

.a new movie musical



i T W O ' S i  
C R O W D

*Love, possibly*

## *the gist*

Everyone has exes. Or, as Freud said, when two people have sex, it's always a crowd. In rom-coms, every romance includes a pack of others: confidantes, competitors, troublemakers, tagalongs, and everyone who paves or blocks the road to ever after. But what happens when this clown car is filled with *imaginary* exes who won't quit tormenting them, refusing to get out of their heads?



**TWO'S A CROWD** is a movie musical that asks a question faced by anyone who's ever dipped their toe in the dating pool: Can love have a future when someone has a past?

compa

AMAZON ORIGINAL SERIES



**Modern Love**

EMMY NOMINATED

RYAN GOSLING EMMA STONE

LA LA LAND



LA LA LAND

THERE ARE TWO SIDES TO EVERY LOVE STORY

"MAGNIFICENT... ONE OF THE BEST MUSICALS IN MANY YEARS."  
— JASON GORBER, TWITCHFILM

ANNA KENDRICK JEREMY JORDAN

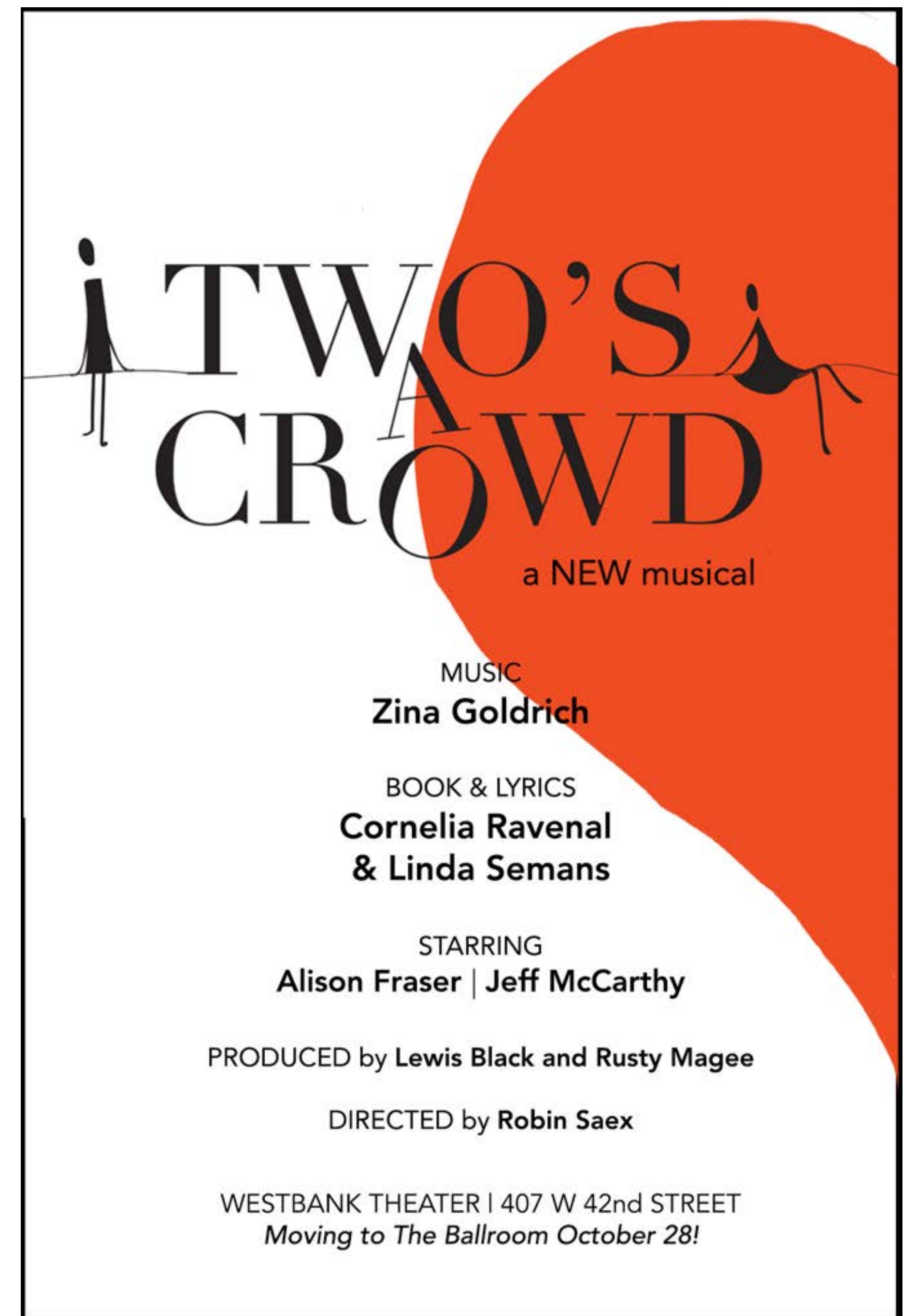
**THE LAST FIVE YEARS**



# history

Back in the day, before social media, before small shows even got reviewed, **TWO'S A CROWD** was an off-off Broadway hit that opened at the Westbank, where it broke box office records with lines going out the door. As word of mouth spread, it moved to the Ballroom, where it played to packed houses and standing ovations.

It was about to open off-Broadway. Then, at the eleventh hour, its main investor disappeared. So its then young creators (see poster on the right) put it in a drawer and went on to fame with other things. More than twenty years later, re-discovered, it's now being developed for the screen.





## *the story*



Tom and Kate are two old friends in their 30s who've never had much luck with romance, only to realize that love has been staring them in the face the whole time. But in their 30s, there's no clean slate. Figments of each other's larger-than-life exes crowd their brains, stoke their fears, and pop up everywhere from the bedroom, to the bathroom, to their laptops, even their soup pots, reminding them that even when things are going well, somebody did it better.

Even though each thinks the other could be The One, to get there, they have to fight off the figments, get over each other's pasts, and ultimately face their deepest insecurities and fears.





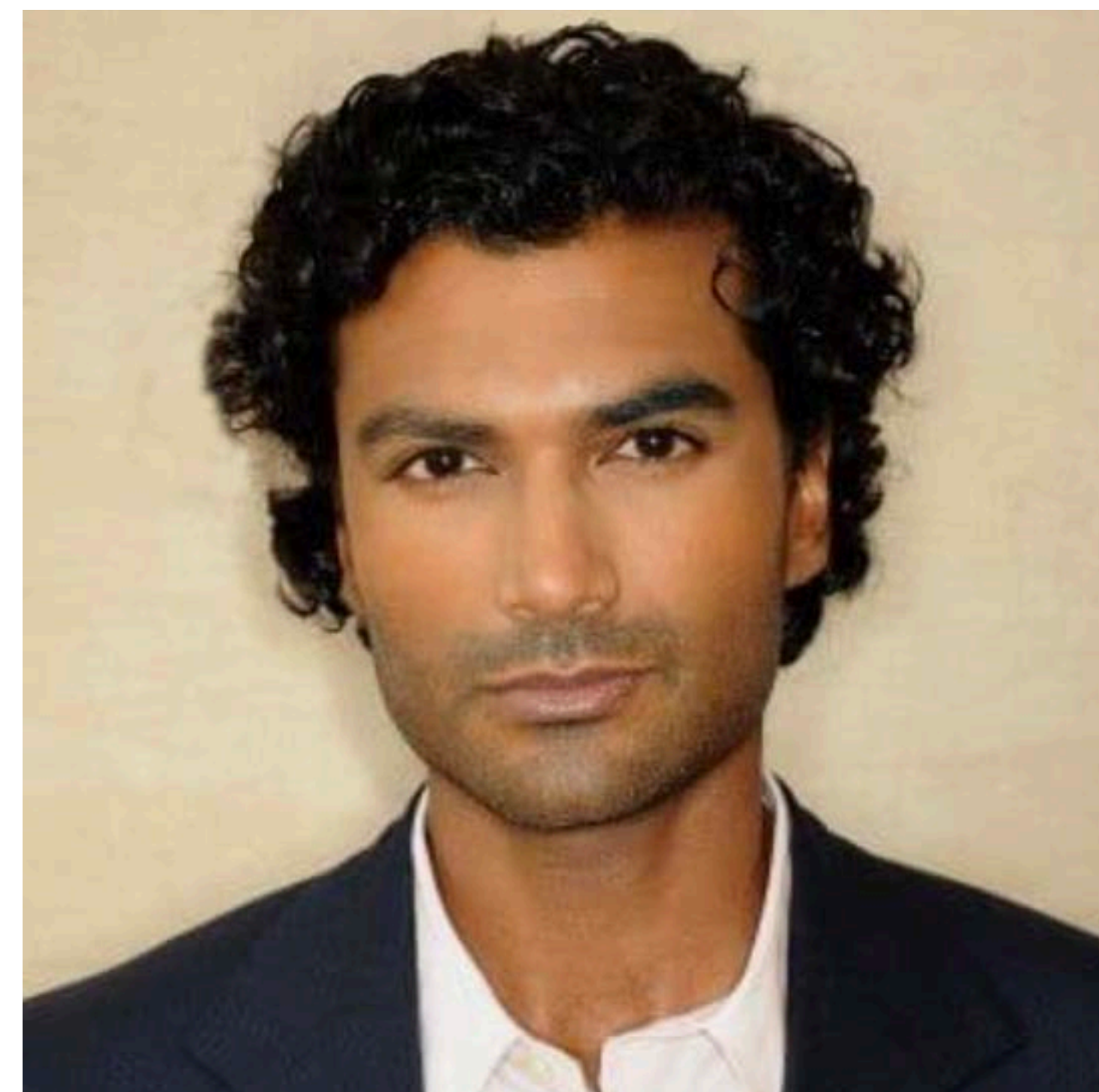
*Kate*

Savvy architect, committed to her career but commitment-phobic when it comes to love. Yet when she re-meets her old pal, Tom, her defenses come down. But when she learns that his last two girlfriends were gorgeous, sexy and one-of-a-kind, her anxieties come roaring back - and her imagination manifests the exes at the worst times.

the  
**CHARACTERS**

*Tom*

Old school writer who excels at the short form. He's just never been able to finish anything long. Including a relationship. But with Kate, he has hope... until he learns that her two recent exes include his hot-shot agent and a male model with an Insta-following and a billboard in Times Square. Now they won't stop pestering him — and not just in his mind.





## *Ernie*

### **TOM'S CHUMMY AGENT**

Slick, superficial and proud of it. Quick with a quip. Used to date Kate, which makes Tom's imagination run wild.



## *Elaine*

### **TOM'S INTIMIDATING EX-FIANCEE**

A decorator with impeccable taste. A diva. Takes wicked pleasure, in Kate's mind, in making her feel inferior in every way.

## *Eise*

### **TOM'S FLIRTY EX-FLING**

A yoga instructor who knows the Kama Sutra and had Tom in her sexual thrall. In real life, she's with Eddie. But Kate doesn't know.



## *Eddie*

### **KATE'S REGULAR HOOKUP**

Male model everyone knows. In Tom's imagination, Eddie is just a beautiful body. In real life, Eddie reads Kant (with no idea what it means).



# SYNOPSIS



TOM and KATE are old friends who've been out of touch. One day, each realizes that every relationship has just been ["A Little Something."](#) (Click on the link to hear the song.) Just as both wonder if they'll ever meet The One, they bump into each other.

That night, they find that they're both unattached and mutually attracted. As they keep inching closer and pulling away, they sing "**I Can't Believe This is Happening.**"

The next morning, Kate reads Tom's blog, where he mentions ELISE, an adventurous yoga teacher, and ELAINE, an intimidating art gallery owner. Suddenly, the two pop up in Kate's imagination to express disbelief that Tom would ever fall for someone like her ("**Why You?**")

Tom's agent, ERNIE, says he also dated Kate. Reeling from T.M.I, Tom passes a billboard featuring EDDIE, a model and Kate's ex. Eddie's Figment follows him down the street. Tom tries to ditch him, but Ernie's Figment appears. They taunt him with "**You Don't Deserve to Tango.**"

As the seeds of insecurity take root, they sing "**Can You Promise Me Tomorrow?**" But just when they've calmed each other's fears, the Figments make fun of them with ["What Kind of Conversation?"](#)

Now each realizes that other people aren't the reasons they've never found love; the problems are their own. But unable to confide their deepest insecurities to each other, Kate sings about her fear of commitment while Tom sings about his emotional paralysis. ["Run Away / Standing Still."](#) They split up.

## SYNOPSIS (cont'd)

Alone and miserable, Kate now finds that in her imagination, Elise and Elaine are on her side. ("Where is the Package Deal?") Meanwhile, Tom also plays the blame game with imaginary Ernie and Eddie, who join him to sing "**New Men.**"

In split screen, Tom and Kate eat takeout and channel-surf. They start to fantasize... and find they're actually still turned on by their exes. The Four Figments sing "**Ooh, You're Lookin Good**" as Tom and Kate each have sex - alone.

They sink to new lows and new justifications. Neither can admit that the problem might not be outside, even though their feelings and fantasies manifest externally.

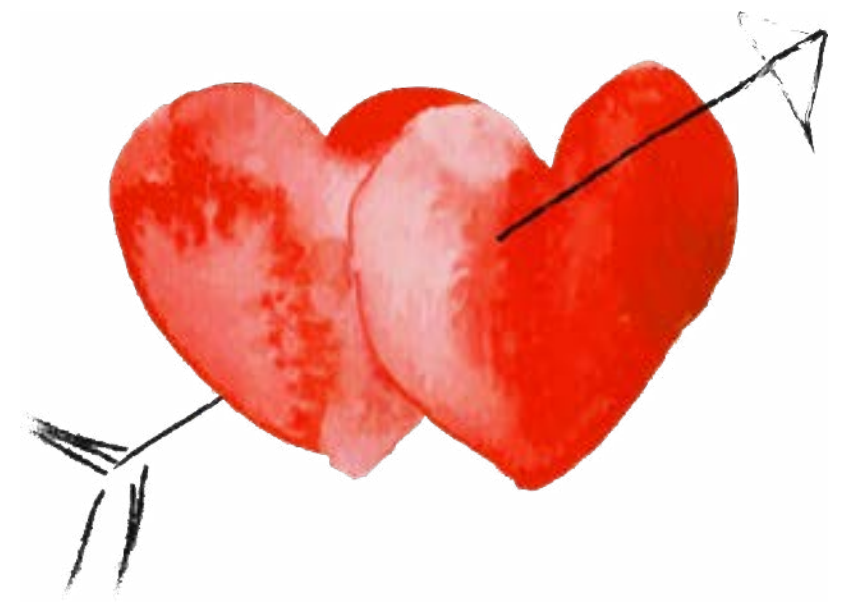


When they run into each other, they're both so defended that they end up arguing. Cynical friends say it's "**Better This Way.**"

Finally, both realize that they'll always have pasts but if they let go of their fears, they'll be each others' futures.

In real life, all six pair up (Eddie with Elise, Ernie with Elaine) to sing "**I Could Start Over.**"

# creative team



**ZINA GOLDRICH (music)** is an award-winning composer, conductor, musical director, and performer. Her musical *Ever After* with lyricist Marcy Heisler has enjoyed productions at the Alliance Theatre and Paper Mill Playhouse, and is gearing up for another production. She recently wrote *Yay People Yay!* with multi-Emmy award winner David Javerbaum. Previous musicals include *The Great American Mousical*, with Julie Andrews, *Junie B. Jones*, and *Dear Edwina*. Zina has composed for Walt Disney Animation, Nickelodeon, ABC, NBC and PBS. She studied with legendary Oscar winner Jerry Goldsmith, and is a graduate of the USC Scoring for Motion Picture and Television program.



**CORNELIA RAVENAL (originator, co-book & lyrics)** began her career writing book, music and lyrics for *Out of the Reach of Children*, winner of the Seagram Award for New Music Theater and the longest running show in the history of Washington's New Playwrights Theater. She also wrote lyrics for the Susan Seidelman musical *Boynton Beach Club* with composer Ned Ginsberg. She recently wrote a comedy feature for Oscar-winning producer Charlie Wessler (*Green Book*), slated for 2025 production. She also writes graphic novels.



**LINDA SEMANS (co-book & lyrics)** has written and produced over 1,500 television and radio ads for Democratic candidates and progressive groups. She studied film at American University in Washington and at the University of Prague in the Czech Republic and was a Teaching Fellow at Harvard University (*The Literature of Social Reflection*). A narrator/voiceover talent (SAG-AFTRA), she lives in Washington, DC.

## the team

**JULIE CROSBY** (Producer) is a founding partner of [Cromono International](#). With offices in New York, Paris and Taipei, Cromono has garnered 300+ credits on live theater, rock concerts and digital projects. Crosby's work on Broadway and off, including a decade as the leader of WP Theater, has resulted in an extensive network of writers, creators and producers. Her recent screen credits include ALIEN INTERVENTION, a sci-fi feature distributed by Vision Films, and the web series HEIRLOOM which clocked over five million online views before being licensed by Screen Media. She just wrapped production on ORIGINAL SOUND, a feature-length movie musical which she originally produced at off-Broadway's legendary Cherry Lane Theater in 2019. She holds a Ph.D. in medieval drama from Columbia University.

**CORNELIA RAVENAL** (Producer) began her career in musical theater when she was selected for both the ASCAP Musical Theatre Workshop and the Lehman Engel BMI Music Theater Workshop, where she studied with Maury Yeston (NINE) and Stephen Schwartz (WICKED). As a producer, she's made music videos, shorts and documentaries, including the award-winning feature documentary MOVING STORIES (Amazon Prime) and lead produced the off-Broadway hit and *New York Times* Critics Pick NIRBHAYA. She founded WIP (Women Independent Producers), a national network and heads up the NY chapter of Harvardwood, an organization for Harvard alumni in the entertainment industry. More at [www.wildernessfilms.us](http://www.wildernessfilms.us)

**DON CARROLL** CSA (Casting Director) is a seasoned casting director with over 35 years experience in the entertainment industry. Known for his expert ability to bring together the perfect cast across a range of genres, he's worked with industry giants such as Netflix, Disney, ABC, NBC, FOX, CBS, Lifetime, and Hallmark. His two Netflix Original films have been seen by over 100 million viewers. Current projects include GIRL IN THE GARAGE: THE LAURA COWAN STORY for Lifetime and the upcoming theatrical film ORIGINAL SOUND. Don has collaborated with some of the most influential names in film and television, including Norman Lear, James Cameron, Ryan Murphy and David E. Kelley.

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