

The Top 10 Most Produced Plays and Musicals for the 2025-26 Season

This list, which is shared by AmericanTheatre.org every year, “was culled from 1,446 productions at 293 Theatre Communications Group (TCG) member theatres, plus 156 productions at non-member and commercial theatres.”

1. ***Come From Away***, book, music & lyrics by Irene Sankoff & David Hein (23 productions)
2. ***Primary Trust*** by Eboni Booth (21)
3. ***Eureka Day*** by Jonathan Spector (14)
4. ***Fat Ham*** by James Ijames (9)
5. ***Frozen*** by Jennifer Lee (book) and Kristen Anderson-Lopez & Robert Lopez (music & lyrics) (9)
6. ***The Heart Sellers*** by Lloyd Suh (8)
7. ***Ain't Misbehavin'*** by Murray Horwitz & Richard Maltby Jr. (book), various (music & lyrics) (7)
8. ***Dear Evan Hansen*** by Steven Levenson (book), Benj Pasek & Justin Paul (music & lyrics) (7)
9. ***Little Women***, original novel by Louisa May Alcott, in versions by Heather Chrisler, Lauren Gunderson, Kate Hamill, and Allan Knee (7)
10. ***The Roommate*** by Jen Silverman (7)

This year's Top 20 Most-Produced Playwrights list is [here](#). To compare this Top 10 list with previous years, [click here](#).

Similarities of the Top 10 Most Produced Plays and Musicals for the 2025-26 Season

Looking at the Top 10 most produced plays and musicals for the 2025–26 season, there are clear through-lines about what theaters around the country are choosing. These companies are usually regional theaters, universities, and community theaters, which means they gravitate toward works that are artistically rewarding, socially relevant, practical to produce, and that audiences want to see.

Here's the common DNA these shows share:

1. Contemporary Relevance & Resonance

Come From Away, *Primary Trust*, *Eureka Day*, *Fat Ham*, *The Heart Sellers*, and *The Roommate* all deal with themes of community, belonging, identity, or healing in a fractured world. They ask big human questions while staying grounded in contemporary language and situations. Even *Dear*

Evan Hansen and *Frozen* resonate strongly with today's younger audiences around themes of isolation, self-worth, and connection.

Takeaway: A new play or musical should feel like it's speaking directly to the present moment, even if it's set in the past.

2. Manageable Cast Sizes

None of these shows require a massive ensemble. Most plays fall in the 2–8 actor range (*The Roommate* = 2 actors, *Primary Trust* = 1–2 actors + small ensemble, *Eureka Day* = 5 actors). Even musicals like *Come From Away* and *Ain't Misbehavin'* use ensembles of 6–12 actors, often with actors doubling roles. This makes them affordable for regional theaters and colleges.

Takeaway: Write for small to midsize casts (ideally 2–10 actors). If larger, use doubling or flexible casting.

3. Flexible Staging & Production Needs

Come From Away is famously staged with just a few chairs and tables. *Eureka Day* and *The Roommate* take place in a single, simple location. Even *Frozen* and *Little Women* can be produced at multiple budget levels because publishers license “junior” or simplified versions.

Takeaway: Make the play/musical staging-flexible: it should work in a black box and a proscenium.

4. Strong Ensemble & Actor Appeal

Roles are meaty, funny, moving, and varied. *Fat Ham* and *Eureka Day* give actors big comic/dramatic turns. *Ain't Misbehavin'* and *Come From Away* are actor showcases with multiple standout moments. Theater companies love producing plays where their local actors shine.

Takeaway: Build rich, rewarding roles for a full range of performers (not just one lead and filler).

5. Educational & Audience-Friendly Value

Many of these are popular in universities and community theaters: Classics reimagined (*Little Women*, *Fat Ham* from *Hamlet*). Works with moral/ethical discussion points (*Eureka Day*, *Primary Trust*). Family-friendly appeal (*Frozen*, *Come From Away*).

Takeaway: Aim for something that's accessible, teachable, and conversation-starting. Bonus if it ties into known IP (*Frozen*, *Little Women*, *Hamlet*).

6. Musical Traits (if writing a musical)

Broad appeal, emotionally cathartic songs (*Come From Away*, *Dear Evan Hansen*, *Frozen*). Flexible orchestrations (piano/guitar versions up to full band). Pop/folk-inflected scores that non-Broadway audiences can connect to. Shows that can scale down musically are easier to license.

In Summary

If you wanted to write a play or musical that ends up on this list, it would need to be:

- ☐ Contemporary in theme (community, identity, healing, connection).
- ☐ Small to midsize cast (2–10 actors).
- ☐ Flexible, simple to stage.
- ☐ Rich roles for actors across the board.
- ☐ Audience/educator friendly (teachable, discussable, emotionally resonant).
- ☐ If a musical: scalable orchestrations, emotionally powerful songs, possibly rooted in known IP or archetypes.

Thank you!

