era.
5. In keeping with classic noir, there are a number of twists in the second act — sadly you won’t get to see those in the NAMT Act 1 presentation format — but we promise they’re very fun and very twisty.
CONGRATULATES THE NATIONAL ALLIANCE FOR MUSICAL THEATRE FOR THEIR LASTING CONTRIBUTION TO THE ADVANCEMENT OF MUSICAL THEATRE IN NORTH AMERICA

KUDOS TO THE NATIONAL ALLIANCE FOR MUSICAL THEATRE FOR THEIR LASTING CONTRIBUTION TO THE ADVANCEMENT OF MUSICAL THEATRE IN NORTH AMERICA

As bombs explode outside, a theatre company staves off impending apocalyptic doom by performing a sci-fi musical about Marie Antoinette's first time-traveling hot air balloon. As the dictatorial Talking Man turns the story into a celebration of stereotypes, the company fights back. Soon the play bleeds into reality, renewing hope for survival.

On the Eve was first produced in a staged-reading workshop in 2011, advancing to a six-show production at Metro Jones Theatre in Dallas in 2013, earning year-end best mentions by D Magazine, Theatre Jones, Dallas Voice and Dallas Observer. The 2012 DFW Theatre Critics Forum awarded it "Best New Play or Musical" and "Best Creative Contribution for Score." In 2014, a 25-show professional premiere production was held at Theatre Three, Dallas, reaching 2014 year-end best lists for D Magazine and Dallas Culture Map and receiving the Column Awards' "2014 Steve Lovett Award for Outstanding New Work by a Local Playwright."

Shawn Magill has recently worked as composer and executive music producer for feature film Sunny in The Dark; as music director for a Christmas Carol at Dallas Theater Center; as composer/sound designer for Nuit进货 at Second Thought Dallas; and as composer/performer for her solo-piano album, The Imaginations of Man. Shawn is a co-founder of indie-rock band Home By Hovercraft, whose nationally acclaimed LP Are We Chameleons? features music from On The Eve. The DFW Theatre Critics Forum awarded her honors as playwright and composer/performer for On The Eve. Shawn serves as Director of Product at Chides, The Chatty Network.

Michael Federico has worked as a playwright and actor in Dallas, Chicago, and Austin. His produced plays include Talent Show (1989, Ben Franklin:A Metal Opera (co-written with Cameron Cobb & Spencer Driggers) and Propaganda/. His coplay/dance-club version of Faust (co-written with Jeffrey Schmidt) premiered in Dallas this October. He has served as an Artistic Company Member of Dallas' Kitchen Dog Theater since 2007 and is a resident of multiple Dallas/Fort Worth Theatre Critics Awards with both as a playwright and actor.

Seth Magill is a co-founder of indie-rock band Home By Hovercraft, whose nationally acclaimed LP Are We Chameleons? features music from On The Eve. Seth received DFW Theatre Critics Awards as a playwright and actor for his work in On The Eve. A member of the Actors' Equity Association, Seth was last seen as "Fred" in Dallas Theater Center's production of A Christmas Carol, as "Chase Spacegrove" in On The Eve at Theatre Three Dallas, and in many memorable roles with Dallas Children's Theater, Kitchen Dog Theater and Shakespeare Dallas. He has his BFA in Acting from Southern Methodist University.

5 THINGS YOU SHOULD KNOW

1. With a development process that included a critically acclaimed workshop and full production, we look forward to continuing to develop On the Eve with theaters that champion new plays and "non-traditional" musicals.

2. On the Eve follows the story of Marie Antoinette, the Montgolfier Brothers, and the first time-traveling hot air balloon. While Antoinette actually did play a significant role in the history of ballooning, her involvement in the development of time travel remains debatable.

3. The entire show takes place in an old, bomb-out theater as the end of the world approaches. Tonight might just be the last stand against the Orwellian nightmare that controls what's left of society.

4. While there is no proof, it's pretty clear that On the Eve was conceived after The Threepenny Opera and Bill and Ted's Excellent Adventure spent a questionable night together. The result is a classically influenced indie-folk-rock musical in which band members play for their lives right alongside the actors, with percussive step-dancing as the sound of revolution.

5. Because it takes place in a run-down theater, costumes, props and set pieces are cobbled together with whatever materials the old place has had in stock for decades. The result is a highly theatrical cacophony of eras and styles.
Based on the short story by W. Somerset Maugham
Barry Edelstein, Artistic Director
Michael G. Murphy, Managing Director

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Book by Sybille Pearson

"Othello: The Remix is forging its own path in musical theatre, led by its creators The Q Brothers. With only four actors, Othello is updated and brought to life with a hip-hop beat in a way that respects the source material but isn’t afraid to take some parts and remix them."
—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

1. Othello: The Remix was written by some hip hop freaks!
We rhyme our conversations while we flip hot beats!
Differant from the norm, it’s a whole new form!
When The Bomb-itty hit in ’99 it was born!
And now it’s catchin on and there’s no stoppin it!

2. Shakespeare and Hip Hop!
You thought they was opposites?
If lyrics get you geeked, we got some verbal treats!
Stealin from Shakespeare like he stole from the Greeks!
Good storytellers borrow, but great ones steal!
So believe me, the theatre is how we keep it real!

3. Audiences in 11 countries have experienced the joy of The Remix, but folks in the US have yet to discover it, except for those who caught our highly-acclaimed 6-month run at Chicago Shakespeare Theater.

4. A water molecule is made up of two atoms of hydrogen and one atom of oxygen, and the four actors in Othello: The Remix drink lots of them, as they rap, dance and play over 25 characters combined!

5. We are open to and excited for a New York run, touring possibilities, regional productions, licensing opportunities and the show eventually making its way to the big screen.

By: The Q Brothers (GQ and JQ)
Director: Brian Hill

1. Tragedy
2. Classical Adaptation/Comedy
3. Original Material
4. Band Size: 1 DJ

Othello: The Remix

A Q Brothers Christmas Carol and Funk It Up About Nothing!

By: The Q Brothers (GQ and JQ)
Director: Brian Hill

1. Tragedy
2. Classical Adaptation/Comedy
3. Original Material
4. Band Size: 1 DJ

FUNK IT UP ABOUT NOVIN

Othello: The Remix

Funk It Up About Nothing!

Funk It Up About Nothing!

For more information:
Max Grossman, Alrama Artists Agency max.grossman@alramaartagency.com
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**THURSDAY, OCTOBER 15**
- 12:10PM Tidtaya Sinutoke & Ty Defoe
- 12:40PM Brian Lowdermilk & Kait Kerrigan
- 1:20PM Kim Sherman & Darrah Cloud (*Heartland*—Fest ’97)

**FRIDAY, OCTOBER 16**
- 12:50PM Tidtaya Sinutoke & Ty Defoe

**SONGWRITERS SHOWCASE**
- **THE HUNTER AND THE BEAR**
  by PigPen Theatre Co.
- **MORTALITY PLAY**
  by Scotty Arnold and Alana Jacoby
- **THE THEORY OF RELATIVITY**
  by Neil Bartram and Brian Hill (*both, The Story of My Life*—Fest ’07)
- **ZOMBIES ON BROADWAY**
  by Marshall Pailet (*The Chocolate Tree*—Fest ’07) and Jason Michael Snow

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

Feel free to grab lunch and enjoy it in the Green Room Lounge during the Songwriters Cabaret!

**SONGWRITERS SHOWCASE**

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BRANDON HILDECH (Producing Director) Branden joined NAMT in 2008 as the New Works Director and Festival Producing Director at NAMT and has had the privilege to have worked with 50+ writers on 57 shows in that time. Prior to NAMT, Branden was Education Associate at TDF; House Manager at the Vineyard Theatre; produced new works for SRF, FringeNYC, NYMF and New Plays for Young Audiences at NYU, and was Associate Production Manager at NYU Steinhardt. He is a graduate of CTI's 3-day program, and a member of Old Vic New Voices Network and the Literary Managers and Dramaturgs of the Americas. He received his B.S. in Educational Theatre and M.A. in Performing Arts Administration from New York University. He is also a freelance dramaturg and on the faculty at CAP21.

LISA DOIZER KING (General Manager) 2015 marks Lisa’s eighth year serving as the general manager for The National Alliance for Musical Theatre’s Festival of New Musicals. Recent/Upcoming Off Broadway credits include Promising (Theatre Row- Fall 2015), Vincent (Theatre St. Clement’s- Spring 2016), Stars of David (Theatre Row- Fall 2015), Night Fever, the original cast of Disney’s Beauty and the Beast, and Smokey Joe’s Cafe. Her professional career encompasses performances Off Broadway, regional theatre and national and international tours.

KELLEY KIRKPATRICK (Festival Committee Chair Emeritus) is the Associate Artistic Director of Center Theatre Group in Los Angeles, CA. Since arriving at CTG in 2005, Kelley has produced over 60 full productions at the Ahmanson Theatre, Mark Taper Forum and Kirk Douglas Theatre, many of which have gone on to future lives on Broadway, Off Broadway and beyond.

MICHAEL CASSARA, CSA (Festival Casting Director) and his team have cast over 400 theatre and film projects since the founding of Michael Cassara Casting in 2005, and they are thrilled to be returning to NAMT for a third year. Recent credits: Forbidden Broadway (most recent two editions/cast albums), Gigi (Vineyard Theatre, dir. Scott Schwartz), The 2 J2 (Denver Center/world premiere), I Love Lucy Live On Stage (2014-15 national tour), Kingdom (The Old Globe) and many more. Since 2007 Michael has served as the resident casting director for the New York Musical Theatre Festival (NYMF), where he has cast over 70 new musicals since the festival’s inception in 2004. Native Clevelander, BFA graduate of Oberlin University, Member, Casting Society of America and two-time Artsies Award nominee. www.michaelscassara.net, @michaelscassara

JOE TRENTACOSTA AND KAREN GRECO (Publicity) are the wonder twins of entertainment publicity, representing a diverse roster of theater, film, television and celebrities/personalities in NYC, as well as nationally and internationally. The collective number of years that they have represented projects qualifies them for AARP membership.

NEW WORLD STAGES is the renowned performing arts complex in the heart of the theatre district which has served as the home of Tony Award-winning, Guinness World Record-setting and Pulitzer Prize-winning shows. Providing world-class entertainment in an intimate environment on the site of lively Worldwide Plaza, it is made up of five theatres, a public lounge, and events spaces dedicated to audience and artist services. New World Stages is owned and operated by The Shubert Organization, Inc., America’s oldest professional theatre company. www.NewWorldStages.com
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MEZZANINE LEVEL

Stage 2 lines

Stage 3 line

Stage 3 lines

Stage 2 writers’ table

Stage 3 writers’ table

ORCHESTRA LEVEL

Exhibitor Tables

More exhibitors around the corner

Wall of Light

Stage 1 mezzanine entrance

Stage 3 mezzanine entrance

DENOTES START OF THE LINE FOR PREMIERE (BLUE) AND SELECT (YELLOW) PASSES

DENOTES START OF THE LINE FOR ACCESS (PINK) PASSES

DENOTES START OF THE LINE FOR GENERAL (WHITE) PASSES
# SCHEDULE OF EVENTS

<table>
<thead>
<tr>
<th>Thursday, October 15</th>
<th>Stage 2</th>
<th>Stage 3</th>
<th>Green Room Lounge</th>
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</thead>
<tbody>
<tr>
<td>9:30–10AM</td>
<td>CHECK-IN/REGISTRATION</td>
<td></td>
<td>Sponsored by Universal Stage Productions</td>
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<tr>
<td>10–10:50AM</td>
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<td></td>
<td>OPEN FOR COFFEE AND NETWORKING</td>
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<td>11:20AM–12:10PM</td>
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<td>OPEN FOR COFFEE, DRINKS AND NETWORKING</td>
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<tr>
<td>12:30–2PM</td>
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<td>(SEE PAGE 33)</td>
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<tr>
<td>2:00–3:00PM</td>
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<td>OPEN FOR COFFEE, DRINKS AND NETWORKING</td>
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<td>3:30–4:20PM</td>
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<tr>
<td>4:50–5:40PM</td>
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<td>HAPPY HOUR @ THE GREEN ROOM LOUNGE Sponsored by Universal Stage Productions</td>
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<tr>
<td>6:00–7:30PM</td>
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<td>Join us at the Green Room lounge in New World Stages for a post-Festival Happy Hour. NAMT Members, Festival Alumni Writers and Premiere Pass Holders will receive special discounts.</td>
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</tbody>
</table>

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<th>Stage 3</th>
<th>Green Room Lounge</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:00–9:30AM</td>
<td>CHECK-IN/REGISTRATION</td>
<td></td>
<td>Sponsored by Universal Stage Productions</td>
</tr>
<tr>
<td>9:30–10:20AM</td>
<td></td>
<td></td>
<td>OPEN FOR COFFEE AND NETWORKING</td>
</tr>
<tr>
<td>10:50–11:40AM</td>
<td></td>
<td></td>
<td>OPEN FOR COFFEE, DRINKS AND NETWORKING</td>
</tr>
<tr>
<td>12:00–1:30PM</td>
<td></td>
<td></td>
<td>(SEE PAGE 33)</td>
</tr>
<tr>
<td>1:30–2:20PM</td>
<td></td>
<td></td>
<td>MEET THE WRITERS PANEL Open only to Premiere and Select Pass holders!</td>
</tr>
<tr>
<td>2:50–3:40PM</td>
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<tr>
<td>4:10–5:20PM</td>
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<tr>
<td>5:30–7:30PM</td>
<td></td>
<td></td>
<td>CLOSING COCKTAIL PARTY Sponsored by R&amp;H Theatricals and Goodspeed Musicals at Southern Hospitality, 645 9th Avenue at 45th Street (For registered Premiere Pass holders only)! Open bar and the ultimate networking opportunity with this year’s writers and VIPs!</td>
</tr>
</tbody>
</table>

Save the date! NAMT’s 28th Annual Festival of New Musicals: October 27 & 28, 2016 at New World Stages