OCTOBER 17-18, 2013
NEW WORLD STAGES, NYC
BECOME A MEMBER!

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!

Photo credits: Raffle Night at the 2012 Festival (Ric Kallaher); The Drowsy Chaperone (Festival 2004), Center Theatre Group (Craig Schwartz); Pregnancy Pact (Festival 2011), Weston Playhouse (Tim Fort); Golden Boy of the Blue Ridge at the 2011 Festival (Ric Kallaher); NAMT Fall Conference 2011 (Matt Tolbert); NAMT Spring Conference 2009 (Adam Grossworth); National Fund recipient Ordinary Days (Festival 2011), Adirondack Theatre Festival
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
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.

$50,000+
National Endowment for the Arts

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The Shubert Foundation
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* Member of the National Alliance for Musical Theatre’s Board of Directors (FY 13 and/or FY 14)
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† In-kind Sponsor
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25TH ANNUAL FESTIVAL OF NEW MUSICALS

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ART WORKS

The Festival of New Musicals and Fall Conference are supported in part by a generous grant from the National Endowment for the Arts and by public funds from the New York State Council on the Arts.
SALUTES ALL OF THE 2013 FESTIVAL PARTICIPANTS

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ZACH Theatre Welcomes NAMT Member Theaters to Austin for the Spring 2014 Conference!

We hope you will join us for a New Musical Staging of THE GOSPEL AT COLONUS

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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 CENTER FOR THE PERFORMING ARTS

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 Serhat Erener, Demir Demiran & 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 Inger & Paris Dozier
Professional premier production at Chicago Children’s Theatre slated for 2014.

FOUND (May 2013)
by Hunter Bell, Lee Overtree & El 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 Milner & 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

FLY BY NIGHT (February 2011)
by Kim Rosenstock, Michael Mitnick & Will Connolly

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 Saltzman, Brian Unger, 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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for its 25 years of championing new musicals

NEWSIES
THE MUSICAL
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

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.
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.

NAMT CONSULTANTS:
Victoria Bussert, Baldwin Wallace University (OH)
Kelley Kirkpatrick, Center Theatre Group (CA)
CONGRATULATIONS NAMT ON 25 YEARS OF NEW MUSICALS!

Longacre Theatre 220 W. 48th St. www.FirstDateTheMusical.com

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Giant: A New Musical

NOW. HERE. THIS.
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 Wartherchaney, 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

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.

NAMT CONSULTANTS:
Eric Louie, The Old Globe (CA)
Amy Rogers, Pace University (NY)
CONGRATULATE ALL THE MUSICAL THEATRE WRITERS WHO ARE REPRESENTED IN THE NAMT 25TH ANNUAL FESTIVAL OF NEW MUSICALS

AND THANKS TO NAMT FOR YOUR CONTINUING SUPPORT IN DEVELOPING NEW WORKS FOR THE MUSICAL THEATRE

WE JOIN YOU IN THIS IMPORTANT WORK
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.


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.

Chicago Shakespeare Theater congratulates NAMT on its 25th Annual Festival of New Musicals.

Continuing its own commitment to developing and producing new works, CST also celebrates the artists behind the incredible international journey of

Othello: The Remix
Written, directed and music by GQ and JQ
Developed with RICK BOYNTON
World Tour
LONDON CHICAGO
EDINBURGH SOUTH KOREA
GERMANY SYDNEY

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
Sheridan College and The Canadian Music Theatre Project Congratulates
Irene Sankoff and David Hein

Come From Away
April 2012
February 2013
By Irene Sankoff and David Hein

Central Park Tango
April 2012
Music & Lyrics by Nicky Phillips
Book & Lyrics by Robert Gontier

The Theory of Relativity
April 2013
Music & Lyrics by Neil Bartram
Book by Brian Hill

Marathon of Hope
November 2013
Music & Lyrics by John Connolly
Book by Jim Betts

The Canadian Music Theatre Project was launched in 2011 and is Canada's first incubator for the development of new musicals by Canadian and international composers, lyricists and book-writers. As Canada's largest arts school, Sheridan is committed to the meaningful development of new works. We are seeking theatres, commercial producers and academic institutions to partner with on development. For more information contact:
CMTP Producer and Associate Dean, Michael Rubinoff, 905.845.9430 x2118,
michael.rubinoff@sheridancollege.ca

@theatresheridan  Sheridan  The Canadian
Music Theatre Project  theatresheridan

Sheridan College, 1430 Trafalgar Road, Oakville, Ontario  theatre.sheridan.college.ca
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 workshopped Come From Away at the inaugural season of The Canadian Musical 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 workshopped 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

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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TRW proudly Supports and Salutes NAMT on your Silver Anniversary 25th Annual Festival of New Musicals. Congratulations on reaching this milestone!

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The Award-winning “Best New Musical”
ASOLO REPERTORY THEATRE
April 29–June 1, 2014

Book & Concept by Aaron Thielen | Music & Lyrics by Michael Mahler
Directed by David H. Bell
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.

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 heartbreakingly beautiful score is a 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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Mara Isaacs, Octopus Theatricals (NJ)
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Performances begin on Broadway January 13, 2014.
MY HEART IS THE DRUM

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

MY HEART IS THE DRUM

Efua, the village storyteller, pursues a scholarship, encouraged by teacher Catherine. Her father destroys her chances, pulling her from school and laboring her to limbs, 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 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

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.

—FESTIVAL COMMITTEE

NAMT CONSULTANTS:
Keith Cramwell, Red Mountain Theatre Company (AL)
Elise Dewsberry, Academy for New Musical Theatre (CA)
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THE SANDMAN

Music by Richard Oberacker
Book & Lyrics by Robert Taylor & Richard Oberacker
Based on the disturbed scribbings 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 K aeseschweiss, 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).

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.

NAMT CONSULTANTS:
Stephanie Cowan, Playing Pretend (NY)
Mark Fleischer, Adirondack Theatre Festival (NY)
A (VERY) SMALL FESTIVAL

*BWe can’t fit all 211 shows on this one page;*
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**The Single Girls Guide**

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, ELEkTRA, 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

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.
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Comforted by rumors that the Big Bad Wolf perished as roadkill, Mother Pig feels it is time for her three piglets—muscle-worshipper 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 Cinderella 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 Cinderella, Peter Pan – A Musical Adventure, Just So, Goldilocks and 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

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.

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

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The Heather Brothers

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Jane Waterhouse, Robert Johanson, Albert Evans & Glen Kelly

Mirette (’96)
Elizabeth Diggis, Harvey Schmidt & Tom Jones

The Molly Magures (’97)
William Strempke & Sid Cherry

Morton On Broadway (F.K.A. Denning) (’90)
Bryan Leyes & James Campodonicou

New Things To Feel Bad About (’92)
Paul Jones & Ben Mason

O. Henry’s Lovers (’98)
Joe Difrancesco & Michael Valent

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

On Borrowed Time (’98)
John Clifton, Bruce Petyan & William F. Brown

Ophelia’s Cotillion (’97)
Elmo Terry-Morgan & Clare LeVerne Thompson

Paper Moon (’95)
Marc Casella, Larry Grossman & Ellen Fitzhugh

Paramour (’95)
Joe Mastoroff & Howard Marren

Phantom Of The Country Opera (F.K.A. ’74)
Sean Greenman, Kathy Santen, Michael Duff & Cheri Coons

Quality Street (’90)
Lee Goldsmith & Roger Anderson

The Perfect 36 (’94)
Laura Harrington, Mel Marvin & Mac Pickle

The Real Life Story Of Johnny Delfacto (’89)
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Rhythm Ranch (’91)
Hal Hackady & Fred Marks

Rabin Hood (’93)
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Ruthless! (’91)
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Sayonara (’93)
William Luck, George Fischoff & Hy Gilbe

The Scarlet Pimpemell (’92)
Dave Waller & David Shapiro

Smiling Through (’92)
Ivan Mentcheff

Smoky Mountain Suite (’92)
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Some Sweet Day (’91)
Don Jones, Mac Pickle, 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 Hanrich & Thomas Z. Shepard

They Shoot Horses, Don’t They? (’92)
Nagie Jackson & Robert Spraybery

Thorroughly Modern Millie (’96)
Richard Morris & Dick Sculini

Finale! 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 (F.K.A. Twist Of Fate) (’93)
Eugene Lee, Tena Clark & Gary Prim

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

Urban Myth (’98)
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Wicked City (F.K.A. Oedipus, Private Eye) (’99)
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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 look forward to many more successes to come!

Michael Price and the Goodspeed Team
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The Hollywood Pantages and the Nederlander Organization congratulates our very own MARTY WIVIOTT and all of the past presidents and founders for their incredible contributions and dedication to NAMT.

Thank you for your vision.
FREDERICIA THEATRE, UTERUS NEW WORKS DEVELOPMENT CENTRE AND THE DANISH ACADEMY OF MUSICAL THEATRE CONGRATULATES THE NAMT FESTIVAL ON 25 AMAZING YEARS!

★★★★★
“...Not least because of John Bucchino’s compositions, some of the most beautiful musical theatre music ever to resonate in a Danish theatre”
“Esaura is quite simply a great story. Beautiful, relevant and well-told”,
“...very poetic script...”

Fredericia Dagblad

NOW PLAYING

Esaura
A NEW MUSICAL

FREDERICIA THEATRE & UTERUS New Works Development Centre

Esaura – a new soaring and thrilling, romantic and dramatic musical – had its world premiere at Fredericia Theatre (DK) this September.

JOHN BUCCHINO Music & Lyrics
MADS ÅBELØE Book
SUSAN H SCHULMAN Director
JOEL FRAM Musical Supervisor og Vocal Arranger
BRUCE COUGHLIN Orchestrator

For demo and book, please contact

Creative Producer SOREN MOLLER
soren@federiciatheater.dk
## SCHEDULE OF EVENTS

### THURSDAY, OCTOBER 17

<table>
<thead>
<tr>
<th>Time</th>
<th>Stage 2</th>
<th>Stage 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30–10AM</td>
<td>CHECK-IN/REGISTRATION</td>
<td></td>
</tr>
<tr>
<td>10–10:50AM</td>
<td><img src="image" alt="Eastland" /></td>
<td><img src="image" alt="Girls Guide" /></td>
</tr>
<tr>
<td>11:20AM–12:10PM</td>
<td><img src="image" alt="The Sandman" /></td>
<td><img src="image" alt="My Heart in the Drum" /></td>
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<tr>
<td>12:30–2PM</td>
<td>LUNCH</td>
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<tr>
<td>2:00–2:45PM</td>
<td><img src="image" alt="The Three Little Pigs" /></td>
<td></td>
</tr>
<tr>
<td>3:05–3:55PM</td>
<td><img src="image" alt="Come From Away" /></td>
<td><img src="image" alt="Analog and Vinyl" /></td>
</tr>
<tr>
<td>4:25–5:15PM</td>
<td><img src="image" alt="The Boy Who Danced on Air" /></td>
<td><img src="image" alt="Astonishing Returns: The Protagonists" /></td>
</tr>
<tr>
<td>5:30–7:30PM</td>
<td>HAPPY HOUR @ TIME OUT LOUNGE</td>
<td></td>
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</tbody>
</table>

### FRIDAY, OCTOBER 18

<table>
<thead>
<tr>
<th>Time</th>
<th>Stage 2</th>
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<tbody>
<tr>
<td>9:30–10:20AM</td>
<td><img src="image" alt="Come From Away" /></td>
<td><img src="image" alt="Analog and Vinyl" /></td>
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<tr>
<td>10:50–11:40AM</td>
<td><img src="image" alt="The Boy Who Danced on Air" /></td>
<td><img src="image" alt="Astonishing Returns: The Protagonists" /></td>
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<tr>
<td>12:00–1PM</td>
<td>LUNCH</td>
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<tr>
<td>1:00–2:15PM</td>
<td><img src="image" alt="The Sandman" /></td>
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<td>2:45–3:35PM</td>
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<td></td>
</tr>
<tr>
<td>4:05–4:55PM</td>
<td><img src="image" alt="Eastland" /></td>
<td><img src="image" alt="Girls Guide" /></td>
</tr>
<tr>
<td>5:30–7:30PM</td>
<td>CLOSING COCKTAIL PARTY</td>
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<tr>
<td></td>
<td>at Southern Hospitality, 645 9th Avenue at 45th Street (pre-registered Premiere Pass holders only!)</td>
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</tbody>
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**MARK YOUR CALENDARS:** Our 26th Festival will be at New World Stages on October 23 & 24, 2014!