

NAMT | NATIONAL ALLIANCE FOR
MUSICAL THEATRE



**32ND ANNUAL
FESTIVAL
OF NEW
MUSICALS**

NOVEMBER 19-20, 2020

FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE'S PRESIDENT

WELCOME TO OUR 32ND ANNUAL FESTIVAL OF NEW MUSICALS!

I look forward to this journey every year: usually a physical journey to NYC to see old friends, meet new ones, and immerse myself in the exhilaration of NAMT's Festival. This year, of course, will be different: I'll travel to the world of the Festival while in Buffalo, but it will be just as eye-opening, poignant, enjoyable and provocative.

I never know where the Festival will take me, but I know that during these two days I will feel a surprising and strong gamut of emotions. Not only will I be entertained and challenged, but I will also 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. I congratulate each of the writers who participated in this event and thank them for their creativity, intelligence, talent, and courage, which is the lifeblood of our artistic industry. 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 again initiate many partnerships, in new and varied ways.

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 burdens. NAMT assumes the costs of producing and marketing the Festival and takes no royalty stake in future productions. Put simply: the writers focus on what they do best; we take care of the rest.

All of our sponsors and partners make this writer-centric Festival possible. This year we especially thank Broadway on Demand for their support—both financial and technical. And profuse thanks to all those who stepped up to support NAMT even while their own organizations face major challenges. Again and loudly: thank you! Finally, many thanks to the Festival Committee, technicians, musicians, performers, the NAMT staff and all of you, our audience.

Enjoy the Festival!

Michael G. Murphy
President, National Alliance for Musical Theatre

FROM THE NATIONAL ALLIANCE FOR MUSICAL THEATRE'S EXECUTIVE DIRECTOR

SO GLAD YOU'RE HERE—FROM EVERYWHERE!

Back in 2019 (remember 2019?), NAMT eliminated submission fees for all on-time Festival applications. The result? 349 submissions (up nearly 60% versus last year) from which the incredibly hard-working Festival Committee was charged with picking eight shows. Our committee members select shows that spark their passion. And they are passionate about showcasing voices that skillfully explore a huge range of issues from vastly different perspectives, backgrounds and experiences.

This year we are particularly excited not only about the quality, but also about the uniquely appropriate styles used to make the story-telling even more compelling across these eight works.

Musical theatre has a singular ability to communicate to both head and heart. This year's Festival explores some challenging topics: immigration, privilege, disability, otherness. I have no doubt that you'll be moved by the songs, by the very personal stories. I have no doubt that you'll laugh, cry, think, question and resolve—all from the privacy of your own home.

Then do. Then act. Then change.

The Festival is just the starting line, not just for these writers and these shows and their development, but also for the ideas they incite and the action they invite.

As we present the Festival this year, we are facing enormous national crises and injustices. NAMT's Festival of New Musicals does not have the power to eliminate racism or alter the course of a pandemic. But we can use the power of musical story-telling to make a difference in our communities today, tomorrow and beyond.

Thank you to all who helped us get to today—the sponsors and partners who have helped us financially and the vital in-kind supporters who have so generously shared their skills, knowledge and experience to help us climb the astonishingly steep learning curve en route to this year's online Festival. Always true, but even more resoundingly so this year: we truly, truly could not do it without you.

Here's to a bright musical theatre future,

Betsy King Militello
Executive Director



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Pictured from Left to Right: Mamma Mia!, Hello, Dolly!, The Sound of Music, and Disney's Newsies



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 be a catalyst for nurturing musical theatre development, production, innovation and collaboration. To achieve this mission, NAMT commits to:

- Evolve and advance the musical theatre art form
- Create and connect a welcoming musical theatre community for all
- Inspire and excite the field to include the broadest possible range of voices

Our 165 organizational members and 80 individual members, located throughout 33 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.

NAMT is committed to a musical theatre field that includes and embraces people of all backgrounds, identities and abilities. We strive every day to nurture a musical theatre canon that reflects and celebrates the rich diversity of our nation and the world.

ABOUT THE FESTIVAL

Now in its 32nd year, NAMT's Festival of New Musicals is the cornerstone of NAMT's mission to be a catalyst for nurturing musical theatre development and production. In a typical year, we feature eight musicals in 45-minute presentations for an audience of over 700 industry professionals. This year, we are featuring those eight musicals in a virtual form, reaching not only our usual industry audience, but musical theatre fans across the world. We look for new musicals at all stages of development from the broadest possible range of voices.

In the short run, the Festival's goal is to connect producers with writers, so that our shows can extend their development trajectory. The long-term goal is to expand the musical theatre repertoire and advance the musical theatre art form.

The objectives of the Festival are to:

- Showcase quality new musicals with a wide range of subject matter, style and concept
- Nurture composers, lyricists and book writers of all identities and backgrounds
- Stimulate networking opportunities for NAMT Members and theatre professionals
- Provide a forum to spark new collaborations and ventures
- Encourage future productions of new musicals

We never take any royalties from our writers or ask them to pay for their participation in the Festival.

The Festival is funded solely through sponsorships, grants and donations contributed by government agencies, foundations, organizations and individuals.

MEMBERSHIP SNAPSHOT

As of October 23, 2020

Last season, the NAMT members collectively...

- Employed over 9,900 staff members and 10,000 artists
- Staged more than 12,500 performances attended by over 5 million people
- Entertained over 375,000 loyal subscribers
- Provided education programs for 827,00 students and teachers
- Had operating budgets totaling \$441 million

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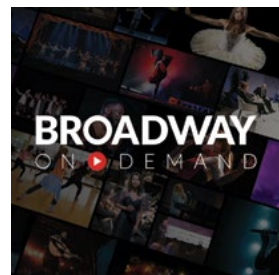
The amazing teams of Broadway on Demand, Broadway Virtual and Cinevative for their expertise and execution of a reimagined Festival; Stephanie Cowan and Broadway Unlocked for virtual event guidance; Karin Nilo for her six years of Festival producing support; the Festival Screening Subcommittee for reading an astounding 349 submissions this year; the Festival Committee for both Round 3 and Round 4 for their invaluable artistic and selection process guidance; Frankie Dailey and Joey Monda for General Management of our brand new event; Kent Gash for support in selecting our directing observers; Marsha Brooks for her legal support; Tim Kashani and Kevin Merritt for ongoing technical advice; New World Stages, Dave Fowler, SongSpace, Novotel New York and all of our in-person partners and vendors whom we miss enormously; WithumSmith+Brown, PC – Karen Kowgios, Cathy Bendall and Lara Waldner; 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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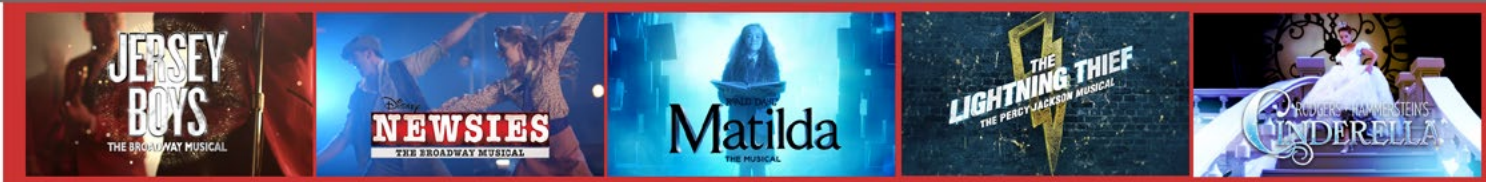
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Sandy Morrell Rooney, Maine State Music Theatre

FEATURED PLAYERS

Marge & Bob Healing, Maine State Music Theatre
Dan Jackson & Jeremy Guiberteau, ZACH Theatre
Tom Mays, ZACH Theatre
Jim Mercer
Jim Pitts, ZACH Theatre
Cindi Sears, TheatreWorks Silicon Valley
Sam Slate, ZACH Theatre
Tom Terkel, ZACH Theatre

2020 FESTIVAL OF NEW MUSICALS COMMITTEE

Dana Harrel

Co-Chair
formerly of Disney Parks Live Entertainment (CA)

Yuvika Tolani

Co-Chair
The Public Theater (NY)

Pamela Adams

Atlantic Theater Co. (NY),
Chair Emerita

Brannon Bowers

American Music Theatre Project (IL)

Taneisha Duggan

TheaterWorks Hartford (CT)

Charles Duke

Musician and Music Director (NY)

Rick Edinger

Carnegie Mellon University School of Drama (PA)

Kate Galvin

Cardinal Stage Company (IN)

Marguerite Hannah

Horizon Theatre (GA)

Branden Huldeen

Barrington Stage Company (MA)

Tim Kashani

Apples and Oranges Arts (CA)

Jonathan McCrory

National Black Theatre (NY)

Dan Murphy

Broadway Rose Theatre Company (OR)

Danielle Karliner Naish

RCI Theatricals (NY)

Olivia O'Connor

Pittsburgh CLO (PA)

Patrick Parker

Paper Mill Playhouse (NJ)

Lisa Rubin

Segal Centre for Performing Arts (QC)

Phil Santora

TheatreWorks Silicon Valley (CA)

Alexis Williams

Playwrights Realm (NY)

Michael Kooman

Dani Girl (Fest '11) and *The Noteworthy Life of Howard Barnes* (Fest '14), *Alumnus Writer Representative*

FESTIVAL STAFF

Ciera Iveson

Festival Producing Director

Dailey-Monda Management

General Manager

Karin Nilo

Associate Producer

Lady del Castillo

Assistant Producer

Michael Cassara Casting

Casting Director

Joe Trentacosta

Publicity

Imani Champion

Line Producer, *Lizard Boy* & *Obeah Opera*

Laura Kriete-Bain

Line Producer, Co-Founders & *On This Side of the World*

Mekala Sridhar

Line Producer, *Cowboy Bob* & *Eastbound*

Victoria Weinberg

Line Producer, *The Consoling Mechanism* & *Hart Island*

Adam Hitt

Graphic Designer

Dan Weiner & Ian Kagey

Audio Mixers

Mark Ciglar, Angie Piccirillo,

Grace Han & Erik Johnson

Video Editors (Cinevative)

Jim Kierstead

Technical Supervisor
(Broadway Virtual)

Asad Javed

Technical Director
(Broadway Virtual)

Kristi Hess

Virtual Stage Manager
(Broadway Virtual)

Jeff Keilholtz

Technical Consultant
(Broadway on Demand)

Stephanie Cowan

Consultant
(Broadway Unlocked)

DEFINE YOUR PURPOSE,
IMPACT YOUR COMMUNITY,
MAKE CONFIDENT DECISIONS.

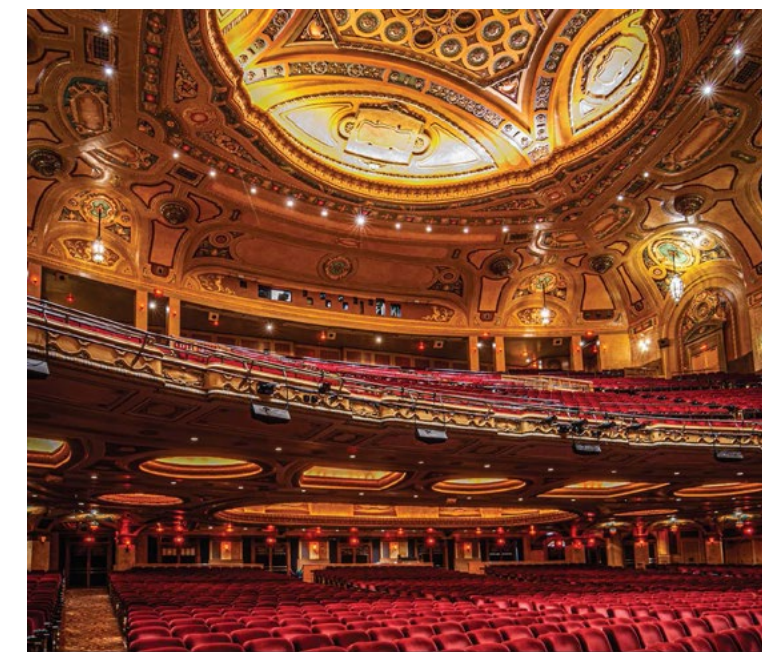
East Coast Office: (203) 256-1616

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Arts | Culture | Entertainment

AMS
PLANNING
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A three-theatre campus providing quality, live entertainment to Western New York and Southern Ontario for 94 years.

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PERFORMING
ARTS CENTER

SHEA'S BUFFALO THEATRE • SHEA'S 710 THEATRE • SHEA'S SMITH THEATRE

Photo by Tom Burns

COMMITMENT TO RACIAL EQUITY

Our Core Values state unequivocally that NAMT is committed to a musical theatre field that includes and embraces people of all backgrounds, identities and abilities. We strive every day to nurture a musical theatre canon that reflects and celebrates the rich diversity of our nation and the world.

It is not enough.

We have added our voice to the Black Lives Matter movement, stating loudly that we are not neutral. We reject white supremacy and racism, and we support the ongoing fight for racial equality.

It is not enough.

As a service organization, we are committed not only to changing our organization, but also to evaluating and advancing the broader changes needed in the musical theatre community. We commit not only to a culture of listening and self-challenge, but also to the development and implementation of concrete anti-racist actions to help move us all forward. We as an organization cannot fulfill our mission and truly commit to our core values unless all voices are protected and elevated equally.

To that end, while recognizing that there's more—much more—that needs to be done, we're committing today to an ongoing process, starting with the following steps, and we want to be held accountable:

- **Hiring Practices:** For every advertised part-time and full-time position, we will seek a truly diverse pool of candidates. We will post job opportunities outside of the traditional theatrical boards that tend to yield predominantly white applicant pools, and actively seek out BIPOC candidates. We will eliminate degree requirements, and continue to evaluate payment practices and promotion opportunities. For interns, we will initially continue our policy of providing a stipend beginning in the second semester of service, and will add transportation reimbursement for first-semester interns. By 2022 we commit to increasing the intern compensation budget line to pay all interns a stipend from the day they start working with NAMT.
- **Gatekeeping:** We commit to continuing to increase the racial and ethnic diversity of our Festival Screening and Selection Committee members through policy changes including expanding who can participate on the committee. Committee membership will be published on our website. We are also assessing the entire submission and evaluation process. We will expand the endorser match program while also evaluating the endorser requirement more broadly; we will add an artist statement to the application so that the evaluation process focuses more on whether the work accomplishes the writers' goals rather than meets the evaluators' taste. These new steps will complement changes already implemented including the elimination of the non-member application fee and the establishment of the Director Observership program.
- **Membership:** We will require that all members annually confirm their commitment to NAMT's core values. In new member recruitment, we will focus on building a more inclusive membership. We will evaluate our existing recruitment practices, dues structure and member benefits to determine how they fit into larger field-wide inequities and how to repair them. We will make events more accessible so that BIPOC staff members at member theatres are able to attend.
- **Leadership:** Drawing from our increasingly inclusive membership, we commit to continuing to increase the racial and ethnic diversity of our Board composition.
- **Environment:** We will consciously create an environment for our staff, members, artists, colleagues and community that actively works against—and has zero tolerance for—racism, harassment and discrimination in all forms. We invite feedback; if we're heading in the wrong direction, we want to hear it. And we will listen.
- **Education:** We will seek outside guidance and professional development to continue anti-racism training and to build our capacity to view all of our internal and external decisions through the lens of equity, diversity, inclusion and access. We will budget funds each year both for staff training and for fuller, more consistent integration of anti-racism training into online learning and Conference agendas.
- **Field Forums:** We will continue to host ongoing discussions to address these topics for our members and the broader community.
- **Indigenous Peoples Acknowledgement:** Our office is on the original homeland of the Munsee Lenape tribal nation. NAMT acknowledges the painful history of genocide and forced removal from this territory, and we honor and respect the many diverse Indigenous peoples still connected to this land on which we and our member theatres live and work. We have added this land acknowledgment to our website and will begin incorporating land acknowledgments into all future live events, working with member theatres co-hosting those events to make this practice more visible. We will work to build relationships with Native artists and organizations.
- **Vendor Engagement:** We will examine our current roster of vendors and actively seek out contracts with BIPOC-owned companies, committing to increased supplier diversity.

We will update these steps with specific actions and metrics. We will collect data to track our progress. We will be transparent about how we're doing. We will constantly re-evaluate and add to our goals, and we will also evaluate who is participating in the goal-setting. We have already formed a Board committee to work with NAMT staff on further articulation of goals and the necessary steps to achieve them. We look forward, together, to creating lasting change that will build a rigorously and intentionally anti-racist organization and field.

2020 FESTIVAL SELECTION PROCESS

For our 32nd Annual Festival of New Musicals, NAMT received 349 submissions from around the world—the most submissions ever received. The submitted shows were all at 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 349 down to the eight you will see at the Festival started in early January and was completed in mid-August. 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 16-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 year, a fourth committee meeting was held, and three new committee members were added to the selection process. This addition to the selection process was implemented at the suggestion of the original selection committee. The intention of this fourth round of evaluations was for the Festival lineup to truly reflect NAMT's mission of achieving more equitable racial representation among Festival writers.

SUBMISSIONS NOW OPEN!
FREE SUBMISSIONS FOR ALL ON-TIME APPLICATIONS

33RD FESTIVAL OF NEW MUSICALS

Submissions due by 12/21/20
 Late submissions due by 1/8/21 (fee applies)

WWW.NAMT.ORG/FESTAPP

OTHER SHOWS YOU SHOULD KNOW

Every year, the selection committee for the annual Festival of New Musicals has the challenging task of choosing only eight new musicals for the Festival. However, there are a number of other submissions they feel should be shared with you. Here are 25 new musicals that you should know about—visit our website to learn more about them and hear their demos! (NAMT members only) [Visit our website](#)

AGENT 355

Book, Music & Lyrics by Preston Max Allen,
Book & Dramaturgy by Jessica Kahkoska

BEFORE AFTER

Music & Lyrics by Stuart Matthew Price,
Book & Additional Lyrics by Timothy Knapman

BLOCKED

Music, Lyrics & Book by Ben Wexler

BRAVO

Book by Cristian Guerrero & Andrew Moorhead,
Lyrics by Cristian Guerrero, Andrew Moorhead &
Steven Schmidt, Music by Steven Schmidt

BRIDGES

Book & Lyrics by Cheryl L. Davis, Music by Douglas J. Cohen

CALL IT LOVE

Book by Eric Holmes & Chilina Kennedy,
Music & Lyrics by Chilina Kennedy

CALL ME FROM THE GRAVE

Music & Lyrics by Charlie Romano, Book by Harold Hodge Jr.

DISTANT THUNDER

Book by Lynne Taylor-Corbett & Shaun Taylor-Corbett,
Music by Shaun Taylor-Corbett & Chris Wiseman,
Additional Music & Lyrics by Robert Lindsey-Nassif &
Michael Moricz

IN REAL LIFE

Book & Lyrics by Nick Green, Music & Lyrics by Kevin Wong

JOY

Book by Ken Davenport, Music & Lyrics by AnnMarie Milazzo

LADYSHIP

Book, Music & Lyrics by Laura Good & Linda Good

MADAME V

Music & Lyrics by Irene Molloy,
Lyrics by Eileen Laphen, Book by Grace Abele

MARIAN

Story by Elkin Antoniou, Chelsea Marie Davis & Caleen Sinnette
Jennings, Music by Chelsea Marie Davis, Lyrics by Chelsea Marie
Davis & Emily Ruth Hazel, Book by Caleen Sinnette Jennings & Elkin
Antoniou, Additional Music by Victoria Theodore

MĀYĀ

Book & Music by Cheeyang Ng, Book & Lyrics by Eric Sorrels

MODERN

Book & Lyrics by Selda Sahin, Book & Music by Derek Gregor

MONKEY TROUBLE UNLEASHED!

Book, Music & Lyrics by Joel B. New

MR. SIPPLE

Music & Lyrics by Jacob Ryan Smith,
Book by Wilson Plonk & Jacob Ryan Smith

OSWALD

Music & Lyrics Josh Sassanella,
Book by Josh Sassanella & Tony LePage

PASSING THROUGH

Book by Eric Ulloa, Music & Lyrics by Brett Ryback

REPUBLIC

Book, Music & Lyrics by Kait Kerrigan & Brian Lowdermilk

TARRYTOWN

Book, Music, and Lyrics by Adam Wachter

THE BIG TIME

Book by Douglas Carter Beane, Music & Lyrics by Douglas J. Cohen

THE HOMEFRONT

Book by Jenny Stafford, Music and Lyrics by Sam Salmond

THE LUCKY BOY

Book, Music & Lyrics by Kirsten Childs

WINGS

Book, Music & Lyrics by Danny K Bernstein

NAMT | NATIONAL ALLIANCE FOR MUSICAL THEATRE

WE ARE

a catalyst for nurturing musical theatre
development, production, innovation
and collaboration

268 shows in the Festival of New Musicals'
first 31 years

\$500,000 in grants awarded to our
member theatres

MEMBER BENEFITS INCLUDE:

- Festival Priority Access
 - Networking •Grants •Discounts
 - Conferences and Roundtables
 - Online Services
 - Shared Resources
- And More!**

OUR MEMBERS ARE

Theatres, Presenting Organizations,
Colleges/Universities
and Individual Producers

20,000 staff members @165 organizations in 33 U.S. states & 8 countries

Last season, our members...

Employed **14,000** artists

Produced **19,000+** performances

Entertained **10 million** people

Provided education programs for
1.5 million students and teachers

Performed in **300** venues containing
189,000 seats

“NAMT is the central intersection for organizations committed to the future of the American Musical Theatre. As an organization not based in NYC, NAMT provides an opportunity to intersect with our national colleagues in a profound way.”

- Peter Rothstein, Theater Latté Da

“The people that I meet through NAMT are relatable. I always know that I have a good time and I always feel like I’m forming relationships that are going to last throughout my career.”

- Pamela Adams, Atlantic Theater Company

WHAT OUR MEMBERS SAY ABOUT US!

“NAMT’s quickness to dive in and lead the industry here is great motivation for all of us members to get it together and dive in too!”

- Jason Eagan, Ars Nova

“If you’re involved in musical theatre, you have to be here. This is the center of the musical theatre universe.”

- Elisabeth Challener, ZACH Theatre

Learn more at NAMT.org



Ideal Cast Size: 8-10
Ideal Band Size: 7 (2 keys, drums/percussion, guitar, bass, 2 horns)
Style: Hip-Hop / Soul

Book & Lyrics by **Beau Lewis, Adesha Adefela & Ryan Nicole**
Music by **Jodie Ellis, Brian Watters & Budo**
Directed by **Jamil Jude**
Music Directed by **Andrea Grody**
Production Coordinator **Lisa Watson**

Co-Founders is the story of two unlikely partners chasing impossible entrepreneurial dreams. Esata, a black woman from Oakland, and Conway, a small-town college dropout, take on the most competitive startup accelerator in Silicon Valley—where the privileged make a killing while the people across the bridge grind to survive.



BEAU LEWIS is an Emmy-winning writer, producer, viral media expert and entrepreneur from Seattle. Lewis' music videos have over 250-million views online and his work has been featured in *The New York Times*, *The Atlantic*, *Fortune* and on *Good Morning America*. He is the CEO of Rhyme Combinator, the media company dedicated to championing positive entrepreneurial culture. He co-founded and sits on the board of GoldieBlox, the award-winning children's multimedia company challenging gender stereotypes with the world's first girl engineer character. Lewis graduated from Stanford with a BS in Engineering and a focus in international relations from Oxford.



RYAN NICOLE AUSTIN is a Grammy-nominated polymath who finds her most fulfilling experiences at the intersection of art and activism. Her California State Assembly-recognized career in music and media empowers community. Ryan is featured on *TEDx San Francisco*, ESPN's *NBA at Christmas* with Daveed Diggs, and has performed for Google, Sony, LinkedIn, Apple and Barack Obama. Ryan has led workshops, directed and been the playwright-in-residence at New York's Public Theater (BARS workshop), Yerba Buena Center for the Arts, California Shakespeare Theater and American Conservatory Theater. Ryan holds a BA in Sociology and Political Science from San Diego State University.



ADESHA ADEFELA started acting in musical theater at age five, starring alongside her mother Deltrina Johnson, a *Beach Blanket Babylon* alum. She continued starring in musicals produced by community theaters in her hometown, Oakland, CA. As a teen, she was to sign with Atlantic records, but in an effort to uphold her personal values, she became an independent artist. That decision led to nominations, sold-out shows in the San Francisco Bay Area, co-starring in a reality TV show produced by Warner Brothers, becoming a Billboard-charted artist, and sharing the stage with famous acts Jazmine Sullivan, Carl Thomas, Ledisi, Goapele and more.

DEVELOPMENT HISTORY

Co-Founders started in 2016 as a weekly freestyle rap session in Oakland and San Francisco among friends who saw meaning in getting vulnerable and celebrating the grit of Bay Area artists and entrepreneurs. The show has grown through five versions with over 10 staged performances and workshops at Bay Area theatres including ODC and A.C.T., with selections at Netflix, Slack, Stanford, 500 Startups, Silicon Valley Fashion Week and the SF Palace of Fine Arts. Rhyme Combinator's mission is to champion positive entrepreneurial culture through creative media. We believe any kid, regardless of color or class, can be the next Zuckerberg.

Committee members were captivated by this impactful and relevant piece. Fusing musical theatre and modern technology, Co-Founders brings to life a cultured-filled, mission-driven story in a remarkable format. Not to mention, the songs are so catchy you could hear them on the radio.

—Festival Committee

5 THINGS YOU SHOULD KNOW

- 1 *Co-Founders* started as a weekly freestyle rap session in Oakland and San Francisco among friends who saw meaning in getting vulnerable and celebrating the grit of Bay Area artists and entrepreneurs. It grew into a musical with the help of Anthony Veneziale, co-creator of *Freestyle Love Supreme* (with Lin-Manuel Miranda).
- 2 The show is inspired by real life experiences of the writers who all happen to be entrepreneurs (Black women from Oakland and a white guy from Silicon Valley). All characters in the musical are entrepreneurs – from the Uber driver, to Esata's mom, to the founder of the tech accelerator.
- 3 This musical has had a non-traditional development path through Rhyme Combinator, previewing selections at tech venues like Netflix, Slack, Stanford and Silicon Valley Fashion Week, while earning millions of views online with viral rap cartoons, and staging readings at Bay Area theatres like ODC and A.C.T.
- 4 *Co-Founders* has drawn support from Bay Area rap legends including Blackalicious, Mac Mall and Hieroglyphics, as well as Silicon Valley tech icons Reid Hoffman, Justin Kan and Ben Horowitz. Our visual director patented a new hologram technology. The show is bridging the cultures of tech and hiphop in real life.
- 5 We are seeking an innovative theatre partner for production – one who is excited to develop a format built for the digital generation's attention span – folding digital media, holograms and tech culture into a live theatrical story of the American dream.

CAST

Esata **Amber Iman**
Kamaiyah **Ryan Nicole Austin**
Conway **Gerard Canonico**
Dhameer **Austin Dean Ashford**
Victor **Jeb Brown**

MUSICAL NUMBERS

Silicon Valley to Vallejo
Will They Accept Me?
I Hate Bad Pitches!
Under the Hood
This is the Bay (Reprise)

CREATIVE TEAM BIOS



JAMIL JUDE (Director) is a highly accomplished director/producer/playwright/dramaturg focusing on bringing socially relevant art to the community. Jamil is the Artistic Director at Kenny Leon's True Colors Theatre Company in Atlanta, GA. He is the co-founder of The New Griots Festival, which is dedicated to celebrating, advocating, and advancing the careers of emerging Black artists in Minneapolis-St. Paul, MN.



ANDREA GRODY (Music Director) Broadway: *The Band's Visit*, *Tootsie*. Off-B'way/Regional: *Assassins* (Yale Rep); *The Band's Visit* (Atlantic Theater); Public Works' *As You Like It*; *The Fortress of Solitude*, *The Great Immensity*, *Love's Labour's Lost*, and *Venice* (Public Theater); *Robin Hood* as Composer/MD and *Unknown Soldier* (Williamstown). As writer/composer: *Strange Faces*. BA Princeton University, MA Royal Conservatoire of Scotland.



LISA WATSON (Presentation Coordinator) is a native of Atlanta. She received her BA in theatre from Clark Atlanta University and went on the study Scenic Design at NYU's Tisch School of the Arts. She is currently Production Manager for Kenny Leon's True Colors Theatre Company.

CAST BIOS

AUSTIN DEAN ASHFORD was born and raised in California's Bay Area, but his passion for performance has taken him all over the world! From the Kennedy Center in DC to the United Solo Festival in NYC, Edinburgh Fringe Festival and New Zealand Fringe Festivals!

RYAN NICOLE AUSTIN See bio to the left.

JEB BROWN A few favorite credits...Broadway: *Beautiful* (as Don Kirschner), *I'm Not Rappaport*. Off-Broadway: *Scotland, PA* (Roundabout), *The Undeniable Sound of Right Now* (Rattlestick). TV: *Dream* (Apple+), *The Path* (Hulu), *The Good Fight*. Film: *My America* (Hal Hartley), *The Namesake* (Mira Nair), *I'll Do Anything* (James L. Brooks). Founder of LA's Evidence Room Theatre Project.

GERARD CANONICO Broadway credits: *Les Misérables* (Gavroche '99), *Be More Chill* (Original Broadway Cast, Rich), *Groundhog Day* (Original Broadway Cast, Fred), *Spring Awakening* (Original Broadway Cast, Ensemble/Moritz replacement), *American Idiot* (Original Broadway Cast). Off-Broadway credits: *Bare* (New World Stages), *Dear Evan Hansen* (2nd Stage Theater), *Brooklynite* (The Vineyard Theatre), and *The Talls* (2nd Stage Uptown Theater). Regional: *Almost Famous* (The Old Globe Theater), *Be More Chill* (Two River Theatre). Feature Films: *Stuck, Not Fade Away* and *Boy Wonder*. Gerard also freelances as a musician on a variety of instruments and projects. Most notably he fronts and plays guitar in the touring tribute band to Blink-182 known as The Dude Ranch. Instagram- @GerardCanonicoOfficial

AMBER IMAN Broadway: *Shuffle Along*, *Soul Doctor*. Off-Broadway: *A Civil War Christmas*, *RENT*. National Tour: *Hamilton*. Regional: *Witness Uganda* (LA Ovation Award Winner, Best Featured Actress), *Stick Fly* (Arena Stage, IRNE Award Nominee, Best Supporting Actress), *Man of La Mancha* (Shakespeare Theatre, Helen Hayes Award nomination & Emery Battis Award for Acting Excellence). Howard University. Founding Member: Broadway Advocacy Coalition & Black Women on Broadway. Writer, Executive Producer, Star of *Steve*, award-winning short film. @amberiman_

ADDITIONAL PRODUCTION STAFF

Video Editor **David Richardson**
Additional Vocal Arrangements **Andrea Grody**
Production Coordinator Substitute **Jaclyn Lusardi**

SPECIAL THANKS

Co-Founders would like to thank: Rhyme Combinator, ZooLabs, Jodie Ellis, Brent Schulkin, Jason Tan, Debbie Glasband, Michael Austin, Adewale Adefela, Ezra Callahan, Bill Lewis, Jane Lewis, Pat Dunnam, Erik Torenberg, James Herbert, the Goldbergs, the Laughlins, and the MacNivens, Cava Menzies, Josh "Budo" Karp, Brian Watters, Will Randolph V, Rufus Paisley.

FOR MORE INFORMATION, CONTACT

Beau Lewis, Beau@rhymecombinator.com

Show Consultant: Carlos Armesto (Theatre C, NY)
Directing Observer: Emmanuel Kikoni



Ideal Cast size: 11-15
Ideal Band size: 6-10
Genre: Dramatic speculative fiction

Book, Music & Lyrics by **Josh Franklin**
Directed by **Marc Bruni**
Music Directed by **Meg Zervoulis**
Production Coordinator **Emely Zepeda**

Can our deepening commitment to technology also strengthen the bonds of human connection? In a world increasingly intertwined with artificial intelligence and virtual reality, *The Consoling Mechanism's* dynamic pop score, and the poignant-yet-humorous book pulls back the curtain on a family struggling to recover from unexpected loss.



JOSH FRANKLIN is an accomplished and well-rounded artist. He is the composer/lyricist for *Royal Blood*, a hip-hop Vampire musical comedy; *Jack: A Moral Musical Tale*, and is the sole writer of *The Consoling Mechanism*, a story about a girl struggling with her new reality as a person with disabilities. His acting credits include: Broadway: *The Prom*, *Anything Goes*, *Ghost*, *Legally Blonde* and *Grease*; Off-Broadway: *Cyrano* with Peter Dinklage. Tours: Bob Gaudio (*Jersey Boys*), Danny Zuko (*Grease*), Chad (*All Shook Up*) and Billy Crocker (*Anything Goes*), which garnered him a Helen Hayes Award nomination. Albums: *Josh Franklin* and *Spent*.

DEVELOPMENT HISTORY

The Consoling Mechanism has been developed over the past three years in close collaboration with Director Nathaniel Shaw, sponsored in large part by Virginia Rep New Plays. In addition to the generous contributions of friends and colleagues, *The Consoling Mechanism* has benefitted from a well-attended 29-hour reading in New York, a small cast script/score retreat, and a presentation of selected material for audience feedback in Richmond, Virginia. Though the team from Virginia Rep has been instrumental in its development, *The Consoling Mechanism* has no official commitment with any theater or director.

A deeply compelling and beautiful piece, The Consoling Mechanism is compassionate story told with a modern score that left the committee wanting more. This lovable musical showcases identities and abilities we don't see often enough onstage, while never losing sight of the characters' humanity.

—Festival Committee

5 THINGS YOU SHOULD KNOW

- 1 Initially, this show was set in the future to accommodate the advanced technology references in the script. However, it became apparent that the Sierra implant (think permanently attached Siri), the VR lenses (think goggles but in contact lens form) and the artificial neural network replicas are most likely already possible which is both terrifying and exciting.
- 2 The character of Valerie is loosely based on Mark Sakaley who suffered a spinal cord injury as a teen and went on to be a major force in DC, fighting for many accessibility laws that are now in place nationally.
- 3 The score lives between the two worlds and themes of the play: humanity and technology. Some of the more intimate moments are scored with acoustic instrumentation while electronic instruments take over when the characters are wrapped up in the artificial.
- 4 Of the many resources that influenced this story, David Waltenbaugh (CEO of Root Virtual Reality) inspired the positive side of this new technological wave by sharing his company's process of individualized virtual reality as a form of therapeutic trauma recovery in teens.
- 5 Though *The Consoling Mechanism* is immersed in technology, the heart of the story is in its humanity and can be produced and directed without all of the bells and whistles...though bells and whistles are certainly welcomed.

CAST

Valerie Husk **Jessy Yates**
 Asher Husk **Tanner Quirk**
 Andrew Ingersoll **John Clay III**
 Shelby/Ensemble **Joy Woods**
 Brianna/Ensemble **Bronwyn Tarboton**
 Jonas/Ensemble **Raymond J. Lee**
 Tripp/Ensemble. **Daryl Tofa**

MUSICAL NUMBERS

Understanding
I Can't Stand It
Fine
Never Coming Up for Air

BAND

Piano **Meg Zervoulis**
 Guitar **Sean Harkness**
 Drums **Jared Schonig**

CREATIVE TEAM BIOS

MARC BRUNI (Director) NAMT: *Girl in the Frame*, Fest '04; *String*, Fest '14. Broadway: *Beautiful: The Carole King Musical*. Other credits: *Hey, Look Me Over!*, *Paint Your Wagon*, *Pipe Dream* and *Fanny* (Encores!), *The Music Man* and *How to Succeed...* (Kennedy Center), *The Explorers Club* (MTC), *Ordinary Days* (Roundabout), *The Sound of Music* (Chicago Lyric Opera), *Trevor: The Musical* (Writers Theatre, Jeff Award Nomination), *Old Jews Telling Jokes* (Westside Theatre & Royal George Theatre, Jeff Award Nomination), eight shows for the MUNY.

MEG ZERVOULIS (Music Director) Broadway: *West Side Story* (current revival), *The Prom*, *Mean Girls*, ...*Great Comet of 1812*. Off-Broadway: *Merrily We Roll Along* (Fiasco/Roundabout), *Cagney*, *Rated P*. Other New Works: *Broadway Vacation* (The 5th Avenue Theatre upcoming), *Buñuel* (Public Theater) and *Jeannette* (in development). At her home base, Paper Mill Playhouse, her credits include *Mary Poppins*, *Bandstand* and *Ever After*, and their annual *New Voices* concerts. Meg is also active as a music educator and music therapist. Education: Carnegie Mellon University. www.megzmusic.com

EMELY ZEPEDA (Presentation Coordinator) Select works as Production Stage Manager: *I Am My Own Wife* (Long Wharf Theatre), *Only Human* (St. Clement's), *Hatef**k* (WP Theater), *Ann and Skeleton Crew* (Dorset Theatre), *Thunderbodies* (Soho Rep) and *Chix ó* (La MaMa). Emely has also worked on numerous virtual projects, including: *Hamlet*, *The Plantation* and *Over and Above* (Brave New World Repertory Theatre), *Letters from Cuba* (The Acting Company) and *The Myth of My Pain* (Dramatists Guild Foundation).

CAST BIOS

JOHN CLAY III made his Broadway Debut in *Choir Boy* as AJ. *Choir Boy* earned him his first Outer Critics Circle Nomination. Clay has also received numerous other awards and accolades including the John Arthur Kennedy Award and the International Musical Theatre Award. He is grateful to God and his loved ones for their constant support.

RAYMOND J. LEE was most recently in the company of *Mack & Mabel* at City Center Encores! and *Soft Power* at The Public Theater. Other Broadway credits include *Aladdin*, *Groundhog Day*, *Honeymoon in Vegas*, *Anything Goes* and *Mamma Mia!*. Film/TV credits include *Marriage Story*, *Ghost Town*, *Succession*, *Billions*, *Red Oaks* and *Smash*. He is a proud graduate of Northwestern University. Follow @raymondjlee and visit www.raymondjlee.com

TANNER QUIRK 1st National Tour/Toronto premiere: *Matilda the Musical* (Eric); New York City Ballet: *The Nutcracker* (Prince '19-'20, Fritz '17-'18), *Swan Lake* (Small Jester), *Romeo + Juliet* (Mandolin Boy); American Ballet Theater's *Whipped Cream* with Misty Copeland (Cupcake, originated role). Attends zoom school in Brooklyn and the School of American Ballet.

BRONWYN TARBOTON Broadway debut this year in Disney's *Frozen the Musical*. Off-Broadway: *Smokey Joe's Cafe* (Dance Captain). National Tour: *A Chorus Line* (Maggie). Select Regional: Paper Mill Playhouse, MUNY, STAGES, NCT, Tuacahn. BFA-BYU. So happy for Josh and grateful to be a part of sharing *The Consoling Mechanism!* @bronwyn_tarboton

DARYL TOFA is from Orange County, CA. He studied musical theater at The University of Oklahoma for three and a half years and then went off to make his Broadway debut in *Mean Girls*. Daryl has been with the show for a year and a half and is still in the current Broadway cast.

JOY WOODS is honored and grateful to be a part of such a special project. Her credits include Chiffon in *Little Shop of Horrors* (Off-Broadway), and this year's last Encores! production, *Mack and Mabel*. Thank you to the production team, for giving her the opportunity to share such an incredible story!

JESSY YATES is a divisor, actor and disability activist currently attending the MFA Acting program at Yale School of Drama. YSD Credits: *YELL*, *Luna Gale*, *Mr. Burns*, *The Shift* and the US premier of *Alice*. Other credits: *On Every Link a Heart Does Dangle* (Kennedy Center), *I Was Unbecoming Then* (Ars Nova), *The Amish Project* (Williamstown Theatre Festival). TV: *Speechless* (ABC). Her own work, often under the alter-ego Cerebral Pussy, has been shown at Prelude Festival, BAM and Yale Cabaret. BFA: NYU-Tisch (PHTS).

SPECIAL THANKS

Josh Franklin would like to thank Nathaniel Shaw for his support on the development of this project, my NAMT team for their trust and faith in this show, Marc Bruni for his leadership and vision, Meg Zervoulis with all her fancy skills, and a huge shout out to Jessy Yates for representing the wonderful community of those with disabilities so fiercely with her strong, open and touching portrayal of Valerie.

FOR MORE INFORMATION, CONTACT

Josh Franklin, joshuaandrewfranklin@gmail.com, (646)-369-0248, www.josh-franklin.com

Show Consultant: Blair Russell (Show Shepherd, NY)
Directing Observer: Zhiyi Vanna Han



Cast Size: 9

Ideal Band Size: 6 Musicians (Rhythm guitar, Lead guitar, Bass, Drums, Fiddle, Pedal steel or Lap steel)

Genre: Modern Western with a comedic edge

Co-Created by . . . Molly Beach Murphy, Jeanna Phillips & Annie Tippe
Music & Lyrics by Jeanna Phillips
Book & Additional Lyrics by Molly Beach Murphy
Additional Music by Alex Thraikill
Directed by Annie Tippe
Music Directed by Alex Thraikill
Production Coordinator Alfredo Macias

You wouldn't look twice at Peggy Jo. She was a good daughter, always tipped well at restaurants, but disguised as "Cowboy Bob" in a fake beard and a ten-gallon hat, she was the slickest bank robber Texas has ever known. Making her get-away in a sky blue 1975 Pontiac Grand Prix, she was a modern-day bandit stealing thousands and evading detection for more than a decade. With a score that's equal parts Riot Grrrl rage and Texas two-step twang, this tale of a small-town legend spurs a discontented chain-restaurant waitress to buck routine, take life by the reins and let it ride.



MOLLY BEACH MURPHY'S plays include *The Air Got Thick*; *IKE*; *Big Ben in the Red Dirt Desert*.

With core collaborators Annie Tippe and Jeanna Phillips, Molly co-creates experimental musicals such as *Cowboy Bob*, with two new pieces in early development. Molly's work has been developed with New York Theatre Workshop, New York Stage & Film, Williamstown Theatre Festival, Ars Nova, the Alley Theatre, Page 73, The Civilians' R&D Group, The Orchard Project, Ucross Foundation, Rockefeller Brothers' Fund, Yale Institute for Music Theatre, Village Theatre Festival of New Musicals, Pipeline Theatre Company. Page 73 Playwriting Fellowship Semi-finalist; Drama League Beatrice Terry Resident; New Georges Affiliated Artist. Published works in *Vol. 1 Brooklyn*, *The Hairpin*, *Santa Ana River Review*, and *American Theatre Magazine*. www.mollybeachmurphy.com

JEANNA PHILLIPS makes and performs music and theatre for folks of all ages. Music for theatre: *Cowboy Bob*, with Molly Beach Murphy and Annie Tippe (Village Theatre, New York Stage and Film, Ars Nova, NYTW Adelphi Residency, Polyphone Festival); *what's this called, this spirit?* with Alex Thraikill (Ars Nova, Dixon Place); *Cooking to me is Poetry* with New Saloon (Galapagos Art Space); *POE* (The Morgan Library). She was selected as a 2019/2020 New Victory Labworks artist and was a member of Fresh Ground Pepper's 2019/2020 Playground PlayGroup. Her clown-cabaret alter ego Andréa Lloyd Webber has wreaked havoc at Caveat, Ars Nova, La MaMa, Dixon Place, Littlefield, and Liberty Hall at the ACE Hotel. Alumna: The Civilians R&D Group, Yale Institute of Music Theatre. BFA NYU Experimental Theatre Wing. jeannaphillips.com

ANNIE TIPPE is a director and creator of new work, film and music theatre. Recent: Premiere of Dave Malloy's *Octet* at the Signature Theatre (Lortel Award for Best Direction, SDC Callaway Award Finalist) and *Ghost Quartet* (Premiere, The Bushwick Starr, etc...), Leslye Headland's *Cult of Love* (Premiere, IAMA Theatre Company), Bess Wohl's *Continuity* (Goodman Theatre), Molly Beach Murphy + Jeanna Phillips' *Cowboy Bob* (Village Theatre; New York Stage and Film), James + Jerome's *INK* (w. Rachel Chavkin, Under the Radar/Met Museum) and *The Conversationalists* (Bushwick Starr). Former Ars Nova Director-in-Residence, Drama League Directing Fellow, Williamstown Directing Corps. www.annietippe.com

DEVELOPMENT HISTORY

Cowboy Bob reflects the fluid vitality of the work created by Molly Beach Murphy, Jeanna Phillips and Annie Tippe. This collaborative team formed in 2016, united by a desire to make music theatre that carves out space for more dynamic female-identifying characters, and explodes the possibilities of the genre at large. Originally developed as a workshop production for Ars Nova in 2016, the piece has since received support from the Yale Institute for Music Theatre, University of the Arts' Polyphone Festival, New York Stage & Film, and most recently, the Village Theatre Festival of New Musicals. A concert at Feinstein's/54 Below in 2019 featured Grace McLean, Ashley Pérez Flanagan and Barbara Walsh.

We were sucked in by Cowboy Bob, a witty musical that empowers and encourages women to take back their power even in difficult times. This story, reminiscent of Thelma and Louise, left committee members over the moon, laughing, intrigued and touched.

—Festival Committee

5 THINGS YOU SHOULD KNOW

- Cowboy Bob* is loosely inspired by the true story of Peggy Jo Tallas, who robbed banks and evaded the authorities in the Dallas area for 20 years. Molly, a Texas native, first read about Peggy Jo in an article in *Texas Monthly*.
- Cowboy Bob's* score is braided with country, punk, and folk. Folk music is in the show's DNA: Jeanna's grandfather, a folk musician, would sing her the old Cowboy song "The Streets of Laredo" when she was a little girl; now the song appears in the show. (Johnny Cash and Dolly Parton also get a few nods.)
- Cowboy Bob* is a very physical and visceral show. There are, after all, several bank robberies that take place! Therefore, there's a lot to play with in terms of how the space functions, and that transformational spirit underlines one of our central themes of the piece: we celebrate those who dare to break out of the bold and into new lives!
- This piece originally contained a storyline with two movie executives who were racing one another to create the perfect bio-flick of Peggy Jo's life. While "The Movies" are no longer a plotline, our play still has a cinematic sensibility: we watched classic westerns and heist films for inspiration, from *Butch Cassidy and the Sundance Kid* to *Thelma and Louise*. The broad sweeping landscapes, heart-racing action sequences, and deep sense of yearning in these movies enrich the heart of the play.
- Cowboy Bob* is partnered with two commercial producers: Sally Cade Holmes, and David Denson of Red Tail Productions. We are seeking theaters to co-produce this show's World Premiere production.

CAST

Peggy Jo Tallas Grace McLean
 Rena Ashley Pérez Flanagan

MUSICAL NUMBERS

9 Steps
 Canyons
 Mexico

BAND

Guitar Alex Thraikill
 Bass Debbie Tjong
 Lead Guitar Ada Westfall
 Drums Eric Farber

CREATIVE TEAM BIOS

ANNIE TIPPE (Director) See bio to the left.



ALEX THRAIKILL (Music Director) is a music director, arranger and composer for new work. As MD: *Guys + Dolls* (UArts, arr. Ada Westfall), *Cowboy Bob* (Village Theatre, New York Stage and Film, Yale Institute for Music Theatre, Ars Nova); Spring Street Social Society's *Secret Supper: The Musical* and *Mermaiden: Or, The Monogamy*; Salty Brine's *Record Collection* cabaret series. New Victory LabWorks Artist '19-'20, Fresh Ground Pepper PlayGroup PlayGroup Artist '19-'20. www.alexthraikill.com



ALFREDO MACIAS (Presentation Coordinator) He/Him. Broadway: *The Play That Goes Wrong*. Off-Broadway: *Winter's Tale*, *The Odyssey*, *Twelfth Night* (Public Theater); *Fucking A*, *Fires in the Mirror* (Signature Theatre); *Endlings*, *An Ordinary Muslim* (NYTW) *Nice Fish* (St. Ann's Warehouse). Regional: *SIX the Musical*, *Endlings*, *Arrabal* (American Repertory Theater), *Miss You Like Hell*, (La Jolla Playhouse), *Born For This* (ArtsEmerson).

CAST BIOS

GRACE MCLEAN is a performer, writer and composer. Broadway: *Natasha, Pierre...* (also Off-Broadway, ART). Off-Broadway: New Group, MCC, LCT3, Public, Vineyard, La MaMa, others. Her musical *In the Green* earned her a Lucille Lortel Award for Outstanding Actress in a Musical and a 2020 Richard Rodgers Award. 2017 Emerging Artist Award, Lincoln Center.

ASHLEY PÉREZ FLANAGAN Broadway: *Freestyle Love Supreme*; *Natasha, Pierre & The Great Comet of 1812* (u/s Sonya, Princess Mary). Off-Broadway: *Freestyle Love Supreme*, Ars Nova; *In the Green*, LCT3; *The Lucky Ones*, Ars Nova; *Hadestown*, NYTW; *In Love With Jobim*, York Theatre. Regional: *Moby-Dick*, A.R.T.; *...The Great Comet of 1812*, A.R.T.; *Prometheus Bound*, A.R.T.; *Evita*, *West Side Story*, *The Sound of Music*. Select workshops: *The Connector* (JRB project), *Cowboy Bob*, NYSF; *The Seeker*, Public Theater. Concerts: Carnegie Hall, Jazz at Lincoln Center, Joe's Pub, Feinstein's/54 Below. Film: *The Kitchen*. Ashley is a Lucille Lortel nominated actor and a member of the band Moondrunk.

ADDITIONAL PRODUCTION STAFF

Video Editor Michael Barringer
 Additional Arrangements Eric Farber

SPECIAL THANKS

We are eternally grateful to our genius friends and colleagues who have supported us and this project with their belief, their encouragement, their time, their thoughtful feedback, and loaner cowboy hats. Thank you to everyone who read this play in apartments, played with us in rehearsal rooms far and wide, and trusted us with their talents. Thanks to our mentors who have shepherded us through development, people like Mark Brokaw, Catherine Sheehy, Cesar Alvarez, Ari Edelson, Linda Chapman, Brandon Ivie, Emily Schoolz, Eric Shethar, Liz Carlson and Johanna Pfaezler. Special thanks to the students at University of the Arts who helped us to create vocal arrangements for "Scrap Metal." Thanks to Brendan Aanes and the many sound mixers who have agreed to make this show as loud as it wants to be, even on a proscenium stage. We thank our band members for being willing to experiment and build together, the way bands do. Thank you Elana Mariani for your assistance and support. Thanks to Alex Thraikill who so often wears four hats at once – music directing, leading the band, arranging, and accompanying the show. Thanks to Michael Barringer and JJ Darling for helping us to document the show in its many stages. Thank you to David Denson and Sally Cade Holmes. And lastly, thanks to our show-dogs, Della and Lucky.

FOR MORE INFORMATION, CONTACT

Annie Tippe, annietippe@gmail.com
 Jeanna Phillips, jeanna.phillips@gmail.com
 Molly Beach Murphy, mollybeachmurphy@gmail.com

Cowboy Bob was developed at Village Theatre in Issaquah, WA
 Robb Hunt, Executive Producer - Jerry Dixon, Artistic Director

A workshop production of *Cowboy Bob* was presented by New York Stage and Film and Vassar at the Powerhouse Theater, Summer 2018.

Cowboy Bob was developed as part of the Polyphone Festival, presented by the Ira Brind School of Theater Arts at the University of the Arts in Philadelphia, PA

Show Consultant: Branden Huldeen (Barrington Stage Company, MA)
Directing Observer: Karishma Bhagani



Ideal Cast Size: 6 actors (3 M, 3 W)
Ideal Band Size: 6 (Piano, Bass, Drums, Erhu/Violin, Cello, Flute/Clarinet/Dizi)

Book & Music by **Cheeyang Ng**
Book & Lyrics by **Khiyon Hursey**
Directed by **Desdemona Chiang**
Music Directed by **Nathan Hopkins**
Production Coordinator **Jaclyn Lusardi**

Eastbound is a new bilingual musical about the unexpected meeting of two brothers from opposite sides of the world, their quests for survival, and the power of choice. The musical is told through the soundscape of a contemporary score amalgamated with traditional Chinese folk music and Mandopop.



Born and raised in Singapore, **CHEEYANG NG** is an award-winning singer-songwriter who writes at the intersection of queer, Asian and immigrant stories. They have performed around the world and are the first Singaporean to headline a concert at Joe's Pub and Millennium Stage at Kennedy Center. Creator of The Lunar Collective and podcast *East Side Story*, they have won multiple vocal awards across Asia. Other works in development include *MĀYĀ* (Live & In Color, Hypokrit) with Eric Sorrels. Select credits: Eric H Weinberger Librettist Award, Eugene O'Neill National Musical Theater Conference Finalist, ASCAP Foundation Lucille & Jack Yellen Award. www.cheeyang.com. @cheeyangmusic



KHIYON HURSEY is a writer and composer based in Los Angeles and New York. He is the recipient of the ASCAP Foundation's Irving Burgie Scholarship, Bart Howard Songwriting Scholarship, and the Lucille and Jack Yellen award, a 2016 NAMT Writers Residency Grant, a 2016-2017 Dramatists Guild Musical Theater Fellowship, 2017 Space on Ryder Farm Residency, 2018 Johnny Mercer Songwriters Project residency, 2019 ASCAP Musical Theatre Workshop with Stephen Schwartz, 2019 Rhinebeck Writers Retreat, the 2020 Johnny Mercer Writers Colony at Goodspeed Musicals and the 2020 Stephen Schwartz Award.

DEVELOPMENT HISTORY

Cheeyang and Khiyon reconnected to write after their time at Berklee College of Music. As this was their first musical, they wanted to see a non-white protagonist at the center of a truthful narrative that reflected their life experiences, specifically as a gay Asian immigrant to the United States and an African-American who grew up here in the US. From this exploration came the dual protagonists of Calvin and Yun, encompassing both an American perspective and an immigrant perspective. *Eastbound* was developed in part at Musical Theatre Factory and New York Theatre Barn and further developed at Village Theatre's Festival of New Musicals.

Eastbound is an elegant and contemporary piece telling a touching story of two brothers. Musical theatre meets Chinese folk music and Mandopop in this entrancing musical, creating a soundtrack that will captivate audiences.

—Festival Committee

5 THINGS YOU SHOULD KNOW

- Eastbound* is all about duality. It is bilingual, has dual protagonists and has many details that are inspired by both of our lives. Calvin, a go-getter, larger-than-life, risk taker is sometimes as impulsive as Khiyon and as optimistic as Cheeyang, while Yun coming to terms with his queer identity is true to Khiyon and his ties to Chinese tradition is true to Cheeyang.
- The show features a fusion of American musical theatre with traditional Chinese folk music and Mandopop. To anyone who is familiar with Mandopop, many songs carry the classic Mandopop chord progression and cadence, but with a twist. The aural world is stark between America and China, but when the two styles clash, it is still harmonious. The ideal orchestra will feature both the rhythm section staple of Piano, Guitar, Bass, Drums, but accompanied by traditional Chinese instruments including Dizi, Pipa and Erhu who double on Flute, Violin and Cello.
- The show has only six actors, but we tell an immense breadth of story. We travel all around the world, including New York City's Chinatown and Upper West Side to Beijing's Great Wall of China and orphanages in Xiamen. While preparing for our summer developmental production, which was cancelled due to Covid, our director was discussing how the set can creatively encompass changes in location while maintaining a minimalist approach, allowing the audience to engage and lean in as they come along this journey.
- Often described as *Dear Evan Hansen* meets *Fun Home* meets *Next to Normal* but Asian, this show adds to the musical theatre canon from a unique perspective. One that doesn't give a clear answer of which is better – America or China? Because after all, each country has its strengths and its flaws, don't they?
- Eastbound* is the first musical Cheeyang and Khiyon have written together and have been working on it for 5 years and counting. We are thankful for all the opportunities that we've been given to do readings and workshops from MTF, NYTB and the Village, and we're ready to go into production. We are looking for theatres to do a co-production of the show, as well as producers who are willing to take a chance in uniting Eastern and Western ideals.

CAST

Yun **Cheeyang Ng**
 Calvin **Zachary Noah Piser**
 Tian **Shuyan Yang**
 Qing **Ya Han Chang**
 Caroline **Jessica Tyler Wright**

MUSICAL NUMBERS

All the Time in the World
How to Say Goodbye
In America
A Little More Alive

BAND

Piano **Nathan Hopkins**
 Bass **Jarrett Murray**
 Drums **Noah Hadland**

CREATIVE TEAM BIOS



DESDEMONA CHIANG (Director) is a stage director based in Seattle, WA and Ashland, OR. Co-Founder of Azeotrope (Seattle). Directing credits include Guthrie Theater, Alley Theatre, South Coast Repertory, Oregon Shakespeare Festival, Baltimore Center Stage, California Shakespeare Theater, Studio Theatre, Long Wharf Theatre, among others. BA: University of California at Berkeley. MFA Directing: University of Washington School of Drama.



NATHAN HOPKINS (Music Director) is thrilled to serve as music director for *Eastbound*! An alumnus of Berklee College of Music, he's been seen in numerous theatrical productions on and off Broadway, most notably the 2017 Tony-winning production of *Bandstand*. He has also served as MD for *Howl* at the Moon NYC and *Imperial Cities*. @jnathanhopkins

JACLYN LUSARDI (Presentation Coordinator) is excited to be a part of NAMT for a third year. She is glad it is able to happen virtually. Previous NAMT credits include *Simon & Jorge Pay Their Student Loans* (2019) and *Monstersongs* (2018). Some additional New York credits include *ASM on Fern Hill*, *Smart Blonde*, *Unraveled* (MBL Productions), *SM on Indigo* reading (Sing Out Louise! Productions), *ASM on Interstate* (NYMF).

CAST BIOS

YA HAN CHANG is very passionate about creating and developing new works. Feels very blessed that she's still able to do the things she loved during this difficult time. Favorite credits include Off-Broadway: *The Subtle Body* (59E59 Theaters) and *Sayonara* (Clurman Theatre). *Nighttide* (NYMF). Regional: *Miss Saigon* (Ogunquit Playhouse), *The King and I* (Lyric Stage).

CHEEYANG NG See bio to the left.

ZACHARY NOAH PISER is currently the Evan Hansen alternate on Broadway, after originating *Dear Evan Hansen's* premiere international production in Toronto. Broadway: *Wicked* (Boq). Off-Broadway: *Sweeney Todd* (Tobias), *Mad Libs Live!*. Select Regional: *The Heart of Rock & Roll* (The Old Globe), *Godspell* (Marriott Theatre). Zach is a Bay Area native and a proud Northwestern grad! @zach_piser

JESSICA TYLER WRIGHT: Broadway: *Sweeney Todd*, *Company* (John Doyle), *LoveMusik* (Hal Prince), *War Horse* (Lincoln Center). Off-Broadway: *Allegro* (Lortel nomination). NYC Opera: *Dear Erich*, *Dolores Claiborne* and Paquette in *Candide*. National Tours: *Sweeney Todd* and *Radio City Christmas Spectacular*. Regional favorites include: MTWichita, Cincinnati Playhouse, North Shore MT, CA Music Circus, Paper Mill and Goodspeed. TV: *Blue Bloods* with Tom Selleck and a national commercial for Nexium. www.jessicatylerswright.com

SHUYAN YANG is delighted to be performing in this year's NAMT Festival of New Musicals! She has previously performed in the musical *Spring Awakening's* China premiere as the role of Wendla in Shanghai, China. After graduating from The American Musical and Dramatic Academy (AMDA), Shuyan made her Off-Broadway debut as the role of Malsoon in the musical *Comfort Women* at Playwrights Horizons. Favorite credits: Nell (*The Me Nobody Knows* concert at Feinstein's/54 Below), Rapunzel (*Into the Woods*).

ADDITIONAL PRODUCTION STAFF

Audio Mixer **Debbie Christine Tjong**

SPECIAL THANKS

Special thanks to Joe Barros, Shakina Nayfack, Mei Ann Teo, Brandon Ivie and Ben Izzo.

FOR MORE INFORMATION, CONTACT

Ben Izzo, ben.izzo@a3artistsagency.com, (646) 461-9383
 Rachel Viola, violaR@unitedtalent.com, (212) 500-3224

Eastbound was developed at Village Theatre in Issaquah, WA
 Robb Hunt, Executive Producer - Jerry Dixon, Artistic Director

Developed in part by New York Theatre Barn
 Joe Barros, Artistic Director

Developed by Musical Theatre Factory

Show Consultants: Cody Lassen (Cody Lassen Productions, NY) & Eric Keen-Louie (La Jolla Playhouse, CA)
Directing Observer: Tamanya Garza



Genre: Musical Drama
Ideal Cast Size: 8 actors
 (5 male, 3 female)
Ideal Band Size: 3-7 (Keyboard,
 Violin, Cello, Reed, Guitar, Bass,
 Percussion)

Book & Lyrics by: **Michelle Elliott**
Music & Lyrics by: **Danny Haengil Larsen**
Directed by: **Raja Feather Kelly**
Music Directed by: **Jason Yarcho**
Production Coordinator: **John C. Moore**

Hart Island is an inspiring tale of an immigrant woman fighting for her child and the unexpected compassion of a disillusioned inmate who is the only person who can help her. This hauntingly beautiful musical observes two people on the edge of society as they change each other's lives forever.



MICHELLE ELLIOTT has written seven musicals with collaborator, Danny Haengil Larsen, including *Cloaked*, for which she was the recipient of the Kleban Prize for Most Promising Librettist. Michelle and Danny also received a Jonathan Larson Award for *Cloaked*, as well as a Richard Rodgers

Development Award for their first musical, *The Yellow Wood*, which was also featured in NAMT's 2009 Festival of New Musicals. Michelle is a graduate of NYU's Graduate Musical Theatre Writing Program. www.elliottlarsenmusicals.com. Michelle and Danny are currently working on a new musical, *Country Radio*, with Emily Saliers, one of the Indigo Girls.



DANNY HAENGIL LARSEN is a composer, lyricist, librettist and orchestrator. His musicals, co-written with Michelle Elliott, include *Hart Island*, *Maiden Voyage*, *Cloaked*, *The Yellow Wood*, and several musicals for young audiences. Awards include The Jonathan Larson Award, the Richard Rodgers Award, NYMF Best Music Award, the Daryl Roth Award, and the Kleban Prize. Their musical web series *The Hinterlands* was nominated for 4 IAWTV awards. Danny is currently working on a new semi-autobiographical show, *The Pain in My Gay-Mormon, Half-Korean Ass*. His orchestrations have been professionally produced. MFA from The Graduate Musical Theatre Writing Program at NYU. www.elliottlarsenmusicals.com

DEVELOPMENT HISTORY

Hart Island was developed in the Musical Theatre Factory's inaugural Writers' Group. It was part of Village Theatre's Festival of New Musicals in 2017. In 2018, the show received a developmental workshop reading through the Musical Theatre Factory, and in 2019, it received a developmental workshop production in Village Theatre's Beta Series.

Dramatic and full of emotional power, Hart Island is a moving story that is heartbreaking, yet ultimately hopeful. With a soulful and inventive score, this piece shines a light on the need for humanity in hopeless situations.

—Festival Committee

5 THINGS YOU SHOULD KNOW

- 1 There are over one million adults, children and infants buried on Hart Island, and burials continue to this day, conducted by inmates on Rikers Island, who receive \$.50/hour for their labor.
- 2 We first read about Hart Island in 2011, and immediately felt compelled to imagine the lives of people whose stories intersected with the island. We imagined Charles and Marielena nine years ago, but it took us several years until we had time to write the show, and five years to get it to this point.
- 3 We visited Hart Island a couple of years ago. Every month, the public can sign up for a short ferry ride to the island and then the opportunity to stand in a designated area on Hart Island. Seeing it with our own eyes, standing on the sacred ground with our own feet was utterly transformative. Much of Charles' description of the Island in the song "Isla So Beautiful" was inspired by our visit to the Island. A Captain with the Department of Corrections oversaw the group and answered our questions. He genuinely believed that the men who worked on the burial crew were changed for the better by their work, and that most considered it an honor to work on the Island. We modeled a character after him.
- 4 We imagine a production of *Hart Island* would reflect the simple beauty and solemnity of the island itself, and that somehow, the presence of Hart Island would always be felt. Time and place are fluid throughout the show, and the locations can be suggestive, with details such as the prison uniforms, the rough-hewn pine boxes, the blanket, helping to ground us in the specific.
- 5 We sincerely hope *Hart Island* will be produced, and that audiences will have the opportunity to grieve, and grow, with Charles and Marielena.

CAST

Charles **Rodney Hicks**
Marielena **Gizel Jiménez**
Woman 1/Mama **Natascia Diaz**
Woman 2/Maeta **Carrie Compere**
Woman 3 **Aline Mayagoitia**
Man 1 **Ryan Gregory Thurman**
Man 2 **Cheo Bourne**
Man 3 **Simon Longnight**
Man 4 **Jawan Jackson**

MUSICAL NUMBERS

American Sin
The Blanket
Isla So Beautiful

BAND

Piano **Jason Yarcho**
Cello **Allison Seider**
Violin **Martin Agee**

CREATIVE TEAM BIOS



RAJA FEATHER KELLY (Director) is a choreographer, a director and the artistic director of the feath3r theory. In 2020, he was an Obie Award winner and a three-time Princess Grace Award winner. He has created 15 evening-length premieres with his company the feath3r theory, as well as directing and choreographing extensively for Off-Broadway theatre in New York City.

JASON YARCHO (Music Director) Broadway credits include *Wicked*, *Bullets Over Broadway*, *Shuffle Along*, *Or The Making of the Musical Sensation of 1921 and All That Followed*; *An American In Paris*, *West Side Story*. Off-Broadway: *Cagney*, Musical Director/Conductor for both the first and second National Tours of *Wicked*, *Bright Star* and *Falsettos*. Regional/Off B'way: The Obie Awards, Playwrights Horizons, The MUNY, Westport Country Playhouse, Barrington Stage Company, Cincinnati Pops. MA in *Orchestral Conducting* from CCM.

JOHN C. MOORE (Presentation Coordinator) *Fefu and Her Friends* (TFANA), *We're Gonna Die* (2ST), *A Strange Loop* (Playwrights Horizons), *Mrs. Murray's Menagerie* (Ars Nova), *Miles for Mary* (Playwrights Horizons), *Rags Parkland Sings the Songs of the Future* (Ars Nova), *KPOP* (Ars Nova), *Sundown*, *Yellow Moon* (Ars Nova/WP Theater), *A Life* (Playwrights Horizons), *Marjorie Prime* (Playwrights Horizons), *The Christians* (Playwrights Horizons).

CAST BIOS

CHEO BOURNE performs original cabaret works and theater in and around NYC. Cabaret: *Moy-Borgen and Bourne's Office Party*, *Two Faced*, *Touche*, *HELLO*, *Never Far From Home*. Regional: *Shine!*, *The Water Dream*, *The Battles*, *Xanadu*, *Jerry Springer – The Opera*, *Passing Strange*, *Hot Mikado*, *Cabaret*, *Of Mice and Men*. www.cheobourne.com / @cheobourne

CARRIE COMPERE On Broadway, Carrie played Sofia in *The Color Purple*, and on the National Tour including at Paper Mill Playhouse. Also: *The Golden Apple* (Lovey Mars/The Siren), *Holler If Ya Hear Me* and *Shrek The Musical*. Off-Broadway: *Lightning Thief* (Sally Jackson), *Sistas*, *Lord Tom*, *Smokey Joe's Cafe* (TUTS), *Show Boat: Live from Lincoln Center*. TV: *City on a Hill* with Kevin Bacon (current), *The Crew* with Kevin James, *Seven Seconds*, *NYC 22*, *Gurland on Gurland*. Special thanks to hubby, Jerry, her children, Isaiah, Pneuma, her Manager, Susan Campochiaro Confrey of CBU Management, JC William Agency and to Jesus, for every blessing, for Jeanne, who is smiling from heaven. 2 Cor. 9:15

NATASCIA DIAZ is a critically acclaimed, three-time Helen Hayes Award winning "triple-threat" performer with a bi-state career in New York and Washington, D.C. spanning a wide variation of material and styles from Shakespeare and new works to plays and musicals. To learn more, visit www.natasciadiaz.com. Follow: IG: @LadyDiaz777 & Twitter: @NatasciaDiaz

RODNEY HICKS is honored to be a part of this year's NAMT Festival with *Hart Island*. Broadway credits include the OBC casts of *Come from Away*, *The Scottsboro Boys*, *RENT*, 2000 revival of *Jesus Christ Superstar*. He can be seen on Apple TV/Amazon prime in the indie film *Mighty Oak*.

JAWAN JACKSON made his professional debut starring in Broadway's *Motown The Musical* as Melvin Franklin of *The Temptations* and is now starring in the hit Broadway show *Ain't too Proud: The Life and Times of the Temptations*. A graduate of Eastern Michigan University, Jackson began his career as a radio personality for Detroit's top radio stations. Upon graduation, he helped execute a program for high school students with a passion for pursuing a career in acting and the arts. Film: *Sparkle*, *Love Thy Self*, *For The Love Of Music*. TV: Netflix's *The Get Down*, PBS's *Doo Wop Generations*. Instagram: @JawanJackson

GIZEL JIMÉNEZ recently starred in the world premiere of the Broadway-bound musical, *Bliss*. Last year, she made her Broadway debut as Nessarose in *Wicked*. Off-Broadway: *Avenue Q* (first ethnic actor to portray Kate Monster), *Miss You Like Hell* (Drama Desk and Lucille Lortel nominations), *Big River* (Encores!), and *Party People*. TV: NBC's *Law & Order SVU*, HBO's *Divorced*, *Neighbors* (web series). www.gizeljimenez.com @giz_zy

SIMON LONGNIGHT was most recently seen in *Hamilton* as Lafayette/Thomas Jefferson and had the opportunity to perform the show in Puerto Rico, San Francisco and will eventually open the show in Los Angeles. Select Regional credits include: *1776*, *Disaster!*, *The Tempest*. Film/Tv: *Instinct* (CBS). Graduate of University of Michigan's Musical Theatre Department.

ALINE MAYAGOITIA worked on *Hart Island* at Musical Theatre Factory and she's been a fan ever since. Credits include *Forbidden Broadway: The Next Generation*, *In the Heights* (Ordway and PCLO) and *Evita* (Resident Theatre Co.) Her YouTube channel, *School to Stage*, aims to provide radically inclusive free theatre education for a new generation. Thanks to this incredible team.

RYAN GREGORY THURMAN is an NYC-based actor, proud Cleveland native & Point Park University Alum. Recent: *Sister Act* (Paper Mill Playhouse - Covid-19 Postponed), Sebastian in *Disney's The Little Mermaid* (Argyle Theatre), *Oklahoma!* (Pittsburgh CLO), National/International: Store Manager in *Elf* (National Tour), *After Midnight* (NCL). Regional: *Peter and the Starcatcher* (Dobama), *Sweeney Todd* (Mac-Haydn). @Huggybruh

SPECIAL THANKS

Raja Feather Kelly, Jason Yarcho, Victoria Weinberg, John Moore, Jerry Dixon, Rick Edinger, Our Amazing Performers and Crew, Everyone at NAMT, Brandon Ivie, Valerie Curtis-Newton, Village Theatre, Musical Theatre Factory

FOR MORE INFORMATION, CONTACT

Michelle Elliott, elliottlarsen@elliottlarsenmusicals.com, (917) 940-6137, Elliottlarsenmusicals.com

Hart Island was developed in the 2019 Beta Series at Village Theatre in Issaquah, WA Robb Hunt, Executive Producer - Jerry Dixon, Artistic Director

Hart Island was developed at the Musical Theatre Factory in New York, NY

Show Consultants: Jerry Dixon (Village Theatre, WA) & Rick Edinger (Carnegie Mellon University, PA)
Directing Observer: Lamar Perry



Genre: Superhero origin story
Cast/Band: Three actor-musicians

Book, Music & Lyrics by **Justin Huertas**
Directed by. **Brandon Ivie**
Music Directed by. **Steven Tran**
Production Coordinator **Nina Williams-Termachi**

Trevor feels like a freak—which is not helped by the green lizard skin he grew after a bizarre childhood accident. When one fateful night sets him on a journey of mythic proportions, Trevor must decide if he'll become the hero of his own story in this thrilling original musical.



JUSTIN HUERTAS is an award-winning playwright, composer-lyricist and actor. His first original musical *Lizard Boy* world-premiered at Seattle Rep, toured to San Diego's Diversionary Theatre, and had two industry readings in NYC. Justin then wrote *The Last World Octopus Wrestling Champion* (additional music by

Steven Tran) for ArtsWest Playhouse & Gallery and *Lydia & the Troll* (co-created by Ameenah Kaplan) for Seattle Rep. He composed music and lyrics for *The Lamplighter* (co-authored by Sara Porkalob and Kirsten "Kiki" deLohr Helland) and for Book-It Repertory Theatre's adaptation of *Howl's Moving Castle*. Justin is currently under commission at the John F. Kennedy Center for the Performing Arts.

DEVELOPMENT HISTORY

Commissioned by Jerry Manning at Seattle Rep in January, 2011.
Workshop: The New Play Festival at Seattle Rep (directed by Jerry Manning), January, 2013.

Workshop: Seattle Rep (directed by Brandon Ivie), August, 2014 and December, 2014.

World Premiere Production: Seattle Rep, 2015.

Original Cast Album: Recorded 2015 at Spaghetti Fire Productions (Mastered by Panic Studios). Released 2015, Audiophile Studios/Nyhuis Creative. Available on Apple Music, Spotify, and Amazon.
Industry Reading: NYC, 2016.

Production: Diversionary Theatre, 2016.

Industry Reading: NYC, 2016 (Creative Endeavor Office).

Workshop: NYC, 2017 (WestBeth Entertainment and Creative Endeavor Office).

Workshop: Seattle, 2018 (WestBeth Entertainment and STG Presents).

The committee truly enjoyed reading this musical! This parable for the queer community is a breath of fresh air filled with vivid images and an uplifting message. Its fantastical, animated and poignant world will leave audiences in awe.

—Festival Committee

5 THINGS YOU SHOULD KNOW

- 1 Where Did Lizard Boy Come From?** *Lizard Boy* was originally commissioned by Seattle Rep in 2012 and premiered there in 2015. In 2016, the Lizards basked in the San Diego sunshine at Diversionary Theatre for a second production. Our original cast album is available wherever you stream your music!
- 2 Why a Lizard Boy?** I created the lead character Trevor while imagining a queer, Filipino superhero whose queerness and race are not at the core of his trauma. Instead, his deep insecurity is his lizard scales, which he learns may even be his greatest power. While on the surface *Lizard Boy* is a superhero myth, underneath the green scaly skin it's a story of being an outsider.
- 3 Only 3 Actors?** For all the epic turns this story takes, we tell it on a very small scale with only three actor-musicians! Every note of music and every sound you hear is made by the actors—with the exception of one huge, mythical, secret sound at the very end, but you really think I'd spoil it? No way!
- 4 Lizards Around the World!** While we've only had two regional productions on the west coast, our cast album has spread *Lizard* love all over the freakin' planet, including Ireland, Australia, the Netherlands, and the Philippines! My favorite thing we've seen in the last couple of years is a social media surge of *Lizard Boy* fan art, cosplay and song covers! #LizardBoy!
- 5 What's Next for the Lizards?** We're looking for partners for a commercial production in New York and beyond. This musical was created for the stage but we'd also love to explore *Lizard Boy* as a live-action film, an animated film, a graphic novel, a TYA novel and more!

CAST

Trevor **Justin Huertas**
Siren **Kirsten deLohr Helland**
Cary **William A. Williams**

MUSICAL NUMBERS

Things I Want
Recess
Lizard Boy

CREATIVE TEAM BIOS



BRANDON IVIE (Director) Associate Artistic Director, Village Theatre. World premieres: *Lizard Boy*, *The Noteworthy Life of Howard Barnes*, *Jasper in Deadland*, *String*, *The Yellow Wood*, *The Hinterlands*. NYC/regional: The Public/Joe's Pub, HERE Arts Center, Prospect, Paper Mill, Signature, Barrington, Goodspeed, Ford's, Kennedy Center, Seattle Rep, 5th Avenue, Diversionary. Drama League Directing Fellow, Charles Abbott Directing Fellowship, LCT Directors Lab.



STEVEN TRAN (Music Director) is a composer, music producer and multi-hyphenated theatre maker. Favorite credits: additional composer for *The Last World Octopus Wrestling Champion*, arranger/orchestrator for *Howl's Moving Castle*. Playwright/performer of *The Sonata Years*, a solo memoir-meets-piano-recital. Other hats Steven wears: director, teaching artist, sound designer. BA Princeton University. @snk_tran

NINA WILLIAMS-TERAMACHI (Presentation Coordinator) (They/Them) is a Japanese-American multidisciplinary artist and educator originally from Sapporo, Japan working in Seattle/NYC. Select credits include: *Suicide Forest* (Off-Broadway, Ma-Yi Theater Company, Obie Award), *The Odyssey* (Seattle Rep, Public Works), *Searchers* (Edinburgh Fringe Festival 2019). They are a proud member of Actors' Equity Association. www.NinaWilliamsTeramachi.com

CAST BIOS

KIRSTEN "KIKI" DELOHR HELLAND is a Seattle-based, award-winning performer. Seattle Rep: *Lizard Boy*. The 5th Avenue Theatre: *The Sound of Music*, *Grease*, *Oklahoma!*, *Elf*. Village Theatre: *Les Misérables*, *Trails*, *The Tutor*. Village Theatre Beta Series: *String*, *Afterwords*. ArtsWest: *American Idiot*. Film: *Laggies*. NYC NYMF 2017: *The Demise*. Insta: kiki_dela

JUSTIN HUERTAS See bio to the left.

WILLIAM A. WILLIAMS A California native, William is a musician/actor now based out of New York City. He can often be spotted rummaging through endless crates of vinyl records, singing standards in dingy bars, or producing funky tracks in his humble home studio. William received a B.F.A. from Cornish College of the Arts.

ADDITIONAL PRODUCTION STAFF

Lizard Boy B-Roll by. **Nyhuis Creative**
Siren Unit Director of Photography **Conner Neddersen**
Trevor Unit Director of Photography **Tyler Rogers**
Cary Unit Director of Photography **Kelita Wanvestraut**

SPECIAL THANKS

A Very Special Lizard Thanks to Carolyn Miller, Matthew Schneider, and Creative Endeavor Office; Blair Russell; Laura Nyhuis and Nyhuis Creative; Ciera, Karin, Betsy, Adam, and the entire NAMT staff; Jocelyn Prince; Robert J. Aguilar; Rheanna Atendido; Elisabeth Farwell-Moreland and Seattle Rep; Matt Morrow and Diversionary Theatre; Jay Markham and Village Theatre; L.B. Morse; Sandi and Joel Ivie; Cassi Q Kohl; Lynsey Lacher; Nabra Nelson; Mike Poler and Timothy Norris.

To Andrea Allen and Jerry Manning, we truly hope we're making you proud.

FOR MORE INFORMATION, CONTACT

Brandon Ivie, *Director*, brandonjvie@gmail.com

Carolyn Miller, *Creative Endeavor Office*, carolyn@creativeendeavoroffice.com

Matthew Schneider, *Creative Endeavor Office*, matthew@creativeendeavoroffice.com

Lizard Boy was commissioned, developed, and World Premiered in April 2015 at Seattle Repertory Theatre
Jerry Manning, Artistic Director, Benjamin Moore, Managing Director

Directing Observer: Miranda Cornell



Ideal Cast Size: 25-30
Style: Historical / Folkloric / Mysticism

Book, Music & Lyrics by **Nicole Brooks**
Co-Directed by **Nicole Brooks & Jonathan McCrory**
Music Directed by **Melanie DeMore**
Choreography by **Charmaine Headley**
Production Coordinator **Tai Thompson**

Obeah Opera is a hand-clapping, foot-stomping, spirit-lifting, magical musical sensation unlike any other opera before. Steeped in Black music, sung entirely a cappella by a powerful all-female cast, *Obeah Opera* reveals the story of the legendary Salem witch trials from the fascinating perspective of Caribbean slave women.



In the performing arts world, **NICOLE BROOKS** is beyond a triple-threat. Her extensive accomplishments include: filmmaker, director, performer, singer, playwright, composer, curator, teacher and 'art-ivist.' Brooks has devoted over 20 years producing innovative content (for the stage and screen), with a focus on narratives that illuminate the peoples of the African Diaspora. In 2012, Brooks officially added playwright to her list of talents. Her debut theatrical work *Obeah Opera*—which she created, wrote, composed and performs in—has received critical acclaim and several award nominations throughout its various incarnations in Toronto, Canada between 2009 and 2019.

DEVELOPMENT HISTORY

Obeah Opera was developed in Toronto, Canada in various workshops and presentations across a decade: b current's rock.paper.sistahz Festival (2009-2011); Rhubarb Festival (2010); b current and Theatre Archipelago presentation (2012); Nightwood's Groundswell Festival (2014); PAN AM/ ParaPan American Games commission (2015); Fall for Dance North (2018); Luminato Festival Toronto commission (2019).

This unabashed, all-female, mother-rooted piece steeped in Black music that presents the story of the Salem Witch Trials, narrated by an untold point of view left the committee impressed beyond words. With striking and haunting a capella music, Obeah Opera uses the voices of the unheard to bring a refreshing presence to the stage.

—Festival Committee

5 THINGS YOU SHOULD KNOW

- 1 The title of the work itself gives an indication of what and how the story is told: the word 'Obeah' means witchcraft in the Caribbean and the word 'Opera' means a play that is entirely sung. However, in *Obeah Opera*, the word 'Obeah' is embraced as a positive term linked with the healing arts, natural medicinal knowledge, women's power, the state and condition of being a wise woman. The play is completely sung a capella—thus making it technically an opera with no support of instrumentation and being irreverent to any specific genre or time period. It is a ground-breaking dramatic work using an array of different musical genres mainly found in what is termed 'Black' music such as spirituals, blues, jazz, gospel, traditional African, Caribbean Folk, Calypso, ska, R&B and reggae.
- 2 *Obeah Opera* tells the story of the Salem witch trials differently than any other account of this historical event through the vantage point and perspective of Tutuba, a slave originally from Barbados who was the first accused and the catalyst of the Salem Witch Trials along with the other Caribbean slave women who also lived in the town. Tutuba's perspective and storytelling throughout the piece is a fascinating one—a different kind of slave narrative, deeply rooted in revolution and female empowerment, something that is not usually associated with a Black woman especially one who lived in Salem in 1692, over a century prior to the popularized slave era of the 1800s in the Americas.
- 3 The entire piece is played by an all-women cast—playing the power of story telling completely from a female perspective, moving completely away from accounting historical chain of events from the male/patriarchal gaze. Even though the story of *Obeah Opera* explores the plight of those enslaved, the Black experience goes beyond slavery. During this period of this recounted history, the play also portrays Black persons who were known as freewomen or freemen and demonstrates that enslaved Africans fought relentless for freedom through revolution against the enslavement paradigm.
- 4 The world of *Obeah Opera* expands beyond the setting of a Puritan town in Salem, Massachusetts by including religions and music of Resistance from the Caribbean, Africa and the Diaspora. Staying true to the lens of Tutuba and the other Caribbean women who lived in Salem, the incorporation of specific cultural references from the Caribbean, namely Orisha spirituality and the Carnival arts, the foundation of the work uses Orisha deities and Carnival archetypes to represent each and every character in the play along with its rich music. Although this play is ten years in the making, a great reference point of the work is the recent smash television hit *Love Craft Country* which in similar fashion centers around the magic housed in BLACK.
- 5 On the heels of a successful production in Toronto, Canada in 2019, the goal now is to have *Obeah Opera* to launch in America with a world premiere. Ideally, we would love to work with a non-profit and commercial producer to produce the show consecutively for a rolling premiere within the United States and aim for an eventual commercial run.

CAST

- Tutuba* **Nicole Brooks**
The Town Crier **Sapphire Demitro**
Betty **Dana Jean Phoenix**
Elizabeth **Tringa Rexhepi**
Abigail **Arinea Hermans**
The Elder **Tu Nokwe**
Shape Shifter #1 **Nickeshia Garrick**
Mary **Krystle Chance**
Sarah **Deidrey Francois**
Reverend Samuel **Michelle Polak**
Shape Shifter #2 **Karen Burthwright**
Candy **Amanda DeFreitas**

MUSICAL NUMBERS

Travellin'
Be Witched / It Must Be You
As Above, So Below

CREATIVE TEAM BIOS

NICOLE BROOKS (Co-Director) See bio to the left.



JONATHAN MCCRORY (Co-Director) is a creative doula that works at the intersection of innovation, empowerment, manifestation and healing. He has served as Artistic Director at National Black Theatre since 2012. As a director, he has helmed numerous productions including *Dead and Breathing*, *Hands Up*, and most recently, *Love is the Message! Joy is the Revival*.



MELANIE DEMORE (Music Director) is a Grammy-nominated female bass singer/composer, choral conductor, music director and vocal activist. She became music director for *Obeah Opera* as part of the 2019 Luminato Festival in Toronto. She says, "A song can hold you up when there seems to be no ground beneath you."



CHARMAINE HEADLEY (Choreographer) As Co-Founding Artistic Director of COBA, Collective of Black Artists, choreographer Charmaine Headley is a champion of Africanist dance. A graduate of the School of Toronto Dance Theatre, she holds an honors diploma in Gerontology/Activation Coordination and has created a movement-based senior's program for her Masters' thesis at York University. Headley celebrates Canada's *Obeah Opera*'s potentiality on this virtual platform.



TAI THOMPSON (Presentation Coordinator) is a theater maker focused on new works and immersive theater throughout the US. RECENT CREDITS: *Romeo and Juliet*, *As You Like It*, *Dark Star From Harlem*, *Wynwood Stories*, *The Color Purple*, *Amparo*, *3/ Fifths*, *Miami Motel Stories: North Beach*. She has penned *Not Quite Ripe*, *Kleonostium* and *Lucky*. 2018 SDCF Observer, 2018 NAMT Directing Observer, 2019 Drama League Directing Fellow.

CAST BIOS

NICOLE BROOKS See bio to the left.

KAREN BURTHWRIGHT *Jesus Christ Superstar* (Soul Sister, 2012 Broadway Revival), *Disenchanted (u/s Princess Who Kissed the Frog*, Westside Theatre). Karen recently won the Merritt Award for Best Supporting Actor for her portrayal of Shug Avery at Neptune Theatre. Other credits include *Paradise Square* (Ensemble, Berkeley Rep), *I Love You, You're...* (Woman 2, George Street Playhouse).

KRISTLE CHANCE is a singer, songwriter, actor and music educator from Toronto, Canada. Most recently she played the Killer Queen in the North American Tour Production of *We Will Rock You*, Mary (*Obeah Opera*), The Lion (*The Wizard of Oz*), Medda Larkin (*Newsies*) and Effie White (*Dreamgirls*).

AMANDA DEFREITAS Theatre: *West Side Story*, *The Tempest* (Stratford Festival), *Hairspray* (Mirvish, Broadway, US Tour, Aquarius), *The Lion King* (Mirvish), *Obeah Opera* (Luminato), *Mamma Mia!*, *Beauty and the Beast*, *Shout! The Mod Musical*, (Capitol Theatre). Film: *Mirror, Mirror*. TV: *The L.A. Complex*. Concerts: Toronto: The Sony Center, the Rogers CENTRE.

SAPPHIRE DEMITRO is a born and bred Toronto performer and graduate of St. Clair College's Music Theatre Performance Program. She's toured North America and the Caribbean with a multitude of shows. Select credits: Tracy Turnblad (*Hairspray*), *The Witch (Into the Woods)*, Ursula (*The Little Mermaid*) and King Herod (*Jesus Christ Superstar*).

DEIDREY FRANCOIS is a soulful singer-songwriter, speaker and performer. Joyfully part of *Obeah Opera*. She delivers keynotes at spiritual centers internationally. Featured on CBC Radio. Earned two Posi Music Honorable Mentions, including 2020's Empower Award Nomination. Her intent is to express spirit in melody to touch the heart of the listener.

NICKESHIA GARRICK believes in the healing of spirit and body through song, dance and creation, and this is why she is honored to be a part of the 2020 NAMT Festival's virtual presentation of *Obeah Opera*.

ARINEA HERMANS is a three-time Dora-nominated actor and singer based in Toronto. She is so excited for the continued success of *Obeah Opera*, which she had the privilege of being a part of in 2018 and 2019. Arinea is a graduate of Sheridan College's Bachelor of Music Theatre Performance Program.

TU NOKWE is a South African singer, actress, guitarist, composer, lyricist, recording artist, author, teacher and businesswoman whose work is driven by her passion for children, community and social justice. She has performed around the world. Some of her highlights are *Shaka Zulu*, *Red Scorpion*, SA TV Daily Show *mam Sakhile Story House*, and the Broadway hit *Sarafina*, her concept, based on her family's Amajika Youth and Children's Art Project.

DANA JEAN PHOENIX is honored to be a part of *Obeah Opera*, having been part of its inaugural staging at the 2009 rock.paper.sistahz Festival and beyond. Dana is a theatre actress and indie synthpop artist with original music featured in film/television. @DanaJeanPhoenix www.DanaJeanPhoenix.com

MICHELLE POLAK is an award-winning interdisciplinary actor, creator, writer, director and teacher. Originally from Montreal, she now lives in Toronto and is the dedicated mother of five teens. She has performed in acclaimed productions in Canada and around the world. She is honored to once again collaborate with the incredibly talented *Obeah Opera* ensemble.

TRINGA REXHEPI Albanian-Canadian singer, songwriter and actor Tringa Rexhepi has performed professionally in musicals and as a pop artist across Canada and internationally for over 15 years at Toronto's Scotiabank Theatre, Elgin and Winter Garden Theatre, CAA Theatre, Segal Centre and more. Her original pop music has garnered over 300,000 hits.

ADDITIONAL PRODUCTION STAFF

- Director Assistant** **Tai Thompson**
Director Assistant **J Travis Cooper**
Post Production Supervisor **Tai Thompson**
Additional Vocal Recording **Melanie DeMore**
Additional Vocal Recording **Andenaya Brooks**
Camera Man + Grip/Gaffer **Asah Brooks**
Admin support **Asante Massawa**

SPECIAL THANKS

Canada Council For the Arts – New Chapter (Canada 150), Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, Renette and David Campbell, Harbourfront, Centre Residency Program, Fall for Dance North, Naomi Campbell—Luminato, Heather Moore & Sarah Conn – National Creation Fund, Michael Rubinoff, Claire Prieto-Fuller, Judy Gladstone, Djennie Laguerre, Debbie Nicholls-Skerritt, Rivers Collective + Pon De River Bank Collective, African Mysteries School And to my amazing supportive loving family: Asah Brooks, Andenaya Brooks and Asante Massawa.

FOR MORE INFORMATION, CONTACT

Nicole Brooks, asahproductions@gmail.com / obeahopera@gmail.com, www.obeahopera.com

Obeah Opera was originally commissioned by Luminato Festival Toronto and developed in association with Canada's National Arts Centre.

Show Consultants: Jonathan McCrory (National Black Theatre, NY), Lori Fineman (NY), Taneisha Duggan (TheaterWorks Hartford, CT)
Directing Observer: J Travis Cooper



Cast size: 6 actors: Soprano 1, Soprano 2, Mezzo, Tenor, Baritenor and Baritone.
Band size: 5 players: Keyboard; Guitar 1 (acoustic / electric); Bass (upright / electric); Drums / Percussion; and Cello / Guitar 2 (electric).
Genre: Contemporary song cycle. Comedy. Drama.

Music & Lyrics by **Paulo K Tiról**
Developed & Directed by **Noam Shapiro**
Music Directed by **Steven Cuevas**
Production Coordinator **Elizabeth Goodman**

Stories of overseas workers, young lovers, and gossipy church ladies. Snapshots of undocumented immigrants, millennial princesses, and first-generation Americans. In *On This Side of the World*, six actors give voice to Filipino immigrants navigating old lives and new beginnings, as a one-way ticket sends them on a journey 8,000 miles from home.



PAULO K TIRÓL is a composer, lyricist and book writer from Manila, Philippines. He is currently a Dramatist Guild Foundation Fellow and was an artist-in-residence at Access Theater with director Noam Shapiro. His projects include music and lyrics for *On This Side of the World* (NAMT Festival 2020, Prospect Theater Company's IGNITE series, Access Theater); book, music and lyrics for *Called*; and orchestrations for Ma-Yi Theater Co.'s *Felix Starro*. His work has been presented at Joe's Pub, Barrington Stage and more. Training: Berklee, NYU's Graduate Musical Theatre Writing Program (full-tuition scholarship), BMI. www.paulophonics.com.



NOAM SHAPIRO is a New York-based director and the Producing Artistic Director of Three Hares. He is the SDC Foundation's 2020 Kurt Weill/Harold Prince Directing Fellow, a member of the Lincoln Center Directors Lab, a former MTC Directing Fellow, a Drama League First Draft Resident Artist, and a winner of OPERA-America's Robert L.B. Tobin Director-Designer Prize. Noam has developed work with the Drama League, Ensemble Studio Theatre, the LaGuardia Performing Arts Center, Access Theater, The Lark, New Dramatists and Fresh Ground Pepper. He also has guest directed at Yale, Johns Hopkins and Columbia. BA Yale. www.noamshapiro.com

DEVELOPMENT HISTORY

On This Side of the World was conceived by Tiról at NYU Tisch's Graduate Musical Theatre Writing program, further developed at Musical Theater Factory's POC Roundtable, and presented at both NAMT's Songwriter's Cabaret and Joe's Pub. Tiról and Shapiro began collaborating on *On This Side of the World* in 2018 as Resident Artists at Access Theater. In 2019, Three Hares produced a workshop production of *On This Side of the World* at Access Theater with support from the Lower Manhattan Cultural Council. In 2020, a revised version of the show was presented at Prospect Theater Co.'s IGNITE Concert Series.

Each song in *On This Side of the World* expertly brings together lyrics and melody to create a beautiful quilt of individual stories. Through these hummable melodies, the piece celebrates Filipino immigration stories, finding universal truth through striking specificity.

—Festival Committee

5 THINGS YOU SHOULD KNOW

- 1 Thanks to American colonial influences, modern Philippine music sounds just like American pop music. That's why, on the surface, *On This Side of the World* sounds a lot like contemporary American music. But a closer listen reveals subtle yet unmistakable Filipino details: strains of the Philippine national anthem; the minor-key waltzes of 70's church music; the idyllic strumming of a folk guitar; and the relentless drumming of the Filipino fiesta.
- 2 There are approximately 4.1 million Filipinos in the United States, including 2.2 million "overseas foreign workers" on visas, and Filipinos make up roughly 4.5% of America's 44.5 million immigrant population. The largest Filipino populations in the US are located in California, Hawaii, Texas, Illinois, New York, and Nevada. We hope to bring *On This Side of the World* to these states and to any community that is committed to putting new American stories on stage.
- 3 *On This Side of the World* presents a case for the power of the song cycle form. Each of the 20 songs in *On This Side of the World* is a psychologically complex, deeply personal, and emotionally satisfying story. The score features a vibrant mix of styles and tones, from torch songs to bubblegum pop, romantic ballads to power anthems, mini-operetta to burlesque, that allows each actor to play comedy and drama—adding up to a full evening of theater.
- 4 In her review of *On This Side of the World* in *Theatre is Easy*, critic Maria Paz Alegre wrote, "*On This Side of the World* may play best with immigrant audiences, but the themes of separation, love, and perseverance are relatable even to those who have never set foot outside of their home country. The song cycle underscores how each experience is wholly unique, so that each song begins to feel like a love letter to an individual American dream."
- 5 According to the Asian American Performers Action Coalition, up until 2011, Asian American performers represented less than 3% of who was cast across all New York City stages and less than 1% of who was on Broadway. In the past 10 seasons, Asian representation has only hit above 4% three times. Through its 28 characters played by six actors, *On This Side of the World* gives the Asian American theater community a whole new set of stories to tell.

CAST

Soprano 1 **Diane Phelan**
 Soprano 2 **Kay Trinidad**
 Mezzo **Jaygee Macapugay**
 Tenor 1 **Michael Protacio**
 Tenor 2 **Marc delaCruz**
 Baritenor **Vincent Rodriguez III**

MUSICAL NUMBERS

One Way Ticket
Leading Man
My Mother Is an Immigrant

BAND

Piano **Steven Cuevas**
 Cello & Guitar **Jonathan Cuevas**
 Drums & Bass. **Brandon Ilaw**

CREATIVE TEAM BIOS

NOAM SHAPIRO (Director) See bio to the left.



STEVEN CUEVAS (Music Director) was most recently the Music Director/Conductor of the first national tour of the Tony Award-winning revival of *Once on This Island*. Broadway: *Once on This Island*, *Anastasia*, *Kinky Boots*. Off-Broadway: *I Spy a Spy*, *We Are the Tigers*, *Trip of Love*, *Closer Than Ever*. Tours: *Kinky Boots*, *How the Grinch Stole Christmas!*, *Spring Awakening*, *My Fair Lady* (Singapore). Recordings: *Once on This Island*, *Grinch...*, *Monstersongs*. Chair of Local 802 AFM Diversity Committee. Proud member: AEA, Recording Academy, Filipino American community, BFA Musical Theatre: Emerson College. @StevenMCuevas

ELIZABETH GOODMAN (Presentation Coordinator) Broadway: *Misery*, *Romeo and Juliet*, *The Testament of Mary*. Off-Broadway: *Einstein's Dreams*, *One Thousand Nights and One Day* (Prospect), *Freddie Falls In Love* (The Joyce), *All Our Children* (Sheen Center), *Hindle Wakes* (Mint Theater), *The View UpStairs* (Invisible Wall), *The Total Bent* (The Public Theater), *A Midsummer Night's Dream* (CSC).

CAST BIOS

MARC DELACRUZ Broadway: *Hamilton* (Ensemble/u/s Hamilton, Burr, Laurens/Philip, King George), *If/Then* (OBC). Off-Broadway: *Ordinary Days* (Keen Company), *Pacific Overtures* (CSC), *Three Days to See* (Transport Group). Tour: *If/Then*, *Disney's High School Musical*. Regional work: The Old Globe, Studio Theatre, Tantrum Theater, The 5th Avenue Theatre, Village Theatre.

JAYGEE MACAPUGAY Originally from Chicago, IL, Jaygee has performed on and off-Broadway, notably in Andrew Lloyd Webber's *School of Rock*, David Byrne's *Here Lies Love*, and most recently David Henry Hwang's *Soft Power*, which was nominated for the 2020 Pulitzer Prize for Drama. She has a passion for new works, particularly stories that amplify Asian American voices. She is thankful we can still create theater during this unprecedented time.

DIANE PHELAN is an actor, director and activist based in NYC. Broadway/ New York: *School of Rock* (Winter Garden), *King & I* (Lincoln Center), *Here Lies Love* (The Public), *Bernarda Alba* (Lincoln Center), *On This Side of the World* (Prospect Theater). Sherri in *Marry Harry* currently streaming on Amazon. com. www.dianephelan.com Founder: www.UnapologeticallyAsian.com + www.RacismIsAVirus.com

MICHAEL PROTACIO is delighted to make his debut with NAMT. *New York Times*: "a sweet-voiced tenor." Highlights: Joanna Gleason's *Out Of The Eclipse* (NYC, CT, CA), Paulo K Tiról's *On This Side Of The World* (Access Theater), *GLEE* (Fox TV), and jazz ensemble Brooklyn Harmonics. Yale & Carnegie Mellon University. www.michaelprotacio.com

VINCENT RODRIGUEZ III is an actor best known as Filipino love-interest, Josh Chan, in the CW's four-time Emmy Award-winning TV musical comedy, *Crazy Ex-Girlfriend* (available on Netflix). Prior to moving to Los Angeles, he was a stage actor in NYC for 11 years. He also has recurring appearances in Season 2 of *Insatiable* (Netflix) as Detective Rudy Cruz.

KAY TRINIDAD Broadway: *Hadestown* (Fate; Original Broadway Cast), *The Little Mermaid* (Aquata; Original Broadway Cast). Off-Broadway: *BARE* (Diane Lee), *Roar of the Greasepaint...* (York Theatre). Regional: *Lempicka* (World Premiere, Williamstown Theatre Festival), *Waterfall* (US Premiere, Pasadena Playhouse, 5th Avenue Theatre), *Allegiance* (World Premiere, Old Globe), *Children of Eden in Concert* (Aysha; Kennedy Center), *Spelling Bee* (Marcy Park; Cape Playhouse & Cleveland Playhouse), *The King And I* (Tuptim; Maltz Jupiter Theatre, Music Theatre Wichita), *Little Shop Of Horrors* (Ronette; Berkshire Theatre Group), *Beauty and the Beast* (MUNY), *The Addams Family* (MUNY), *Bye Bye Birdie* (Casa Mañana). Tour: *Seussical*. New album, *If the Fates Allow: A Hadestown Holiday Album* coming out on Broadway Records on November 20! www.kaytrinidad.com

ADDITIONAL PRODUCTION STAFF

Audio Mixer **Jonathan Cuevas**
Assistant Director **Leah Vicencio**

SPECIAL THANKS

Ian Miller; Joanne Javien; Albert Guerzon; Kevin Schuering; Matt Bovee; Megumi Lee; Rachel Nortz; Joaquin Pedro Valdes; Jeremy Stanton; Kit Yan & Melissa Li; Eli Gagelonia; Cara Reichel & Prospect Theater Co.; Jackie Carter & Access Theater; Julianne Wick-Davis; Rogelio & Rochelle dela Cruz; Annabelle Cuevas; Grace, Jaime & Eric Macapugay; Cynthia Protacio Peyton, Patrick Protacio & Iris Reese; Gianpaolo Eleria; Leo Paolo Leal; Lorenz Ponce; Rafa & Ene Carandang; Mia Cruz & Joel Obillo; Ron, Celine, Bella & David Villanueva; Vic & Lorna Tirol; Emma Osoria; Liz Casasola; Gene del Rosario; Margie Templo.

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 Noam Shapiro, noamshapiro@gmail.com

Developed with and directed by Noam Shapiro
On This Side of the World was developed in part at Access Theater's Residency Program

Show Consultants: Kate Galvin (Cardinal Stage, IN) & Michel Hausmann (Miami New Drama, FL)
Directing Observer: Leah Vicencio



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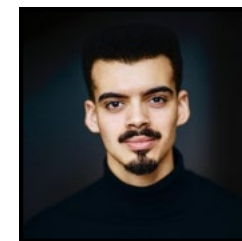
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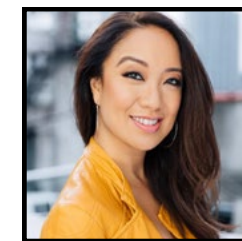
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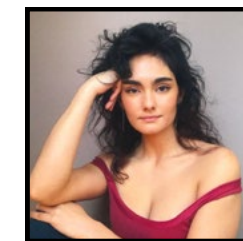
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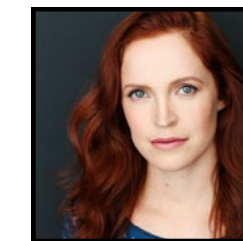
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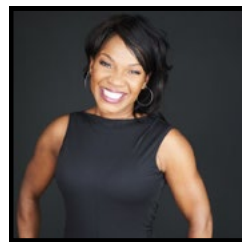
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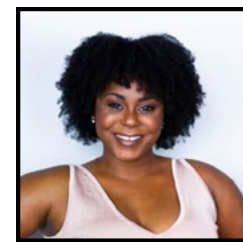
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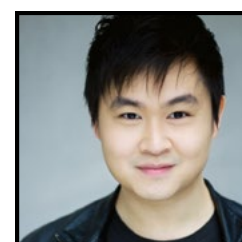
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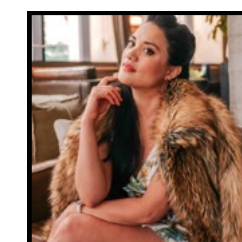
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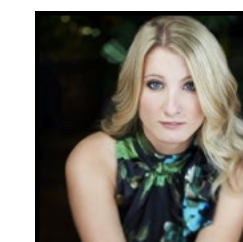
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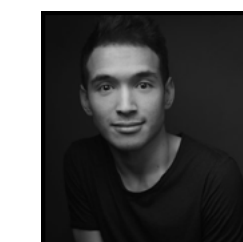
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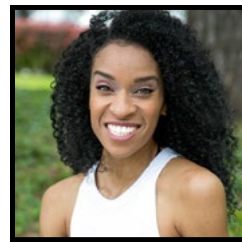
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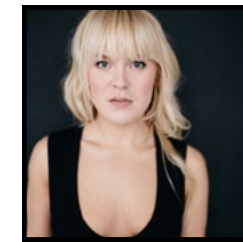
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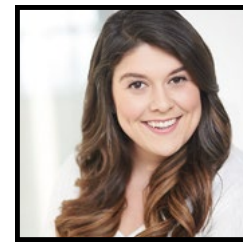
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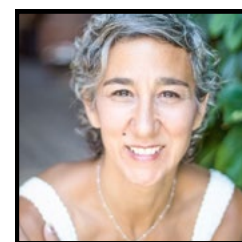
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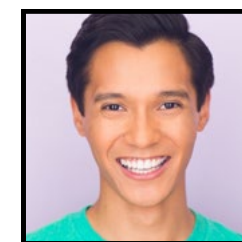
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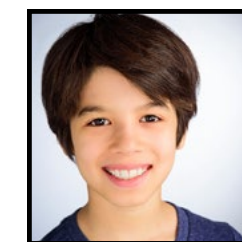
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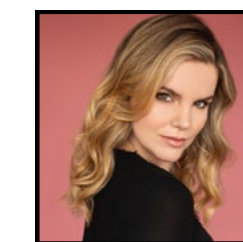
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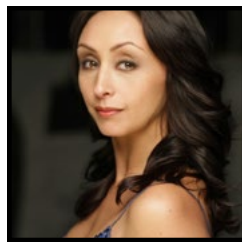
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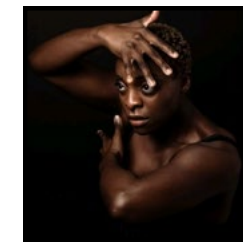
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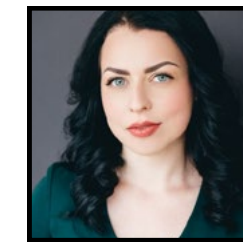
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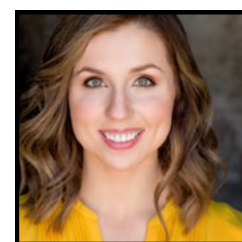
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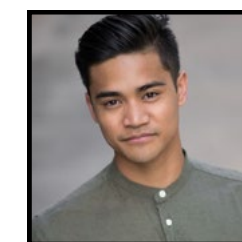
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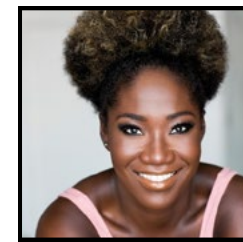
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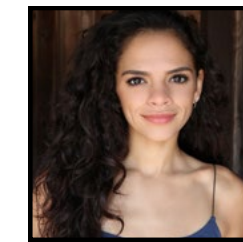
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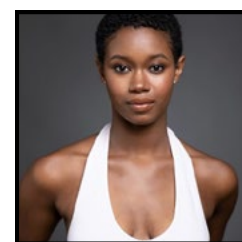
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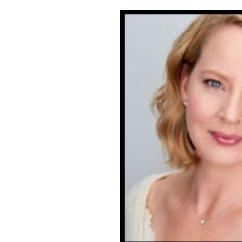
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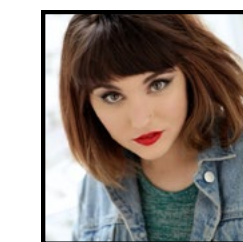
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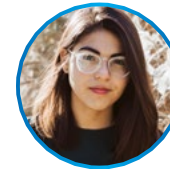
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Karishma Bhagani (*Cowboy Bob*) is a director, producer, dramaturg and scholar. Born and bred in Mombasa, Kenya, Karishma has a keen interest in expanding the arts sector within East Africa. Her research interests include understanding the political, spiritual and mythological seeds of performance tradition around the African continent. Karishma is currently a fellow of the Georgetown Lab for Global Performance and Politics and serves as the associate artistic director of the Tebere Arts Foundation in Uganda and the associate producing director of the Nairobi Musical Theatre Initiative. She is a graduate of New York University's Tisch School of the Arts.



J Travis Cooper (*Obeah Opera*) (They/Them) is a queer, black theatre artist and director currently based in Norfolk, Virginia. They recently received a B.A. in Musical Theatre from James Madison University and have specific interests in choreography and movement in theatre. In the future, J Travis hopes to continue innovating and enriching the theatre community through body positivity and movement, and are currently studying the foundations of Intimacy Direction and Coordination with Intimacy Directors and Coordinators, Inc. jtraviscooper.com/directing.



Miranda Cornell (*Lizard Boy*) is a mixed-race, Japanese-American theater director, generative artist and educator. She tells stories that are unabashedly sincere, messy and deeply collaborative and strives for an American Theater that is radically inclusive, community-oriented and non-hierarchical. Select directing credits include *Spring Awakening* (Fordham University), *Head and Heart* (NYMF), the North American premiere of Breach Theatre's *It's True, It's True, It's True* (Idlewild Theatre Ensemble), and more with The 24 Hour Plays: Nationals, Access Theater, FringeNYC, A4 and Semicolon Theatre Company. Assistant directing credits at The Public Theater, McCarter Theatre Center, the Experimental Theater of Vassar College, New York Stage and Film, and The TEAM. She is currently the Asian American Arts Alliance Van Lier Fellow in Theater and a proud member of the Roundabout Directors Group. Miranda graduated from Vassar College (Drama & Education) and has trained with SITI Company and Powerhouse Theater Training Program. mirandacornell.com



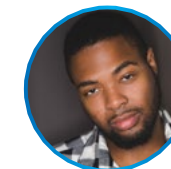
Tamanya Garza (*Eastbound*) is Latinx parent-artist, director and producer who has had the pleasure of working with: Wilma Theater, Philadelphia Theatre Company, InterAct Theatre Company, Philadelphia Women's Theatre Festival, Ursinus College, University of the Arts, University of Pennsylvania, Directors Gathering and many others. Tamanya recently directed Power Street Theatre's *Las Mujeres* by Philadelphia playwright Erlina Ortiz. The production continues to spark vital conversations about the current tectonic shift in storytelling that is focused on empowering Latinx artists, and other communities who have been systematically marginalized, to share their own stories. In 2019, Tamanya directed the Barrymore Award-winning *Cry It Out* by Molly Smith Metzler with Simpatico Theatre, a play about the gutting and beautiful experience of new motherhood. Tamanya is grateful that Simpatico Theatre, Allison Heishman and Parent Artist Advocacy League (PAAL) made space for this story. Tamanya has since become the PAAL Chief Rep of Philadelphia to help share the care and support she experienced during this production with her community. In the coming months, Tamanya is excited to be directing the new musical *Miss You Like Hell* at Theatre Horizon featuring book and lyrics by Quiara Alegria Hudes and music and lyrics by Erin McKeown. Tamanya is enjoying every minute of her NAMT observership and is thankful to Desdemona Chiang and the entire *Eastbound* team as well as the festival organizers whose inclusive vision created this opportunity for Tamanya and her fellow BIPOC artists.



Zhiyi Vanna Han (*The Consoling Mechanism*) was born in China, Dalian. She is currently a New York-based director. A graduate of New York University's Educational Theatre Program, Zhiyi's directing credits include: *At All Moments* by Ruoxin Xu (B.O.N.D Online Theatre Festival); *A Language of Their Own* by Chay Yew (IATI Theatre); *No Exit* by Jean-Paul Sartre (American Theatre of Actors); *Chinglish* by David Henry Hwang (Columbia University). She was also the resident director of the licensed Chinese production of *Mamma Mia!* (Shanghai Culture Square). Zhiyi hopes to use theatre to raise empathy, increase cultural diversity, and bring positive changes to the world.



Emmanuel Kikoni (*Co-Founders*) is a performer and creator from Dumfries, VA. He was born in Clarksburg, WV and as he grew up, he became more interested in the arts. Currently a senior Musical Theatre major at James Madison University in Harrisonburg, VA, he aspires to be a part of the Theatre and Film/TV industries after graduation. His early efforts as a director include the JMU Reading Workshop Reading of the musical *Venice* in 2019, as well as the self-created web series *Everything Emmanuel* in 2018. His past performance credits include *Seaweed J. Stubbs* in *Hairspray*, a *Dancer* in the *Grand Carnivale* at Kings Dominion and *Dancing with the Stars of the 'Burg* in Harrisonburg, VA, and an ensemble member in *Side Show* and *Into the Woods*. www.emmanuelkikoni.weebly.com



Lamar Perry (*Hart Island*) (He/Him/His) is a Queer Black artist/activist who currently serves as the Artistic Associate at Tony Award-winning theater The Old Globe, having formerly served as the Producing Associate at The Classical Theatre of Harlem. He is a 2020-2021 Roundabout Directors Group member. Most recently he's directed the audio plays *The Family Sound* and *Bunch Bowl Spaces* for The Blindspot Collective/La Jolla Playhouse's *Walk of Life* series. Selected Directing: *Not Another Sidney Poitier* (Diversionary Theatre/ Spark Festival), *Watch Me* (UCSD/Wagner's New Play Festival), *For MFA's Who've Said Love When the Distance was Too Much* (UCSD MFA). Assistant Directing: *Hot Wing King* (Signature Theatre), *Detroit 67* (Chautauqua), *Actually* (San Diego Repertory Theatre), *Father Comes Home From the Wars Parts 1, 2, 3* (Juilliard), *A Raisin in the Sun* (St. John's University). Perry was recently featured in *American Theatre* magazine's "Roll Call: People to Know" as well as *Forbes* and is an alum of the Schusterman Foundations REALITY Storytellers program ('19). He holds a Bachelors of Science from St. John's University and is an alum of the American Academy of Dramatic Arts.



Leah Vicencio (*On This Side of the World*) is a Filipino-American director, producer, dramaturg and administrator. She aspires to uplift and amplify stories and artists that truly represent the human experience in all of its forms and cultivate community through theater. She was a part of The 24 Hour Plays: Nationals 2019 cohort and past credits include: *Dying City* (Director), *Columbinus* (Director), *Coherence* (Asst. Director), and *...And Jesus Moonwalks the Mississippi* (Dramaturg). She is also the managing director and head of marketing for The Broadway Sinfonietta and is graduating the University of Florida this spring. leahvicencio.com

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E.A. Alexander & Lezley Steele

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

Book of James ('91)
B.J. Douglas Scott Warrender

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 Crosswell & 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 Campodonic & 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)
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The Scarlet Pimpernel ('92)
David Shapiro & Dave Wollert

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Randall Buck, Shirley Strother & Jack Eric Williams

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Warner Crocker & Gregg Opelka

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Ted Kociolek & James Racheff

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Stephen Cole & Matthew Ward

Barrio Babies ('98)
Fernando Rivas & Luis Santeiro

Blackbirds of Broadway ('98)
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The Bubbly Black Girl Sheds Her Chameleon Skin ('98)
Kirsten Childs

Children Of Eden ('96)
John Caird & Stephen Schwartz

Dodsworth ('96)
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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)
Douglas Post

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 Buccchino & 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

Lil Budda ('02)
Stephanie Jones & Janice Lowe

Lizzie Borden ('00)
Christophe 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

The Astonishing Return Of... The Protagonists!
Kevin Del Aguila & Michael Shaieb

The Boy Who Danced On Air
Tim Rosser & Charlie Sohne

Come From Away
David Hein & Irene Sankoff

Eastland
Andre Pluess, Ben Sussman & Andrew White

The Bowery Boys
David H. Bell, Jeremy Cohen & Aaron Thielen



apples and oranges

A R T S

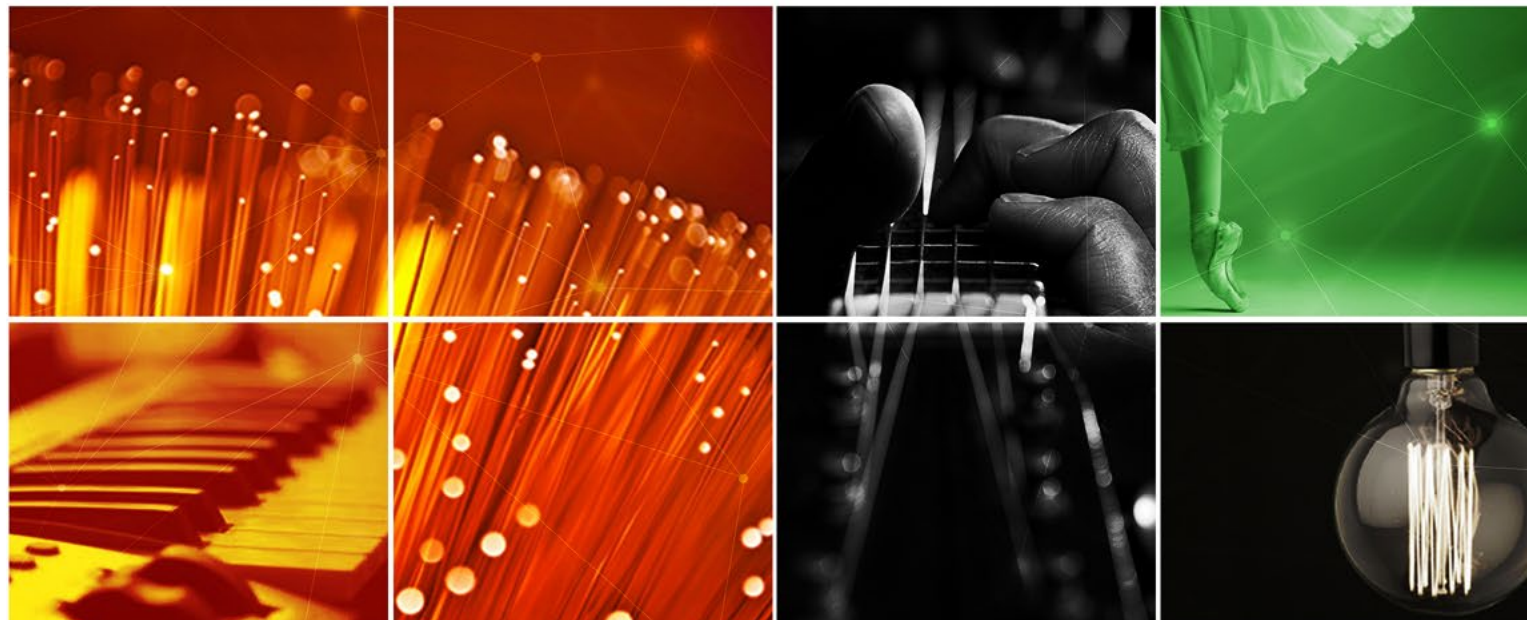
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DANA HARREL

(Festival of New Musicals Co-Chair) is the Director of Category Development for Hosting at Airbnb. She joined the company during this insane pandemic and is learning a lot about the tech world and how to create meaningful moments of connection and belonging around the world both in person and online. Before Airbnb she worked for six years at Walt Disney Imagineering as a Creative Entertainment Executive developing new entertainment offerings around the world.

Before Disney, Dana was the producing director at La Jolla Playhouse. At LJP she helped steer numerous plays and musicals, including: *Side Show*, *Hands on a Hardbody*, *Tallest Tree*, *Memphis*, *33 Variations*, *Yoshimi Battles the Pink Robots*, *Bonnie and Clyde*, *Peter and the Starcatcher* and *Ruined*. She also led the development of the first Immersive Theatre Festival (WOW) for LJP and TCG's 2014 San Diego Conference. She also served as the Artistic Associate and then the Musical Theatre Lab Producer (Stage II) at Barrington Stage Company, where she helped develop a number of shows, including: *The 25th Annual Putnam County Spelling Bee*, *Ears on A Beatles* and *Burnt Part Boys*. For three years, she was the Co-Artistic Director of GTG in NYC and produced work by up-and-coming writers.

Directing credits include *References to Salvador Dali...*, *Medallion*, *Urinetown*, *Hush*, *Night Train to Bolina*, *Yerma*, *Hide and Seek*, *Fiddler on the Roof*, *Blood Wedding*, as well as numerous readings and workshops in NYC and around the country. Associate and Assisting credits include *Xanadu* (Broadway and National Tour), *The 25th Annual... Spelling Bee* (Broadway), *Modern Orthodox* and *Fran's Bed*, *Two Sisters and A Piano*, *Sound of Music*, *Joseph and Lackawanna Blues*. A native of Lima, Peru, Ms. Harrel has also translated plays, including a number of Lorca classics. Graduate of NYU Tisch School of the Arts. Board Member: NAMT and Museum of Man, NEA/TCG finalist and Drama League alum. One of her proudest productions is her marriage to Daniel Roemer and being Mom to Isabella, Elysia and Jacob.

YUVIKA TOLANI

(Festival of New Musicals Co-Chair) is a producer with a keen interest in developing new work. She has been producing at The Public Theater since 2015. As Director of Producing, she leads a team of extraordinary Line Producers—Audrey Frischman, Garlia Cornelia Jones and Kelly Kerwin—in guiding projects from their most nascent stages to fruition in one of the five theaters at Astor Place and The Delacorte Theater in Central Park. Prior to her time at The Public, she was part of the fundraising team at the American Repertory Theater. This fall, she joins Sarah Lunnie and Stowe Nelson as part of Telephonic Literary Union, which makes intimate theatrical experiences for very small audiences. TLU's *Human Resources* was commissioned by Woolly Mammoth Theatre Company for their 2020 fall programming. Yuvika was a member of the 2016-18 WP Theater Lab. She holds a BA in Theater Studies from Yale University and currently sits on the Alumni Board of the Yale Dramatic Association.

PAMELA ADAMS

(Festival of New Musicals Chair Emerita) earned her BS in Business with a minor in Theatre from the University of the Pacific, and did graduate work in Theatre Management at CSU Long Beach while spending summers working at California Music Theatre in Sacramento. She moved to the east coast 20 years ago to join Paper Mill Playhouse in New Jersey, where she spent 10 years in various capacities including Marketing and Company Management, eventually becoming the Producing Associate. Pamela joined Trinity Repertory Company in Rhode Island as General Manager in the fall of 2010 and moved back to New York in 2012, to join Manhattan Class Company as General Manager. She is currently the General Manager at Atlantic Theater Company. Pamela serves on the Board of the Off-

Broadway League as Secretary, as well on the AEA Labor Management Committee. She is also the Board Treasurer for the National Alliance for Musical Theatre, where she has Co-Chaired the Festival Selection Committee for NAMT's Festival of New Musicals for three years and has served on the committee in four previous years. Pamela resides in New Jersey with her husband and two cat children, and is an avid advocate, fundraiser and spokesperson for breast cancer awareness.

DAILEY-MONDA MANAGEMENT

(General Management) Management and producing credits include the Broadway productions of *Allegiance*, *Voices for the Voiceless* (The St. James & The Al Hirschfeld Theatres on Broadway) and *Concert for America* (tour). Off-Broadway credits include *Fern Hill*, *Smart Blonde*, *Goldstein*, *Disaster!*, *That Physics Show*, *Don't You F*cking Say a Word*, *Inner Voices*, *Unbroken Circle*, *Pressing Matters*, *A Persistent Memory*, *C.O.A.L. (Confessions of a Liar)*. Current/Upcoming/Ongoing credits include the NYC Premiere of *Los Otros* by Michael John LaChiusa and Ellen Fitzhugh, National Alliance for Musical Theatre Festival of New Musicals and Premieres NYC. Additional work includes projects for the Broadway League, Broadway Cares/Equity Fights AIDS, the Actors' Fund and Playbill. DMMNYC.com.

CIERA IVESON

Ciera Iveson (New Works Director) is the New Works Director at the NAMT and produces the Annual Festival of New Musicals. Additionally, she oversees all of the New Works and Festival programs for NAMT including the Frank Young Fund for New Musicals, New Works and Writers' Roundtables. Previously, Ciera was the Festival Producer for the Village Originals Festival of New Musicals and Associate Production Manager at Village Theatre. To date, she worked on over 70 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) Joe Trentacosta is president of JT-PR, a full-service boutique public relations firm. With over 20 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.

MICHAEL CASSARA, CSA

(Festival Casting Director) and his team have cast over 500 theatre and film projects since the founding of Michael Cassara Casting in 2003, and they are thrilled to be returning to NAMT for an eighth year. Recent credits: *Mr. Holland's Opus* (BD Wong/Wayne Barker - upcoming world premiere), *An American In Paris* (international tour, dir. Christopher Wheeldon), *Spamilton: An American Parody* (Off-Broadway/Chicago/Pittsburgh CLO/cast album/current tour), *Forbidden Broadway* (most recent three editions/cast albums), *Enter Laughing* (York Theatre), *Gigantic* (Vineyard Theatre, dir. Scott Schwartz), *The 12* (Denver Center/world premiere), and regional productions at Gulfshore Playhouse (12 seasons), Ogunquit Playhouse, The Old Globe, Asolo Rep, Hangar Theatre, Argyle Theatre, Actors Theatre of Louisville, The Denver Center, and dozens of other companies. From 2007 to 2019, Michael served as the resident casting director for the New York Musical Festival (NYMF). Native Cleveland, BFA graduate of Otterbein University. Member, Casting Society of America and two-time Artios Award nominee. www.michaelcassara.net / @michaelcassara

SCHEDULE OF EVENTS

THURSDAY, NOVEMBER 19, 2020 (All times ET)

1:00-2:00 PM	Online Check-in and Networking Check in at the virtual "registration desk" to get acclimated to our online platform, then get to know your colleagues with some one-on-one digital speed-dating.	
1:00-7:00 PM	Virtual Networking Lounge Open	
2:00-3:00 PM	Where Are They Now Panel Catch up with the writers of some recent Festival of New Musicals shows. (NAMT members and Premiere Pass holders only)	
3:30-5:00 PM	Festival Presentations Sponsored by Broadway on Demand	Presenting: <i>On This Side of the World</i> <i>Hart Island</i> <i>Cowboy Bob</i> <i>Co-Founders</i>
5:00-6:30 PM	Writer Sessions Head back to Hopin to get to know the writers of the presentations you just saw!	
6:30 PM	Casual Bar Time Sit back and relax with other Festival attendees.	

FRIDAY, NOVEMBER 20, 2020 (All times ET)

1:00-2:00 PM	Online Check-in and Networking Check in at the virtual "registration desk" to get acclimated to our online platform, then get to know your colleagues with some one-on-one digital speed-dating.	
1:00-7:00 PM	Virtual Networking Lounge Open	
2:00-3:00 PM	Broadway Successes Panel Get to hear from the writing teams behind Broadway's <i>Come From Away</i> and <i>The Drowsy Chaperone</i> as they reminisce about their journeys from NAMT to Broadway. (NAMT members and Premiere Pass holders only)	
3:30-5:00 PM	Festival Presentations Sponsored by Broadway on Demand	Presenting: <i>Obeah Opera</i> <i>The Consoling Mechanism</i> <i>Eastbound</i> <i>Lizard Boy</i>
5:00-6:30 PM	Broadway and Off-Broadway Successes Panel Head back to Hopin to get to know the writers of the presentations you just saw!	
6:30 PM	Festival Closing Party Celebrate the 32nd Annual Festival of New Musicals with NAMT! (Premiere Pass holders only) Sponsored by Concord Theatricals	

MONDAY, NOVEMBER 23, 2020 (All times ET)

3:00-4:00 PM	Member Collaboration Meeting Details will be sent to members who attended the Festival of New Musicals. Watch your email!
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