



NAMT NEW WORKS SUMMIT FINDING VISIBILITY DURING CREATIVE DEVELOPMENT

BRANDING YOURSELF: STANDING OUT IN SUBMISSIONS & APPLICATIONS

Whether you're applying to a festival, residency, grant or development program, how you present yourself and your musical can make all the difference. In an industry flooded with talent and opportunity seekers, how do you make your submission rise to the top? This session offers practical strategies and honest insights on how to craft a compelling identity—for both you and your project. From bios to loglines, script excerpts to artist statements, learn what resonates with curators... and what turns them off.

This Session's Key Questions:

1. What makes a submission stand out from the hundreds received by programs and institutions?
2. How do you balance clarity and creativity when describing your show and yourself as an artist?
3. What are common mistakes or red flags seen in submissions from writers at any stage?
4. How do you adapt your message to suit different opportunities without losing authenticity?
5. How important is visual branding (graphics, decks, websites) in early submissions?

Host:

CARA REICHEL (Prospect Musicals, Fest '23) (she/her) is the founding Producing Artistic Director of NYC's critically acclaimed non-profit organization Prospect Musicals (www.ProspectMusicals.org). With Peter Mills, she has co-created and premiered over a dozen new musicals as a writer/director. The duo's 2018 world premiere production of *The Hello Girls* received numerous award nominations. With Broadway jazz artist Alphonso Horne, Jesse L. Kearney, and Mills she has co-written *The Oscar Micheaux Project*, which received the 2024 Michael Friedman Award from the Pipeline Arts Foundation and was in the NAMT 2023 Fall Festival of New Musicals. Through a multi-faceted career spanning twenty-five years, she has been a leader in the field of new musical theater development.

Panelists:

ANIKA CHAPIN (Signature Theatre) (she/her) is a Dramaturg who specializes in musical theater and the Director of Artistic Development at Signature Theatre in Arlington, VA, as well as an adjunct professor at Columbia University teaching Musical Theater Dramaturgy. Previously, she was the Artistic Associate and resident Dramaturg at Goodspeed Musicals. She was also the producer of *Encores! Unscripted*, and is the co-creator and co-host of *Know the Show*, a podcast about musicals. She is a guest professor at Yale University, the University of Florida, and Berklee College of Music. She was a frequent Assistant Director for Directors including Tommy Kail and John Rando, and has written pieces for *The New York Times*, *New York Magazine*, *Playbill*, and others. She was named one of the Broadway's Women to Watch in 2020. She has an MFA in Dramaturgy from Columbia University.

CHRISTINE TOY JOHNSON (Asian American Theatre Artists Collective) (she/her) is a Tony and Obie honored, multiple award-winning writer, actor, and advocate for inclusion. Works produced and/or developed by the Roundabout, O'Neill, Abingdon, Ars Nova, Florida Studio Theatre, Prospect Theatre, Weston Playhouse, Village Theatre etc.; included in the Library of Congress's Asian Pacific American Playwrights Collection. Treasurer of the Dramatists Guild, founder of the Asian American Theatre Artists Collective, co-founder of AAPAC. Alum of BMI, The Writers Lab, Sarah Lawrence College. www.christinetoyjohnson.com

VERONICA MANSOUR (Fest '24) (she/her) is a composer/lyricist/artist. She is a two-time Richard Rodgers Award winner, Jonathan Larson Grant winner, Dramatists Guild Fellow, a recent nominee for a Marvin Hamlisch International Music Award (Musical Theatre Composition), one of four writers for DreamWorks Theatricals, MTI & NBCUniversal Emerging Writers Program (currently commissioned to write *How To Train Your Dragon Jr.*), and one of three 2023 Write Out Loud Contest Winners for her song "Runaway Girl" (written with abs wilson). Mansour has had work developed with the National Alliance for Musical Theatre (NAMT Festival '24), the Eugene O'Neill Theater Center (NMTC '23, '24), Rhinebeck Writers Retreat ('24), Goodspeed Musicals (Johnny Mercer Writers Grove, '24), New York Theatre Barn (New Works Series, '23), the South Carolina New Play Festival ('24), Musical Theatre West (New Works Festival, '24), Syracuse University (New Works Series, '24), St. Olaf College, Millikin University, the University of Notre Dame, and more. Mansour is also an accomplished cellist and vocalist, having spent many years studying at The Colburn School and the Pasadena Conservatory of Music. She is a proud member of Maestra, the Dramatists Guild, and BMI. She holds an MFA in Graduate Musical Theatre Writing from NYU Tisch School of the Arts.