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NATIONAL ALLIANCE
for MUSICAL THEATRE



OCTOBER 17-18, 2013
NEW WORLD STAGES, NYC



NAMT's 200 member organizations 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.



Be a part of our national conversation on the future of the American musical!

"There is no other organization in the world that services the development and production of new musicals like NAMT. Period."

-Sue Frost, Tony Award-winning producer,
Junkyard Dog Productions

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 blue badges about their NAMT experience!

FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE'S PRESIDENT

Welcome to our 25th Annual Festival of New Musicals!

We are thrilled to celebrate this anniversary year with all of you. Whether you are joining us at the Festival for the very first time or you're a long-time attendee, we thank you for your enthusiasm and support. In looking back at the first 25 years, we recognize the extraordinary work we've already accomplished together—since 1989, we have presented 289 new musicals, supported 511 writers and welcomed some 10,000 Festival attendees from around the globe. Each year, our Festival projects have represented the most exciting, innovative new musicals being developed in our field.

As we reflect on those accomplishments, we also celebrate the Festival's bright future. NAMT's greatest strength is our community, the ever-growing family of writers, producers, actors, directors, member theatres, artists and supporters who share a commitment to the development of new musicals. Each year, the Festival creates a space for the community to gather, to network, to forge new collaborations and to create shared development paths for Festival shows and writers.

Our time together in this room is just the beginning, the start of NAMT's long relationship with the pieces and their writers. Throughout the year, we will continue to find opportunities to connect with alumni writers and to engage the NAMT community in the life of our Festival presentations, helping writers find the best path forward for their shows.

And this year's Festival may be our best yet as we welcome nine shows, 19 writers and more than 650 attendees to our NAMT family.

Please join us in extending heartfelt thanks to our amazing sponsors and donors who make this Festival, and all of NAMT's work, possible. We tremendously appreciate your support! Many thanks, too, to New World Stages, which has now hosted the NAMT Festival for 10 years, and to the Festival Committee, NAMT staff and all of you, our audience.

Thank you for being part of our vibrant NAMT community and for celebrating this milestone Festival with us. Welcome, and here's to our next 25!



Rick Boynton
President, National Alliance for Musical Theatre
Creative Producer, Chicago Shakespeare Theater

FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE'S EXECUTIVE DIRECTOR

Great to see you all here!

Musical theatre. New musical theatre. A field that has a unique ability...opportunity...responsibility to explore any and every topic, whether controversial, deeply emotional, satirical or uplifting. This Festival allows us to revel in this potential for two full days as we bring you, the audience, into the worlds these remarkable writers have created.

Each year's shows are selected through a blind process by our tireless Festival Committee, which this year had to select from an extraordinary group of over 170 submissions. Prepare to experience the full gamut of emotions as you get to know these works. Expect moments that are poignant, joyful, heart-wrenching, funny, scary, cute and provocative as we move through different countries and centuries, through fact and fantasy.

NAMT's most important role in producing this Festival is to give the writers every opportunity to showcase their best work for you. They get the time and space they need to think about the story they're telling because we take care of logistics. They need to fine-tune the characters and perhaps move a song's placement, not worry about the budget or what they'll owe us in the future (nothing). They spend the time focused on their work; you get to see the full potential.

Join us on this journey to develop new musicals...a journey that began 25 years ago and that we know will only build and grow in the years ahead. The support of our sponsors, donors and advertisers makes this journey possible. Thank you for your generosity and your trust.

And thanks to every one of you for being here.

Enjoy the Festival,



Betsy King Militello
Executive Director, National Alliance for Musical Theatre

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Special Thanks

Michael Coco, Erin DePalma and Brent Armel and the fantastic staff at New World Stages; CAP21 for our rehearsal spaces; Maria Cameron at Actors' Equity; Alvin J. Bart for printing this beautiful program; Atlas Party Rentals, Carroll Music and PRG for providing our equipment and for their continued support; Marco Promos for the new tote bags and pens; University of Miami for providing general management assistance; all of our volunteers who will be helping you get to the right place at the right time; and to the NAMT Consultants who make sure each show and writing team get their chance to shine today!

Subsidized studio space provided by the A.R.T./New York Creative Space Grant, supported by Andrew W. Mellon Foundation.

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 13, 2013)

Last season, the NAMT members collectively...

- Employed 25,000 people
- Staged over 22,000 performances attended by over 12 million people
- Entertained over 660,000 subscribers
- Provided education programs for over 1 million students and teachers
- Had operating budgets totaling over \$500,000,000
- Performed in 280 facilities housing over 190,000 seats

See page 36 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.

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

NAMT CONTRIBUTORS

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, 2012 to September 23, 2013.

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NAVIGATING THE FESTIVAL

SCHEDULE:

We present each musical once on Thursday and once on Friday (except for *The Three Little Pigs*, which we will only present on Thursday). 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. If you have selected a schedule, it is on the back of your badge.

BADGES:

Your badge designates you as a member of the Theatre Industry. You must have it visible at all times! There are 4 badge colors:

White—Industry Access Passes, General Industry Passes

Blue—NAMT Members

Yellow—NAMT Donors and Alumni Writers

Pink—This year's creative teams

THE LINES:

There are 2 lines queuing up to enter each theatre and they enter in this order:

- 1) **Yellow/Blue/Pink Badges**—on the Orchestra level
- 2) **White Badges**—on the Mezzanine level (note: General Industry Pass holders are not guaranteed seats at any readings)
There will be signs directing you to the proper line (or ask a volunteer).

MEET THE WRITERS:

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

OTHER THINGS TO KEEP IN MIND:

- **The Time Out New York Lounge 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. Alcoholic beverages can be purchased after lunch.
- Don't forget your badge! Without a badge, you cannot gain access to the theatres.
- Please turn off your cell phone during the readings. The use of recording devices is strictly prohibited.
- Connect with us on Twitter! @NAMT #NAMT25Fest
- Find us on Facebook: Facebook.com/NAMTMusicals

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. We are here to answer your questions and ensure that you have a great time while at our 25th Annual Festival of New Musicals!



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



OCTOBER 20TH AT 7:00 PM AT NYU SKIRBALL

A once-in-a-quarter-century benefit concert featuring songs from *The Drowsy Chaperone*, *Thoroughly Modern Millie*, *Honk!* and *Children of Eden*, performed by your favorite Broadway musical theatre stars.

Help us celebrate 25 years of the NAMT Festival as we honor NAMT founders and presidents, past and present.

BUY TICKETS AT NAMT.ORG/SHOWOFF

Ask the NAMT staff at registration for more information about this exciting event.





AMERICAN MUSIC THEATRE PROJECT

DAVID H. BELL

Artistic Director

AMANDA DEHNERT

Associate Artistic Director

RYAN T. NELSON

Music Director/Supervisor

AMTP provides workshop development of new musicals through the creation of unique collaborations between professional writers, creative teams, Northwestern University faculty and students.

Congratulations to the recent "In the Works" project artists and to their continuing success.

For additional information or submissions contact
Denise McGillicuddy at d-mcgillicuddy@northwestern.edu
or visit us at amtp.northwestern.edu.



Northwestern University
School of Communication

Dean Barbara J. O'Keefe

Joseph Appelt - Chair, Theatre Department

Harvey Young - Associate Chair, Theatre Department



CURRENT PROJECT

THE FORTY RULES OF LOVE (*Winter 2014*)
by Sertab Erener, Demir Demirkan & David H. Bell

In phase two of AMTP development. Commercially
optioned by Healy Theatricals.

RECENT PROJECTS

MR. CHICKEE'S FUNNY MONEY (*August 2013*)
by Lamont Dozier, David Ingber & Paris Dozier

Professional premier production at Chicago Children's
Theatre slated for 2014.

FOUND (*May 2013*)
by Hunter Bell, Lee Overtree & Eli Bolin

Featured as an Inside Look Workshop with New York
Stage and Film's Powerhouse Theatre at Vassar College
in Summer 2013.

TRIANGLE (*October 2011*)
by Curtis Moore, Tom Mizer & Joshua Scher

Recently completed a two-week workshop in August
2013 at TheatreWorks in Palo Alto as part of the
TheatreWorks New Works Festival.

HERO (*September 2011*)
by Michael Mahler & Aaron Thielen

World premiere in Summer 2012 at the Marriott Theatre.
Winner, "Best New Musical," at the 2012 Chicago Joseph
Jefferson Awards. Second production at Asolo Rep in 2014.

FLY BY NIGHT (*February 2011*)
by Kim Rosenstock, Michael Mitnick & Will Connolly
Produced at Dallas Theatre Center in Spring 2013.
Slated for the Playwrights Horizons 2013-2014 season.

PAST AMTP ALUMNI

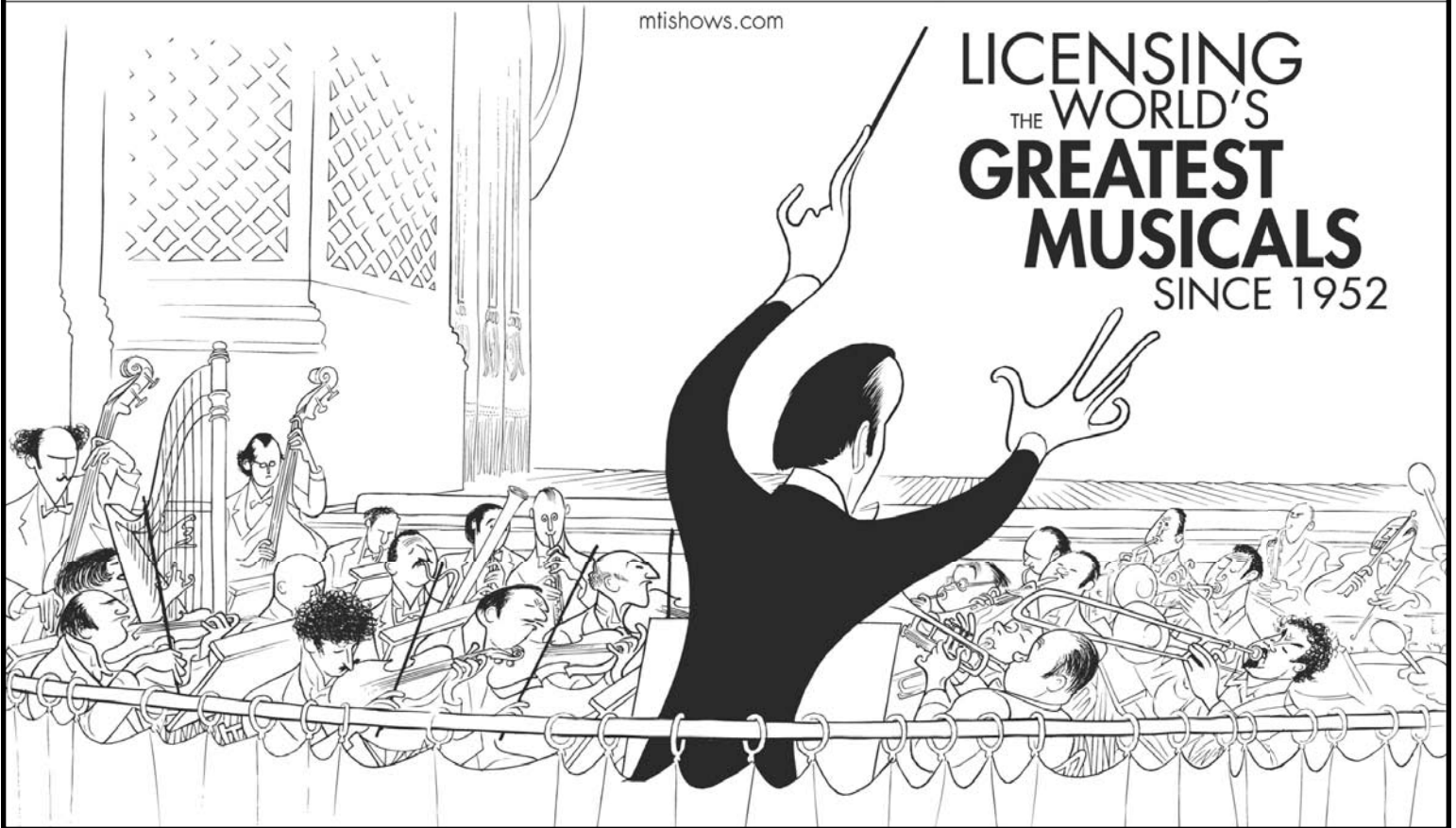
Oskar Eustis, Sheldon Harnick, Gary Griffin, Tina Landau, Andrew Lippa, Joseph Thalken, Christopher Jahnke, Michel Friedman, Rinne Groff,
Neil Bartram, Brian Hill, Stephen Cole, Ryan Cunningham, Josh Salzman, Brian Usifer, David Holcenberg, Eugene Lee, Hunter Bell

AMTP is indebted to former Producing Director Heather Schmucker for the
enormous contributions she has made over the past five years. Thank you Heather!

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Carousel	Les Misérables (new concept set)	Rent
Company	A Little Night Music	★ Ruthless! The Musical
Doctor Dolittle	The Marvelous Wonderettes	The Secret Garden
Dreamgirls	Me and My Girl	She Loves Me
Forever Plaid	Miss Saigon	★ SHOUT! The Mod Musical (sets & costumes)
George M!	The Most Happy Fella	The Sound of Music
Girls Only - The Secret	The Music Man	South Pacific
Comedy of Women	My Fair Lady	The Student Prince
Godspell	Nunsense	Sweeney Todd
Grand Hotel	Oliver!	West Side Story
★ A Grand Night For Singing	On The Town (drops and electric signage only)	★ You Say Tomato, I Say Shut Up!
Guys and Dolls	The Pajama Game (drops only)	
Gypsy		
Disney's High School Musical		
Disney's High School Musical 2		
★ Disney's The Little Mermaid		

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**Book, Music and Lyrics
by Paul Gordon**

IDEAL CAST SIZE: 5

IDEAL BAND SIZE: 4

**GENRE: Quirky Romantic
Comedy**

Harrison owns a vintage record store in Los Angeles but has no customers, save for a quirky Silver Lake hipster who calls herself Rodeo Girl. Rodeo Girl is obsessed with Harrison but Harrison seems only obsessed with vinyl and the superior quality of analog. With the store going under and his relationship with Rodeo Girl going nowhere, in walks a mysterious customer who makes them a devilish offer they can't refuse.

Analog and Vinyl has had three readings. The first reading was in 2010 at Smash Studios. In 2011, the show was in the Ken Davenport Reading Series. Most recently *Analog and Vinyl* was part of the York Theatre Development Series.



Paul Gordon co-wrote the Broadway musical *Jane Eyre*, nominated for five Tony Awards including Best Musical and Best Score. He won a 2009 Ovation award for his score to *Daddy Long Legs* and won the 2007 Bay Area Critics Circle Award for his book to the musical *Emma* (NAMT Fest '06) which has played all across the country. *Daddy Long Legs*, written with

John Caird, has had productions all over the world including London and Tokyo. *Being Earnest*, written with Jay Gruska, premiered at TheatreWorks Silicon Valley in April. His *Little Miss Scrooge*, written with John and Sam Caird, will premiere at the Rubicon Theatre in Ventura this Christmas. paulgordonmusic.com

NAMT CONSULTANTS:

Victoria Bussert, Baldwin Wallace University (OH)
Kelley Kirkpatrick, Center Theatre Group (CA)

For more information:

Seth Glewen, The Gersh Agency
sglewen@gershny.com / (212) 634-8124

"*Analog and Vinyl* won the hearts of the committee with its surprisingly humorous take on the lost and brokenhearted. The committee loved the modern and eclectic score. This small-cast musical is sure to find its target among NAMT audiences."

—FESTIVAL COMMITTEE

5 Things You Should Know

1. *Analog and Vinyl* is a four-person indie rock musical with a four-piece band that has very few technical requirements and can be done with a simple unit set. We are looking for our first production, producing partners and creative ideas for how the show can best move forward.
2. *Analog and Vinyl* has a smart melodic score influenced by Elvis Costello, Ben Folds, Stephen Sondheim, The Beatles and Brian Wilson.
3. *Analog and Vinyl* is a quirky romantic comedy asking serious metaphysical and philosophical questions. Woody Allen meets Nick Hornby.
4. Composer Paul Gordon has had success both on Broadway and in regional theater (Tony nomination for *Jane Eyre*, Ovation Award for *Daddy Long Legs*, Bay Area Critics Circle Award for *Emma*) and in pop music (two number one pop songs, many gold and platinum records) and is thrilled to finally showcase his pop music side here at NAMT.
5. *Analog and Vinyl* doesn't take itself too seriously. It's a show that will appeal to twenty-somethings, thirty-somethings and especially the Baby Boomers (and their kids). Its songs are melodic and catchy with intelligent lyrics and—as a one-act 80-minute musical—you'll still be home in plenty of time to watch *The Daily Show*.

January 24-February 23, 2014
in Washington, D.C.

FORD'S THEATRE

music by Jeanine Tesori; lyrics and book by Brian Cawley;
based on *The Ugliest Pilgrim* by Doris Betts; music direction by Jay Crowder;
directed and choreographed by Jeff Calhoun

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CONGRATULATIONS
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Book & Lyrics by Kevin Del Aguila
Music by Michael Shaieb

IDEAL CAST SIZE: 17
IDEAL BAND SIZE: TBD
GENRE: Comedy

The Protagonists was once a mighty group of superheroes battling the forces of evil. Twenty years later, they find themselves battling the forces of thinning hair and menopause. Middle-aged and not-so-super, the group has long since broken up. But when an old nemesis re-emerges with a sinister plan, can Captain Marvelous get the former super friends to set aside their personal grudges and come together to save the world again?

The Astonishing Return of...The Protagonists! received a private reading in January 2013.



Kevin Del Aguila is the book writer of the hit Off Broadway musical *Altar Boyz* (NY Outer Critics Circle Award, Lortel and Drama Desk nominations). Other works include his stage adaptations of the DreamWorks film *Madagascar* (Radio City Music Hall), *Skippyjon Jones* (Lortel nomination) and *Click Clack Moo* (Lortel and Drama Desk nominations). He received the Heideman Award for his play *The Greekest of Tragedies* (Actors Theatre of Louisville) and took top prize at the FringeNYC with his comedy *6 Story Building*. Theatergoers may know him as "Smee" from the Broadway and Off Broadway companies of *Peter and the Starcatcher*. www.delaguila.info



Michael Shaieb Stage: *Out of My Range* (and *Other Age-Related Performance Issues*); *Alexander's House* (winner 2013 Washington Area Music Award: Best Classical Recording); *Through a Glass, Darkly*; *Go-Go Beach* (dir. John Simpkins, NYMF 2006). Film: *Brief Reunion* (dir. John Daschbach); *Last Days of Left Eye* (VH1 Rock Docs); *Waking Dreams* (starring Ben Shenkman). Choral: *Kushner Trilogy*, commissioned by Twin Cities Gay Men's Chorus for the Guthrie Theater 2009 Tony Kushner Festival. Upcoming films: *Decay* (dir. Joseph Wartnerchaney, starring Rob Zabrecky, Jackie Hoffman, Lisa Howard); co-producing a documentary about NYC Youth Pride Chorus. MFA from NYU's Tisch Graduate Musical Theatre Writing Program. fatlabmusic.com

NAMT CONSULTANTS:

Eric Louie, The Old Globe (CA)
Amy Rogers, Pace University (NY)

For more information:

Ayal Miodovnik
amiodovnik@aol.com / (917) 804-6022

"*The Astonishing Return of...The Protagonists!* is big, action-packed and hilarious. The committee thoroughly enjoyed the heroic score and found themselves rooting for the good guys all the way to the end."

—FESTIVAL COMMITTEE

5 Things You Should Know

1. *The Protagonists!* is a Broadway-sized comedy about middle-aged superheroes.
2. It features a diverse score that ranges from sweeping orchestral sounds to retro-70's/80's funk and rock.
3. The show brings the 2-dimensional world of a comic book to life as its characters grapple with 3-dimensional problems.
4. The piece is original and action-packed with lots of humor and heart. A unique reflection on contemporary life in America.
5. Ayal Miodovnik and Kevin McCollum are currently attached as producers.

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Book & Lyrics by Charlie Sohne
Music by Tim Rosser

IDEAL CAST SIZE: 5
IDEAL BAND SIZE: 3-5
GENRE: Drama

Paiman is a young dancing boy in Afghanistan, on the verge of having to give up dancing, which has brought him more joy than anything else. Instead, he will be married off to a girl he doesn't know. He meets Feda, another dancing boy, and the two form a friendship that blossoms into something more. Despite the dire consequences for violating their masters' wishes, Paiman and Feda pursue their forbidden love against all odds.

The Boy Who Danced on Air was developed through the Lark Play Development Center's "Monthly Meeting of the Minds" and was given two Lark roundtables. Excerpts from the score have been heard at 54 Below, Ars Nova, Joe's Pub and NYTB at the D-Lounge, as well as in the BMI Workshop. *The Boy Who Danced on Air* was a finalist for the 2013 Rodgers Award.



Charlie Sohne With composer Tim Rosser: *The Profit of Creation* (Yale Institute for Music Theatre, Johnny Mercer Songwriters Workshop) and *Political Speeches* (NYTB, Culture Project's IMPACT). Lyricist: *Tina Girlstar* (book - Anton Dudley, music - Brian Feinstein; NYSAF, Olympus Theatricals) and *The Shadow Sparrow* (book - Anton Dudley, music - Keith

Gordon; The O'Neill NMTC). Concerts: 54 Below, Joe's Pub and Second Stage, among others. Song with David Gaines named Top 25 in the Directory of Contemporary Musical Theatre. Advanced class of the BMI Workshop, Dramatists Guild.



Tim Rosser is a composer and music director. Credits: MD for BC/EFA's *Broadway Backwards* (2013) at the Palace Theatre; keyboards for *The Addams Family* on Broadway and *Carrie*; MD for *Making Books Sing* and *The Water Coolers*. Composing (book and lyrics by Charlie Sohne): *The Profit of Creation* (Yale Institute for Music Theatre, Johnny Mercer Songwriters Workshop) and *Political Speeches* (Culture Project's IMPACT). Concerts: a sold-out show at 54 Below, Cutting Edge Composers IV at Joe's Pub and more. Alumnus of Oberlin Conservatory, advanced class of the BMI Workshop.

NAMT CONSULTANTS:

Joe Barros, New York Theater Barn (NY)
Peter Rothstein, Theater Latté Da (MN)

For more information:

Kate Navin, The Gersh Agency
knavin@gershny.com / (212) 997-1818

"*The Boy Who Danced on Air* transports audiences to contemporary Afghanistan to explore the opposing forces of tradition vs. freedom and violence vs. love. The committee responded to its powerful themes, contemporary score and vibrant love story. Despite its small cast, the piece engages with large themes and tells a freshly compelling story that hasn't been told on a musical stage before."

—FESTIVAL COMMITTEE

5 Things You Should Know

1. Bacha Bazi, literally translated, means "boy play"—some boys start training as young as nine years old and are considered too old when they begin to grow facial hair. The practice declined under the Taliban, but has been making a comeback recently.
2. Afghanistan, itself, can be viewed as a cultural crossroads: its centrality to the Silk Road meant that Afghan culture was able to absorb influences from China, India, Egypt, Greece, Rome among others—this cultural diversity manifests itself in Afghan music.
3. Research was conducted through books, articles and films on the practice itself, modern day Afghanistan (including both academic works and firsthand accounts) and the history and current state of Afghan music. Zarina Maiwandi (Soros Fellow, PhD, Columbia University) has consulted on the project during its development.
4. The musical plays with the idea of introducing the audience to a marginally accepted cultural practice that they would find morally uncomfortable and then contrasting that with a love that they would see as innocent, but that the people onstage abhor. In doing so, the show aims to be a fresh take on how morality is not only in some ways subjective, but is also determined by who's in power.
5. This show seeks development and production with a theater interested both in a bold musical theater love story and the show's examination of a fascinating and current topic.

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Come From Away, Sheridan College, February 2013

Come From Away

April 2012

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By Irene Sankoff and David Hein

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CMTP Producer and Associate Dean, Michael Rubinoff, 905.845.9430 x2118,
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**Book, Music & Lyrics by
Irene Sankoff and David Hein**

IDEAL CAST SIZE: 10–14

IDEAL BAND SIZE: 4–7

GENRE: Drama/Comedy

On the anniversary of 9/11, passengers and flight crews return to Newfoundland to commemorate what happened there. Ten years earlier, in 2001, after the US airspace is closed, 38 planes and thousands of passengers are grounded in the small community of Gander. As the town scrambles to help its sudden guests, the passengers find themselves welcomed into a completely different world. Over five days, friendships are forged, relationships are tested and this once-in-a-lifetime experience leaves everyone changed.

In 2011, David Hein and Irene Sankoff received a Canada Council for the Arts grant to travel to Newfoundland for the 10th anniversary of September 11, 2001, where they met, interviewed and were “screeched-in” with returning passengers, pilots and local townsfolk. With an additional grant from the Ontario Arts Council, they first workshoped *Come From Away* at the inaugural season of The Canadian Music Theatre Project (CMTP), presenting at Sheridan College and the Panasonic Theatre in Toronto. In January 2013, they developed the show further at Goodspeed Musicals’ Festival of New Artists and again in March at CMTP/Sheridan.



David Hein is an award-winning, Canadian singer/songwriter who has played festivals across North America and released four CD’s. With Irene Sankoff, he co-wrote and starred in *My Mother’s Lesbian Jewish Wiccan Wedding* (based on his mother’s true story and the same-sex marriage movement) winning more awards than any other show at NYMF

2010, 3 SALT awards and a Bryden “Ones-to-Watch” award, among others. Proud ASCAP members, they were featured in the ASCAP LA musical theatre showcase last year. www.sankoffandhein.com or Twitter @sankoffandhein



Irene Sankoff’s first musical, *My Mother’s Lesbian Jewish Wiccan Wedding* (co-written and performed with David Hein) won Outstanding New Musical and Best Book (NYMF ’10) and was nominated for a Canadian Comedy Award. Their newest show, *Mitzvah* (about a family dealing with the pressures of having a son with autism as he prepares for his Bar Mitzvah) was workshoped at the Finger Lakes Musical Theatre Festival.

Irene holds an Acting MFA (New School for Drama) and a Writing/Psychology degree (York University). www.sankoffandhein.com or Twitter @sankoffandhein

NAMT CONSULTANTS:

Bob Alwine, Goodspeed Musicals (CT)
Dana Harrel, La Jolla Playhouse (CA)

For more information:

Max Grossman, Abrams Artists Agency

(646) 461-9372 / mgrossman@abramsartrny.com

“*Come From Away* is a story of humanity set against the backdrop of tragedy. The committee was drawn by the power of the story of a little town caught up in a major world event. A terrific regional score drives this highly original and exciting new work.”

—FESTIVAL COMMITTEE

5 Things You Should Know

1. It’s based on a true story. Every character, story and much of the text comes from interviews we conducted for over a year with people from around the world.
2. Though almost 7,000 people were stranded in Gander, *Come From Away* can be told with as few as ten people and a bunch of chairs. Similarly, the unique celtic instrumentation includes a fiddle, bodhran, accordion, and something called an “ugly stick”—but has also been performed with just a piano.
3. Newfoundland is an isolated island province and the most eastern point in North America. With one of the largest airports in the world, Gander was a major refueling stop during World War 2, visited by the Beatles, Albert Einstein, the Queen of England and Fidel Castro; but when jumbo jets stopped needing to refuel, the airport lost its purpose – until September 11th.
4. We want to develop the show through readings, workshops and a full production and are looking for theatres and commercial producers to help make that happen.
5. Though we’re Canadian writers, we lived in Manhattan on September 11th, 2001 and we were in Newfoundland, along with countless returning passengers, for the tenth anniversary commemoration ceremonies. We are thrilled to bring this untold story back to New York.

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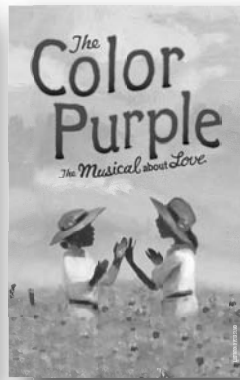
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**Book & Lyrics by Andrew White
Music by Andre Pluess and Ben
Sussman**

**IDEAL CAST SIZE: 12
IDEAL BAND SIZE: 6-8
GENRE: Folk Operetta**

Eastland follows the events of July 24, 1915, in which the S.S. Eastland, overflowing with factory-workers and their families heading to a company picnic, capsized in the Chicago River. It quickly became one of the worst disasters in American history, killing 844 people, and was forgotten almost as quickly. The play follows three characters whose lives are upended by the day's chaos, and asks how we choose to remember both the dead and the living.

Eastland was produced by the Lookingglass Theatre Company, where it opened in June 2012 and ran for 9 sold-out weeks. It was nominated for four Joseph Jefferson Awards, including Best Production of a Large Musical and Best New Work. The Chicago Sun-Times praised it as "a transcendent work of theater" ("Best of 2012"), Time Out Chicago called it "evocative and enthralling" and it was hailed as "remarkable... moving" by TIME Magazine.



Andrew White is a founding member of Chicago's Lookingglass Theatre Company, where he currently serves as Artistic Director. As a Lookingglass Ensemble Member and performer, he has participated in the workshop and development of more than 30 Lookingglass original adaptations and world premieres. He wrote and directed the company's 1989 production of *Of One Blood*, about the 1964 murders of Schwerner, Chaney and Goodman in Mississippi. In 2004, he wrote and directed an adaptation of George Orwell's 1984, which received a Joseph Jefferson Award for Best Adaptation. *Eastland* is his first musical.



Andre Pluess and Ben Sussman Based in Chicago, Pluess and Sussman have been collaborating as sound designers/composers for over 15 years. Projects include productions for Lookingglass Theatre and Tony Award-winning director Mary Zimmerman for whom they designed the Broadway/regional/international productions of *Metamorphoses*, as well as her adaptation of the Chinese folk-tale *The White Snake*. Additional Broadway credits include sound designs for *I Am My Own Wife* and *33 Variations* (with director Moises Kaufman), as well as the score for the Lincoln Center Theater production of *The Clean House*. Their musical *Winesburg, Ohio* (recipient of both Joseph Jefferson and Barrymore awards for outstanding musical) was in the 2004 NAMT Festival, and has been produced at Steppenwolf/About Face, the Arden Theatre and Kansas City Repertory Theatre. Currently, they are composing the scores for the Oregon Shakespeare Festival's productions of *A Streetcar Named Desire* and *The Tempest*, as well as designing sound for *The Jungle Book*. They have received numerous awards for composition and sound design including eleven Joseph Jefferson Awards, an Ovation Award, a Barrymore Award, Lortel/Drama Desk Nominations and a Drama Critics Circle Award.

NAMT CONSULTANTS:

**Kent Nicholson, Playwrights Horizons (NY)
Mara Isaacs, Octopus Theatricals (NJ)**

For more information:

Bruce Ostler, Bret Adams Ltd., Literary
(212) 765-5630

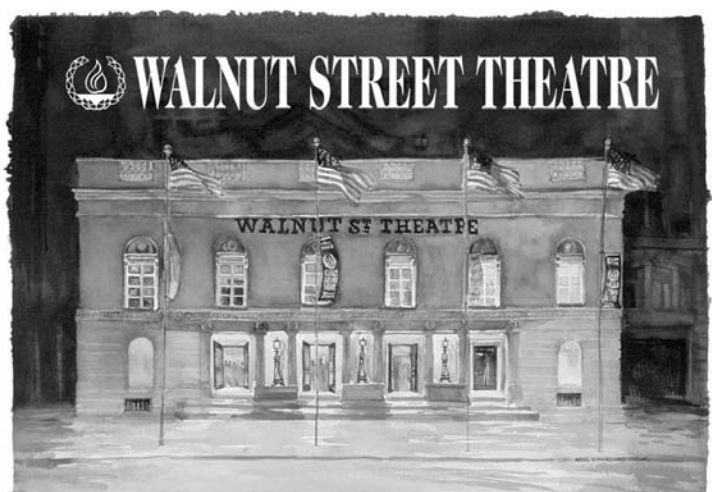
"*Eastland* is an emotionally powerful journey. The committee was captivated by the individual stories of the victims of a forgotten tragedy. The rich and heartbreaking score is a beautiful musical narrative that will haunt you for days after."

—FESTIVAL COMMITTEE

5 Things You Should Know

1. This is the almost entirely true story of the greatest American disaster you've quite possibly never heard of.
2. But it's also about longing, love, mortality, losses, hopes, and all the things that make us human. The historic event is the background, but *Eastland* is equally about the fierce yearnings of three main characters: Bobbie, a 14-year-old girl trapped under the hull; Ilse, a woman at a tipping point in her life even *before* the *Eastland* starts to tip; and Reggie, who dives into the river repeatedly to recover bodies, all the while haunted by the specter of America's most famous escape artist.
3. The play is almost totally sung-through. One might call it a folk opera.
4. In the 2012 production at the Lookingglass Theatre Company, the cast of 12 also played all the instruments. This was really cool. But other options and iterations are possible.
5. The *Eastland* team is interested in further development and future productions of the show, both at regional and commercial theaters.

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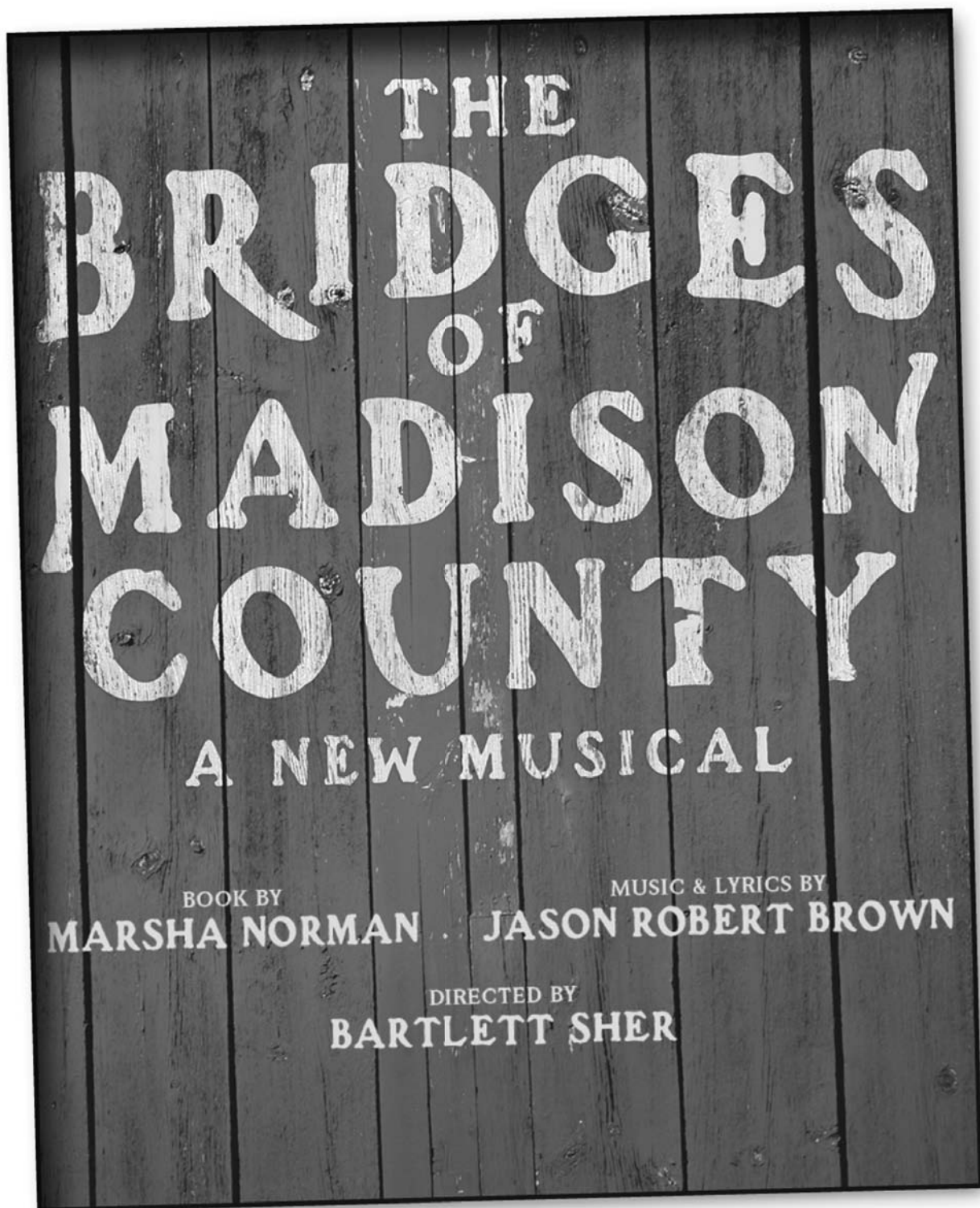


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Concept & Music
by Phillip Palmer
Book by Jennie Redling
Lyrics by Stacey Luftig

Ideal Cast Size: 12-16+
Ideal Band Size: 3-12
GENRE: Contemporary Coming-of-Age Drama

Efua, the village storyteller, pursues a scholarship, encouraged by teacher Catherine. Her father destroys her chances, pulling her from school and betrothing her to timid, traditional Edward, who secretly loves her. Efua and cousin Balinda escape to Accra to stay with Balinda's fiancé, Caesar, a rich stranger who Balinda believes will help Efua. Caesar, however, runs an exclusive brothel; the girls become premium merchandise. Edward and Catherine search for the girls, but it is Efua's courage and storytelling that finally save them.

This is the first public presentation of *My Heart Is the Drum*. The idea for the show was born out of Phillip Palmer's trips to South Africa and Ghana in 2004-2005. Some of the book and songs were developed at the BMI Lehman Engel Musical Theatre Workshop, where Jennie Redling received the Jerry Harrington Award for Creative Excellence for her work on *Drum*. The authors produced a reading of Act I in 2010.



Stacey Luftig's lyrics were featured Off Broadway and on tour in *That's Life* (Outer Critics Circle nomination). She wrote book/lyrics for *Understood Betsy* (Jackie White Memorial National Children's Playwriting Award, National Children's Theatre Festival Award). *Story of an Hour*, her operetta, premiered with Portland Chamber Orchestra, and her play *Jinxed*, an

O'Neill NPC Finalist, won first place and audience favorite at Dayton Playhouse FutureFest. Stacey has also written animated television episodes for *Pinky Dinky Doo*, produced by the Sesame Workshop. A five-time fellow of the VCCA, she is a member of the BMI Librettists Workshop, ASCAP and the Dramatists Guild. www.staceyluftig.com



Phillip Palmer Theatre: *The Weatherman* (Clear Space Productions, Network One-Act Festival). Studies: Eastman School of Music (B.M.), traditional drumming and choral music in Ghana and South Africa. Member: BMI Musical Theatre Workshop. Phillip is also a Foreign Service Officer with the Agency for International Development (USAID), where he implements programs

to create economic opportunities in the world's poorest countries. He has lived and worked in Haiti and southern Africa.



Jennie Redling is a playwright and librettist. Off Broadway: *Miscast* (Soho Rep, EST, NY Fringe Festival), *Among Women* (Mint Theater), *Gone Astray* (EST), *The Harvest* (Mint Theater). Regional/Play readings/Awards: *Gone Astray* (Stanley Drama Award, Penguin Rep, Urban Stages, Hudson Stage Co.), *Desperate Territory* (The Barrow Group), *Ride the Dark Cars* (NJ

Rep), *A Rape in Glorious* (Arlene R. and William P. Lewis Playwriting Award for Women, O'Neill NPC Finalist twice, Arts & Letters Prize for Drama Finalist). Member: Dramatists Guild, BMI Librettists Workshop. www.jennieredling.com

NAMT CONSULTANTS:

Keith Cromwell, Red Mountain Theatre Company (AL)
Elise Dewsberry, Academy for New Musical Theatre (CA)

For more information:

Phillip Palmer
palmer.phillip@gmail.com / (202) 642-4777

"*My Heart Is the Drum* won over the committee with its African-influenced score and its deeply emotional story of oppression and love. Dealing with difficult issues of sexual exploitation, it also manages to provide hope and a richly beautiful score."

—FESTIVAL COMMITTEE

5 Things You Should Know

1. *My Heart Is the Drum* pulses with high-energy music and the otherworldly presence of ancestor spirits, both of which evoke the traditions of Western and Southern Africa and offer opportunities for bold theatricality in design and choreography.
2. Phillip Palmer, the show's composer, has devoted five years to humanitarian work in Haiti and several African countries including Ghana, where he immersed himself in the study of the syncopated rhythms of traditional drumming and singing.
3. *My Heart Is the Drum* tackles global women's issues that Hillary Clinton calls "the unfinished business of the 21st century" with writers who have first-hand experience; Phillip worked as a volunteer at an AIDS counseling center in South Africa and bookwriter Jennie Redling is a certified rape crisis/sexual assault counselor.
4. *My Heart Is the Drum* is also a love story, told with warmth and humor, and Efua Kuti is a spirited young heroine in the tradition of *The Color Purple* and *Sarafina*.
5. The writing team is excited to find theatres/producers who will share their passion for this material and help develop it, through readings and workshops, on to production.

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Music by Richard Oberacker
Book & Lyrics by Robert Taylor
& Richard Oberacker
Based on the disturbed
scribblings of E.T.A. Hoffmann

IDEAL CAST SIZE: 8
IDEAL BAND SIZE: 2-9
GENRE: Dark Comedy Thriller

When Maria, the wife of an ingenious German clockmaker named Albert Strauss, engages a nanny, Fraulein Kaeseschweiss, to care for the children, Nathaniel and Theresa, a series of bizarre events begins to unfold. As Theresa falls mysteriously ill, a flamboyant and unconventional physician, Dr. Copelius, is summoned. He arrives with his ward Clara Stahlbaum in tow, recently orphaned by an inexplicable Christmas tree fire. As the Strauss family is thrust deeper into chaos, the sinister forces at play are gradually revealed.

The Sandman – a little nightmare musical was originally commissioned by The Signature Theatre (VA) and received its first Equity staged reading at the Carnegie Center for Visual and Performing Arts in October, 2012.



Richard Oberacker is currently the conductor of Cirque Du Soleil's *Ka* in Las Vegas. His musicals as composer and co-author include *The Gospel According to Fishman* (Signature Theatre), *Dracula* (Cincinnati Conservatory), *In That Valley* (NAMT Fest '99), *Journey to the West* (NYMF), *Ace* (NAMT Fest '05), *The Old Globe*, Cincinnati Playhouse, Repertory

Theater of St. Louis, Signature Theatre) and *The Parenting Project* (Cincinnati Fringe Festival, Ensemble Theatre of Cincinnati). Theatre scores include *A Midsummer Night's Dream*, *Peter Pan* and *The Trojan Women*, as well as new works for the Nevada Ballet Theatre.



Robert Taylor is a graduate of Holland's Royal Conservatory, Union College, the University of Bonn and Princeton. He has taught foreign languages and ornithology in New York, English and music in China, served as music critic for the *Albany Times Union*, founded and directed several non-profits, worked as a freelance musician and writer in Manhattan and a

translator in Europe and Asia. As lyricist and co-author, his musicals include *Ace* (NAMT Fest '05, Cincinnati Playhouse, Repertory Theatre of St. Louis, The Old Globe, Signature Theatre), *Journey to the West* (NYMF) and *The Parenting Project* (Cincinnati Fringe Festival, Ensemble Theatre of Cincinnati).

NAMT CONSULTANTS:

Stephanie Cowan, *Playing Pretend* (NY)

Mark Fleischer, *Adirondack Theatre Festival* (NY)

For more information:

Jessica Amato, The Gersh Agency
 jamato@gershny.com / (212) 634-8119

"*The Sandman* is a rarity in musical theatre: a genuinely scary story. The committee loved the unique sound of the score, with its Kurt Weill influences and inventive orchestrations, as well as the complicated, macabre plot and characters. NAMT audiences will be riveted and gasping in fear, with a few laughs on the side."

—FESTIVAL COMMITTEE

5 Things You Should Know

1. Intelligent, heartless adults are generally the most fascinating people—just as intelligent, imaginative children are generally the most perplexing, and there's no such thing as a fascinating adult who hasn't wished at some point for the power to make the children in their life simply disappear.
2. Though in grief we often choose to ignore it, the most ridiculous and genuinely funny things in life are usually said or occur shortly before or after someone dies. In fact, most people laugh almost immediately after screaming in terror (assuming they're still alive), especially children, who just adore surprises.
3. The developmental and behavioral modification benefits of frightening unruly children are well-documented, as are the developmental benefits of securing just the right visionary director, originating theatre and terrifyingly well-heeled producing team—and in truth, if you are out there lurking in the shadows somewhere, we do believe our little musical nightmare is ready to be put up on its feet.
4. To wit: Ernst Theodor Amadeus Hoffmann wrote many darkly satirical tales under the influence of opium, was Edgar Allen Poe's favorite writer, was considered by no less a figure than Sigmund Freud to have penned the world's first great psychological thriller in the form of "*The Sandman*," was re-incarnated in 1958 and is currently enjoying a resurgence of popularity under the assumed corporeal identity of Tim Burton.
5. Though it's true that people die in this show—even children on occasion in the most horrific manner—that's no reason to pretend that real life isn't far more frightening and gruesome when you really think about it. It's just less entertaining.

A (VERY) SMA OF FESTIVAL



***We can't fit all 211 shows on this one page;**

LL SAMPLING SUCCESSES*



THE DROWSY CHAPERONE (NAMT FESTIVAL '04) AT CENTER THEATRE GROUP

Photo by Craig Schwartz



EMMA (NAMT FESTIVAL '06) AT THE OLD GLOBE

Photo by Henry DiRocco



THE MEMORY SHOW (NAMT FESTIVAL '09) OFF BROADWAY

Photo by Kevin Sprague



ORDINARY DAYS (NAMT FESTIVAL '08) OFF BROADWAY

Photo by Joan Marcus



THOROUGHLY MODERN MILLIE (NAMT FESTIVAL '96) ON BROADWAY

Photo by Joan Marcus



VANITIES (NAMT FESTIVAL '06) OFF BROADWAY

Photo by Joan Marcus

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SONGWRITERS ARE ASCAP MEMBERS

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PAUL GORDON
STACEY LUTFIG
TOMMY NEWMAN
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Book by Gordon Greenberg
Music & Lyrics by Tommy Newman

IDEAL CAST SIZE: 9+
IDEAL BAND SIZE: 3
GENRE: Comedy

In the stylish world of a 1964 Manhattan newspaper, secretary Emma Woodhouse is about to turn 30 and is under the gun to get married—but she has other ideas. When she's asked to take over a household advice column, she cheekily transforms it into a platform for social change and sexual freedom, questioning the value and nature of marriage. In a Helen Gurley Brown-like move, she recruits a single girl and sets out to transform her life and redefine societal gender norms, setting into motion a chain of events that culminates in hilarious calamity at Truman Capote's *Black and White Ball*.

The Single Girls Guide was developed through two writers' residencies at Goodspeed Musicals (supported by a Writers Residency Grant from NAMT's National Fund for New Musicals), readings at Ars Nova, Goodspeed and the ASCAP Musical Theatre Workshop, a developmental production at Capital Repertory Theatre and a workshop (fall 2013) at Dallas Theater Center. The show was awarded a developmental grant by the Anna Sosenko Assist Trust and The 2012 ASCAP Foundation Cole Porter Award.



Gordon Greenberg Directing/Writing includes: *Working* (Drama Desk Award, 59 E 59, Old Globe, Broadway in Chicago, Asolo), *Jacques Brel...* (Zipper Theatre, Drama Desk, Drama League, Outer Critics Award nominations), *Band Geeks!* (co-writer, Goodspeed, Human Race Theatre Co., NAMT Fest '09), *Pirates!* (Huntington, Paper Mill, Goodspeed,

MUNY), *The Baker's Wife* (Goodspeed, Paper Mill), Disney's *Believe* (Disney Creative Entertainment), *Happy Days* (First National Tour). Current projects include: *Scramble Band!* (co-writer, Disney Channel), *Rags* (Roundabout), *Guys & Dolls* (Chichester Theatre Festival UK 2014), *Johnny Baseball* (Williamstown) and developing new musicals for Universal Pictures and the pop group Fun. Education: Stanford University, NYU Film School, Lincoln Center Directors Lab. www.gordongreenberg.com



Tommy Newman *Band Geeks!* (Goodspeed Musicals, Human Race Theatre Co., NAMT Fest '09), *Tinyard Hill* (Theatreworks Silicon Valley, Red Mountain Theatre, Human Race Theatre, Goodspeed, NAMT Fest '07). Off Broadway: *We the People: America Rocks* (Theatreworks, USA, Lortel Nomination 2010), *The Yellow Brick Road* (TheatreworksUSA) and

29 (NYU with Gaby Alter). In development: *The Teacher from the Black Lagoon and Other Stories* (TheatreworksUSA), *The Odyssey Suite*, *ELÉKTRA*, *The House of the Rising Sun*. Tommy teaches in the Department of Theatre and Dance at Troy University. BS in Music Education, Theatre and Business, Troy University. MFA, Musical Theatre Writing, NYU Tisch. www.tommynewman.com

NAMT CONSULTANT:
Heather Schmucker, Chicago Shakespeare Theater (IL)

For more information:

Derek Zasky, WME

dzasky@WMEentertainment.com / (212) 903-1396

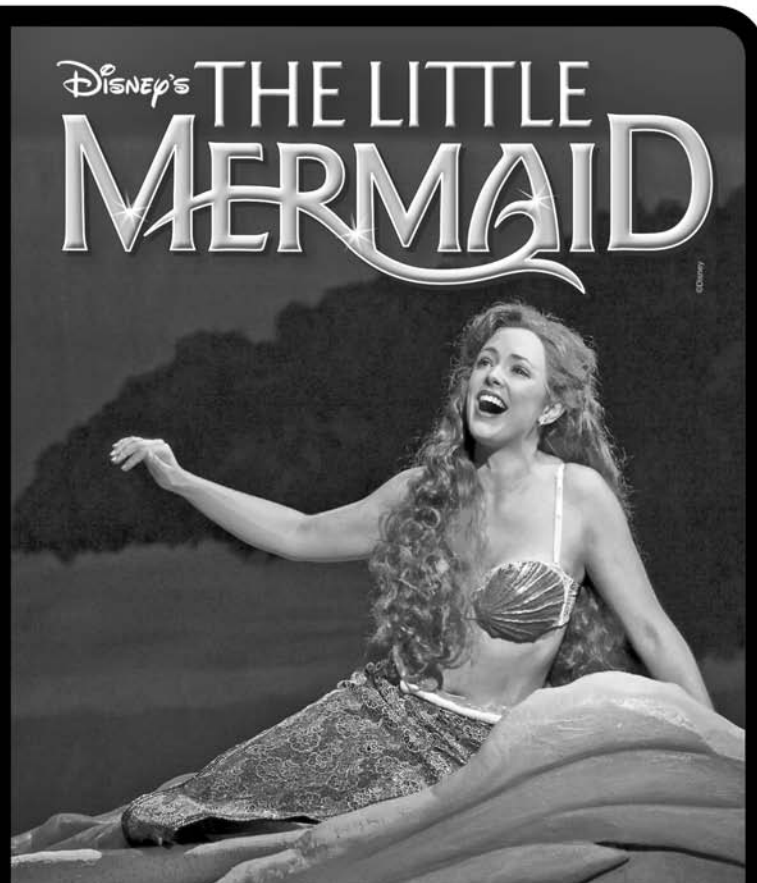
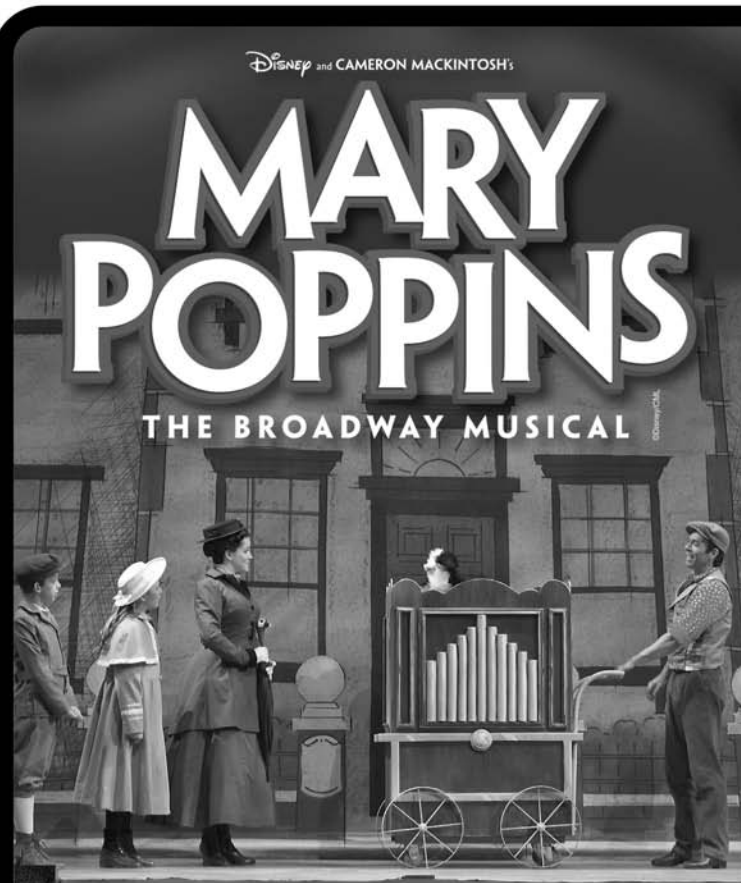
"*The Single Girls Guide* is funny, sexy and romantic. The committee enjoyed its bright humor and catchy score. The combination of its 1960s time period and its contemporary wit make this a delightful show that will appeal to a broad audience."

—FESTIVAL COMMITTEE

5 Things You Should Know

1. *The Single Girls Guide* sets Jane Austen's *Emma* in 1964 Manhattan, where she is striving to get ahead as a journalist by breaking rules, breaking molds and breaking hearts with a bold and bawdy advice column inspired by Helen Gurley Brown.
2. We are open to all possibilities for future development from small to large productions, either non-profit or commercial.
3. The score is a buoyant homage to the bright sound and spirit of the mid 1960s. The sound matures along with the characters and provides exceptional comic roles for great pop musical theatre actors.
4. The show is ripe for big dance sequences and can be staged with a large ensemble or downscaled to its core characters and a couple of multi-role character actresses.
5. Although told in the sparkly style of *Hairspray*, the show frankly discusses gender roles, the nature of marriage and sexual equality (girl power!). It is smart and sassy, but modern family friendly.





Complete packages for both shows (and many more) at MTWrentals.org

BW on Broadway 2013-14



Thomasina Gross '02
Lisa in Mamma Mia



Jill Paice '02
Miss Honey
in Matilda



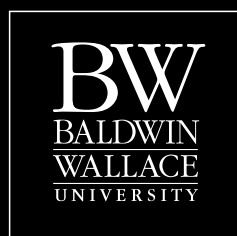
Kyle Post '06
an angel in
Kinky Boots



Kate Rockwell '07
Sherrie in
Rock of Ages



Ciara Renee '13
the witch in
Big Fish



www.bw.edu/musictheatre

...so far!

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Book & Lyrics by Anthony Drewe
Music by George Stiles

Cast Size: 5
Ideal Band Size: 1–6
GENRE: Younger Audience

Comforted by rumors that the Big Bad Wolf perished as roadkill, Mother Pig feels it is time for her three piglets—muscle-worshiper Cha, eco-warrior Siu and bookworm Bao—to go out into the Big Wide World. Soon after leaving home the piglets discover that their archenemy is not only alive and kicking, but also hot on their curly tails! Will their straw, stick and brick houses be strong enough to keep the Wolf out?

The Three Little Pigs was commissioned by the Singapore Repertory Theatre, specifically for their Little Company and forms the first in a “trilogy of trios” (along with *Goldilocks and The Three Bears* and *The Three Billy Goats Gruff*). It premiered for 70 sell-out performances at the DBS Arts Centre in Singapore in March 2012 (in English), and returned for a further four-week run at the same venue in July 2013 (in Mandarin). The show has also played at The Greenwich Theatre, London and will open at Emerald City Theatre, Chicago in January 2014.



Anthony Drewe With composer George Stiles, Anthony has written book and lyrics for the multi award-winning *Honk!* (NAMT Fest '99), *Just So*, *Soho Cinders* and *Goldilocks and The Three Bears* as well as writing lyrics for *Betty Blue Eyes*, *Peter Pan – A Musical Adventure* and the new songs for the international smash hit *Mary Poppins*. He is currently working on the lyrics for three new shows: *Soapdish*, *The Wind in the Willows* and *Travels With My Aunt*. His other musicals are: *The Card* (with composer Tony Hatch) and *A Twist of Fate* (with composer Dick Lee). www.StilesandDrewe.com



George Stiles New songs, dance and vocal arrangements for the world-wide smash-hit *Mary Poppins*. Also with Anthony Drewe: *Betty Blue Eyes*, *Soho Cinders*, *Peter Pan – A Musical Adventure*, *Just So*, *Goldilocks and the The Three Bears* and the Olivier Award-winning *Honk!* (NAMT Fest '99) which has been seen by more than 6 million people in over 8,000 productions around the world in more than 20 languages. They are currently writing *Soapdish* for Broadway, *Wind in the Willows* with Julian Fellowes for the West End and *Travels With My Aunt*. Other work includes: *The Three Musketeers* (NAMT Fest '99), Sam Mendes' *Twelfth Night* and *Uncle Vanya*. www.StilesandDrewe.com

NAMT CONSULTANTS:

Wayne Bryan, Music Theatre of Wichita (KS)
Steve Stettler, Weston Playhouse Theatre Company (VT)

For more information:

John Cohen

jcohen@clintons.co.uk / +44 (0) 20-7395-8404

“*The Three Little Pigs* gives the classic fairy tale a new and modern sensibility that will leave NAMT audiences grinning from ear to ear. The committee was tickled pink by the thoroughly original, upbeat score and were captivated by the endlessly entertaining bovine brothers. A sure-fire family hit!”

—FESTIVAL COMMITTEE

5 Things You Should Know

1. Printed versions of “The Three Little Pigs” date back to the 1840s, but the story itself is thought to be much older. “The Three Little Pigs” was included in *The Nursery Rhymes of England* (London and New York, c.1886), by James Halliwell-Phillipps. The story in its arguably best-known form appeared in *English Fairy Tales* by Joseph Jacobs, first published in 1890 and crediting Halliwell-Phillipps as his source.
2. We have named our three eponymous heroes Cha, Siu and Bao after a favourite dim sum dish—steamed buns filled with barbecued pork.
3. Our show forms part of a ‘trilogy of trios’ (the companion shows being *Goldilocks and the Three Bears* and *The Three Billy Goats Gruff*). Each can be performed by the same 5 actors, and each show has a running time of approximately 45 minutes.
4. Our musical was commissioned by the Singapore Repertory Theatre for their Little Company, who stages productions for younger audiences—in this case the target age is 3 and up. The show opened in Singapore in 2012 and played for four weeks to sell-out audiences in a 375-seat theatre. It was revived in the same venue in July 2013, this time translated into Mandarin, where it played for a further four weeks to capacity houses.
5. *The Three Little Pigs* was performed in Singapore to pre-recorded backing tracks featuring arrangements by the highly talented local musician, Ruth Ling. We were so delighted with her work on the show that we now make these backing tracks available to any theatres who want to produce the show, if they so wish.



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Golden Boy of the Blue Ridge, 2012

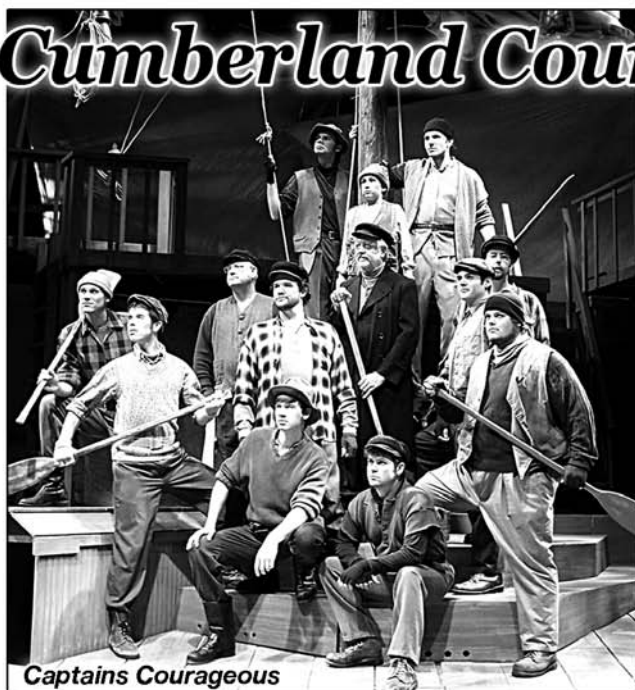
Tinyard Hill, 2010

Flight of the Lawnchair Man, 2008

Honk!, 2001

Children of Eden, 1998

Captains Courageous, 1995, 2007



Captains Courageous

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Golden Boy of the Blue Ridge



Flight of the Lawnchair Man

Photos by Sandra "Sam" Hahn

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NEW WORLD STAGES



211 SHOWS, 410 WRITERS, AND COUNTING...

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 Brouman

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 Bailey 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 Fischhoff & 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

Joel!
Dan Lipton & David Rossmar

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 Moritfee, 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 Lipka

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 Brouman

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

Paul Gordon

Jerry Christmas

Andrew Lipka & 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 Paillet & 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 Jarrold

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

2012

Bleeding Love

Jason Schafer, Arthur Lafrentz Bacon & Harris Doran

Bonfire Night

Justin Levine

The Circus in Winter

Ben Clark & Beth Turcotte

Funked Up Fairy Tales

Kirsten Childs

Nobody Loves You

Itamar Moses & Gaby Adler

Sleeping Beauty Wakes

Rachel Sheinkin, Brendan Milburn & Valerie Vigoda

Southern Comfort

Dan Collins & Julianne Wick Davis

Triangle

Curtis Moore, Thomas Mizer & Joshua Scher

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:

The Circus in Winter (Fest '12) had an industry reading earlier this year in NYC.

Dani Girl (Fest '11) is now licensed through Samuel French.

The Dogs of Pripyat (Fest '11) had an industry reading in NYC in September.

Funked Up Fairy Tales (Fest '12) had its world premiere this summer at NAMT member The Depot Theatre (NY).

Lizzie (Fest '10) is currently running at NAMT member Theatre Under the Stars (TX), will have concert presentation at NAMT member 11th Hour Theatre Co. (PA) next month, a production at NAMT member Frederica Theatre in Denmark and at Portland Center stage this spring, and will release a studio cast album next month.

The Memory Show (Fest '09) was Off Broadway last spring at NAMT member The Transport Group.

Nobody Loves You (Fest '12) was Off Broadway at Second Stage Theatre this summer.

Southern Comfort (Fest '12) had its world premiere this summer at NAMT member Barrington Stage Co. (MA).

Triangle (Fest '12) will have a workshop production this spring at NAMT member Lyric Theatre of Oklahoma City (OK).

Watt?!? (Fest '11) had a developmental production in August at NAMT member The Village Theatre (WA).

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

Congratulations

to our friends and colleagues at NAMT.

We've accomplished much in the past 25 years and
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Michael Price *and* the Goodspeed Team

An advertisement for MSMT Costumes. It features a group of five people in various costumes: a woman in a 1940s-style dress and boots, a man in a knight's armor, a man in a crown and chainmail, a man in a medieval tunic, and a woman in a long coat and hat holding an umbrella. The text "MSMT Costumes" is in the top right corner. At the bottom, contact information is provided: www.msmtcostumes.org | 207-208-8950 | rentals@msmt.org

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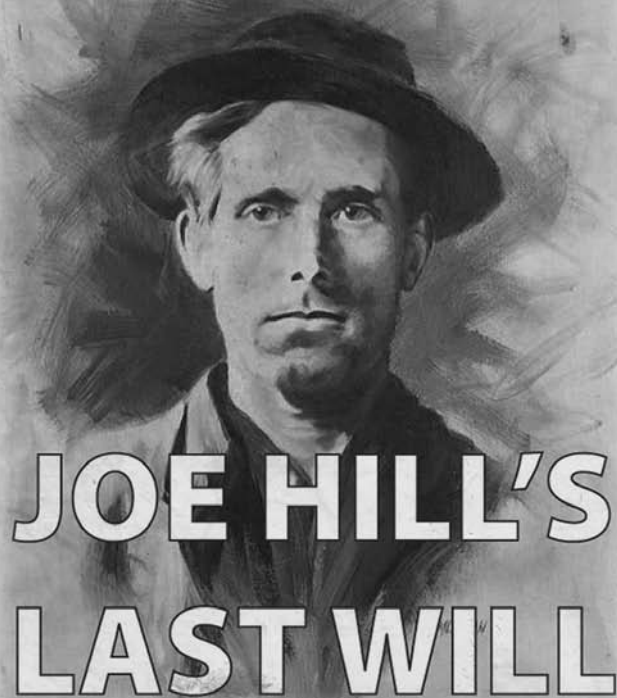
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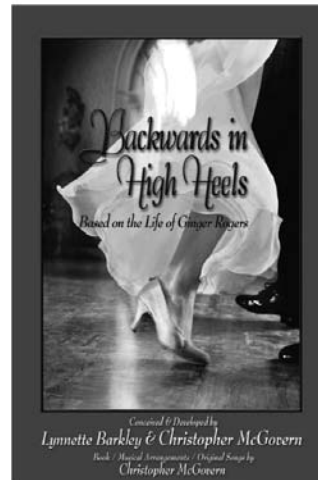
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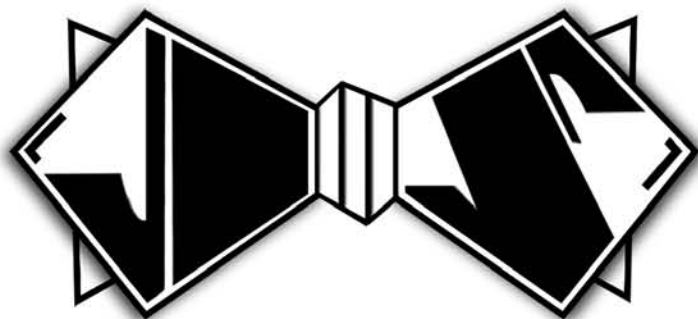
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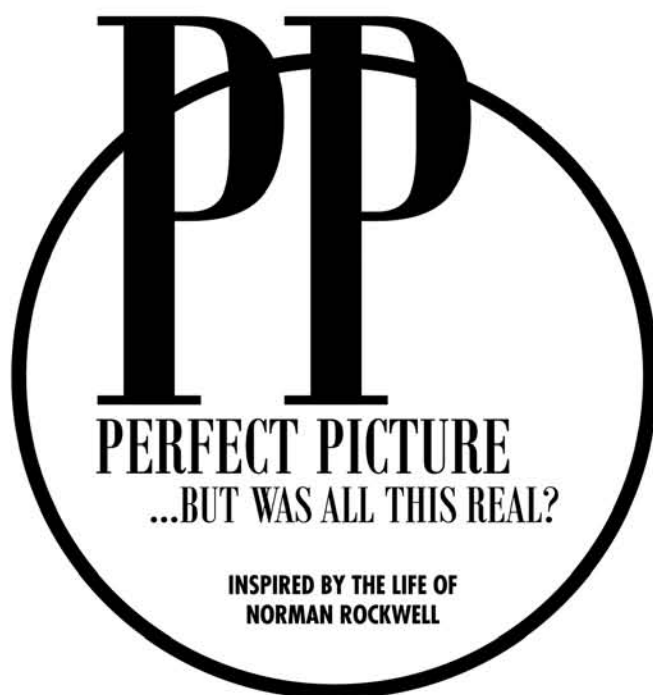
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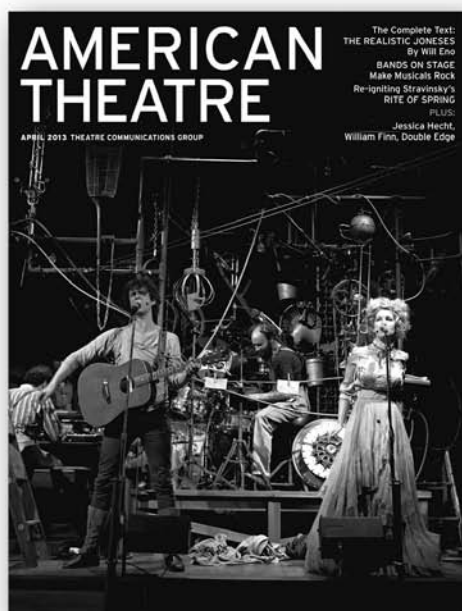
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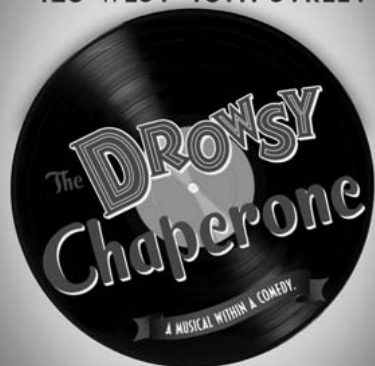
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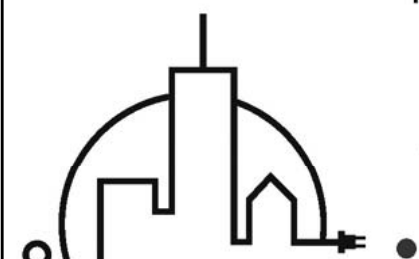


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SCHEDULE OF EVENTS

THURSDAY, OCTOBER 17	STAGE 2	STAGE 4
9:30–10AM	CHECK-IN/REGISTRATION	
10–10:50AM		
11:20AM–12:10PM		
12:30–2PM	LUNCH	
2:00–2:45PM	 ONE PERFORMANCE ONLY!	
3:05–3:55PM		
4:25–5:15PM		
5:30–7:30PM	HAPPY HOUR @ TIME OUT LOUNGE	

FRIDAY, OCTOBER 18	STAGE 2	STAGE 4
9:30–10:20AM		
10:50–11:40AM		
12:00–1PM	LUNCH	
1:00–2:15PM		SONGWRITERS SHOWCASE
2:45–3:35PM		
4:05–4:55PM		
5:30–7:30PM	CLOSING COCKTAIL PARTY at Southern Hospitality, 645 9th Avenue at 45th Street (pre-registered Premiere Pass holders only!)	

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