

NAMT | NATIONAL ALLIANCE FOR
MUSICAL THEATRE



OCTOBER 19-20, 2017
NEW WORLD STAGES, NYC



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FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE'S PRESIDENT

WELCOME TO OUR 29TH ANNUAL FESTIVAL OF NEW MUSICALS!

I look forward to this journey every year. When I walk into New World Stages, I never know where the Festival will take me, but I know that in just two days, I will feel a surprising and strong gamut of emotions. I will be both entertained and challenged, and I will have perspectives and opinions reinforced one minute and completely altered the next.

We're delighted that you're here to join us for these two days—truly just the beginning of the journey for these unique musical theatre pieces and their extraordinarily talented writers. We hope you'll want to blaze a development path with them; every year the Festival inspires many long-term relationships among writers, theatres, producers, directors and performers, and we expect this year will also initiate many new partnerships.

NAMT believes that the best way to encourage that ongoing development is to give our writers every possible opportunity to showcase their best work. To us, that means providing our writers with a creative development experience free from financial and administrative burdens. NAMT assumes the costs of producing and marketing the Festival, handles all administration and logistics and takes no royalty stake in future productions. Put simply: the writers focus on writing.

Our sponsors, exhibitors, donors and advertisers make this writer-centric Festival possible, by supporting this important annual event and NAMT this week and throughout the year. Thank you! Many thanks again, as well, to the Festival Committee, the NAMT staff and all of you, our audience.

Enjoy the Festival!

Jeff Loeb
President, National Alliance for Musical Theatre

FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE'S EXECUTIVE DIRECTOR

SO GLAD YOU'RE HERE!

A few salutes!

First to you, our audience. Our Festival writers are so fortunate to have all of you here, ready to respond to their work. Whether applauding and laughing, gasping or sighing, you give tremendously important information to the writing teams.

Next kudos go to the incredibly diligent and insightful Festival selection committee that works to select each year's great eight from a truly extraordinary pool of submissions—240 this year! And I think it's important to note that the process of selection is blind: the committee members don't know who wrote the musicals they are evaluating—they only know what they read and what they hear.

This year we are particularly excited not only about the quality, but also about the range of characters we'll get to know over the next two days. These eight works explore a wonderfully wide variety of issues and themes and use uniquely appropriate styles to make the story-telling even more compelling.

And we're already thinking about next year! The application materials for the 30th Annual Festival are available online. Meanwhile, we're also planning how we can support our Festival alumni writers throughout the year, through grants given to NAMT membership organizations by our National Fund for New Musicals, through writers' roundtables and, always, through ongoing individual conversations.

Last shout-out goes to the proverbial village...town...city...that makes this Festival happen—it's a LOT of people! Our most sincere thanks to all of you who contribute, sponsor, advertise and exhibit. You are truly what makes the Festival such a powerful force in musical theatre development.

Again, thank you all for coming! With your help, we look forward to a great musical theatre future, starting today.

Enjoy the Festival,

Betsy King Militello
Executive Director

NAVIGATING THE FESTIVAL

SCHEDULE:

Each musical will be presented once on Thursday and once on Friday. Your schedule, if you selected one when you registered, is printed on your badge, and the full Festival schedule can be found on the back cover of this program. Those who have pre-registered for presentations will be seated first. If you have a General Pass (white badge), you are not guaranteed entry to any of the presentations and will be seated on a space-available basis.

PASSES:

Your badge (aka your pass) must be visible at all times! There are four levels of passes.

PREMIERE PASS Priority access to all events; closing party open to registered premiere pass holders only

SELECT PASS Priority access to all events except the closing party

ACCESS PASS Secondary access to all presentations and Showcase, standby access to the Cabarets, no access to Panel or Party

GENERAL PASS Tertiary access to all presentations, standby access to Showcase, no access to Cabarets, Panel or Party

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

THE LINES:

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

- PREMIERE PASS & SELECT PASS** Lines start on the Orchestra level against the light wall.
- ACCESS PASS** For Stage 2, the line will start outside the Stage 2 entrance on the Mezzanine level. For Stage 3, the line will start on the Orchestra level just to the right of the Stage 3 entrance.
- GENERAL PASS** Lines will start on the Mezzanine level in the main part of the lobby outside the entrance to the respective stages. Note: this line will queue on the Mezzanine level for Stage 3 but will then be asked to head down stairs in order when it is time to enter the theatre. If you have physical restrictions that make this difficult, please speak to a House Manager or Usher.

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

MEET THE WRITERS:

There will be 30 minutes between each reading, which is the perfect time to meet the writers at 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 Green Room Lounge is open all day except for an hour before lunch (so we can set-up for the Midday Cabarets) so swing by for a drink (cash bar), meet up with colleagues and take a break! Alcoholic beverages can be purchased starting at lunch. The Lounge is located on the Mezzanine level near the 50th Street entrance.
- Between shows, don't forget to swing by the Orchestra level and meet our exhibitors who have products and services of interest to your organization.
- Don't forget your badge...without a badge, you cannot gain access to the events!
- Please turn off your cell phone during all events. The use of recording devices is strictly prohibited.

#NAMTFEST29  @NAMT  FACEBOOK.COM/NAMTMUSICALS  @NAMTPICS

QUESTIONS?

The NAMT Board, staff and Festival Committee have special ribbons on their badges, so please approach any of us about the Festival, the shows or joining NAMT. You can also always head to the main check-in table outside The Green Room Lounge for help. We are here to ensure that you have a great time at our 29th Annual Festival of New Musicals.

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 145 organizational members and 65 individual members, located throughout 30 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.

ABOUT THE FESTIVAL OF NEW MUSICALS

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

The objectives and goals of the Festival are to:

- Showcase new musicals that are diverse in subject matter, style, concept and ethnicity
- 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

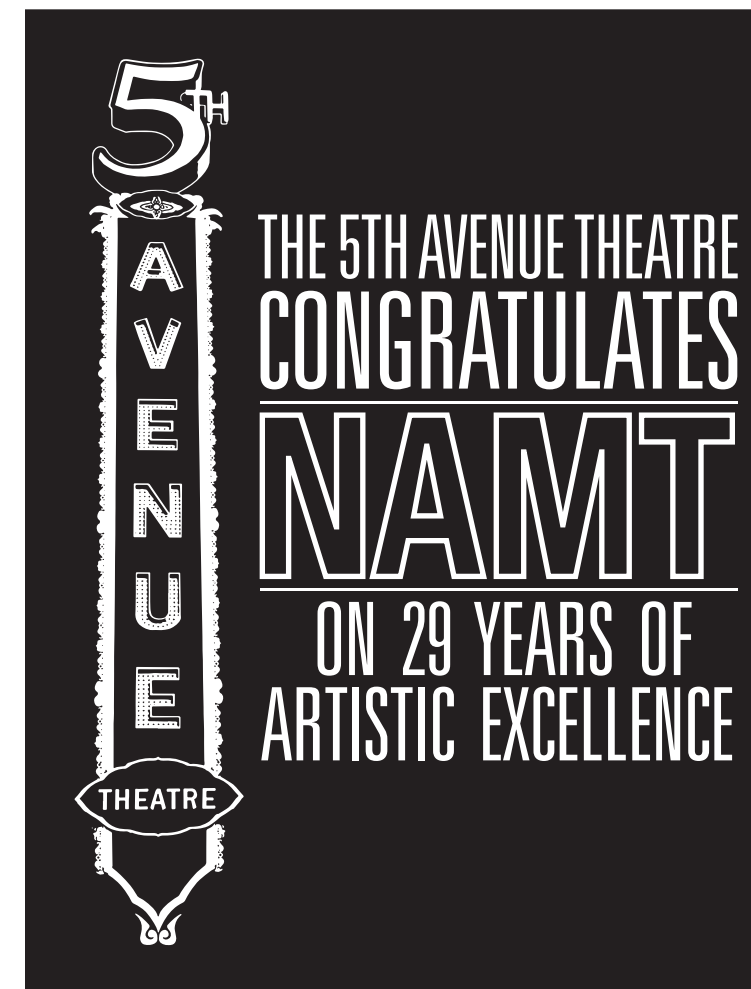
MEMBERSHIP SNAPSHOT

(As of September 10, 2017)

NAMT's members make a vital impact in their communities – economically, in education, and by entertaining millions of people.

Last season, the NAMT members collectively...

- Employed over 32,000 people
- Staged more than 17,000 performances attended by nearly 8.5 million people
- Entertained over 500,000 subscribers
- Provided education programs for over 1.4 million students and teachers
- Had operating budgets totaling over \$600,000,000
- Performed in 285 facilities with a total of more than 168,000 seats



The Festival of New Musicals is supported in part by a generous award from the National Endowment for the Arts.

FRANK M. YOUNG

FOUNDER AND FIRST PRESIDENT, NATIONAL ALLIANCE FOR MUSICAL THEATRE



The National Alliance for Musical Theatre is honored to dedicate the 2017 Fall Conference and 29th Annual Festival of New Musicals to NAMT Founder and First President Frank M. Young, who passed away on September 20, 2017.

In April of 1985, Frank brought 43 colleagues from theatres and operas together at Theatre Under the Stars in Houston, to discuss the state of musical theatre in America. Later that same year, the group met again in New York, and the National Alliance for Musical Theatre (then with a slightly different name) was formally born.

NAMT honored Frank in 1990 as “Producer of the Year,” and again in 2013 when we saluted all of our founders and past presidents as part of the celebration of the 25th Annual Festival of New Musicals.

A native Houstonian, Frank had a lifelong love of musical theatre. In 1968 he was offered the opportunity to produce a musical for Houston’s new Miller Outdoor Theatre in Hermann Park. He established a not-for-profit company to produce this show and called it Theatre Under the Stars (TUTS). That show, *Bells are Ringing*, began a tradition of TUTS performing two shows at Miller every summer. Since producing, directing and conducting that first TUTS musical, Frank guided TUTS to international acclaim through 42 seasons of more than 300 productions.

In 1989 Frank founded The 5th Avenue Theatre Association, a not-for-profit association that was under his artistic management from 1989-2000. Under his leadership, the 5th Avenue Theatre became a place that not only presented musicals, but that also produced world class musical theatre.

He also produced world premieres and international tours including the original companies of *Disney’s Beauty and the Beast*, *Jekyll & Hyde* and *Zorro*. Other tours included Debbie Reynolds in *Molly Brown*, Robert Goulet in *Man of La Mancha* and the Tony-winning *Carousel*. He received commendations from President George H. W. Bush, who awarded him the 2007 “American Musical Theatre Award,” among others in recognition of 42 years of leadership in American musical theatre.

Frank truly devoted his life to musical theatre, and his impact is felt every day in the work we do at NAMT. We are honored to dedicate this year’s NAMT Fall Events to Frank M. Young. We will all miss him tremendously.



Frank Young (center) moderating a panel about the founding of NAMT at our 2010 Fall Conference, with Michael Price of Goodspeed Musicals (left) and Marilyn Sheldon of 5th Avenue Theatre (right)

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Michael, Erin, Andrew, and the rest of the fantastic staff at New World Stages; A.R.T./New York and Studios 353; Walt Kiskaddon and AEA; Alvin J. Bart for printing our beautiful program; Atlas Party Rentals, Carroll Music and Masque Sound and Recording for providing equipment and continued support; all of our volunteers who make sure you get to the right place; the Festival Screening subcommittee for helping us screen and evaluate 240 submissions this year; the Festival Committee for their thoughtful and tireless work curating our Festival lineup; Goodspeed Musicals for printing our banners; New York SongSpace for hosting our Welcome Writers Party; The Lark for sharing their space with us; WithumSmith+Brown, PC, Karen Kowgios; Imani Champion, our Office Coordinator Emerita; and the NAMT Festival Consultants who make sure that each show and writing team have support leading up to and following the Festival!

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ON ITS 29th ANNUAL FESTIVAL OF NEW MUSICALS.



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2017 FESTIVAL SELECTION PROCESS

For our 29th Annual Festival of New Musicals, NAMT received 240 submissions from around the world. The submitted shows were at all the different stages of development, from shows that have never had more than a table reading to ones that have had multiple regional productions. Our process to filter from the field of 240 down to the eight you will see at the Festival started in early January and was completed in mid-June. The evaluation process is carefully crafted and executed to ensure that we are able to present an exciting and varied, top-notch Festival each year.

NAMT assembles a 15-person committee composed of NAMT Members from across the world to represent the membership and the industry. Each member sits on the committee for 2-3 years. An Alumni Writer Representative also sits on the committee for one year, providing valuable insight from the artist perspective. The Festival selection process is overseen by the New Works Director, who moderates the two committee meetings; neither she nor other NAMT staff members, however, express opinions or vote on which shows are selected for the Festival. All committee members are required to sign a Code of Integrity that outlines expected conduct as well as our need for confidentiality and transparency throughout the process.

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

OUR EVALUATION PROCESS HAS THREE PHASES:

ROUND 1

(January-March)

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

ROUND 2

(March-May):

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

ROUND 3

(May-June):

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

We continue to refine our selection process to ensure that we are always sharply focused on selecting great musicals that showcase the variety of voices writing today. Through the Festival, we look forward to welcoming more wonderful new musicals into the greater musical theatre canon. We hope that you will be inspired and moved by this year's selections, and we are excited to share with you what is next in new musicals.

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Book, Music & Lyrics: Daniel Zaitchik

Director: Kristin Hanggi
Music Director: David Gardos

Genre: Romantic Seriocomedy
Ideal Cast Size: 11
Ideal Band Size: 8-10

Darling Grenadine is a seriocomic musical about Harry, a fanciful jingle composer, and his precarious relationships with his girlfriend Louise, his brother Paul, and his Labrador Retriever (...also named Paul). Told with a rich contemporary score and a wink to the classic MGM musical, *Darling Grenadine* explores the friction between romance and reality, bitter and sweet, serving something magical, moving and boldly new.

Darling Grenadine was first presented as a concert reading at Rockwell Table & Stage in Los Angeles, May 2015. Work on the show continued at the Johnny Mercer Writers Colony at Goodspeed Musicals and the 2016 National Music Theater Conference at the Eugene O'Neill Theater Center. In August 2017 *Darling Grenadine* had a developmental production at Goodspeed's Norma Terris Theatre.



Daniel Zaitchik is a composer-playwright, singer-songwriter, actor and pianist. His projects include *Picnic at Hanging Rock* (book/music/lyrics), *Darling Grenadine* (book/music/lyrics), *Ula* (book/music/lyrics) and *Suprema* (with playwright Jordan Harrison). Zaitchik's musicals have been selected three times for development at the Eugene O'Neill Theater Center's National Music Theater Conference. His work has also been developed at Lincoln Center Theater, Ars Nova, New Dramatists, The Johnny Mercer Writers Colony and Goodspeed's Festival of New Musicals. *Darling Grenadine* premiered at Goodspeed's Norma Terris Theatre in August 2017. As a singer-songwriter, Zaitchik's recording projects include *Summer of the Soda Fountain Girls* and *Bad Dancer*. As an actor, he has worked at Playwrights Horizons, Manhattan Theatre Club, Williamstown Theatre Festival, Barrington Stage Company, Long Wharf Theatre and others. Honors include the 2017 Kleban Prize for most promising musical theatre lyricist, the Esther B. Kahn Career Entry Award from Boston University, the Frederick Loewe Award from New Dramatists (for *Suprema*) and the Georgia Bogardus Holof Lyricist Award (for *Picnic at Hanging Rock*).

NAMT CONSULTANTS: Pamela Adams, Atlantic Theater Company (NY) & Bob Alwine

For more information:

Charles Kopelman, Abrams Artists Agency, (646) 486-4600 x277, charles.kopelman@abramsart.com

The committee loved how the layers of this charming, whimsical romantic comedy are stripped away one by one to reveal a surprising but all-too-real story of denial and heartbreak. Like its characters, we found ourselves asking: what are the limits of our love?

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

1. One of the principle characters in *Darling Grenadine* is a Labrador Retriever named Paul. He is played by a life-size marionette. A trumpet player voices the things that Paul "says"—not by trying to imitate barking, but by sounding the idea of what Paul is trying to communicate. Sometimes his lines are quite musical, other times more abstract.
2. *Darling Grenadine* is full of stage magic. Our impulsive narrator controls the space—making props appear out of thin air, actors disappear through trap doors, etc. Illusion and charm are main themes in the show and they are highlighted by visual tricks and delights.
3. *Darling Grenadine* brings a cinematic feel to the stage. Stylized design elements and scenic projections create a whimsical spirit reminiscent of MGM classics as well as the work of contemporary filmmakers like Wes Anderson and Michel Gondry.
4. The music in *Darling Grenadine* is an unconventional mixture of singer-songwriter, pop and old-fashioned music theatre.
5. *Darling Grenadine* was developed at the Eugene O'Neill Theater Center's National Music Theater Conference and given a developmental production at Goodspeed Musicals' Norma Terris Theatre.



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Pittsburgh CLO invites you to its inaugural festival of new small-cast musicals celebrating and honing new work designed specifically for intimate spaces, with casts of five actors or fewer. Nine new musicals will be showcased including the world premiere production of *UP AND AWAY* by Kevin Hammonds and Kristin Bair.

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Music & Lyrics: Niko Tsakalacos
Book & Lyrics: Peter Sinn Nachtrieb

Director: Stephen Brackett
Music Director: Emily Marshall

Genre: Comedy
Ideal Cast Size: 9 (4F 5M)
Ideal Band Size: 5

Fall Springs is a semi-charming, cash-strapped town that sits directly on top of America's largest reserve of cosmetic essential oils. It has big dreams, but at what cost? With new fracking techniques being recklessly implemented, the ground beneath *Fall Springs* is crumbling. Boulders, sheds and the occasional bartender are being swallowed into the ground. And that's only the beginning.

Developmental support and space for *Fall Springs* has been provided by Ars Nova, New Dramatists and TheatreWorks Silicon Valley. Readings have been presented at New Dramatists (2012, 2014), Ars Nova (2013) and The York Theatre Company (2016).



Niko Tsakalacos (*Music/Lyrics*) is an award-winning singer-songwriter and composer-lyricist whose debut solo album, *The First Snow*, embodies his unique, edgy blend of theatre and pop. His new musical, *Into the Wild*, based on the book by Jon Krakauer and co-written with Janet Allard, received a workshop production at The Encore Musical Theatre Company in Dexter, Michigan in April 2017. Niko's musical *Pool Boy*, also written with Janet Allard, enjoyed a sold-out world premiere run at Barrington Stage Company in the summer of 2010 and was produced by NYU Steinhardt at Provincetown Playhouse in 2012. Check out his website at www.nikosongs.com.

Musical Theatre Company in Dexter, Michigan in April 2017. Niko's musical *Pool Boy*, also written with Janet Allard, enjoyed a sold-out world premiere run at Barrington Stage Company in the summer of 2010 and was produced by NYU Steinhardt at Provincetown Playhouse in 2012. Check out his website at www.nikosongs.com.



Peter Sinn Nachtrieb (*Book/Lyrics*) '66", is a San Francisco-based playwright whose works include *boom*, *The Totalitarians*, *Hunter Gatherers*, *BOB* and *A House Tour of the Infamous Porter Family Mansion with Tour Guide Weston Ludlow Londonderry*. His work has been produced worldwide including at Ars Nova, Actors Theatre of Louisville, Woolly Mammoth, Seattle Repertory Theatre and many others. His first collaboration with Niko was in 2010, on songs for *Litter: The True Story of the Framingham Dodecutuplets*, a commission for A.C.T. He is a recent alumnus of New Dramatists and is the Mellon Playwright-in-Residence at Z Space in San Francisco. He likes to promote himself online at www.peternachtrieb.com.

Theatre of Louisville, Woolly Mammoth, Seattle Repertory Theatre and many others. His first collaboration with Niko was in 2010, on songs for *Litter: The True Story of the Framingham Dodecutuplets*, a commission for A.C.T. He is a recent alumnus of New Dramatists and is the Mellon Playwright-in-Residence at Z Space in San Francisco. He likes to promote himself online at www.peternachtrieb.com.

NAMT CONSULTANTS: Jason Eagan, Ars Nova (NY), Branden Huldeen, Barrington Stage Company (MA) & Stephanie Cowan

For more information:

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Or Peter Nachtrieb (415) 297-1137, peter.nachtrieb@gmail.com
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A smart, quirky female protagonist gives new life to the perennial story of a young idealist battling to save her town. Committee members responded as much to the show's irreverent, anarchic sense of humor as to the timeliness of its subject matter.

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

- Fall Springs'* initial dramatic structure was inspired and modeled after tropes found in many disaster movies (for example, many contain fraught relationships between kids and their single parents, denial of scientific warnings and selfish behavior that often leads to a grisly death). Our hope, however, is to not be a genre satire, but use the fun of the form to tell a personal and relevant story about climate change and willful human ignorance.
- Fall Springs* has an indie-rock driven score that embodies the youthful angst and rebellious spirit of the teenagers of *Fall Springs*. The sound of the grown-ups is a little more eclectic, drawing upon funk, classic rock, disco and swing influences. Large choral company numbers with close harmonies over the driving backline capture the primal drama of the piece. The music aims less to satirize and more to genuinely express the heart of the characters. Its ideal orchestra would be the same as a pimped out rock band.
- We believe the tone and playful spirit of the show give an opportunity to be very creative, scrappy, playful and clever-with-a-small-budget theatrical in the portrayal of the many action sequences that take place during the show.
- In an October 2016 Pew Foundation Study, 48% of Americans believed that global climate change is due to human activity. According to NASA, the scientific consensus among climate scientists is about 97%.
- Fall Springs* would love an opportunity for an extended development period that would ideally lead to a full production of our irreverent and relevant show. (And that would ideally lead to an empowered citizenry aware and ready to protect our environment.)

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Music & Lyrics: Imani Uzuri
Book & Lyrics: Zakiyyah Alexander
Poetry: Sonia Sanchez

Director: May Adrales
Music Director: Brian Whitted

Genre: Drama
Ideal Cast Size: 5F, 2M
Ideal Band Size: 6

GIRL Shakes Loose is a three-city coming-of-age journey. GIRL finds herself in New York, unemployed, suddenly single and must figure out where she's going and why she keeps making the same mistakes. It's up to GIRL to figure out where home is and how (and if) she'll get there.

In 2011 *GIRL Shakes Loose* was initially developed at New Dramatists with support from the Creativity Fund; from there the show received a staged reading at Joe's Pub (2012 and 2015). In 2014 *GIRL Shakes Loose* was developed at The Lark Development Center followed by a developmental workshop at the Rockefeller Estate. In 2016 *GIRL Shakes Loose* was workshoped at The O'Neill National Music Theater Conference followed by developmental grants from the MAP Fund and Jerome Foundation in conjunction with Penumra Theater for music development in anticipation of a full production in 2017.



Composer and vocalist **Imani Uzuri** was a 2015-2016 Park Avenue Armory Artist-in-Residence. She has performed at a myriad of international venues and festivals and has collaborated with a cross section of noted artists traversing many artistic disciplines. Her most recent album, *The Gypsy Diaries*, draws on her rural North Carolina roots. The *Village Voice* says, "Imani Uzuri is a constant surprise...seamlessly combining jazz, classical, country and blues motifs into highly personalized compositions." Uzuri is a 2015-2017 Map Fund Grantee as composer for her contemporary opera *Hush Arbor*. Uzuri is currently a 2016-17 Jerome Foundation Composer/Sound Artist Fellow. She recently made her Lincoln Center American Songbook debut and appeared as a featured performer on *Black Girls Rock*. Recent theater credits, Public Theater: composer for *Public Works Troy* and *Mobile Unit's Hamlet*.



Zakiyyah Alexander's plays include: *GIRL Shakes Loose* (Penumra Theatre 2017), *Sick?* (Summer Play Festival), *The Etymology of Bird* (Central Park Summerstage; Hip Hop Theater Festival; Providence Black Repertory Company), *Blurring Shine* (Market Theatre, Johannesburg; NY International Fringe Festival), *Sweet Maladies* (Brava Arts Center; Rucker Theatre; Bay Area Playwrights Festival), *something new* (commissioned by Philadelphia Theatre Company), and (900). A former resident of

New Dramatists, her work has been developed at The Eugene O'Neill National Music Theater Conference, The MacDowell Colony, The Lark, etc. Past commissions: *Second Stage*, Philadelphia Theatre Company and the Children's Theatre of Minneapolis. A graduate of the Yale School of Drama (MFA playwriting), Zakiyyah has taught television writing for Columbia's MFA program, formerly an associate professor at Bard College. She is a co-founder of The Kilroys, and her work has been included on the 2015 Kilroys List. Currently, she is a story editor on the Fox show "24 Legacy."

Sonia Sanchez. Poet. Mother. Professor. National and international lecturer on Black Culture and Literature, Women's Liberation, Peace and Racial Justice. Sponsor of Women's International League for Peace and Freedom. Board Member of MADRE. Sonia Sanchez is the author of over 16 books including *Homecoming*, *We a BaddDDD People*, *Love Poems*, *I've Been a Woman*, *A Sound Investment and Other Stories*, *Homegirls and Handgrenades*, *Under a Soprano Sky*, *Wounded in the House of a Friend* (Beacon Press, 1995), *Does Your House Have Lions?* (Beacon Press, 1997), *Like the Singing Coming off the Drums* (Beacon Press, 1998), *Shake Loose My Skin* (Beacon Press, 1999), and most recently, *Morning Haiku* (Beacon Press, 2010). She is the subject of the 2016 PBS featured documentary *BaddDDD Sonia Sanchez*.

NAMT CONSULTANTS: Paige Price, Philadelphia Theatre Company (PA)
& Yuvika Tolani, The Public Theater (NY)

For more information:

Ashley Holland, WME Entertainment, AHolland@wmeentertainment.com

With its evocative poetry, infectious funk-inflected score and unabashedly honest writing, this contemporary story of self-discovery manages to speak not only for a generation, but for anyone who's ever needed to break free—from themselves.

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

1. *GIRL Shakes Loose* features some of the poetry of legendary writer, activist and former poet laureate of Philadelphia Sonia Sanchez; in fact the title of the musical is a play on the Sanchez collection of poetry, 'Shake Loose My Skin.' In the musical, her poetry is used as song, often giving voice to the characters' interior feelings.
2. The musical features "direct address" where the protagonist, GIRL, at times speaks directly to the audience, breaking the theatrical fourth wall and allowing a more stylized approach to storytelling.
3. The music from this show contains a wide range of styles including: choral, blues, R&B, funk, rock, house and classic musical theatre to show the different soundscapes for each city GIRL travels to, as well as the diversity that she has grown up with.
4. This musical utilizes a Chorus with those characters playing a multitude of roles in our protagonist's life—in fact everyone is a part of this Chorus except the lead; they are all in support of her journey. Musically, the Chorus provides aspects of narration, harmonies, call and response, polyrhythms and intertwined melodies.
5. Our title character is named GIRL because in many ways this is a universal girl who is trying to come of age, and we so rarely see women of color cast as the lead in universal roles in American theatre.



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Book & Lyrics: Ché Walker
Music & Lyrics: Omar Lyefook & Anoushka Lucas
Lyrics: Anoushka Lucas & Ché Walker

Director: Jonathan McCrory
Music Director: Charles Duke

Genre: Drama/Love Story
Ideal Cast Size: 1M, 1F
Ideal Band Size: 1

For more information:

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A haunting examination of an under-documented segment of society, this piece gripped us with its sensuality and immense lyricism. We found it fresh, innovative and breathtakingly relevant.

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

1. *Klook's Last Stand* came out of Ché Walker's work teaching creative writing and acting in men's prisons, young offender institutions, and ex-offender support projects—work he has done for over twenty years. The team was keen to try and break through some stereotypes about ex-offenders and challenges faced by working-class people the world over.
2. Ché Walker, Anoushka Lucas and Omar Lyefook conceived *Klook's Last Stand* as one long, uninterrupted song, rather than a conventional musical. Some songs are exactly one line long and some speeches are underscored. The writers were interested in synthesizing speech and song and trying to make something different.
3. The duets are collaborations between Omar and Anoushka; *Klook's* songs are composed by Omar and *Vinette's* songs are composed by Anoushka. The idea was that each character has a distinct sensibility and voice.
4. The script has a blend of direct address and short scenes—the team wants to pull the audience to them and strip away all unnecessary effects and distractions.
5. The team is based in the UK, but all three writers grew up hugely influenced by American Literature and Music—and they love New York!

Klook is a drifter who's gotten too old to drift. Vinette is on the run but she doesn't know what's chasing her. Together they make a tentative stab at happiness, before the past they are evading begins to catch up with them. Tough, tender, funny and poignant, Klook's Last Stand will grab you from the inside out. Soulful music and a lyrical text make this a mesmerizing theatre experience.

Financed by Steven Rinkoff, *Klook's Last Stand* was originally workshopped at Wac Arts in Camden, England in March 2014 with Krysten Cummings and Rhashan Stone. Following a successful sharing, the company was offered a space at the new Park Theatre in Finsbury Park. The original production of *Klook's Last Stand* starred Ako Mitchell and Sheila Atim, with the multi-instrumental support of Rio Kai, and ran from June 11 to July 5, 2014 in a sold-out run.



Anoushka Lucas is a singer/songwriter and actress based in London. Since graduating from Oxford, she has released two self-produced EPs of her own jazz compositions. In 2013 she won the Jazz FM Love Supreme Competition and opened the inaugural Love Supreme Festival. She is currently completing an album due for release in 2017, supported by Jamie Cullum at Radio 2 and produced by Martin Terefe at Kensaltown Studios. She has co-composed the music for two original musicals written by Ché Walker, *Klook's Last Stand* (Park Theatre, 2014) and *The Etienne Sisters* (Theatre Royal Stratford East, 2015), as well as playing in the band of Ché Walker and Arthur Darvill's *The Lightning Child* at The Globe in 2013. In 2016 she played Mary Magdalene in the Regent's Park Open Air theatre production of *Jesus Christ Superstar*.



Considered by many to be the father of British Neo-soul, **Omar Lyefook** is a singer and multi-instrumentalist graduate of Guildhall School of Music who has written and performed with Stevie Wonder, Erykah Badu and Angie Stone to name but a few. To date Omar has recorded and released seven albums and continues to tour extensively around Europe and America. In 2006, Omar was the recipient of both the Best Neo Soul Act and Outstanding Achievement Awards at the Urban Music Awards. In 2012, he was appointed Member of the Order of the British Empire (MBE) in the Birthday Honours for services to music.



Ché Walker's writing includes *Been So Long*, *Flesh Wound* (Royal Court, winner George Devine Award 2003), *Crazy Love* (Paines Plough, winner Peter Brook Award 2007). In 2008, Che made theatrical history with *The Frontline*, the first contemporary-set new play to be performed at Shakespeare's Globe in London. His musical adaptation of *Been So Long* premiered at the Young Vic and has just been adapted into a feature film. *The Lightning Child* (2013) made history as the first musical at Shakespeare's Globe. *Klook's Last Stand* premiered at Park Theatre 2014, and *The Etienne Sisters* played Theatre Royal Stratford East in 2015.

NAMT CONSULTANTS: Carlos Armesto, Theatre C (NY)
& Lori Fineman, Transport Theatre Group (NY)



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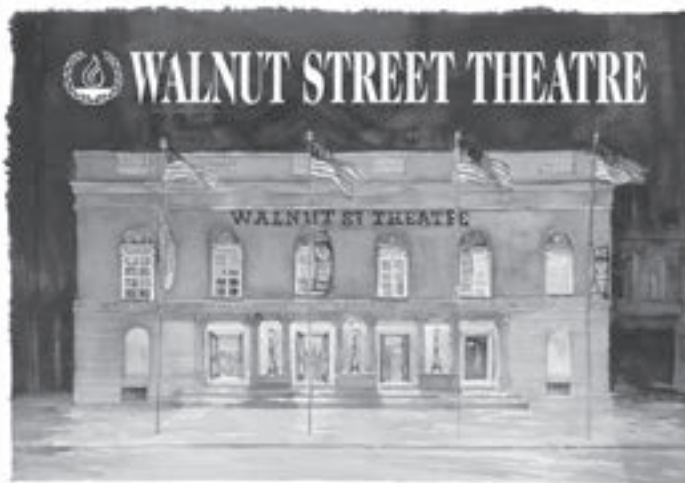
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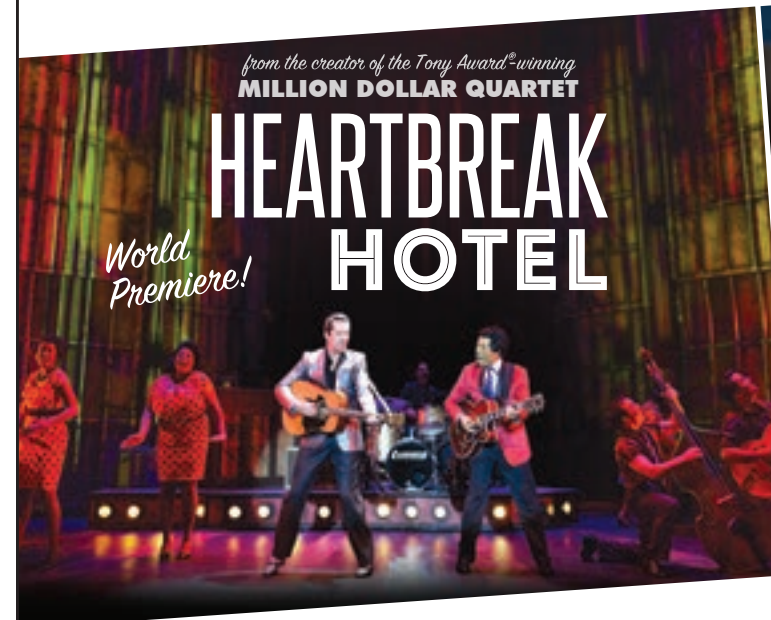
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Book, Music & Lyrics: David Darrow

Director: Shelley Butler

Music Director: Mark Hartman

Genre: Drama

Ideal Cast Size: 9 (4W, 5M)

Ideal Band Size: 5 (Piano, Cello, Guitar, Bass, Percussion)

For more information:

David Darrow
Dwdarrow@gmail.com
(973) 865-5261
www.DavidWDarrow.com

The unfolding of this mystery engulfed us even once we'd thought we'd figured it out. We found this a beautiful, compelling and poignant coming-of-age story with extremely well-drawn characters. Charming at first, it evolves quickly into a meditation on the circle of life.

—FESTIVAL COMMITTEE

Albert, a sixth grader, has a monster living in his basement. When it captures his father, he enlists his brave new friend, Cassie, and together they embark on an epic journey to save his Dad and his family. *The Passage* is a coming-of-age story about two imaginative children confronting a reality stranger than anything they could imagine.

The Passage was originally developed and produced by 7th House Theater in 2016. It received an internal developmental workshop with 7th House and a full production in the Dowling Studio at the Guthrie.

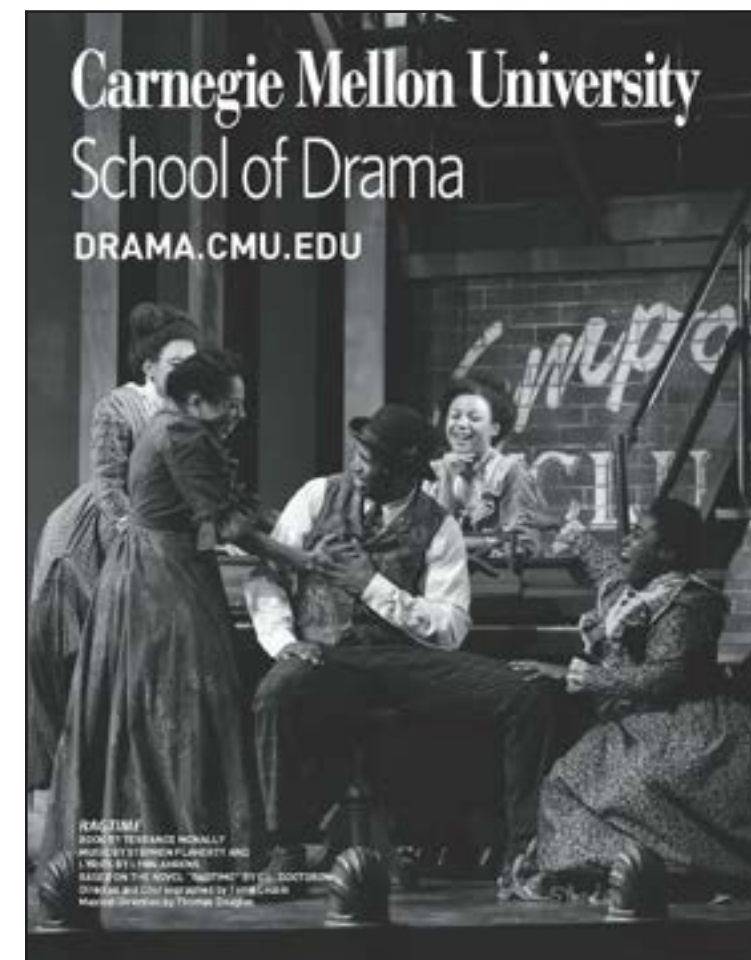


David Darrow is a composer, lyricist, playwright and actor. Music and Lyrics: *The Great Work* (7th House Theater at The Guthrie), *Rip*. (Dovetail Theater), with Blake Thomas - *Jonah and the Whale* (7th House Theater at The Guthrie, Stoneham Theatre). He is the recipient of a 2015 Artist Initiative Grant from The Minnesota State Arts Board. He is an alumnus of the Moscow Art Theater Semester with The National Theater Institute, a former Acting Apprentice at The Actors Theatre of Louisville, and a graduate of Albright College. He is a founding member of 7th House Theater.

NAMT CONSULTANTS: Brandon Ivie, Village Theatre (WA)
& Ashley Wells, Lyric Theatre of Oklahoma (OK)

5 THINGS YOU SHOULD KNOW

1. *The Passage* is autobiographical. It is based on the author's experience of a moment of deep crisis for his family. The house in which the musical takes place functions almost like another character.
2. For a musical, it is small and very intimate. There are scenes that take place in tiny areas—a tent, a closet, a bathroom—but the world should feel enormous to Albert, and his journey into the basement should feel epic.
3. The main characters don't sing. There is a chorus of four actors who play various parts of the world—a dog, a box of memories, a pile of coats—and they supply the music of the world. The chorus in many ways represents the inner life of the characters.
4. Although the two leads, Albert and Cassie, are children, *The Passage* is not a piece of children's theater.
5. This piece had its first workshop and world premiere production at The Guthrie Theater in Minneapolis, where it was developed and produced by 7th House Theater. The author is looking for partners to help with the next stages—further development and a larger production.



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Book & Lyrics: Marcus Stevens
Music: Oran Eldor

Director: Andy Sandberg
Music Director: Ian Axness

Genre: Comedy
Ideal Cast Size: 6 Men, 6 Women, with some doubling
Ideal Band Size: 3-4 pieces that can be expanded up to 8

For more information:

Jane Bergère
PersephoneTheMusical.com
info@PersephoneTheMusical.com

The committee was taken with the freshness and youthful spirit of this fun, smart take on the well-known myth, and with its catchy pop score, but most of all with its reimagining of its central mother-daughter relationship which places the two at the center of their own destinies.

—FESTIVAL COMMITTEE

5 THINGS YOU SHOULD KNOW

1. You do not need to be an expert on Greek mythology to enjoy *Persephone*. The characters are universal, and the story has been reimagined to tell a decidedly modern tale about how we find our true selves and our own place in the world.
2. *Persephone* blends the contemporary world with an ancient, mythical one. Its anachronistic quality is intended to inspire inventive staging and design.
3. The show's music is inspired by a range of contemporary pop, rock and R&B. Each principal in the show evokes their own unique brand of pop-star—the Gods are celebrities, after all!
4. The cast should be a diverse group of actors who represent our modern world. There is creative flexibility with the size of the ensemble and the doubling of supporting roles.
5. Our ultimate goal is to find a home for *Persephone* in New York. Through our participation in the NAMT Festival of New Musicals, we are hoping to find the right regional theater(s) to partner with for the World Premiere production.

In Persephone, a myth is raised from the dead, the gods are celebrities hounded by the paparazzi, and their saga is set to a pop/rock score. Teenage Persephone longs for independence from her mother Demeter, but her wish gets distorted when she finds herself trapped in the Underworld by Greece's perennial bad boy, Hades. What follows is an off-beat, emotionally-charged coming-of-age story for ancient and modern times.

Persephone received a reading produced by The University of the Arts and 11th Hour Theatre Company in Philadelphia and was presented in the ASCAP Workshop for New Musicals. *Persephone* then received an industry reading in New York City produced by Jane Bergère Productions, Inc.



Oran Eldor (Music) Composer: *Persephone*, *Damascus Square*, *Sex Today*, *Love Tomorrow*; *Sesame Street* (Israel), *Peg + Cat* (PBS). Orchestrations/arrangements: *Fiddler on the Roof* (Broadway revival, Dance Arrangements), *Anastasia* (Cast Album, additional orchestrations), John Legend, Andrea Bocelli, Kristin Chenoweth, Hugh Jackman, Deborah Voigt, Disney Parks, New York Philharmonic, L.A. Philharmonic, London Philharmonic, The New York Pops, ...Duddy Kravitz, *The Great American Mousical*, *My Life is a Musical*, Alan Menken. Education: BMI Workshop, Berklee College of Music.



Marcus Stevens is a member of the BMI Musical Theatre Workshop, ASCAP and the Dramatists Guild. He has written book and lyrics to *Red* (Richard Rodgers Award; composer, Brian Lowdermilk), *Eastburn Avenue*, *Elliot and the Magic Bed*, as well as *Yo, Vikings!* (Published by Samuel French, Inc.; composer, Sam Willmott). He recently contributed material to *Dragons Love Tacos and Other Stories* for Theaterworks USA. Marcus is also an actor who was seen Off-Broadway in two editions of *Forbidden Broadway* and as God in *An Act of God* at Pittsburgh Public Theater.

NAMT CONSULTANTS: Kate Galvin, 11th Hour Theatre Company (PA)
& Matthew Schneider, Creative Endeavor Office (NY)

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Prom Queen, Sheridan College, 2015

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Prom Queen is the second musical workshopped at the Canadian Music Theatre Project (CMT) at Sheridan College to be selected for the NAMT Festival of New Musicals. It joins *Come From Away*, now on Broadway, as a CMT success story.

Sheridan



Book: Kent Staines
Music: Colleen Dauncey
Lyrics: Akiva Romer-Segal

Director: Lonny Price and Matt Cowart
Music Director: Cody Owen Stine

Genre: Coming-of-Age Comedy
Ideal Cast Size: 18-27
Ideal Band Size: 8-14

For more information:

Mary Young Leckie, Solo Productions Inc., (416) 278-3149,
myl@solo-productions.ca

Confident, big-hearted and celebratory, this show impressed the committee with the way it confronts issues of sexuality and religion without getting preachy. Members embraced its buoyancy, sincerity and potential for broad mainstream appeal.

—FESTIVAL COMMITTEE

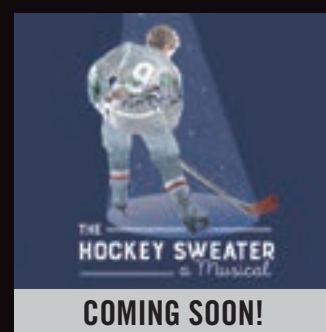
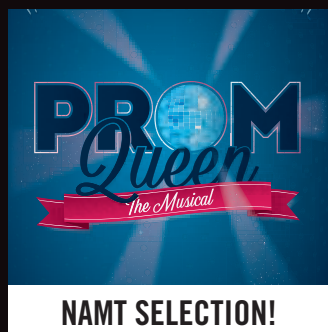
5 THINGS YOU SHOULD KNOW

- Prom Queen* is based on the true story of Marc Hall, who took the Durham Catholic District School Board to court in 2002. The precedent-setting case sparked an international media storm, making the blue-haired teen the face of a new generation fighting for equality. Marc became the subject of countless news stories, a documentary and the beloved Canadian TV movie *Prom Queen: The Marc Hall Story* produced by Mary Young Leckie and written by Kent Staines, both of whom continue in their respective roles (producer, book writer) for this musical adaptation.
- Songwriting team Colleen Dauncey and Akiva Romer-Segal first met in high school, around the same time the story takes place. They mined many of their musical influences from this era, which infused the score with early 2000 pop, dance, R&B, country, gospel and more.
- Prom Queen* began its development process at Sheridan College's Canadian Music Theatre Project (CMT) in Oakville, Ontario. This amazing incubation program provided first steps for hit Canadian musicals *Come From Away* and *Theory of Relativity*.
- In 2016 *Prom Queen* made its regional debut at the Segal Centre for Performing Arts in Montreal where the run was so successful with audiences of all ages that it was extended. The musical was awarded the prestigious Pechet Family Prize for Best New Musical by the Playwrights Guild of Canada.
- We are looking to establish new relationships with theaters and producers as we hone our show and work towards our ultimate goal of regional and commercial productions.

The development of *Prom Queen* was supported by grants from the Toronto Arts Council, the Ontario Arts Council, the Canada Council for the Arts and the Unifor Humanitarian Fund, and workshops with the Canadian Music Theatre Project at Sheridan College, Citadel Theatre, Theatre Aquarius, Solo Productions & the Segal Centre.



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Colleen Dauncey is a composer/singer-songwriter who has collaborated with lyricist Akiva Romer-Segal on several musicals, including *Going Under*, *Bremen Rock City*, *Rumspingra Break!* and *Prom Queen: The Musical* (recipient of the 2016 Stage West Pechet Family Musical Award). Colleen & Akiva are alumni of Theatre 20's Composium, Acting Up Stage's Noteworthy program, the Johnny Mercer

Songwriters Project at Northwestern University and the Canadian Music Theatre Project at Sheridan College. Their standalone songs have also been performed internationally in Cutting Edge Composers (NYC), Blame Canada (NYC, London, Canada), and more. Colleen writes and performs in several music groups, more at colleendauncey.com or colleenandakiva.com.



Akiva Romer-Segal and collaborator Colleen Dauncey have written the scores to *Prom Queen*, *Bremen Rock City*, *Going Under*, *Scenes from the Bathhouse*, *Offline* and *Rumspingra Break!* as well as songs for cabaret performers, recording artists and Broadway stars. Akiva was selected to participate in William Finn's masterclass, Sheridan College's Canadian Music Theatre Project, Theatre 20's Composium, Acting Up

Stage's Noteworthy, The Cutting-Edge Composers series in NYC and the Johnny Mercer American Songwriters Project in Chicago. Akiva and his collaborators were recipients of the Playwright's Guild of Canada's New Musical Award for *Prom Queen*. Find out more at colleenandakiva.com.



Kent Staines is a Toronto-based actor, playwright and screenwriter. Television writing credits include: *Prom Queen: The Marc Hall Story* (Tapestry Pictures / CTV), *MVP: The Secret Lives of Hockey Wives* (CBC series co-created with Mary Young Leckie), *Moose TV* (Rezolution Pictures / Showcase), *Spirit Bear: The Simon Jackson Story* (Screen Door / CTV) and the feature film *Anxietyville* (Xenophile Media). Kent was awarded a Playwright Residency Program at Young People's Theatre in Toronto (2008) to develop *Prom Queen: The Musical*. Kent and his collaborators were recipients of the Playwright's Guild of Canada's New Musical Award for *Prom Queen*.

Find out more at colleenandakiva.com.

NAMT CONSULTANTS: Amy Rogers Schwartzreich, Pace New Musicals (NY)
& Michael Rubinnoff, Sheridan College's Canadian Music Theatre Project (ON)

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Director: Jaki Bradley

Music Director: Jason Sager Pomerantz

Genre: Pop Concert Dramedy

Ideal Cast Size: 1M, 2F

Ideal Band Size: 5 (guitar, bass, drums, keys, horns)

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The concept and story of this piece surprised and moved us and reminded us of the power of musical theatre to give voice to the voiceless. Committee members appreciated its truthfulness, sensitivity and refusal to pander, and were intrigued by its three-performer theatrical conceit.

—FESTIVAL COMMITTEE

This pop concert dramedy follows Sam, a teenager in 1998 with nonverbal special needs, on his path to find a way to communicate. Shifting between cruel reality and pop star fantasy, Sam's Room powerfully reveals the universal struggle with communication by giving a voice to someone who's never had one.

Sam's Room's first table-reading was held in December, 2015. The audience included Marc Campbell of the pop band MisterWives and folk musician Caitlin Marie Bell of Bell the Band, who began writing the show's album that same night. Next, the team self-produced a presentation in May, 2016. The response to that presentation led the team to Joe Barros of New York Theatre Barn and their New Works Series. This fully realized 45-minute portion of the show made Sam's Room the inaugural recipient of NYTB's IMPACT award "for having the most impact on the world, the theatre community and society."



Caitlin Marie Bell studied opera at the Oberlin Conservatory of Music, where she received her BM in vocal performance. She then moved to NYC and reconnected with her Americana roots in the Greenwich Village singer-songwriter circuit. There, she found her musical soulmates, forming Bell the Band. This summer, Caitlin travelled the country supporting fellow NYC group MisterWives. The tour supported her debut EP. The five-song set gained early support from Spotify, and was featured on the cover of the New Roots playlist, contributing to the 300,000+ plays and 35,000 monthly listeners. Caitlin also plays keyboards and sings back-up vocals on tour with pop band Handsome Ghost.



Marc Campbell is a member of indie rock band MisterWives, dubbed by MTV as "the golden children of pop." They currently have over 250 million streams and counting on Spotify and their first single was certified gold. The band recently played a sold-out show at Madison Square Garden playing with Brendon Uri (Panic! at the Disco). Marc has made numerous television performances, including *Jimmy Kimmel*, *James Corden*, *Seth Meyers*, *MTV*, *Good Morning America* and *The Today Show*. The band has also received prominent billing in major U.S. music festivals including Bonnaroo, Firefly, Lalapalooza, Outside Lands, Bottle Rock and more.



Trey Coates-Mitchell - Directing credits: *Sam's Room* at The Cell (New York Theatre Barn's New Works Series). Choreographer credits: *The Pirates of Penzance* and *Hairspray* at Shenandoah Summer Music Theatre, *Wonderful Town* at The Gallery Players, Harold Pinter's *The Lover* at Gamut Theatre, *Goodnight Moon* and *Nine* at Hollins University, and *Product Test* for Sideways Contemporary Dance Company. Associate Choreographer credits: *A Little Night Music* at The Gallery Players (NYIT Nominee for Outstanding Production of a Musical), *Rent*, *Dreamgirls* and *Evita*. As an Acting for Dancers guest artist: Joffrey Ballet School, Project HEAL, Broadway Boot Camp, Troy University, and NYCDA's Summer Dance Intensive.



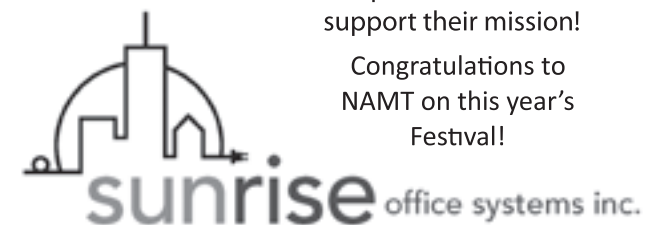
Dale Sampson is a Grand National Champion in public speaking and the creator of *Sam's Room*, the 2017 inaugural recipient of New York Theatre Barn's IMPACT Award. National Tour: *Seussical* (Cat In the Hat), NYC productions: *Rent* (Mark), *Evita* (Che), *Propaganda!* *The Musical* (Rookie [lead]) at NYMF and workshop at Orlando Shakespeare Theatre, *Kingdom Come* (Freddy/Michael). Winner: Best Musical at DUTF, Best Imitation at FestivALL, Emerging Artists, and Midtown International Theatre Festival. Regional: *The View UpStairs*

regional premiere (Wes), *The Last Five Years* (Jamie), *Cinderella* with the American Pops Orchestra (Fairy Godmother/King/Step Sister).

NAMT CONSULTANTS: Joe Barros, New York Theatre Barn (NY)
& Lindsay Allbaugh, Center Theatre Group (CA)

5 THINGS YOU SHOULD KNOW

1. Sam is a teenager with nonverbal and physical special needs. The research and exploration into this sensitive and compelling subject never ends. The team is committed to ongoing growth and discovery through field research in augmentative alternative communication and by working with teachers, families and experts in the field in order to spread awareness and strengthen the case for the importance of continued conversation on the subject of special needs education.
2. The year is 1998. A JVC boombox blasts Backstreet Boys, and a Total Request Live VJ introduces the hot new boyband, N'SYNC. Debate over Bill Clinton's sexual improprieties on the six o'clock news kills time before *Home Improvement* and *Ally McBeal*. We are in the dot.com bubble, and although social media is not yet a common phrase, AIM is first to connect people through real-time chat. In public schools, the day begins with Channel One News and ends with PTA discussions concerning IDEA and their efforts to provide public education opportunities for students with disabilities.
3. While in the comfort of his bedroom, Sam uses his imagination to transform himself into international superstar and ultimate communicator, Sammy Star. He transforms his bedroom into a concert stadium and takes the audience on a journey through a variety of musical genres. In this imaginary world, Sam achieves something that seems impossible in his current reality; communicating to thousands of people through his own unique songs and lyrics. Through music, he constructs a place inside his mind where he can be entirely himself and express everything he wants to say.
4. To help separate Sam's nonverbal reality from his superstar fantasy, we use an original style of staging inspired by the National Speech and Debate Association, the oldest and largest speech and debate honor society in the world. These techniques help the cast of 3 innovatively create storytelling magic with nothing but their voices and bodies rather than using sets, costumes, props, etc.
5. *Sam's Room* explores the human condition, exposing the difficulties of communication with one another. In a world where we can instantly speak our minds with the click of a button, we seem to suffer a mass disability when expressing feelings and ideas in a healthy productive manner. Sam's journey to communicate explores the true power of the human voice.



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A NEW MUSICAL

**THE
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There are many great songwriters out there, and we want to give you a chance to experience them in the low-key setting of The Green Room Lounge. During the lunch break on both days there will be two 20-minute Midday Cabarets each featuring a different songwriting team. Grab lunch and come back to the Lounge for some great new music from these talented songwriters, performed by some of their favorite singers.

THURSDAY, OCTOBER 19

12:40PM **Benjamin Velez & Kathryn Hathaway**

1:20PM **Timothy Huang** (*Costs of Living*, Fest '15)

FRIDAY, OCTOBER 20

12:10PM **Bob Kelly & Sam Chanse**

12:50PM **Anna K. Jacobs**

MIDDAY CABARET is open to attendees with a Premiere or Select Pass. There will be a standby line for Access Pass holders. Due to space limitations, there is no standby line for the general public or General Pass holders.

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



**THURSDAY, OCTOBER 19 AT 2PM
STAGE 2**

Sponsored by Broadway Licensing

This Songwriters Showcase will focus on four new musicals at various stages of development. The songwriters will present two songs from their new show and talk about the project.

HERO

by Michael Mahler (*How Can You Run With A Shell On Your Back?*, Fest '09) & Aaron Thielen (*The Bowery Boys*, Fest '10)

THE MOON AND THE SEA

by Creighton Irons (*Factory Girls*, Fest '09)

ONE GOOD DAY

by Rona Siddiqui & Liz Suggs

THE RIVER IS ME

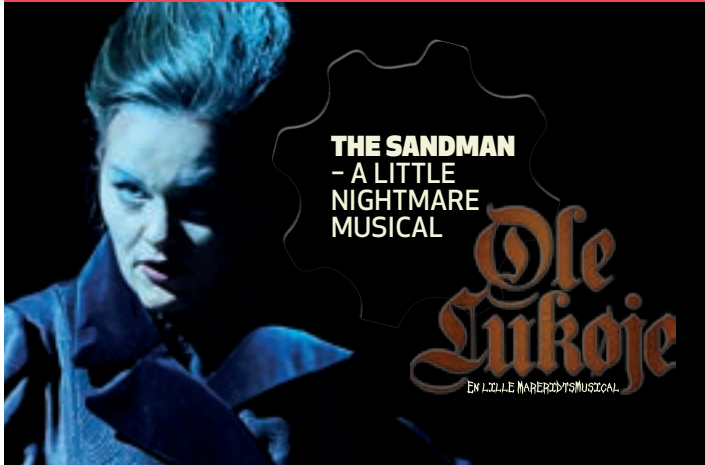
by Sukari Jones & Troy Anthony

The **SONGWRITERS SHOWCASE** is open to registered attendees with a Premiere, Select or Access Pass.

There is a standby line for all unregistered attendees, General Pass Holders and the general public.



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A poster for 'The Drowsy Chaperone'. It features a woman in a gold dress sitting on a large vinyl record. A man in a tuxedo is bowing to her. The text includes 'The Drowsy Chaperone' and 'DEN INVALIDEDE AMTANDSDAME'. The Fredericia Theater logo is in the bottom right corner.

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Angelina ⁽⁸⁹⁾ Barry Kleinbort

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

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

Book of James ⁽⁹¹⁾ B.J. Douglas Scott Warrrender

Boxes ⁽⁹¹⁾ Michael Sahl & Eric Saltzman

Brimstone ⁽⁹³⁾ Mary Bracken Phillips & Paddy Megan

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

Captains Courageous ⁽⁹⁰⁾ Patrick Cook & Frederick Freyer

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

Columbus ⁽⁹¹⁾ Yvonne Steely & J. Ben Tarver

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

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

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

Elmer Gantry ⁽⁹²⁾ John Bishop, Mel Marvin & Robert Satuloff

Finale! ⁽⁹⁰⁾ Bob Ost

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

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

Ghost Dance ⁽⁹¹⁾ Jeff Sheppard & Michael Wright

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

Good Sports ⁽⁹³⁾ Carol Hall & Susan Rice

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

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

Heartbeats ⁽⁹²⁾ Michele Brouman, Amanda McBroom & Gerald Sternbach

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

Johnny Pye And The Footkiller ⁽⁹³⁾ Randy Bourts & Mark St. Germain

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

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

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

The Last Musical Comedy ⁽⁸⁹⁾ Tony Land & Arthur Siegel

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

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

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

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

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

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

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

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

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

Quality Street ⁽⁹⁰⁾ Roger Anderson & Lee Goldsmith

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

Rhythm Ranch ⁽⁹¹⁾ Hal Hackady & Fred Stark

Robin Hood ⁽⁹³⁾ Milton Granger

Ruthless! ⁽⁹²⁾ Melvin Laird & Joey Paley

Sayonara ⁽⁹³⁾ George Fishoff, Hy Gilbe & William Luce

The Scarlet Pimpernel ⁽⁹²⁾ David Shapiro & Dave Wollert

Smiling Through ⁽⁹²⁾ Ivan Menchell

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

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

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

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

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

The Three Musketeers ⁽⁹³⁾ Warner Crocker & Gregg Opelka

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

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

29TH ANNUAL FESTIVAL OF NEW MUSICALS

1994–1998

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

About Face ⁽⁹⁷⁾ David Arthur & Jeffrey Lodin

Abyssinia ⁽⁹⁴⁾ Ted Kociolek & James Racheff

After The Fair ⁽⁹⁴⁾ Stephen Cole & Matthew Ward

Barrio Babies ⁽⁹⁸⁾ Fernando Rivas & Luis Santeiro

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

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

Children Of Eden ⁽⁹⁶⁾ John Caird & Stephen Schwartz

Dodsworth ⁽⁹⁶⁾ Stephen Cole & Jeffrey Save

Dorian ⁽⁹⁸⁾ Richard Gleaves

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

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

Fragrant Harbour ⁽⁹⁶⁾ Dean Barrett & Ed Linderman

The Gig ⁽⁹⁴⁾ Douglas J. Cohen

Heartland ⁽⁹⁷⁾ Darrah Cloud & Kim Sherman

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

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

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

Love Comics ⁽⁹⁵⁾ David Evans & Sarah Schlesinger

Lust ⁽⁹⁴⁾ The Heather Brothers

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

The Molly Maguires ⁽⁹⁷⁾ Sid Cherry & William Strempek

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

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

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

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

Paramour ⁽⁹⁵⁾ Howard Marren & Joe Masteroff

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

Songs For A New World ⁽⁹⁷⁾ Jason Robert Brown

Thoroughly Modern Millie ⁽⁹⁶⁾ Richard Morris & Dick Scanlan

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

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

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

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

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

1999–2003

The Ambition Bird ⁽⁰³⁾ Matthew Sheridan

The Ark ⁽⁰⁰⁾ Kevin Kelly & Michael McLean

Ballad Of Little Pinks ⁽⁰³⁾ Marion Adler, Connie Grappo & Alan Menken

The Big Bang ⁽⁹⁹⁾ Jed Feuer & Boyd Graham

Birth Of The Boom ⁽⁹⁹⁾ Thomas W. Jones II & Keyth Lee

Convenience ⁽⁰⁰⁾ Gregg Coffin

Cowboy Waltz (F.K.A. Actor, Lawyer, Indian Chief) ⁽⁰¹⁾ David H. Bell & Craig Carnelia

Cupid & Psyche ⁽⁰⁰⁾ Sean Hartley & Jihwan Kim

Ducks And Lovers ⁽⁰²⁾ Marci Goltsman & Peter Gootkind

The Enchanted Cottage ⁽⁰²⁾ Alison Hubbard, Kim Oler & Thomas Edward West

Everybody Loves My Baby (F.K.A. The Boswell Sisters Project) ⁽⁹⁹⁾ Mark Hampton & Stuart Ross

Eliot Ness... In Cleveland ⁽⁹⁹⁾ Robert Lindsey Nassif & Peter Ullian

The Fabulous Fitches (F.K.A. Palm Beach) ⁽⁰¹⁾ Robert Cary, Benjamin Feldman & David Gursky

Far From The Madding Crowd ⁽⁰⁰⁾ Barbara Campbell & Gary Schocker

Glimmerglass ⁽⁰⁰⁾ Jonathan Bolt, Douglas J. Cohen & Ted Drachman

Great Expectations ⁽⁰¹⁾ John Jakes & Mel Marvin

Harold And Maude ⁽⁰³⁾ Tom Jones & Joseph Thalken

Heading East ⁽⁹⁹⁾ Leon Ko & Robert Lee

Honk! ⁽⁹⁹⁾ Anthony Drewe & George Stiles

Hot And Sweet ⁽⁰⁰⁾ Barbara Schottenfeld

I Sent A Letter To My Love ⁽⁰¹⁾ Melissa Manchester & Jeffrey Sweet

In That Valley ⁽⁹⁹⁾ Steven Minning & Richard Oberacker

Joe! ⁽⁰⁰⁾ Dan Lipton & David Rossmer

Liberty Smith ⁽⁰⁰⁾ Adam Abraham, Eric R. Cohen, Marc Madnick & Michael Weiner

29TH ANNUAL FESTIVAL OF NEW MUSICALS

Lil Buddha ⁽⁰²⁾ Stephanie Jones & Janice Lowe

Lizzie Borden ⁽⁰⁰⁾ Christopher McGovern & Amy Powers

Making Tracks ⁽⁰¹⁾ Woody Pak, Welly Yang & Brian R. Yorkey

Mandela ⁽⁰⁰⁾ Steven Fisher

The Mystery Of The Dancing Princess ⁽⁰¹⁾ Michael Weiner & Alan Zachary

One Red Flower (F.K.A. Letters From Nam) ⁽⁰¹⁾ Paris Barclay

The Price Of Everything (F.K.A. Thorstein Veblen's Theory Of The Leisure Class) ⁽⁰²⁾ Richard B. Evans & Charles Leipart

The Princess And The Black-Eyed Pea ⁽⁹⁹⁾ Andrew Chukerman & Karole Foreman

Princesses ⁽⁰³⁾ Bill & Cheri Steinkellner, Matthew Wilder & David Zippel

Romeo and Juliet ⁽⁰²⁾ Matthew Bennett, Jerome Korman & Terrence Mann

Running Man ⁽⁰²⁾ Cornelius Eady & Deidre Murray

Sarah, Plain & Tall ⁽⁰³⁾ Nell Benjamin, Julia Jordan & Laurence O'Keefe

The Screams of Kitty Genovese ⁽⁰¹⁾ David Simpatico & Will Todd

Summer of '42 ⁽⁹⁹⁾ Hunter Foster & David Kirshenbaum

Swing Shift David Armstrong, Michael Rafter & Mark Waldrop

The Three Musketeers ⁽⁹⁹⁾ Paul Leigh, Peter Raby & George Stiles

Two Queens, One Castle ⁽⁰³⁾ William Hubbard, Thomas W. Jones II, J.D. Steele & Jevetta Steele

Ug ⁽⁰¹⁾ Jim Geoghan, Rick Rhodes & Vivian Rhodes

Was ⁽⁰³⁾ Barry Kleinbort & Joseph Thalken

When The Rains Come ⁽⁰¹⁾ Edward Henderson, David Feinstein & Ann Mortifee

2004–2008

Ace ⁽⁰⁵⁾ Richard Oberacker & Robert Taylor

Barnstormer ⁽⁰⁸⁾ Douglas J. Cohen & Cheryl L. Davis

Beatsville ⁽⁰⁸⁾ Glenn Slater & Wendy Leigh Wilf

The Break Up Notebook ⁽⁰⁷⁾ Patricia Cotter & Lori Scarlett

Casey At The Bat ⁽⁰⁷⁾ Tom Child & Gordon Goodwin

The Confessions of Julian Po (F.K.A. Julian Po: A New Musical) ⁽⁰⁶⁾ Ira Antelis & Andrew Barrett

The Cuban And The Redhead ⁽⁰⁸⁾ Robert Bartley & Donny Whitman

Dangerous Beauty ⁽⁰⁶⁾ Michele Brouman, Jeanine Dominy & Amanda McBroom

The Drowsy Chaperone ⁽⁰⁴⁾ Lisa Lambert, Bob Martin & Don McKeller

Flight Of The Lawnchair Man ⁽⁰⁴⁾ Robert Lindsey Nassif & Peter Ullian

The Funkentine Rapture ⁽⁰⁵⁾ Ben Blake & Lee Summers

The Girl In The Frame ⁽⁰⁴⁾ Jeremy Desmon

Gold-Rodin And Camille (F.K.A. Camille Claudel) ⁽⁰⁴⁾ Nan Knighton & Frank Wildhorn

A Good Man ⁽⁰⁴⁾ Philip S. Goodman & Ray Leslee

The Gypsy King ⁽⁰⁷⁾ Randy Rogel & Kirby Ward

Home (F.K.A. Piece) ⁽⁰⁶⁾ Scott Alan & Tara Smith

I Love You Because ⁽⁰⁵⁾ Ryan Cunningham & Joshua Salzman

Jane Austen's Emma (F.K.A. Emma) ⁽⁰⁶⁾ Paul Gordon

Jerry Christmas ⁽⁰⁶⁾ Daniel Goldfarb & Andrew Lippa

Kingdom ⁽⁰⁷⁾ Aaron Jafferis & Ian Williams

Langston In Harlem ⁽⁰⁴⁾ Kent Gash, Langston Hughes & Walter Marks

The Legend Of Stagecoach Mary ⁽⁰⁸⁾ Thomas Mizer & Curtis Moore

A Little Princess ⁽⁰⁵⁾ Brian Crawley & Andrew Lippa

Meet John Doe ⁽⁰⁵⁾ Andrew Gerle & Eddie Sugarman

On A Glorious Day (F.K.A. The Chocolate Tree) ⁽⁰⁷⁾ Marshall Paillet & A.D. Penedo

One Step Forward ⁽⁰⁶⁾ Leslie Arden, Timothy French & Berni Stapelton

Ordinary Days ⁽⁰⁸⁾ Adam Gwon

Pamela's First Musical ⁽⁰⁸⁾ Cy Coleman, Wendy Wasserstein & David Zippel

Party Come Here ⁽⁰⁵⁾ Daniel Goldfarb & David Kishenbaum

Princess Caraboo (F.K.A. Caraboo Princess of Javasu) ⁽⁰⁵⁾ Beth Blatt, Jenny Giering & Marsha Norman

River's End ⁽⁰⁵⁾ Cheryl Coons & Chuck Larkin

See Rock City And Other Destinations ⁽⁰⁸⁾ Brad Alexander & Adam Mathias

The Story Of My Life ⁽⁰⁷⁾ Neil Bartram & Brian Hill

Striking 12 ⁽⁰⁴⁾ Brendan Milburn, Rachel Sheinkin & Valerie Vagoda

Sunfish ⁽⁰⁶⁾ Michael L. Cooper & Hyeyoung Kim

Tinyard Hill ⁽⁰⁷⁾ Mark Allen & Tommy Newman

Vanities ⁽⁰⁶⁾ Jack Heifner & David Kirshenbaum

Winesburg, Ohio ⁽⁰⁴⁾ Andre Pluess, Eric Rosen, Ben Sussman & Jessica Thebus

Writing Arthur ⁽⁰⁷⁾ David Austin

The Yellow Wood ⁽⁰⁸⁾ Michelle Elliott & Danny Larsen

2009

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

Factory Girls Creighton Irons & Sean Mahoney

Hostage Song Clay McLeod Chapman & Kyle Jarrow

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

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

Onanov Broadway (F.K.A. 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 Thielens

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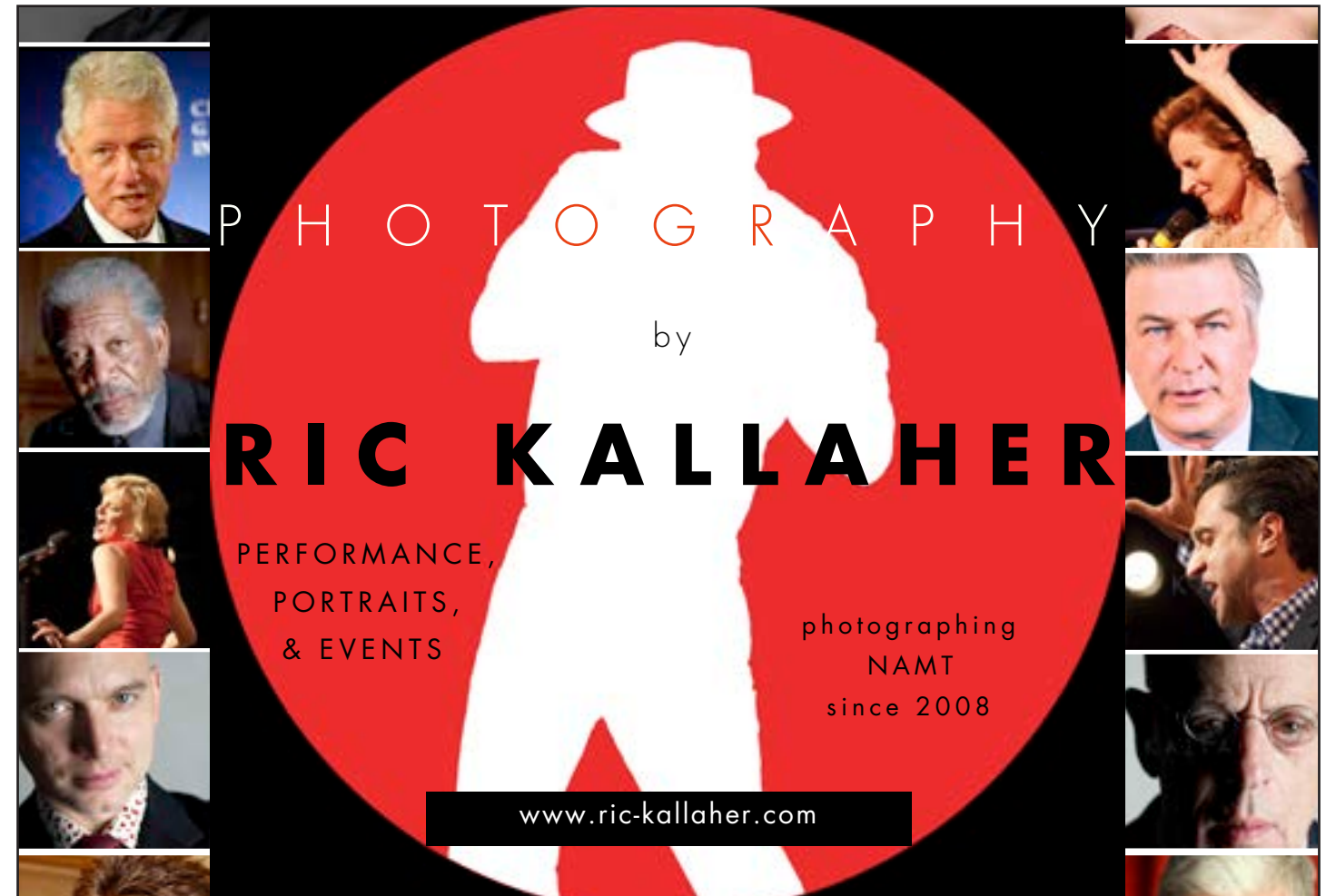
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FESTIVAL LEADERSHIP BIOS

ROBERT LEE

(Festival Committee Co-Chair) is a lyricist and librettist whose musicals with composer Leon Ko include *Heading East* (Fest '99), *Chinese Hell* and an adaptation of Jean Kerr's *Please Don't Eat the Daisies*. Their original musical *Takeaway* opened at London's Theatre Royal Stratford East and is the first major musical production in the UK to deal with the British East Asian experience. With BD Wong, he created *Alice Chan*, a play for young audiences for La Jolla Playhouse. Most recently, he completed the songs for the upcoming film *Love is a Broadway Hit* with music by Ko. Robert is an alumnus and faculty member at the Graduate Musical Theatre Writing Program at NYU's Tisch School of the Arts and an Artistic Associate at Stratford East, where he has led its Musical Theatre Writing Workshop with composer Fred Carl. He is a visiting professor at Princeton University's Lewis Center for the Arts and the Musical Theatre Advisor for Leviathan Lab in NYC.

SØREN MØLLER

(Festival Committee Co-Chair) is Creative Producer at Fredericia Theatre, and head of development at New Works Development Center Uterus in Denmark. Fredericia Theatre produces solely new musicals, drawing audiences from across Europe. He has lead numerous first-class productions of NAMT shows including *Lizzie*, *Story of My Life*, *Bleeding Love*, *The Sandman*, *The Drowsy Chaperone* and *The Three Musketeers*. This past spring, he produced three NAMT shows in a row: a second production of *Lizzie*, which transferred from Denmark to London; followed by *Legendale* and *The Trouble With Doug*. He has worked frequently with Disney Theatrical Productions, producing the European premiere of *Aladdin* plus *The Little Mermaid*. This summer, the Fredericia Theatre production of *The Hunchback of Notre Dame* played a sold-out run in the Royal Theatre in Copenhagen. Upcoming productions include the world premiere of *The Prince of Egypt*. Prior to running the theatre, Søren co-created and headed The Danish Academy of Musical Theatre, and served on several committees for the Danish Ministry of Culture. He has served at a think tank for New York City Center, is a member of the Broadway League, and proudly serves on the board of NAMT.

PAIGE PRICE

(Festival Committee Chair Emerita, NAMT Vice President) just joined Philadelphia Theatre Company as its new Producing Artistic Director. After years spent as a Broadway performer, she began producing, and finally found her second career as an artistic director. Price was the 1st Vice President of Actors' Equity Association from 2006-2017, and is also a member of The League of Professional Theatre Women. She is an original board member of the Theatre Subdistrict Council, which includes NYC Mayoral appointees, as well as industry leaders like Lin-Manuel Miranda, George C. Wolfe and Daryl Roth. In 2013, she was elected to the board of the National Alliance for Musical Theatre, and has co-chaired the Festival Selection Committee. Her professional career encompasses Broadway, Off Broadway, regional theatre and national and international tours, as well as film and television appearances only a mother would remember.

LISA DOZIER KING

(General Manager) Lisa is thrilled to have served as the National Alliance for Musical Theatre's Festival of New Musicals general manager for a decade. Recent/upcoming Off Broadway credits include *A Letter to Harvey Milk*, *The Crusade of Connor Stephens*, *Unlikely Heroes*, *Death of a Salesman* tour with the Joseph Papp Yiddish Theatre, Leonard Nimoy's *Vincent, Stars of David* (tour/Daryl Roth Management), *Bedbugs the Musical*, *Breakfast with Mugabe*, *F#%king Up Everything*, *Sistas the Musical*, *Bronte*, *Ten Chimneys*. She has been on staff at Symphony Space, Manhattan Theatre Club and The New 42nd Street, and was also the founding general manager for *The Ride*. In addition to her Off Broadway general management firm where she serves as the general manager for numerous commercial productions and non-profit theatre companies, Lisa is also the director of the BFA theatre management program at the University of Miami, and the producing director for the newly founded regional theatre Miami New Drama, which operates a 400-seat venue in the heart of Miami Beach. www.ldkproductions.com

MICHAEL CASSARA, CSA

(Festival Casting Director) and his team have cast over 400 theatre and film projects since the founding of Michael Cassara Casting in 2003, and they are thrilled to be returning to the NAMT Festival for a fifth year. Recent credits: *A Night With Janis Joplin* (national tour), *Anything Can Happen In The Theater: The Songs of Maury Yeston*, *Spamilton: An American Parody* (Off-Broadway/Chicago company/cast album), *Forbidden Broadway* (most recent two editions/cast albums), *Gigantic* (Vineyard Theatre, dir. Scott Schwartz), *The 12* (Denver Center/world premiere), *I Love Lucy® Live On Stage* (national tour), and regional productions at Gulfshore Playhouse, The Old Globe, Asolo Rep, Hangar Theatre, The Denver Center and dozens of other companies. Since 2007 Michael has served as the resident casting director for the New York Musical Theatre Festival (NYMF), where he has cast over 70 new musicals since the festival's inception in 2004. Native Cleveland, BFA graduate of Otterbein University. Member, Casting Society of America and two-time Artios Award nominee. <http://www.michaelcassara.net> / @michaelcassara

CIERA IVESON

(New Works Director) joined the NAMT team in May of 2016 after coming to love the Festival as a member. Prior to NAMT, Ciera was the Festival Producer for the Village Originals Festival of New Musicals and Associate Production Manager at Village Theatre in Issaquah, WA. In her time with the Village Originals program, she worked on over 35 new musicals in various stages of development, from first drafts to world premieres. In addition to musical theatre producing, she also worked in Seattle developing contemporary performance pieces and new plays with On the Boards and The Town Theatre. From 2015-2016, she was the Associate Producer and a board member for SHOWTUNES Theatre Company. Ciera is a graduate of Emerson College.

JOE TRENTACOSTA

(Publicity) is president of JT-PR, a full-service boutique public relations firm. With over 17 years of experience, he has handled numerous projects on and Off Broadway, films in release, film festivals, non-profit organizations, special events and corporate launches.

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 MUSIC THEATRE WICHITA | RENTALS

 MICHIGAN STATE UNIVERSITY
The *imáGen* program at MSU is a unique educational and collaborative endeavor that exists to bring a new musical and it's creative team to campus for workshoping, rehearsal and performance. Each year we select a new musical and provide a guest artist residency for the creative team to showcase the talents of Broadway-caliber stars and students in performance on the same stage as part of the Musical Theatre Immersion Program at MSU.



"Speaking for the entire creative team for the new musical of *Temple*, we couldn't be more grateful for the honor of participating in the *imáGen* program at MSU. We were especially impressed with the interdepartmental cooperation and overwhelming support and enthusiasm for our project."
- Gabriel Barre, Director & Choreographer of *Temple*

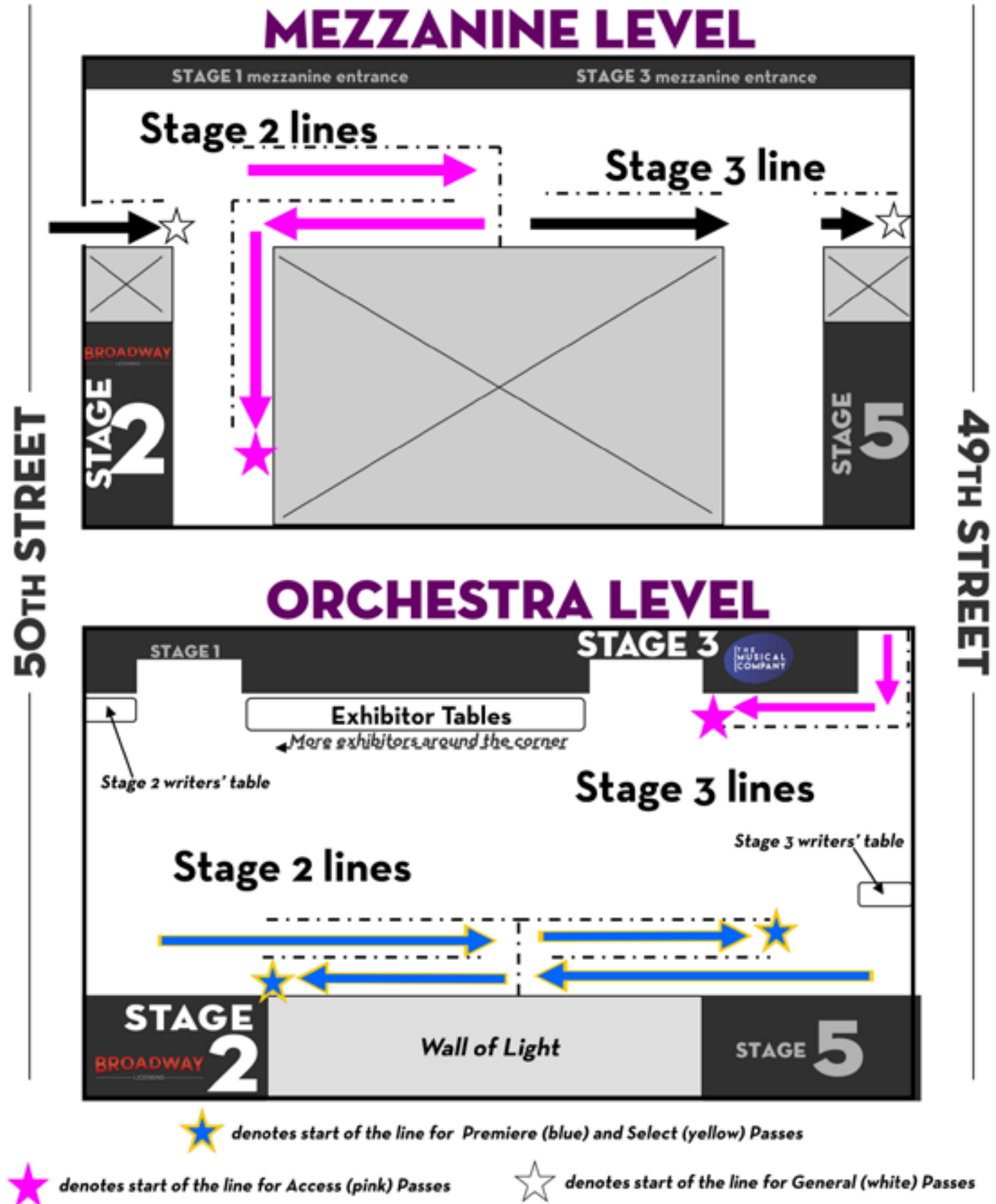
"MSU's *imáGen* program provided a rich and immersive experience developing our show in a distraction free environment. Staying at MSU for two weeks allowed our team of *For Tonight* the ability to focus solely on the work and develop the material."
- Shanelle Williams, Composer & Lyricist of *For Tonight*

The *imáGen* program set us up for success giving us the tools to work on our show - and we did so much work on it and learned so much about it. Moreover, the MSU team went above and beyond to make the most (and more) of this process. We are so fortunate."
- Joe Barros, Director & Choreographer of *For Tonight*

For Tonight (2015)

Submit your new musical to:
theatre.msuedu/imagen-submission





























#WELOVENEWMUSICALS

BROADWAY

LICENSING

SCHEDULE OF EVENTS

THURSDAY, OCTOBER 19	STAGE 2 SPONSORED BY BROADWAY LICENSING	STAGE 3 SPONSORED BY THE MUSICAL COMPANY	GREEN ROOM LOUNGE
9:30-10:00AM	CHECK-IN/REGISTRATION		
10:00-10:50AM			OPEN FOR COFFEE AND NETWORKING
11:20AM-12:10PM			
12:30-2:00PM	LUNCH (on your own) Don't forget to check out the Midday Cabaret in the Green Room lounge during lunch both days!		 (SEE PAGE 37)
2:00-3:00PM	 (SEE PAGE 35)		OPEN FOR COFFEE, DRINKS AND NETWORKING
3:30-4:20PM			
4:50-5:40PM			
6:00-7:30PM	HAPPY HOUR @ THE GREEN ROOM LOUNGE Join us at the Green Room lounge in New World Stages for a post-Festival Happy Hour. NAMT Members, Festival Alumni Writers and Premiere Pass Holders will receive special discounts.		

FRIDAY, OCTOBER 20	STAGE 2 SPONSORED BY BROADWAY LICENSING	STAGE 3 SPONSORED BY THE MUSICAL COMPANY	GREEN ROOM LOUNGE
9:00-9:30AM	CHECK-IN/REGISTRATION		
9:30-10:20AM			OPEN FOR COFFEE AND NETWORKING
10:50-11:40AM			
12:00-1:30PM	LUNCH (on your own) Don't forget to check out the Midday Cabaret in the Green Room lounge during lunch both days!		 (SEE PAGE 37)
1:30-2:20PM			OPEN FOR COFFEE, DRINKS AND NETWORKING
2:50-3:40PM			
4:10-4:55PM		MEET THE WRITERS PANEL Open only to Premiere and Select Pass holders!	
5:00-7:00PM	CLOSING COCKTAIL PARTY SPONSORED BY R&H THEATRICALS AND GOODSPEED MUSICALS At Southern Hospitality, 645 9th Avenue at 45th Street (For registered Premiere Pass holders only!) Open bar and the ultimate networking opportunity with this year's writers and VIPs!		

SAVE THE DATE! NAMT's 30th Annual Festival of New Musicals: October 25 & 26th, 2018 at New World Stages