

Mercury Musical Developments and  
Musical Theatre Network present

# BENN 2020

in partnership with  
Royal & Derngate, Northampton

26 - 27 March 2020

Shining a light on new  
British musical theatre

ROYAL  
DERNGATE &  
NORTHAMPTON

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and performers taking part!

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# BEAM 2020

## Welcome

Theatres like ours exist to bring people together and we were so looking forward to welcoming such an array of musical theatre talent to Northampton this week from across the country and beyond. Sadly that is not possible right now, but we're determined to continue to champion all the artists who were to perform on our stages this week, so we've taken the decision with Mercury Musical Developments and Musical Theatre Network to still publish this year's BEAM programme, to salary and continue to support all the artists who were due to perform during this week's showcase and to encourage all who were due to attend to share and distribute their work with one another online. We are so grateful to those of you who were due to be attending this week who have kindly donated the cost of your ticket towards helping us to pay our artists and freelancers.

Many of you who attended the UK Musical Theatre Conference here last year will have heard us talk of our commitment to developing new musical theatre for mid-scale regional venues and tours. We've had a thrilling year since in which we've hosted dozens of artists in Northampton to create original work in partnership with Perfect Pitch, China Plate, Musical Theatre Network, Mercury Musical Developments, Scottish Opera and Improbable. Thanks to the support of an Arts Council England "Ambition For Excellence" grant and partnerships with several midscale venues nationwide, we're also excited to be able to announce that five of the projects we've developed here this year have been fully commissioned.

Four of these will premiere on the Royal stage during our 2021 season before touring nationwide and a fifth - Vikki Stone and Katie Mulgrew's #ZoologicalSociety - will be launched online to listen to on all major streaming platforms this Friday 27 March. We can't wait to share them with you, along with further details of how we plan to support original musical theatre here at Royal & Derngate.

It has been an enormous privilege to welcome such a wealth of talent and support for new musical theatre writing to Northampton and we can't wait to throw open our doors again soon and start welcoming artists and audiences back to Royal & Derngate as soon as it is safe to do so.

**James Dacre (Artistic Director) and Jo Gordon (Chief Executive), Royal & Derngate**

**Welcome to the BEAM2020 programme, which is now a document of the 41 fabulous new musical theatre shows that would have been shared live in Northampton on 26th & 27th March 2020. Now elements of these will be shared online on Friday 27th March and in a dropbox folder of materials over the coming months.**

The BEAM2020 story began with journeys to 18 pitching days across the UK, with the four points of our compass being Glasgow, Ipswich, Southampton and Cardiff. 320 ideas for new musicals were pitched and the variety was staggering. Can musicals really be about absolutely anything? Perhaps they can. It was the role of our panellists (a diverse group of over 50 industry representatives) at each pitching day to question, deliberate and discuss the ideas presented and agree on two or three that had stimulated our minds, stayed in our sights, delighted our ears and had the potential to become brilliant new musicals with story, courage, relevance.

The phrase 'authentic voices' came up time and again as we witnessed how the ideas that were either connected to the lived experience of the writers, or thoroughly and convincingly researched by them, communicated in profound and powerful ways. With piles of notes and opinions and numbers, we took a deep breath, grabbed cups of tea and multi coloured post it notes and got to work on shortlisting.

In 2018 we observed how musical theatre was at last being taken seriously as an art form in the UK, and two years on we can say it's beginning to be representative of UK society, with increased socio-economic, cultural and gender diversity among the writers and reflected in their work. For the first time we have non English language musicals at BEAM, plus an increased presence of writers and characters who are non-binary in their gender identities.

Our aim with BEAM is to facilitate a wide variety of theatre and musical theatre professionals encountering a wide variety of musical theatre artists in a collaborative, non-competitive and supportive context. The 41 musicals selected for BEAM offer up a representatively diverse mix of styles, sounds and potential spectacle. These musicals need development support from within the industry and BEAM is intended to ignite connections and inspire partnerships. Over 20 of the musicals shared at BEAM2016 and BEAM2018 have since been fully produced, and many new musical theatre collaborations trace their origins back to the previous melting-pots of musical theatre talent that is BEAM.

Without the essential live element of BEAM it will be harder to instigate the relationships needed to develop these shows; however, by sharing details of the musicals digitally, we hope you will be enticed into new online conversations with these deserving artists, and, as soon as we can, we will start fundraising for the postponed BEAM showcase.

We are immensely grateful to our supporters whose funding and sponsorship and generosity at this unprecedented time has ensured that all the artists and technical staff involved in BEAM2020 have still been paid despite the postponement of the showcase, and their travel and accommodation expenses have been reimbursed. The majority of the BEAM participants and staff are freelancers; as sector support organisations the payment of artists is fundamental to our missions and even more crucial in the current crisis.

Please get involved and talk to the teams about how their shows may evolve. Let's be ambitious and hopeful for BEAM artists, so the showcase can continue to develop and grow in future years!

**James Hadley, Executive Director, Musical Theatre Network  
and Emily Gray, Executive Director, Mercury Musical Developments**

# Thanks

Grateful thanks to all our funders,  
sponsors and supporters of BEAM2020:

## Key Funders:

Arts Council England  
PRS Foundation  
The Coach Jack Curran Fund (in memory of Donna Curran)

## Spotlight Sponsors:

Music Theatre International Europe  
Theatrical Rights Worldwide

## Lights-Up Sponsors:

Concord Theatricals  
The Other Palace

## Special thanks to:

All of the teams at Royal & Derngate including:  
James Dacre, Artistic Director,  
Jo Gordon, Chief Executive,  
John Howlett, Sales and Revenue Manager  
Chris Wright, Audience Insight Manager  
Amanda Howson, Press Manager  
And all the teams at Royal & Derngate  
Also all staff of our consortium partners in Royal & Derngate's  
Arts Council England Ambition for Excellence funded new  
musical theatre initiative: China Plate, Improbable, Perfect Pitch  
Musicals and Scottish Opera.  
Francis Matthews, Chair, Mercury Musical Developments  
Jodi Myers, Chair, Musical Theatre Network  
All Board Members of Mercury Musical Developments and  
Musical Theatre Network  
Sharon Calcutt – BEAM Production Advisor  
Erica Campayne, Claire Simpson and all at Arts Council England  
Andrew Curran  
Joe Frankland and all at PRS Foundation  
Adam Lenson – Producer, Signal  
Natalia Scorer, Adam Lenson Productions

All of the BEAM Panellists including Andy Barnes, Lorne  
Campbell, Felix Cross, Katy Lipson, David O'Hara, Andrew  
Panton, Laurie Sansom, George Stiles

## BEAM Artists' Mentors:

Tania Azevedo, Felix Cross, Vicky Graham, Adam Lenson, Carl  
Miller, Deirdre O'Halloran, Susannah Pearse

## Thanks to all the venues who hosted pitching days:

Birmingham Hippodrome  
Bush Theatre  
Curve, Leicester  
English Folk Dance & Song Society & Cecil Sharp House  
Graeae (Bradbury Studio)  
Hackney Empire  
Leeds Playhouse  
National Theatre of Scotland (Rockvilla)  
New Wolsey Theatre  
Nuffield Southampton  
The Other Palace  
Royal & Derngate Northampton  
Royal Exchange Manchester  
Royal Welsh College of Music & Drama  
Soho Theatre  
Watford Palace Theatre & Rifco Theatre Company

## Thanks to all who helped organise or were panellists on a pitching day:

Susie Armitage, Yinka Ayinde, Tania Azevedo, Jamie Beddard,  
Wesley Bennett-Pearce, Samir Bhamra, Jon Bromwich, Erica  
Campayne, Vivien Care, Yamin Choudury, Jamie Clarke, Felix  
Cross, James Dacre, Suba Das, Tess Dowdeswell, Vivien  
Goodwin, Vicky Graham, Sam Harris, Rachel Horowitz, Pravesh  
Kumar, Brigid Larmour, Lynette Linton, Katy Lipson, David  
Luff, Francis Matthews, Ryan McBryde, Roger McCann, Mary  
McCluskey, Ben Monks, Jodi Myers, Deirdre O'Halloran, James  
Peries, Ros Povey, Alex Reedijk, Gilly Roche, Peter Rowe, Katie  
Shahatit, Beth Shouler, Claire Simpson, Chris Stafford, Kiki  
Stevenson, Fiona Sturgeon Shea, Chris Sudworth, Michele  
Taylor, Marc Trischler, Lotte Wakeham, Paul Warwick, Ric  
Watts, Dan Webber, Phil Willmott, Matthew Xia.

All the writers, actors, musicians, directors, producers  
and volunteers involved in BEAM 2020 and the regional  
pitching days.

## Production Acknowledgements:

James Hadley, Producer / Executive Director,  
Musical Theatre Network  
Emily Gray, Producer / Executive Director,  
Mercury Musical Developments  
Victoria Saxton, Co-Producer of BEAM2020  
up until October 2019  
Tess Dowdeswell, Producer, Royal & Derngate  
Claire Humphries, Production Manager  
Rosie Archer, Assistant Producer / Membership  
& Communications Manager, MTN & MMD  
Liza Frank, Assistant Producer / Interim Membership  
& Communications Manager, MTN & MMD  
Martin Jackson, Assistant Producer /  
Administration Manager, MMD  
Larissa Nugroho, Production Assistant  
Madeline Osborn, Production Assistant  
George Shen, Production Assistant  
Mark Lowe, Technical Manager  
Jonny Blunsdon, Sound & Lighting Technician  
James Scotney, Sound & Lighting Technician  
Ashleigh Hammond, Sound & Lighting Technician  
Jo McIlwaine, Sound & Lighting Technician

Stefano Bonku, Filming  
David Awobona, Filming  
David Ovenden, Photography  
Jo Westley, Assistant Photographer  
Siobhan Ogg, Fourtwentysseven, Programme Design  
Niall Smillie, Fourtwentysseven, Programme Design  
Neal Smith, Temple Printing Programme Production

Amy Palmer and staff at Humpit Hummus –  
The Hummus and Pitta Bar, our caterers

## SHOWCASE A1

The Royal / Thurs 26th / 13:40 + 16.10

# Fat Boy Swim

Book / Lyrics – Cathy Forde

Music / Score – Michael John McCarthy

Director – Dougie Irvine

For Producing Company, Visible Fictions:

Producer – Laura Penny

Marketing and Development Manager – Sophie Ochojna

Digital and Administration Officer – Lisa Keddie

*Fat Boy Swim* is an acclaimed and celebrated novel. This musical adaptation finds Jimmy at a turning point in his life, struggling with his weight, school bullies and relationships at home. This life-affirming story taps into the teenage psyche and the repercussions of family secrets. Created by an award-winning team, this production is set to an original soundtrack which is both contemporary and nostalgic, with anthems that you'll be singing for years to come. It's a relevant, vital and timely coming of age tale which will delight family audiences across the country.

**Stage of development: 1st Draft**

**Ideal cast size: 9 Actor Musicians**

**Ideal band size: N/A**

**Style of piece: Family book musical**

**We are seeking a collaborating / producing partner to help us take this to full production.**

Writer - Cathy Forde is an Author and Playwright with over 20 years' experience. She has written 15 novels including *Fat Boy Swim* (winner of Grampian Book Award and its 'Winner of Winners', short-listed for the Blue Peter 'Book I Couldn't Put Down' Award, and the Book Trust Teen Award), *SKARRS* and *The Drowning Pond* which both won Scottish Arts Council Book awards.



Playwriting credits include *Empty* (National Theatre of Scotland), *The Drowning Pond* (Youth Music Theatre UK) as well as productions for *A Play, A Pie, and A Pint*, Writer in Residence: Scottish Book Trust (2010-2012).

Composer - Michael John McCarthy is a Cork-born, Glasgow-based composer, musician and sound designer. To date he has collaborated on the making of nine Scotsman Fringe First award winners and four times nominated for the Critics Award for Best Use of Music & Sound. He has vast experience collaborating with companies including National Theatre of Scotland, The Abbey Theatre, Cork Everyman Theatre, Royal Lyceum Edinburgh, Citizens Theatre, People's Light & Theatre, Philadelphia, as well as co-composing/performing for work in film and radio, including several series of radio music for BBC Learning.

musicaltheatrenetwork.com

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Showcase A / Beam 2020

## SHOWCASE A2

The Royal / Thurs 26th / 14.05 + 16.35

# Perfect Pitch Showcase

For Perfect Pitch

Executive Producers – Andy Barnes & Wendy Barnes

Digital Producer – Josh Bird

Producer – Debbie Hicks

For *42 Balloons*

Writer – Jack Godfrey

Director and Dramaturg – Ellie Coote

Musical Supervisor – Joe Beighton

For *The Hoax*

Writers – Jonny Wright & Tim Gilvin

For *Sunshine*

Writer – Kath Haling

Director and Dramaturg – Katharine Farmer

Orchestration – Ben Trigg

Perfect Pitch is an award-winning creator of new British musicals. This year we are showcasing three exceptional new projects:

*42 Balloons* by Jack Godfrey tells the absurd and touching true story of Larry Walters, who took to the skies using a lawn chair and helium balloons, set to a rocking 80s score.

*[Untitled]* by Jonny Wright and Tim Gilvin sees two maverick small town rappers fox the music industry and public into believing they're American.

*Sunshine* by Kath Haling is a deeply moving interrogation of love, loss, and redemption, told by two people whose lives are transformed by death.

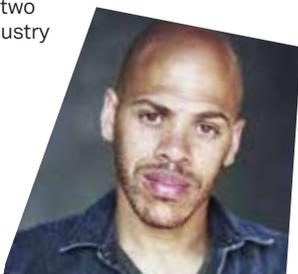
**Stage of development: All three shows came through our open submissions process in 2018-19 as embryonic ideas and are in their first stages of development.**

**Style of piece: Perfect Pitch aims to create contemporary British musicals by emerging artists that will appeal to new, younger, diverse audiences.**

**For further information, please contact Andy Barnes: [andy@perfectpitchmusicals.com](mailto:andy@perfectpitchmusicals.com) [www.perfectpitchmusicals.com](http://www.perfectpitchmusicals.com)**

**Perfect Pitch are looking for development and / or producing partners with a view to progressing these three projects and other shows in their current catalogue of work.**

Founded in 2006 by Olivier-nominated producers Andy and Wendy Barnes, Perfect Pitch is a not-for-profit theatre company dedicated to the creation, development and promotion of new British musicals. They have been one of Arts Council England's National Portfolio Organisations since 2012 and work in collaboration with venues, writers, producers and creatives all over the UK and beyond to create, develop, produce and license high quality new British musicals, overseeing projects from conception to production and beyond. To date, their musicals have had productions all over the world including London's West End, New York, Seoul, Tokyo, California, and Melbourne.



## SHOWCASE B1

Rehearsal Room / Thurs 26th / 13:40 + 14:50

# Shipton

**Robyn Grant and Daniel Foxx - Book/Lyrics**  
**Tim Gilvin - Music**  
**Daniel Foxx and Robyn Grant are a book & lyrics writing team.**



*Shipton* follows the true story of Mother Shipton, a 16th century witch and prophetess from Yorkshire. From lowly beginnings, Mother Shipton became an iconic figure of her age whose prophecies inspired rebels, confounded kings, and are still coming to pass now. Although initially spurned for her physical deformities (Mother Shipton is the basis for the archetypal crone), she became renowned for her abilities and found love in a handsome local carpenter. Drawing on British folk storytelling with a cast of actor-musicians, *Shipton* is a celebration of intelligent women, unconventional beauty, British folk tradition, Yorkshire, and the natural world.

**Stage of development: 1st draft**  
**Ideal cast size: 10 Actor Musicians**  
**Ideal band size: 2 Non Acting Musicians**  
**Style of piece: British folk rock musical**

**Please contact: [foxxandgrant@gmail.com](mailto:foxxandgrant@gmail.com)**

**Seeking venue and resources for a workshop in late 2020**

Robyn is a writer, performer and director from Leeds. She is currently directing new musical *Flower Cutters* for The Birmingham Hippodrome in development with Perfect Pitch. Robyn is also the Artistic Director of Fat Rascal Theatre.

Daniel is a writer and stand-up comedian from Hampshire. He was a Chortle Student Comedy Awards finalist and regularly performs around the country. Credits and awards include: Theatre Weekly's Best Musical of the Edinburgh Fringe two years running (*Vulvarine*, 2018, *Unfortunate*, 2019), Brighton Fringe Award for Excellence (*The Prophetic Visions of Bethany Lewis*), the Other place/Balkan Award (*Buzz*), Off West End Award nomination (*Beauty and the Beast: A Musical Parody*), Stiles + Drewe Best New Song Finalists 2019 (*Miracles from The Ascension of Mrs Leech*), Writers' Guild Award nominees 2020 (Best Bookwriting - Musical Theatre).

Foxx and Grant began working with Tim Gilvin on *Unfortunate: The Untold Story of Ursula the Sea Witch* in 2019, and are now redeveloping *Buzz: A New Musical* into a full-scale show together. They are also currently working with composer Pippa Cleary on new musical *The Ascension of Mrs Leech*, starring Caroline Quentin; *Hexborn's School of Sorcery*, an immersive dining experience for The Vaults theatre opening September 2020; and *Waiter, There's a Murder in my Soup*, a murder mystery for Troubadour Wembley Park Theatre. As a writing duo, their focus is on musicals with a message. They specialise in feminist and LGBTQ+ theatre with catchy songs and bucketfuls of British charm.

Tim is a composer, lyricist and musical director. His other shows include book, music and lyrics for *Stay Awake*, Jake (VAULT Festival, 2016) – which won the VAULT Origins Award for new work, and the S&S Award in 2014 – and the music for *Great Expectations* (workshop at National Theatre Studios, 2019).

## SHOWCASE B2

Rehearsal Room / Thurs 26th / 13:50 + 15:00

# Follow The Light

**Story by Ruth Chan and Jonathan Man**  
**Book and lyrics by Simon Wu**  
**Music by Ruth Chan**  
**Director / Dramaturgy by Jonathan Man**

A Chinese family, who own a takeaway in a typical UK town, have to explore buried past secrets when their wayward son goes missing.

The show is underpinned by a community's courage, and their yet untold immigration stories of fleeing persecution and hunger by swimming from mainland China to Hong Kong, and the grinding poverty of rural Hong Kong that drives a Windrush-like wave of Chinese to the UK in the '50s & '60s and onwards.

Musically, Cantopop, Chinese opera and wistful folk music of the parents' time bring a moving, vibrant twist to the Western musical theatre sound to tell a universal story of family reconciliation and acceptance.

**Stage of development: Detailed synopsis, sample songs & scenes.**  
**Ideal cast size: 7**  
**Ideal band size: 5**  
**Style of piece: Cross-cultural book musical**

**Website: [ruthchan.com/follow-the-light](http://ruthchan.com/follow-the-light)**  
**Contact: [info@jonathanman.co.uk](mailto:info@jonathanman.co.uk)**

**Seeking venue and resources for workshop later in 2020.**

Ruth studied at Oxford University and the Royal College of Music, and started her career assisting Dario Marianelli for the soundtrack for *Pride & Prejudice* (nominated for an Academy Award for Best Original Score). She has composed for Chichester Festival Theatre, the RSC, Traverse Theatre, Royal Exchange Theatre, and the Hong Kong Arts Festival. Her new musical *The Caucasian Chalk Circle* for National Theatre's Public Works programme opens this summer.



Jonathan is a theatre director, dramaturg and producer. He created the Chinese Arts Now festival, was co-artistic director for Yellow Earth Theatre, and is an alumnus of the Stage One New Producers Workshop and the National Theatre's Step Change programme. Directing credits include *Monkey!* (Polka Theatre), *wAve*, a modern *Medea* (Yellow Earth/national tour), *A Midsummer Night's Dream* (Southwark Playhouse/Better Bankside Award winner). He is currently dramaturg for the new musical *Tokyo Rose* (Burnt Lemon Theatre).

Simon is an accomplished playwright and librettist who takes inspiration from the Chinese and Western classics to gain insight into our contemporary society. His plays have been published and performed in London and Hong Kong - *Oikos* was published by Oberon Books. He has been commissioned for several radio dramas, most recently *The Disappearance of Mr. Chan* for BBC Radio 4.

### PREVIOUS CREDITS AS A CREATIVE TEAM

*There is Only One Wayne Lee* by Roy Williams for Lumenis Theatre, at Southwark Playhouse and the Beijing International Fringe Festival. *Turandot Reimagined*, collaborating with SOAS University to bring authentic Chinese instrumentation and the culture of Kublai Khan to Puccini's masterpiece, for Tete a Tete Festival, and Grimeborn Festival (Arcola).

## SHOWCASE B3

Rehearsal Room / Thurs 26th / 14:00 + 15:10

# The Naughty Carriage on the Orphan Train

Music, Lyrics and Book by Luke Saydon

The musical is a cautionary tale that warns about the dangers of **not** being naughty. Based on the true Orphan Train Movement, it's about orphans who were transported and exhibited for families to adopt. Our story is about the orphans not chosen, how they escaped from the train and how children equipped with mischief came to survive a world with no time for curiosity.

The musical is bawdy and playful. Inspired by the clutter of a child's imagination, it's a family piece with a dark, macabre edge that celebrates the dreams, absurdities and... naughtiness, adults have left behind.

**Stage of development: 1st draft**

**Ideal cast size: 6 (Adult) Actors**

**Ideal band size: 4 Musicians**

**Style of piece: Macabre, Book Musical, Family**

[www.lukesaydon.com/orphantrain](http://www.lukesaydon.com/orphantrain)

[admin@naughtycarriage.com](mailto:admin@naughtycarriage.com)

- A production house which can host an R&D project in late 2020, where we'll workshop the piece with artists and communities who can help us tell an honest story (orphans, elderly people who were orphans in the first half of the 20th century, war evacuees, actual passengers from the Orphan Train).



- Collaborators (Director and Book Writer).
- A producer with a vision of how the piece could grow.
- An agent who can represent Luke Saydon as a composer.
- An agent who can represent the piece.
- A production house for a production in 2021.

Luke Saydon is an award-winning composer, MD and theatre practitioner from Malta, now based in London. He is the MD for Chickenshed CKC, a resident artist at the V&A and Museum of London, and leads 5 community choirs.

The latest of his 11 professionally produced musicals, *HUSH*, was premiered at the Maltese National Theatre as part of the European City of Culture. It went on to win three National Arts Awards, including Best Production.

His artistic vision is one of bringing and making accessible theatre with marginalised sections of society, communities in crisis, and young audiences.

Luke is an MMD member.

## SHOWCASE B4

Rehearsal Room / Thurs 26th / 14:10 + 15:20

# A History of Paper

Book and lyrics by Oliver Emanuel

Music by Gareth Williams

A history - from the first tree felled to the wafer-thin magnetic paper used for bank notes - and within this history, the story of a man and a woman who love paper too...

It starts when she puts a rude note through his letterbox. *Hello Number 4, this is Number 6. Please could you shut the fuck up?* He posts an apology through, and - because he loves paper - an origami rose. She is delighted. They meet, fall in love, and get married.

This is all charted through their notes, letters, Post-Its on the fridge, left to each other.

And then one day a letter arrives that will change their world forever.

A small-scale musical for 2 performers and a pianist about falling in love and bits of paper.

**Stage of development: We have the first half of the book and lyrics and 5 songs.**

**Ideal cast size: 2**

**Ideal band size: 1**

**Style of piece: Romantic comedy drama**

Please contact Oliver at [oe444@yahoo.co.uk](mailto:oe444@yahoo.co.uk) for more information.

We are looking to produce the show in 2021, so right now we are looking for support to write and develop the show this year. We would also be interested in any theatres or companies wishing to come on board as co-producers. Currently, Paisley Arts Centre and Dundee Rep Theatre are offering development time. We are working with Carla Almeida as a producer - [almeida.carlam@gmail.com](mailto:almeida.carlam@gmail.com).

We are an award-winning playwright and opera composer based in Scotland. We first met making a short musical piece about the end of the world in 2012, and have been working together ever since. From 2016 - 2018, we made the critically acclaimed musical theatre piece, *The 306 Trilogy* (National Theatre of Scotland/14-18NOW/Perth Theatre) which examined notions of cowardice, protest, and remembrance from the First World War. From these experiences we developed a friendship, a strong professional bond, and a desire to push ourselves creatively.



SHOWCASE B5  
Rehearsal Room / Thurs 26th / 14:20 + 15:30

# Southbound

Music and Lyrics by Vikki Stone  
Book by Katie Mulgrew

*Southbound* is a female led musical comedy by Vikki Stone and Katie Mulgrew, written for nine women, aged between 19 - 75, and one man. It's set in a bleak future, where society has been torn apart through climate change and war, and their existence is basically feral. Two rival communities of women have built lives in either side of a service station on the M6. The communities of women are pretty sure there are no men left in existence, until we meet John...

**Stage of development: Act one has had a workshop and showing. Presented at The Other Palace, directed by Susie McKenna.**

**Ideal cast size: 9**

**Ideal band size: 5**

**Style of piece: Comedy/drama**

[vikki@vikkistone.com](mailto:vikki@vikkistone.com)  
[www.vikkistone.com/musicals](http://www.vikkistone.com/musicals)

**Seeking venue partners for final workshop and professional production.**

Vikki Stone is an award winning writer, composer, actor and comedian.

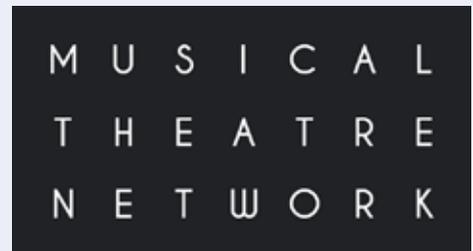


Current writing projects include: *Aladdin* for the Lyric Hammersmith (opening November 2020) *#zoologicalsociety* for Theatre Royal & Derngate, Northampton (concept album out 27th March 2020, with sheet music published by Faber Music, also released on the same date) 'Marvin' from *#zoologicalsociety* was shortlisted for the 2019 Stiles and Drew prize for Best New Song.

Vikki has written two classical works: firstly, a massed choral piece commissioned by the National Youth Choir of Great Britain, which premiered at The Royal Albert Hall, and also *The Concerto For Comedian and Orchestra* which premiered at Glastonbury Festival. The Arts Desk described it as "something of a masterpiece".

Katie Mulgrew is an award winning writer and stand-up comedian. She's been heard on BBC Radio 4, BBC Radio 2, and seen on CBBC and ITV2. She won the Liverpool Hope Playwriting Prize and the Kudos North award in conjunction with BBC Writersroom. She's performed three solo stand-up shows at the Edinburgh Fringe.

Katie is the co-book writer of *#zoologicalsociety*, a new musical commissioned by Theatre Royal and Derngate Northampton, which has a concept album out on 27th March 2020.



## Join our Communities

Over the coming months, MMD and MTN will continue to support and nurture a new musical theatre community making sure writers, producers, theatres, colleges and others developing and staging new musicals can connect and thrive. We will strive to deliver our existing initiatives online while social distancing is needed, including member events, masterclasses, panel discussions and craft development opportunities. We hope this can be a time of growth for the new musical theatre community; please consider joining us in any of the following ways:

- Subscribe to our [Friday Mail Out](#) and engage with the people and information we are circulating.
- **If** you are able, please help us provide continuity by maintaining your membership, or by becoming a new member.
- Help raise money for us by using [Easyfundraising.org.uk](http://Easyfundraising.org.uk) when shopping online.
- And if you can help support us more substantially, please consider donating via our websites.

The money we raise through membership and donations goes straight back into supporting artists and the British Musical Theatre community, and for the time being this will mean trying to ensure our BEAM2020 participants don't lose out by their showcase being cancelled.

[www.mercurymusicals.com](http://www.mercurymusicals.com)

[www.musicaltheatrenetwork.com](http://www.musicaltheatrenetwork.com)

[www.Easyfundraising.org.uk](http://www.Easyfundraising.org.uk)

## SHOWCASE C1

The Royal / Thurs 26th / 14:50 + 17:20

# Back In The Daytimer

Music & Lyrics - Ajay Srivastav

Book - Sumerah Srivastav

*Back In The Daytimer* is a musical about an underground British Asian sub-culture from the 1980s-90s called 'daytimers' - secret club events that took place during the day for young Asians escaping family constraints.

Meet Harry, a dissatisfied middle-aged British Asian man who's done what was expected of him his entire life. Despite this, things haven't turned out as expected and we meet him divorced, alone, and bitter. One night, Harry receives a mysterious cassette tape and is suddenly transported back to 1993, and into the club venue of the last Asian daytimer. Now aged 19, Harry attempts to re-write history by making a different set of choices in his youthful past in order to change his life in the present.

*Back in the Daytimer* is a life affirming story about friendship, community, (mid)life and falling in love... again.

**Stage of development: 2nd draft**

**Ideal cast size: A cast of 6 actor/musicians. (4M +2F)**

**Ideal band size: 1 musician will be an on-stage 'DJ' playing backing tracks of originally produced songs on specially cut vinyl.**

**Style of piece: A small-scale chamber musical with site specific potential of a black box club-night feel, that celebrates and reflects this unique and historical Asian sub-culture.**

Ajay Srivastav – [info@ajayhq.com](mailto:info@ajayhq.com)

Sumerah Srivastav – [sumerahas@gmail.com](mailto:sumerahas@gmail.com)



The project has received development funding from the Arts Council towards a rehearsed reading in June/July 2020. We are seeking a venue to present and support this reading.

Husband and wife team Ajay and Sumerah return to BEAM with a new musical – *Back in the Daytimer* - their second musical collaboration.

Ajay Srivastav is an accomplished singer, songwriter and composer. His passion for diverse music and a global philosophy has taken him on a journey that has seen him work as a touring guitarist, compose for film and musical theatre, write Top 10 hits in India, and attract success on the World Music scene.

His work includes recording sessions with Jamiroquai, Gregory Isaacs and Jah Wobble; to short films and documentaries (*Soulmates*, *Flying Sikhs*, *Wake Up Bollywood*), Bollywood films (*Karzz*, *Golmaal Returns*, *Bhool Bhulaiya*), and Theatre (*Cymbeline*, *The Perfect Ganesh*). As a solo artist, Ajay has released multiple albums in both India and England. His most recent album titled *Karmic Blues* released last year to 4 and 5 star reviews and topped the UK Amazon Blues charts.

Sumerah Srivastav is a playwright and screenwriter who was identified as a rising star in the BBC's 2017 New Talent Hotlist. Her stage credits include James Graham's *Sketching* (PW Productions), *Jigsaw* (Migration Museum) and *Veiled & Vinegar* (Redbridge Drama). Sumerah has contributed material to *Hear Me Now*, a collection of audition monologues for actors of colour (Oberon) and has also written for the TV shows *EastEnders* and *Casualty*.

Sumerah is a keen advocate for inclusion and the importance of representation across all art forms, and is co-chair of the Equality and Diversity Committee at the Writers' Guild.

## SHOWCASE C2

The Royal / Thurs 26th / 15:00 + 17:30

# Wasters

Book by Poppy Burton-Morgan

Music by Jim Barne

Lyrics by Kit Buchan

Directed by Poppy Burton-Morgan

Produced by Metta Theatre

Off-season in Weston Sands, a crumbling, rain-washed resort on the west coast. There isn't much to do for Charli and Lucas except skate, smoke weed, and break into the abandoned buildings along the seafront. The two misfits drift among the chippies and peeling shopfronts, fantasising about a future that will never arrive. Until they meet Mags - the infamous 'Crab Lady' - a cursing vision in lurid hi-viz. With a bottle of Krupnik in one hand and a dead seagull in the other, the 86-year-old Polish beachcomber is about to turn their hopeless summer upside down. A heartwarming new musical from Stiles + Drewe Award winning duo, Kit Buchan and Jim Barne.

**Stage of development: 1st draft of book, 6 of the songs are written (close to being workshoppable)**

**Ideal cast size: 3**

**Ideal band size: 3**

**Style of piece: Comedy/drama, traditional book musical**

[www.mettatheatre.co.uk](http://www.mettatheatre.co.uk) / [poppy@mettatheatre.co.uk](mailto:poppy@mettatheatre.co.uk)

Seeking venue and resources for a workshop later in 2020.

Seeking venue and producers for a production in autumn 2021, and maybe a tour in 2022.

Poppy Burton-Morgan is a writer and director. Previous book and lyric credits include *In The Willows* (Exeter Northcott & UK tour), *Little Mermaid* (Theatre By The Lake & UK tour),



*Jungle Book* (Theatre Royal Windsor, UK and Int. tours). Opera libretti include *Madame Butterfly* (Belgrade Coventry / Opera Up Close), *Roles* (V&A), *I'm Not A Bit Like A Clown* (Tete a Tete Festival), *Waiting* (Southbank Centre). She trained as a lyricist with BML, and is a member of MMD and WGGB. Her song 'My Thing' won second prize at the Stiles + Drewe Best New Song Prize 2019.

Jim Barne is a composer and pop producer from the West Country. He won the London Chamber Orchestra's Young Composer prize, and was the runner up for the 2017 Cameron Macintosh residency at the RSC. Feature film credits include *Capsule* (2016), *The Unseen* (2017) and *Crooked House* (2018).

Kit Buchan is a poet and journalist. His poems have appeared in *Clinic*, *The White Review*, *Five Dials*, *Magma* and *The Best British Poetry*. He was commended in the 2015 Poetry London competition, and nominated for the inaugural Jerwood Poetry Fellowship. He lives in Nottingham.

Kit and Jim's first musical, *Newfrock*, set in C19th Cornwall, was premiered at BEAM:2016 and workshopped at the Bristol Old Vic Theatre School. Their second musical, *The Season*, was devised at the St James's Theatre, was a spotlight showcase at BEAM:2018, and won the 2018 Stiles + Drewe Mentorship Award. It premiered at the Royal and Derngate, Northampton and the New Wolsey, Ipswich in 2019. Nascent projects include *Jenny Moon*, a feminist parlour-comedy, and *Skomorokh!*, the story of an itinerant circus in Siberia. They are members of BML, the MMD advanced writers' lab and the PRS, and they are two-time runners-up for the Stiles + Drewe Best New Song prize.

## SHOWCASE C3

The Royal / Thurs 26th / 15:10 + 17:40

# Scouts! The Musical

**Book/Co-Lyrics/Co-Director/Producer - Sam Cochrane**  
**Music/Co-Lyrics/Musical Director - David Fallon**  
**Co-Director - Alex Prescott**

Welcome to the Scout Games! Scouts from around the world have gathered to compete, but when an intruder hypnotises scouts into doing evil rather than good (like NOT helping old ladies cross the road!), Joe and Ayesha must use their newfound skills to save the day! Step into the wild with this new immersive comedy: follow characters of your choosing, compete in challenges, even acquire your own badges! In partnership with the Scout Association, Gigglemug Theatre (The Stage Edinburgh Award Winners 2018) bring you an actor-musician led musical, with a contemporary score, which will have the whole family laughing.

**Stage of development: 1st draft/R&D**  
**Ideal cast size: 7-10 actor-musicians**  
**Ideal band size: N/A**  
**Style of piece: Immersive comedy musical**

**Website: [gigglemugcomedy.com](http://gigglemugcomedy.com)**  
**Contact: [sam@gigglemugcomedy.com](mailto:sam@gigglemugcomedy.com)**

**Gigglemug Theatre and the Scout Association are keen to partner with producers and investors who can help stage a full-scale production of Scouts! The Musical in late 2020/2021.**

Sam Cochrane (Book & Lyrics): Co-writer of Gigglemug Theatre's debut production *Timpson: The Musical*, based on and sponsored by the high street shop, Timpson, which was featured in the Guardian's list of the best shows at the Edinburgh Festival 2018, where it won The Stage Award and was described by the BBC as "Bonkers but brilliant!". The full production of *Timpson: The Musical* is available to watch for free on YouTube. Sam has also written an online comedy radio series called *Archergheddon!* for Gigglemug Sounds, starring Mel Giedroyc, which can be streamed now.

David Fallon (Music & Lyrics): First class honours degree in Actor Musicianship from Rose Bruford College. Theatre credits: *Pardoned* (The Bohemians Theatre Co.), *Romeo & Juliet*, *Hamlet* (Cranked Anvil), *Manifesto For a New City* (Northern Stage), the Prince in the recent actor-musician adaptation of *The Prince & The Pauper* at the Watermill Theatre. Film credits: *Love, Will*. Writing credits: *Life, Apparently* which debuted at Hoxton Hall in June 2019.



## SHOWCASE C4

The Royal / Thurs 26th / 15:20 + 17:50

# Akhenaten

**Tom Brennan - Director, Writer**  
**Tom Crosley-Thorne - Composer, Writer**  
**Jack Drewry - Musical Director, Writer**

In 1350 BC, a young Egyptian Pharaoh made a radical change. Rather than continuing the legacy of his father, he banned the worship of multiple gods and began following a single god 'The Aten' (sun-disc), making 2,000 years of Egyptian religious tradition redundant. *Akhenaten* uses the power of neo-soul and contemporary R&B music to explore leadership, faith, societal change and the birth of monotheistic religion. With a sizzling band of gods, and a who's who of the ancient Egyptian elite, *Akhenaten* will be a late-night funk jam, a historical epic, and a spiritual communion with a god forgotten by history.

**Stage of development: Early stage showcase**  
**Ideal cast size: 7-12 (including band)**  
**Ideal band size: 7-12 (including cast)**  
**Style of piece: Comedy/drama, Historical Epic**

**[t.brennan.bristol@gmail.com](mailto:t.brennan.bristol@gmail.com) / [@TBrennanBristol](https://www.instagram.com/TBrennanBristol)**  
**[tomc-t@live.co.uk](http://tomc-t@live.co.uk) / [www.tomctmusic.com](http://www.tomctmusic.com)**  
**[jackdrewry@gmail.com](mailto:jackdrewry@gmail.com) / [www.jackdrewry.com](http://www.jackdrewry.com)**

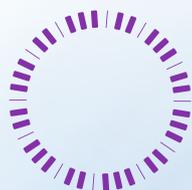
**We are looking for a producer, venue and resources for a development workshop in late 2020, early 2021.**

Tom Brennan - His company, The Wardrobe Ensemble, is an associate company of Complicité and Shoreditch Town Hall. Tom's work with the company has been performed at The National Theatre, Almeida Theatre, Trafalgar Studios, Soho Theatre, and Bristol Old Vic among many other venues across the UK and USA. As director and co-writer: *Drac and Jill*, *The Rocky Shock* (The Wardrobe Theatre), *The Last of the Pelican Daughters*, *South Western, 1972: The Future of Sex, Eloise and the Curse of the Golden Whisk*, *RIOT, 33*, *The Forever Machine* (Wardrobe Ensemble). As co-writer and performer: *Education Education Education*. As Associate Director: *Albion*.

Jack Drewry - Is a composer, sound designer and theatre maker. He's Artistic Director of Tremolo Theatre, Musical Director of *Closer Each Day: The Improvised Soap Opera*, and an associate artist of The Wardrobe Ensemble and The Wardrobe Theatre. Composing credits: *Drac and Jill* (Wardrobe Theatre), *Caucasian Chalk Circle* (Tobacco Factory Theatres), *The Star Seekers*, *The Time Seekers and The Deep Sea Seekers* (The Wardrobe Ensemble, National Theatre), *Little Mermaid* (UK Theatre Award Winner 2018) and *The Scarlet Pimpernel* (Pins and Needles, the egg Bath). Sound design credits: *Undersong* (Verity Standen, Mayfest), *Robinson: The Other Island* (Give It A Name, Chapter Arts Cardiff).

Tom Crosley-Thorne - Is a Bristol based composer and performer writing for the stage, screen and studio. He is an associate artist of the multi-award winning theatre company The Wardrobe Ensemble and tours internationally as a session musician. Composing credits: *1972: The Future of Sex* (The Stage Award Winner 2015), *Southwestern*, *Wind in the Willows* (Wardrobe Ensemble), *The Rocky Shock* (Wardrobe Theatre). Sound design credits: *The Unmarried* (Lauren Gauge), *Elliot and The Enormous Sneeze* (Mouths of Lions). TV/Film credits: *My Mamma A Man* (Spinster Films), *Life's Not Fair* (Fairtrade Co), *The Box* (Watershed, Bristol), *World Judo Championships* (Fighting Films), *Casualty* (actor).





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[concordtheatricals.co.uk](http://concordtheatricals.co.uk)

### SHOWCASE C5

The Royal / Thurs 26th / 15:30 + 18:00

## She Devil!

**Book – Nigel Planer**

**Music & Lyrics – Hannah Jane Fox & Andrew Holdsworth**

**Producers: RGM Productions**

*She Devil* is a new musical based on Fay Weldon's novel *The Life and Loves of a She Devil*, a tale of envy and revenge with a contemporary twist. Ruth is a married mother of two, a celebrity obsessed, lost and bored everywoman who just happens to summon the devil to get what she desires.

A musical for people who like their comedy dark. It is a bold, new, relevant, musical for anyone who has ever felt pressure from social media to live a more perfect life. It's *Mamma Mia!* with the lights off and a killer on the loose.

**Stage of development: 2 week development workshop held in January 2019 with performers, ending in a showcase performance.**

**Ideal cast size: 14 - 16**

**Ideal band size: 5**

**Style of piece: Dark Comedy, Contemporary Musical**

[rina@rgmproductions.co.uk](mailto:rina@rgmproductions.co.uk) / [rgmproductions.co.uk](http://rgmproductions.co.uk)

**We are seeking regional venues that we can partner with to further develop the show. Our ultimate goal would be a regional run with a West End transfer.**

Nigel Planer has written novels, TV and radio scripts, and stage plays. A founder member of London's Comedy Store and Comic Strip group, he went on to star in 1980s comedy hits *The Young Ones* and *Comic Strip Presents*. He has continued to have a successful career as an actor in countless TV, film and theatre productions, including being in the original London casts of *Wicked*, *Evita*, *We Will Rock You*, *Chicago*, and *Charlie and the Chocolate Factory* (Olivier Nomination) and the London cast of *Hairspray*.

Hannah Jane Fox is a theatre and television actress. She won a What's On Stage award for Best Actress In A Musical for her creation of the role of Scaramouche in Queen's *We Will Rock You*. She has appeared in many original London West End casts including *Rent*, *Taboo* and *All You Need Is Love*. Further credits include: *Tommy*, *Fings Ain't Wot They Used T'Be*, *The Rocky Horror Show*, *Hot Stuff*, and *Dick Whittington*. An accomplished singer songwriter, she has been collaborating with Andrew Holdsworth since they met at a recording session at Abbey Road, 15 years ago.

Andrew Holdsworth has worked as a composer and producer, with a variety of artists from The Cure and Primal Scream to Paradise Lost and One Direction. His orchestral arrangements have featured on albums by artists including Alexandra Burke, Ronan Keating, Damian Wilson and Mary Black.

As a music producer, he has worked with many orchestras, ensembles and ballet companies. His popular musical for primary schools, *Percy Parker's Flying Bathtub*, was published by Scholastic in 2012. Andrew has co-produced music for CBBC and Channel 4, and arranged and produced a track for the 2018 French feature film *La Fête des Mères*.



## SHOWCASE D1

Screen 2 / Thurs 26th / 16:10 + 17:20

# Go Forth and Slay

**Anne-Marie Piazza - Book Writer and Actor**  
**Darren Clark - Composer, Lyrist, Musical Director**

Our greatest daemons live within us. *Go Forth and Slay* is a one woman musical quest, delving into the stories that make us who we are, and exploding our personal mythologies.

Following the story of Emrys, our ancient Welsh dragon slayer, we will discover why the stories we tell ourselves hold such power.

Using extraordinary storytelling and a menagerie of instruments, this truly is a one woman journey that will be dark, funny, beautiful and fearsome in equal measure.

**Stage of development: Concept development**  
**Ideal cast size: 1 woman**  
**Ideal band size: 1 (music all provided by same actor)**  
**Style of piece: One woman musical**

### Team Contact

**Website:** <http://anne-mariepiazza.com/goforthandslay/>  
**Email:** [goforthandslay@gmail.com](mailto:goforthandslay@gmail.com)  
**Twitter:** @GoForthAndSlay

**Anne-Marie Piazza :** [a.m.piazza@hotmail.co.uk](mailto:a.m.piazza@hotmail.co.uk)  
[www.Anne-MariePiazza.com](http://www.Anne-MariePiazza.com)

**Darren Clark** [darrenjamesclark@googlemail.com](mailto:darrenjamesclark@googlemail.com)  
[www.darrenclarkmusic.co.uk](http://www.darrenclarkmusic.co.uk)

**Seeking producers, venues and resources to R&D and workshop later in 2020.**

Anne-Marie Piazza trained as an actress at the Bristol Old Vic Theatre School and her credits include *Day of the Living* (RSC), *The Beauty Parade* (Wales Millennium Centre), and work for the Sam Wanamaker Playhouse, BBC Radio, Watermill Theatre, and Globe Theatre. On stage, she received Best Actress Offie and My Theatre Award nominations for *Much Ado About Nothing*, and as a voiceover artist she has won two Golden Earphone Awards for narration. A multi-instrumentalist, Anne-Marie has also recorded singing for the soundscapes of many leading theatres including *My Brilliant Friend* at The National Theatre.

Darren Clark is a multi-award winning composer and lyricist whose shows include the sold out, critically acclaimed *Curious Case of Benjamin Button* and *These Trees Are Made of Blood*. His new musical in development, *The Wicker Husband* was selected to be showcased at the prestigious NAMT Festival in New York, and has won several awards including the Stiles + Drewe Mentorship Award.

Clark and Piazza have been friends and worked together for over 5 years on various projects, including the Royal Shakespeare Company's *Day of the Living* and *These Trees Are Made of Blood* (Arcola/Southwark Playhouse).



## SHOWCASE D2

Screen 2 / Thurs 26th / 16:20 + 17:30

# Coopers Hill Cheese Rolling And Wake

**Book by Mike Stocks & Patrick Steed**  
**Music by Patrick Steed**  
**Lyrics by Mike Stocks**

What possesses people to plummet down a death-defying hill in pursuit of a speeding Double Gloucester cheese? In our exuberant musical of this famously foolhardy event, everyone has their deeper reasons. Jake and Susan, desperate for a baby, believe the cheese-rolling is an ancient fertility rite. Jasmine longs to break away from her over-protective mum, Dorothy, who is trying to halt the race. Ian is testing his cheese-chasing safety-suit. And Phobia Phil just wants to stop being afraid. Of everything.

In this "group quest" musical, the flawed characters launch into journeys of self-discovery, community and multiple fractures. Because, eventually in life, you have to leap.

**Stage of development: 1st draft**  
**Ideal cast size: Too early to say**  
**Ideal band size: Too early to say**  
**Style of piece: Feelgood Contemporary Musical**

[plsteed@gmail.com](mailto:plsteed@gmail.com)  
[@deetsKirtap](https://twitter.com/deetsKirtap)

[mstocks1@googlemail.com](mailto:mstocks1@googlemail.com)  
[@MikeStocks7](https://twitter.com/MikeStocks7)

**We are interested in talking to anyone who loves this idea as much as we do. We are holding off writing too much until we secure excited partners who can help us to shape the show. These excited folk may include: bookwriters, directors, producers, venues, agents, investors, and providers of workshop opportunities.**

Patrick Steed is a composer, musical director and choir leader. He is the founder of Technicolour, which runs large musical theatre choirs in Cardiff and Bristol. Patrick wrote music and lyrics for *Stalking John Barrowman*, which premiered at Chapter Arts Centre, Cardiff (2013), and at Dougherty Arts Center, Austin, Texas (2015). He also workshoped Act One of his in-development musical *Blink!* with funding from the Arts Council of Wales. As Composer-In-Residence for Hello Cabaret, his songs have been performed at the Wales Millennium Centre and Cardiff Open Air Theatre Festival. Patrick is an alumnus of Book Music & Lyrics.

Mike Stocks has a long professional background in writing novels, poetry, children's books and introductions to classic novels, and he is a sought-after fiction editor. His award-winning novel *White Man Falling*, published in many countries, was a novel of the year choice in *The Independent*. He became interested in writing musical theatre lyrics only four years ago, developing his craft (and meeting Patrick) at BML, and he is now working with several talented composers. With BML composer James Cleeve, he won the Xmas Factor in 2018.



## SHOWCASE D3

Screen 2 / Thurs 26th / 16:30 + 17:40

# Sparrow Girl

**Maimuna Memon- conception, music and lyrics**

**Chris Bush- writer**

**Bolton Octagon- seed commissioned**

**Wildcard Theatre Company- supported by**

*Sparrow Girl* is a new, semi-autobiographical folk musical by Maimuna Memon, with book by Chris Bush. It follows three generations of women - grandmother, mother and daughter, each with an important choice to make, each bound by the confines of their upbringing, each hoping they don't make the same mistakes as their mother. Through the fusion of Pakistani and Irish folk music (which will be played live by the actors on stage), the piece will explore identity, religion, feminism, and mixed-race culture, and tackle issues women have had to face since time immemorial.

**Stage of development: Early stages, currently in musical development**

**Ideal cast size: 4**

**Ideal band size: 4 (which will be the four women on stage)**

**Style of piece: Folk musical**

**Seeking Funding for R&D work and investors for the piece (which will run in Edinburgh 2021, and then hopefully move on to Bolton, then London)**

Maimuna is a Lancashire born, British Pakistani composer, musician and actor. Although Maimuna has been writing music for ten years now, her first professional composition for theatre was for *Electrolyte*, a piece of gig theatre that had a sell-out run in Edinburgh 2018/2019, and toured nationally. *Electrolyte* was the recipient of the Mental Health Award. *Sparrow Girl* is Maimuna's second musical work.



## SHOWCASE D4

Screen 2 / Thurs 26th / 16:40 + 17:50

# Shona The Musical

**Book/Lyrics/music: Neo Vilakazi**

**Co-composer & choreographer: Morgan Njobo**

**Co-composer: Ramcise Modie**

**Director: Neo Vilakazi**

**Musical Director: Morgan Njobo**

**Producer: Fiona Campbell**

**Business Development: Blair Wycherley**

A new musical set in Scotland and in Mugabe's Zimbabwe, where the colour of your skin could mean life or death. Three young friends grow up together in Zimbabwe. Sabelo, Mujuru and Harry are turned into enemies when Mujuru's mother is murdered by Harry's uncle who is a white policeman.

Soon thereafter, Sabelo goes to study in Scotland, where he meets Joanne. Sabelo marries Joanne, but will they survive a future entangled in a struggle for land, power and diamonds? Based on true events, *Shona The Musical* is a tale of childhood friendships torn apart by betrayal, racism, fear, and revenge.

**Stage of development: Rehearsed excerpts of music and song from the completed musical script and score**

**Ideal cast size: 24**

**Ideal band size: 7**

**Style of piece: African/Western musical drama**

[neoproductions1@yahoo.com](mailto:neoproductions1@yahoo.com)

[info@shonathemusical.com](mailto:info@shonathemusical.com)

[www.shonathemusical.com](http://www.shonathemusical.com)

**Seeking venue and resources for a tour in 2021.**



**Neo Vilakazi: Playwright, Lyricist, Composer**

Neo Vilakazi has over 20 years of experience both as an artist and delivering creative projects in both South Africa and Scotland. His experience of working in both countries, and of collaborations between cultures and communities,

suits this project well. Neo has a wealth of experience of working with, and managing, artists, and discovering and nurturing new talent. As well as creating the script and being lead composer of the music, he has overseen all creative aspects of the project from idea to workshop performances to this showcase.

**Morgan Njobo: Co-Composer**

Morgan Njobo has extensive experience in developing and producing, including music and dance productions rooted in South African cultures. He has been an artist and performer since 2006, leading choirs, dance crews, a cappella ensembles, and production companies, as well as running dance and music workshops for Project X Symposium, Dance Base and Starcatchers, The music and dance-based shows Morgan has created for Edinburgh Festival audiences have regularly enjoyed 4 & 5 star reviews. He recently took on the Artistic Director role for Edinburgh's new multicultural festival.

**Ramcise Modie – Co-composer**

Ramcise Modie is a talented young black producer, musician and DJ, sought after by many underground musicians in Scotland. He regularly works in London and Kenya, and has been invited to work with artists in Canada and USA. Brought to Scotland at a very young age from Sudan, Ramcise has largely grown up in Edinburgh and has had the benefit of experiencing the city's diverse music scene. He is the quintessential definition of a young black Scottish artist who has a bright future, but is as yet unknown to the wider community.

## SHOWCASE D5

Screen 2 / Thurs 26th / 16:50 + 18:00

# Kempton Bunton

Book by Richard Joyce  
Music by Luke Bateman  
Lyrics by Richy Hughes

England 1961. The National Gallery's newest acquisition, Goya's *Portrait of the Duke of Wellington*, becomes its first painting ever to be stolen. The Police are clueless.

Might it be linked to unemployed bus-driver, Kempton Bunton's campaign for Free TV Licences for the Pensioners of the North East? And what is Kempton prepared to do in order to save his son?

Based on a true story brought to light by a FOI Request by the bookwriter, the tale is also the basis for a major film which begins shooting later this year with a cast including Jim Broadbent and Helen Mirren.

**Stage of development: Complete book and half a dozen songs. Had a private reading last year at Arts Ed. Looking for backers. Ideal cast size: Could be done with 7 with doubling, but has considerable scope to scale up for bigger theatres. Ideal band size: 3 upwards. Style of piece: Musical Comedy**

Richard Joyce - 07946 146092 / [mail@richardjoyce.com](mailto:mail@richardjoyce.com)

Luke Bateman - 07879 495472 / [lukebateman@hotmail.com](mailto:lukebateman@hotmail.com)  
[www.lukebateman.com](http://www.lukebateman.com)

Richy Hughes - 07720 844017 / [artsfactory@btopenworld.com](mailto:artsfactory@btopenworld.com)  
[www.richyhughes.com](http://www.richyhughes.com)

Web Address for the show: [www.KemptonBunton.co.uk](http://www.KemptonBunton.co.uk)



Seeking Producer/s, venue, and production. 2021 is the 60th anniversary of the incidents which the show revolves around, so there will be considerable media interest (and spend) to capitalise on. A film starring Jim Broadbent and Helen Mirren starts shooting later this year and is already providing us with media interest in the show.

Bookwriter – Richard Joyce

Richard Joyce is a bookwriter, playwright, and reviewer with shows in development including *The King of North West Ten* (a modern re-telling of Shakespeare's *Richard III*), *The Wrong Box* (from a novel by Robert Louis Stevenson), and *The Byron Diaries* (an original, gay-themed play). He is a founding member of Book, Music, & Lyrics, long-standing member of MMD, and has been shortlisted twice for The Stiles + Drewe Best New Song Prize.

Composer – Luke Bateman

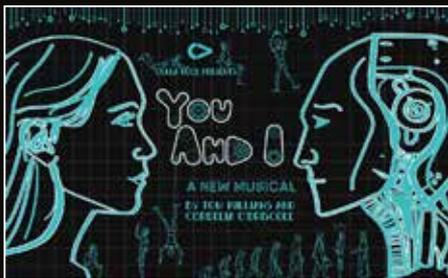
Musical scores include: *Oi Frog & Friends* (West End & UK Tour), *Mr Popper's Penguins* (West End & New York productions, USA & UK tours), *H.R.Haitch* (The Union Theatre), *The Little Beasts* (The Other Palace), *The Sorrows Of Satan* (Tristan Bates), *All I Want For Christmas* (Jermyn Street and Upstairs At The Gatehouse), *Bachelor Boys* and *Lord Byron's Mistress* (Jermyn Street).

Lyricist - Richy Hughes

*Superhero* (Southwark Playhouse) won 2018's Off-West-End Award for Best New Musical. 'Don't Look Down' from the show won 2015's Stiles + Drewe Prize. *Mr Popper's Penguins* has enjoyed runs at The Criterion and The New Victory Theater, NYC, and extensive UK and US tours. His adaptation of *Oi Frog!* opened in the West End in November before embarking on a UK tour. *The Beautiful Game* won the Xmas Factor All Stars award. Richy is a member of BML Workshop and MMD Lab.

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#### Dorian

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Sat 21 November

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**ROYAL & DERNGATE, NORTHAMPTON**

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In addition to producing SIGNAL, ALP has a number of full shows in development and works to provide opportunities, space, funding and dramaturgy to develop artist-driven music-led content. Find out more at [ALPmusicals.com](http://ALPmusicals.com)

# THURSDAY 26TH MARCH 2020 - SHOWCASE DAY 1

TIME	THE ROYAL	SCREEN 2	REHEARSAL ROOM
12:00			
12:40	Opening Panel		
13:30	Panel End		
13:00			
13:40	Showcase A (25mins x2)		Showcase B (10mins x5)
13:50	A1: Fat Boy Swim		B1: Sipton
14:00			B2: Follow the Light
14:05	A2: Perfect Pitch Showcase		B3: The Naughty Carriage on the Orphan Train
14:10			B4: History of Paper
14:20			B5: Southbound
14:30			
14:50	Showcase C (10mins x5)	Masterclass 1	Showcase B (10mins x5)
15:00	C1: Back in the Daytimer		B1: Sipton
15:10	C2: Wasters		B2: Follow the Light
15:20	C3: Scouts! The Musical		B3: The Naughty Carriage on the Orphan Train
15:30	C4: Akhenaten		B4: History of Paper
15:40	C5: She Devil!	B5: Southbound	
15:40	Tea Break	Tea Break	Tea Break
16:10	Showcase A1 (25mins x2)	Showcase D (10mins x5)	Masterclass 2
16:20	A1: Fat Boy Swim	D1: Go Forth and Slay	
16:30		D2: Cooper Hills Cheese Rolling & Wake	
16:35	A2: Perfect Pitch Showcase	D3: Sparrow Girl	
16:40		D4: Shona	
16:50		D5: Kempton Bunton	
17:00			
17:20	Showcase C (10mins x5)	Showcase D (10mins x5)	Facilitated Networking Session
17:30	C1: Back in the Daytimer	D1: Go Forth and Slay	
17:40	C2: Wasters	D2: Cooper Hills Cheese Rolling & Wake	
17:50	C3: Scouts! The Musical	D3: Sparrow Girl	
18:00	C4: Akhenaten	D4: Shona	
18:10	C5: She Devil!	D5: Kempton Bunton	
18:10			
19:30	Signal		

# FRIDAY 27TH MARCH 2020 - SHOWCASE DAY 2

TIME	THE ROYAL	SCREEN 2	REHEARSAL ROOM
10:00			
10:15	Royal & Derrigate Showcase		
11:00			
11:05	Panel Discussion 2		
11:35	Tea Break		
11:50	Showcase E (25mins x2)	Showcase F (10mins x5)	Showcase G (10mins x5)
12:00	E1: Black Power Desk	F1: Improbable Musical	G1: The Last Post
12:10		F2: The Art of Skipping	G2: Coven
12:15	E2: Gin Craze	F3: In These Walls	G3: Bristol Bus Boycott
12:20		F4: If I am Real	G4: The Rush
12:30		F5: Stages	G5: The Phase
12:40	LUNCH AND NETWORKING	LUNCH AND NETWORKING	LUNCH AND NETWORKING
14:00	Showcase E (25mins x2) Repeat	Showcase F (10mins x5) Repeat	Showcase G (10mins x5) Repeat
14:10		F2: The Art of Skipping	G2: Coven
14:20		F3: In These Walls	G3: Bristol Bus Boycott
14:25	E2: Gin Craze		
14:30		F4: If I am Real	G4: The Rush
14:40		F5: Stages	G5: The Phase
15:10	Showcase H (10mins x5)	Showcase I (10mins x5)	Showcase J (25mins x2)
15:20	H1: Sister	I1: Y Tylwyth	J1: You and I
	H2: Lesbian Pirates!	I2: The Velveteen Daughter	
15:30	H3: The Blackfriars Boys	I3: Love Thy Fro	
15:35			J2: On Hostile Ground
15:40	H4: Bombay Superstar	I4: Carnation for a Song	
15:50	H5: Untitled Climate Change Musical	I5: The Rhythmics	
16:00	Tea Break	Tea Break	Tea Break
16:30	Showcase H (10mins x5) Repeat	Showcase I (10mins x5) Repeat	Showcase J (25mins x2) Repeat
16:40	H1: Sister	I1: Y Tylwyth	J1: You and I
	H2: Lesbian Pirates!	I2: The Velveteen Daughter	
16:50	H3: The Blackfriars Boys	I3: Love Thy Fro	
16:55			J2: On Hostile Ground
17:00	H4: Bombay Superstar	I4: Carnation for a Song	
17:10	H5: Untitled Climate Change Musical	I5: The Rhythmics	
17:30	Wrap Up / Key Note Address		

## SHOWCASE E1

The Royal / Fri 27th / 11:50 + 14:00

# Black Power Desk

(working title)

**Writer / composer (book, lyrics, music): Urielle Klein-Mekongo**

**Co-Composer: Richard Melkonian**

**Director: Miranda Cromwell**

**Producer: Steph Weller**

**Additional rapaturgy by Joseph Barnes-Phillips and Gerel Falconer**

**Original movement direction for Old Vic 12: Natasha Harrison**

**Original design for Old Vic 12: Anna Orton**

A new UK Black British musical using an original score of rap, reggae, soul and R&B to shine a light on a rarely explored part of Black British history. This story of belonging, set against a backdrop of 1970s Notting Hill, is inspired by the true events of London's Black Power movement, and is an energetic call to arms delivered via infectious beats and hooks, with a real carnival atmosphere that will have the audience on its feet.

unforgettable

The show was originally commissioned by The Old Vic 12.

**Contact: [stephjweller@gmail.com](mailto:stephjweller@gmail.com)**

**We are seeking venues and resources for additional development in mid 2020, partners (London and regional), and venues for production 2021/22**



## SHOWCASE E2

The Royal / Fri 27th / 12:15 + 14:25

# Gin Craze

**Book and Lyrics by April de Angelis**

**Music and Lyrics by Lucy Rivers**

**Director Michael Oakley**

**Musical Director Tamara Saringer**

**Dramaturg Victoria Saxton**

*Gin Craze* by April De Angelis and Lucy Rivers, directed by Michael Oakley, is a raucous musical satire set in the 18th century when the average Briton drank 1 ½ litres of gin a day, and drunken women were rounded up and locked in underground cells until they sobered up.

Two lovers, each with hidden secrets, struggle to prosper as gin hawkers. With disorder on every street corner, panic spreads among the upper classes who look to their tipsy Queen to restore order. Come down to the gin dive and let our irreverent balladeers lead you through the joyous excess of Hogarth's Britain.

**Stage of development: We've done one reading and are working towards a workshop in the Autumn.**

**Ideal cast size: 8 actor musicians**

**Ideal band size: N/A**

**Contact: [tess.dowdeswell@royalandderngate.co.uk](mailto:tess.dowdeswell@royalandderngate.co.uk)  
[paul@chinaplatetheatre.com](mailto:paul@chinaplatetheatre.com)**

**We are working towards a production in Spring 2021, looking for co-producing partners and touring venues for April/May 2021.**

April de Angelis - April's work includes: *My Brilliant Friend*, a two part dramatization of Elena Ferrantes' epic family saga (Rose Theatre Kingston, National Theatre), *The Village* (Theatre Royal Stratford East, 2018); *Frankenstein* (Royal Exchange Manchester, 2018), *Gastronauts* (Royal Court Upstairs, 2013), *Jumpy* (Royal Court, 2011, Duke of York's Theatre, 2012, Melbourne and Sydney, 2015), *Wuthering Heights* (Birmingham Rep, 2008), *Wild East* (Royal Court, 2006, Young Vic, 2019), *A Laughing Matter* (Out of Joint, National Theatre, 2001), *A Warwickshire Testimony* (RSC, 1999), *The Positive Hour* (Out of Joint, Hampstead Theatre, 1997), *Playhouse Creatures* (Old Vic Theatre, 1993, Chichester Festival Theatre, 2013) *The Life and Times of Fanny Hill* (The Old Fire Station Oxford, 1991, Bristol Old Vic, 2015) and *Flight* (Glyndebourne Opera, 1997).

Lucy Rivers - Lucy is co-founder of the award winning gig-theatre company, Gagglebabble. Composing/Writing credits include: *Mold Riots* (Theatre Clwyd), *Kite* (The Wrong Crowd), *Alice in Wonderland*, *Sleeping Beauties* (Sherman Theatre), *Sinners Club* (TOR/Theatr Clwyd), *The Bloody Ballad*, *Double Vision* (Festival of Voice), *Wonderman* (National Theatre Wales/WMC), *Forsythe Sisters*, *Little Sure Shot* (West Yorkshire Playhouse/The Egg), *The Devil's Violin*, *Arden of Faversham*, *Wide Sargasso Sea*, *Floor 13* (BBC Radio 4), *Father Christmas* (Lyric Hammersmith/Pins and Needles), *The Bear* (Pins and Needles), *Y Storm* (Theatr Genedlaethol), *Grimm Tales* (Theatr Iolo), *Finding Mr Average* (Channel 4). Lucy is composing for projects with Sherman Theatre, Lyric Hammersmith, Lucid, Bristol Old Vic and Shoreditch Town Hall.



## SHOWCASE F1

Screen 2 / Fri 27th / 11:50 + 14:00

# An Improbable Musical

Director Lee Simpson

Music Devisor and Director Yshani Perinpanayagam

Brilliant shows like *Showstopper!* and *Austentatious* play to big audiences. Like them, *An Improbable Musical* is a different show every time, made up on the spot, but unlike them, it is not an improvised version of something we already know, it is created-in-the-moment-theatre with its own striking visual language.

*An Improbable Musical* will feature their ragged, lo-fi theatricality, alchemical puppetry and distinctive music, drawing on a line of work seen in *Shockheaded Peter*, *70 Hill Lane* and *Satyagraha*.

Every audience is a momentary community who will witness the creation of the newest musical around, telling the stories that are alive in the theatre that night. This is improvisation come of age.

**Stage of development: First stages of development**

**Ideal cast size: 6**

**Ideal band size: 4**

**Style of piece: Improvised Musical**

**Contact: tess.dowdeswell@royalaltderngate.co.uk**

**olivia@improbable.co.uk**

**We are working towards a February 2021 production and looking for co-producers and touring partners.**



Lee couldn't get into showbiz so he became an improviser. The money was bad but the people seemed nice.

This led to all sorts of shenanigans including the Comedy Store Players; writing plays for the National and Royal Court; directing Paul Merton's one man show; doing Radio 4 comedy like *Just a Minute*, being in Paul Merton's *Impro Chums* and *Whose Line is it Anyway?*

He is also co-founder and co-Artistic Director of Improbable, working on shows including *70 Hill Lane*, *Lifegame*, *Sticky*, *Spirit*, *Theatre of Blood*, *Satyagraha*, *Opening Skinner's Box*, *Lost Without Words*, *Still No Idea* and *The Paper Man*.

## SHOWCASE F2

Screen 2 / Fri 27th / 12:00 + 14:10

# The Art of Skipping

Book, lyrics & Music - Eleanor Griffiths

Music & Lyrics - Megan Hughes

*The Art of Skipping* follows Alex, an ambitious and passionate astronomer destined for a life amongst the stars. She is on the brink of holding the universe in the palm of her hand. Then Alex learns she is going blind. Her life is thrown into chaos.

After working all her life for eyes to be opened to the mysteries of space, the curtains have been firmly closed. We follow Alex in understanding whether our destiny has always been written in the stars. And if sometimes there is more to life beyond what we can see with our eyes.

**Stage of development: We have taken a first version of this for a two week run at Edinburgh Fringe festival where it was received very well, though people were left wanting more. They wanted the piece to be expanded.**

**Ideal cast size: 3**

**Ideal band size: 3**

**Style of piece: Contemporary uplifting drama**

**eleanorgriffiths2@gmail.com**

**sheri@arkmanagement.co.uk**

**meganlhughes1994@gmail.com**

**We are seeking financial resources and venue partners for a regional tour late 2020 into 2021.**

Eleanor Griffiths

Eleanor trained at the Royal Conservatoire of Scotland where she was encouraged to explore theatre both in performance and creation. Here she met her writing partner, Megan Hughes. Since graduating she has continued a varied acting career across stage and screen. However, her proudest achievement was founding Purple Doors Productions, a theatre company advocating emerging artists. Here she has produced various Purple Cabaret events at The Arcola Theatre, providing a stage and platform for writers to present new work. Next, Eleanor is looking forward to collaborating with the Theatre In The Fields team for their theatre festival held in Hertfordshire.

Megan Hughes

Megan studied at Arts Educational Schools London, graduating with a BA in Musical Theatre in 2017. She is also an accomplished musician and writer. *The Art of Skipping* is her second musical, the first being *Under The Ground*, which was produced by RCS at Edinburgh Fringe in 2015, and has several works currently in development. Most recently, Megan was Assistant MD for *Aladdin*, the actor-musician panto at The New Wolsey, and MD for *The Art of Skipping* at The Kings Head Theatre and Edinburgh Fringe.



## SHOWCASE F3

Screen 2 / Fri 27th / 12:10 + 14:20

# In These Walls

By Zara Nunn

A real-time immersive musical set during the last two-and-a-bit hours in The Butterfly Café, where the owners, patrons, staff and customers are staging a sit-in protest as they try to prevent it from being demolished, to make way for a high-speed rail link. It's the last hurrah and the diggers are already waiting outside, but this colourful bunch aren't going to go quietly. Not everything is as it seems though. And as time ticks away, The Butterfly itself starts to tell us some things. An intimate three-hander performed dextrously in multi-role, with an eclectic score, it imaginatively explores the emotional and far-reaching effects that urban regeneration has on us all.

**Stage of development: 1st draft is in progress**

**Ideal cast size: 3**

**Ideal band size: 3-4**

**Style of piece: Contemporary drama**

[zara@zaranunn.com](mailto:zara@zaranunn.com)  
(cc. [znunn73@gmail.com](mailto:znunn73@gmail.com))  
<https://www.zaranunn.com>

**Support, resources for R&D, workshop and sharing phases. Partner venues or producers who might be able to help with this. Zara has been awarded an ACE Project Grant to develop and workshop the first part of the show and is looking for resources for completion and sharing phases, such as partner venues or producers who might be able to help with this.**



Zara trained at the University of Glamorgan, Royal Welsh College of Music & Drama, and London College of Music, and has worked professionally for over 20 years as a Composer, Lyricist, Writer & MD. She is a twice-awarded PRS for Music Foundation artist, the most recent of which was for her debut cabaret concert, *Zara Nunn: Live at Zedel* (July 2018) and prior to that, for her new musical *In Versions* which, with additional funding from Arts Council England and support from the Old Vic Lab, enabled her to write, compose, orchestrate, musically direct, produce and showcase the first draft in 2017. *In Versions* will be back in development later in 2020.

## SHOWCASE F4

Screen 2 / Fri 27th / 12:20 + 14:30

# if i am real

**Words and Music - Kate Marlais**  
**Words and Music - Alex Young**

Laura is from our world. Robyn is from another.

A phenomenon allows the two women to meet on a London Underground train for just 87 minutes. They fall in love.

Afterwards, in their separate worlds, they tell their story... but don't believe a word they say. An off-kilter rom-com for two excellent women, *if i am real* explores the fantasy we construct when we share our lives, versus the reality of being alone, with an irresistible pop score.

**Stage of development: 1st Draft**

**Ideal cast size: 2 actor musicians**

**Ideal band size: 2**

**Style of piece: Off kilter two hander rom-com**

[kateandalexcompose.com](http://kateandalexcompose.com)  
[@KateAlexCompose](https://twitter.com/KateAlexCompose) [@katemarlais](https://twitter.com/katemarlais) [@alexdeboo](https://twitter.com/alexdeboo)

**Seeking producers and venues to collaborate with on further development in late 2020.**

Kate is a composer, writer & performer. She was the 2018-19 Cameron Mackintosh Resident Composer at Lyric Hammersmith. Recent work: *Anahera* (Finborough Theatre; Composer), *Abandon* (Lyric Hammersmith; Composer - Stage Debut Award nominee), *Enter Achilles* (DV8/ Rambert; Vocal Coach), *Musik* (Jonathan Harvey/Pet Shop Boys, Leicester Square Theatre; Vocal Coach), *The Niceties* (Finborough Theatre; Sound Designer), *Chorus of Others* (Frantic Assembly, National Theatre River Stage; Musical Director), *Leave To Remain* (Kele Okereke (Bloc Party), Lyric Hammersmith; Music Producer for Stage; Musical Director/Arranger), *For You I Long the Longest* (Luke Brown Dance; Musical Arranger), *Fatherland* (Frantic Assembly/Karl Hyde(Underworld), Lyric Hammersmith/Manchester Royal Exchange; Musical Director/Arranger). Performing includes: *War Horse* (West End) and *The Human Comedy* (Young Vic).

Alex Young is an actor and writer. She has performed in leading venues in the UK, including the National Theatre, London Coliseum, Chichester Festival Theatre, the Royal Albert Hall and the West End. She enjoys a particular association with the Sheffield Crucible where she has worked five times, most recently in *Coriolanus*, *Guys and Dolls* and *Standing at the Sky's Edge*. With Kate Marlais she has written two musicals in development, the award winning *Here*, and *F\*\*ked in Marrakech*. She is an associate at the Royal Academy of Music.



## SHOWCASE F5

Screen 2 / Fri 27th / 12:30 + 14:40

# Stages

**Book/Music/Lyrics:** Christian Czornyj  
**Director:** Adam Lenson  
**Musical Supervisor:** Tamara Saringer  
**Set & Costume Design:** Libby Todd  
**Movement Direction:** Christina Fulcher  
**Lighting Design:** Alex Drofiak  
**Assistant Director:** Matt Powell

*Stages* is an electronic musical framed through the perspective of a retro video game. It follows Aiden, who is sixteen, autistic and loves video games because they can be repeated, mastered and controlled. But what happens if the game starts to glitch? As his every-day life begins to change, we watch a family learn how to process difficulty and how to adapt and grow. The audience must play the game in this interactive musical and help Aiden navigate *Stages*.

**Stage of development:** Workshop production  
**Ideal cast size:** 4  
**Ideal band size:** 4  
**Style of piece:** Interactive Video Game Musical

[stagesmusical.com](http://stagesmusical.com)  
**twitter:** @stagesmusical  
**email:** [chris.czornyj@gmail.com](mailto:chris.czornyj@gmail.com)  
**website:** [christianczornyj.com](http://christianczornyj.com)

**Venue and resources for development and production in 2020.**

Christian works as a writer, composer, and sound designer. He is a graduate of the Guildhall School of Music and Drama, and Mountview Academy of Theatre Arts where he studied electronic music composition and musical theatre writing.

Christian is passionate about creating new theatre that challenges the status quo and explores social and political questions. His new musical theatre work includes *Catch Me*, an intimate musical examining mental health and suicide, and *Remember, Remember*, an electronic musical which immersively explores propaganda and truth. He is currently developing *Stages*, an interactive video game musical about surviving in a glitched world, which recently had a workshop performance at VAULT Festival 2020.



## SHOWCASE G1

Rehearsal Room / Fri 27th / 11:50 + 14:00

# The Last Post

**Ellen Robertson – Book & Lyrics**  
**Henry Jenkinson – Music & Lyrics**  
**Emily Burns - Director**

As a young woman, Cathy Hughes fell in love with two people. One of them, her husband George, died in the trenches in 1917. In the wake of this tragedy, she could not bear to love the other, Lizzie Archer. Now, twenty years on, with the outbreak of a second war looming, Cathy is finally forced to confront her past.

Inspired by the 'Dear Mrs Pennyman' Project, *The Last Post* is an original story about the failed promise of nationalism, the anguish of shame, and the enduring power of a love that dares to speak its name.

**Stage of development:** We have a complete 1st draft of the script and score, and are looking to continue developing both of these further.  
**Ideal cast size:** 12  
**Ideal band size:** 8  
**Style of piece:** Queer book musical

**Email:** [lastpostmusical@gmail.com](mailto:lastpostmusical@gmail.com)

**We are looking for producers, a venue and resources to workshop the musical, with a view to mounting a full production in the near future.**

Ellen is a writer, actor and comedian represented by United Agents. She is half of comedy duo 'Britney' with Charly Clive. Britney have been recommended by The Guardian, Evening Standard and TimeOut and have had sold-out runs at the Battersea Arts Centre and Soho Theatre in London. Ellen is

currently developing scripted television projects with Drama Republic and Working Title, a new play and a third live Edinburgh show with Charly. As an actor, she was most recently seen in Mike Bartlett's latest play, *Snowflake*, at the Kiln Theatre, and stars in the BBC1 Agatha Christie drama, *The Pale Horse*.

Henry is a creative represented by Framework Entertainment in New York and LA. He studied Music at Cambridge University, and is a recent Acting graduate of The Juilliard School in New York. As a composer, Henry's works have been performed in the USA, Japan, and the UK, and he is currently working on scores for two upcoming films. As an actor, he has worked on and off-Broadway, regionally in the USA, and across the UK. He will be making his West End debut in *Sunday in the Park with George* at the Savoy Theatre this summer.



## SHOWCASE G2

Rehearsal Room / Fri 27th / 12:00 + 14:10

# COVEN

Written and performed by Rebecca Brewer and Daisy Chute

COVEN is an all-female gig theatre show about witches by Rebecca Brewer and Daisy Chute, described as a TED-Talk with songs, a concept album told live, and a feminist history lesson meets gig.

Told in a medium-bending format using original alt-folk songs interwoven with stories, the show explores themes of belief, magic, mob mentality, gender and class. COVEN is inspired by the story of the 16th Century witch trials, how the "witch craze" happened, and why we might be heading for another one...

@COVENtheshow

**Stage of development: Showcase**

**Ideal cast size: 5 actor/musicians**

**Ideal band size: 5**

**Style of piece: TED-talk with songs**

**CONTACT – coventheshow@gmail.com**

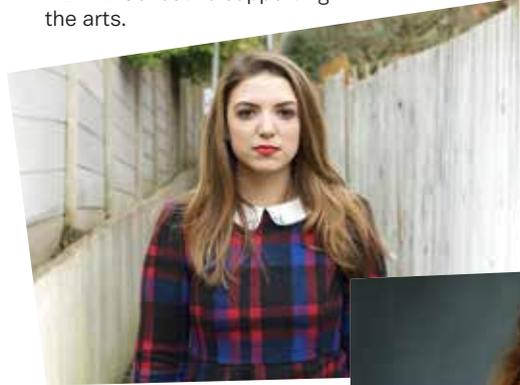
**TWITTER/INSTA/FACEBOOK**

**@COVENtheshow**

**Venues/resources for future touring. Funding/resources for recording a concept album version of the show. Curious to talk to potential creative collaborators too.**

Rebecca Brewer is an actress and writer originally from Derby, now living on the London/Essex border. As an actress, she has worked at the National Theatre, RSC, Royal Court and numerous times in the West End as well as on film and television. Rebecca is a founding member of the Working Class Artists Group.

Daisy Chute is an award-winning Scottish folk songstress, multi-instrumentalist and regular on the London music scene. Daisy also works as a session musician and arranger for bands/TV/film soundtracks and is co-founder of the all-female HEARD Collective supporting women in the arts.



## SHOWCASE G3

Rehearsal Room / Fri 27th / 12:10 + 14:20

# Bristol Bus Boycott

(working title)

Based on an original idea by Christopher Haydon

Book / Lyrics by Roy Williams

Music / Lyrics by Tim Sutton

Director Christopher Haydon

Producer China Plate

Supported by Warwick Arts Centre

In 1963 Bristol became the epicentre for the civil rights struggle in Britain. In response to The Bristol Omnibus Company's refusal to employ Black and Asian conductors, four young West Indian men organised a mass boycott of their buses. Backed by students and political figures such as Tony Benn and the high commissioner for Trinidad and Tobago, their stand brought about a sea-change in race relations in the UK – leading to the first ever legislation explicitly outlawing racial discrimination. This upbeat musical featuring Ska, Calypso and Pop tells the story of that epic and vital fight for fundamental human rights.

**Stage of development: Warwick Arts Centre and China Plate commissioned an early R&D phase, including interviewing people from Bristol who were involved in the boycott. We aim to develop a first draft this year with production in 2022.**

**Ideal cast size: 7**

**Ideal band size: 7**

**Style of piece: Upbeat Ska & Calypso drama.**

**paul@chinaplatetheatre.com / www.chinaplatetheatre.com**

**Seeking development, commissioning and co-producing partners working towards production in 2022.**

Roy Williams is one of the country's leading dramatists. In 2001 he was awarded the Evening Standard Award for Most Promising Playwright. He received an OBE in the 2008 Birthday Honours List. His plays include *The Loneliness of the Long Distance Runner* (Pilot Theatre/UK tour); *Sucker Punch* (Royal Court - Olivier Award nomination for Best Play); *Days of Significance* (RSC); *Fallout, Clubland, Lift Off*, (Royal Court); *Sing Yer Heart Out For the Lads* (National Theatre); *Kingston 14* (Theatre Royal, Stratford East); *Antigone* (Pilot Theatre/UK tour); *Soul: The Untold Story of Marvin Gaye* (Royal & Derngate/Hackney Empire); *The Firm* (Hampstead Theatre).

Tim Sutton has worked extensively with the NT, RSC, Young Vic and other major theatre companies. Recent work includes *Daddy* (Almeida); *The Cherry Orchard* (RCSSD); *The Omission of the Family Coleman* (Ustinov); *Pericles, As You Like It and Titus Andronicus* (RSC); *Ma Rainey's Black Bottom* (National Theatre); and *Alexei Sayle's Imaginary Sandwich Bar* (BBC Radio 4). Tim wrote *Cycle Song* (RPS Learning & Participation Award 2012). He is developing the musical *The Chain*. Tim is also committed to the development of new musical theatre and has mentored aspiring writers on the BML workshop course since its inception in 2011.



## SHOWCASE G4

Rehearsal Room / Fri 27th / 12:20 + 14:30

# The Rush

**Peter Rowe – Book, lyrics and director**  
**Ben Goddard – Composer and musical director**

The Rush is a contemporary musical thriller. Megan is an investigative journalist, an adrenalin addict, pursuing a historic child abuse case. With her career on the line her own life is falling apart – her mother's dementia has reached crisis point, after many IVF rounds her partner Ellie has become pregnant and Megan's gambling addiction has brought loan shark enforcers to their door. As the clock ticks towards the deadline, and Megan pursues the story's twisted path to the truth, she is forced to confront the truth about her own childhood, and her constant craving for "the rush".

**Stage of development: Rehearsal Ready. A full script is available which has been developed through workshops, dramaturgical input and a number of drafts. Songs all exist as studio demos.**

**Ideal cast size: 12**

**Ideal band size: 5**

**Style of piece: Contemporary Musical Thriller**

[prowe@wolseytheatre.co.uk](mailto:prowe@wolseytheatre.co.uk)

**Seeking co-producing partners interested in mounting a full production for a short run in each venue. This is an urban story suited for metropolitan venues.**

Peter is the Artistic Director of the New Wolsey Theatre, Ipswich, where he has directed over forty productions, including a number of world premieres.



He has written ten record-breaking Christmas shows which are currently being produced annually at the New Wolsey Theatre, Arts Depot and Leeds City Varieties. His musicals about Ellie Greenwich, *Leader of the Pack* and *20th Century Boy*, inspired by the life of Marc Bolan, have played at the New Wolsey and on two major national tours. His original musical, *Midsummer Songs*, with music by Ben Goddard, premiered at the New Wolsey in 2014.

Ben has Musically Directed countless shows in the UK and around the world. For the last 18 years Ben has also been Musical Director for the New Wolsey Theatre Ipswich. He is currently the Musical Supervisor on the national tour of *Once*. As a composer he wrote the music for *Midsummer Songs*, a musical written with Pete Rowe.

In a previous life as an actor, he played Jerry Lee Lewis in *Million Dollar Quartet* in London and the USA, Joe Gillis in *Sunset Boulevard* and Judas in *Jesus Christ Superstar*.

## SHOWCASE G5

Rehearsal Room / Fri 27th / 12:30 + 14:40

# The Phase

**Music/Lyrics – Meg McGrady**  
**Book/Lyrics - Zoe Morris**  
**Musical Director – Jake Pople**  
**Producers – James Leggat & Katie Wilmore**

It's 2014. Gay marriage has just been legalised in the UK, and Rowan and their LGBTQ+ bandmates want to sing it from the rooftops. But their all-girls Catholic school has other ideas. Disbanded and reprimanded, the group has a choice: do they bow down, retreat, and let the school rules divide them? Or, through all the angsty mess of adolescence, do they unite and fight back to make a change?

*The Phase* is a contemporary pop/punk musical about friendship, young love and singing loud when others want to silence you.

@thephasemusical

**Stage of development: Workshop phase**  
**Ideal cast size: 5 actor musicians**  
**Ideal band size: Plus 2 extra band members**  
**Style of piece: Pop/punk LGBTQ+ musical**

**For a detailed show pack and more information please email [katiwilmore@outlook.com](mailto:katiwilmore@outlook.com) or [james@room29.co.uk](mailto:james@room29.co.uk)**

**Seeking -**  
**Venue opportunities/collaborations**  
**Co-Producers**  
**Investors**  
**Festival opportunities**  
**Rehearsal Space**  
**Non-binary / Queer performers**

Meg McGrady (they/them) is a 20 year-old nonbinary composer. After graduating from the BRIT School Meg has been working on several new musicals including *The Phase* and an untitled Rosalind Franklin musical. Other credits include: *The Sandman* at the Southwark Playhouse.

Zoe is a 23 year-old book writer and lyricist. Having been involved in directing, producing and acting whilst at Cambridge University, she then went to Mountview to study her MA in directing. Whilst at Mountview, she met Meg on the Book Music and Lyrics course and they have been writing together since the first day!

Directing multiple shows and working with writers on devised shows made her realise that her true love is writing musicals. She's incredibly excited to bring her first ever musical to BEAM and still isn't really sure how they ended up here!



## SHOWCASE H1

The Royal / Fri 27th / 15:10 + 16:30

# Sister

**Nishla Smith - Creator/Composer // [hello@nishlasmith.com](mailto:hello@nishlasmith.com)**  
**Tom Harris - MD/ Composer**  
**Luca Shaw - Visual Designer**

*Sister* is a show about siblings who live on opposite sides of the world. To the brother— a painter struggling with anxiety— his sister is infallible. She's a natural storyteller and has always used her tales to protect him from pain and sadness.

But storytelling walks a fine line with lying, and now the elaborate world she's built around the two of them is beginning to crack.

As a music-theatre collective, we are an unconventional team— two musicians and a visual artist. The visual landscape will be intrinsic to *Sister*, illuminating her vivid storytelling and his artistic visual language. Musically, their two distinct sound worlds will obscure the line between reality and fantasy—colliding and distorting as their fragile reality begins to unravel.

**Stage of development: Early development**

**Ideal cast size: 2**

**Ideal band size: 8**

**Style of piece: Intimate, immersive music-driven theatre**

[ulita.uk](http://ulita.uk) / [@ulita.uk insta](https://www.instagram.com/ulita.uk) / [@ulita\\_uk twitter](https://twitter.com/ulita_uk)

**We're primarily looking for a dramaturg and a producer. *Sister* is in a very early stage of development, and we'd love to find the right people to work with right from the outset.**

**As a new collective, we'd also love to meet with other creatives, venues and producers who are up for coffee and conversations!**



Nishla Smith is a singer and writer who defies easy categorisation. She is currently touring her first staged work, *What Happened to Agnes* — an immersive, cross-disciplinary song-cycle, produced by Opera North. Nishla produced and performed her new commission *Cabaret* for Manchester Collective (2017/18 national tour, BBC3 In Tune, Home MCR's PUSH festival). Her single *Blue Dream* debuted in 2019, and the Nishla Smith Quintet recently joined Jazz North's Northern Line artist roster.

Tom Harris is a prolific composer, arranger, bandleader, and multi-instrumentalist, particularly as a pianist/improviser. Since graduating from the Royal Birmingham Conservatoire in 2018, Harris has dedicated most of his time to developing three original projects: textural voice and piano duo wilkins/harris, groove-based instrumental band Trampette, and piano score for theatre collaboration *What Happened to Agnes*.

Luca Shaw is a visual artist with a distinctive aesthetic of bold, abstract shape and an elusive focus on storytelling that translates naturally to the stage. Her work finds a home across multiple platforms including printmaking, illustration, animation and theatre. She has produced work for musicians such as Anna McLuckie, organisations such as Creative Industries Trafford and created the hand-painted animation backdrops for *What Happened to Agnes*.

## SHOWCASE H2

The Royal / Fri 27th / 15:20 + 16:40

# Lesbian Pirates!

**Book / music / lyrics by Natasha Sutton Williams**  
**Director (for BEAM): Phoebe Ladenburg**  
**Producer: Steph Weller**  
**Accompanist: Phil Blandford**

*Lesbian Pirates!* tells the untold true story of the ruthless, maverick and lesbian pirates Anne Bonny and Mary Read. These women met in the Caribbean in 1717 while presenting as male pirates, fell in love, slaughtered swathes of men, stole treasure and escaped execution from the law. Previously erased from history, this riotous, inspiring and incendiary female narrative uses original music and a cast of disabled performers to bring to life Anne and Mary's sexy, violent and turbulent world.

It is an outlandish, hilarious, trailblazing musical that champions unheard voices to sing. This is *Hamilton* for the disabled community.

**Stage of development: 1st R&D (supported by arts depot, Unlimited, Unity Theatre Trust and the Canadian Embassy). 10 songs and a detailed narrative structure have been written.**

**Ideal cast size: 8 of which 6 are actor musicians**

**Ideal band size: 6 (possibly actor musicians in cast)**

**Style of piece: Anarchic integrated musical comedy**

**Contact: [stephjweller@gmail.com](mailto:stephjweller@gmail.com)**  
**Twitter: [@NatashaPlays](https://twitter.com/NatashaPlays) / [@WorkingBirthday](https://twitter.com/WorkingBirthday)**  
**[natashasuttonwilliams.com](http://natashasuttonwilliams.com) / [workingbirthday.com](http://workingbirthday.com)**

**We are seeking venues and resources for R&D later in 2020, future venue partners, dramaturgical support and creative integration advisor to work with director.**

Natasha Sutton Williams is a writer, composer and actor. Her work includes *Freud The Musical* (King's Head Theatre, VAULT), *Dead Lucy* (Southwark Playhouse, Brasserie Zedel), *Clown Sex* (Arcola Theatre, Bunker Theatre), *Brother Don't Preach* (Theatre503), *Prone to Mischief* (Old Red Lion Theatre), *I AM NOT SICK* (Pleasance).

Natasha has twice been a finalist for the Old Vic 12 playwriting programme 2018 and 2019. She was twice shortlisted for Soho Theatre's Young Writers' Award. She is a graduate of the Criterion Theatre's new writing programme.

Natasha is a journalist for the Independent, the Stage, Little White Lies, and Disability Arts Online.



### SHOWCASE H3

The Royal / Fri 27th / 15:30 + 16:50

# The Blackfriars Boys

Book/lyrics by Sarah Middleton  
Music/lyrics by Josh Sneesby

Elizabethan London. 1603. A troupe of young actors are the theatrical rock-stars of their time, and Bobby wants more than anything to join them. With sword-fighting-dance-breaks, plays within plays and pies galore, this musical comedy explores how light can be brought to a world of darkness through the power of storytelling. It's a community show, performed by young people (and not only boys!) from youth theatres, community groups and/or schools.

**Stage of development: 1st draft**

**Ideal cast size: Minimum 8, no maximum!**

**Ideal band size: Flexible - could be performed entirely to track, or could feature actor musicians.**

**Style of piece: Musical Comedy**

@blackfriarsboys

sarahjoymiddleton@hotmail.com

**We are seeking a producer, and would love to start conversations with venues with a view to workshoping the piece with a youth theatre or community group at the end of 2020.**

Sarah is from Derby and alongside writing continues to work as an actor. She caught the writing bug after performing in a pitch at BEAM 2016 and now attends the BML Librettist course. She was commissioned by Nottingham Playhouse to write a new adaptation of *Pinocchio* which opened in December 2019. Sarah writes uplifting work for young audiences.



Josh won The RSC's Inaugural *International Songwriters Competition*, and at 21, was the National Theatre's youngest Musical Director. Josh is signed to Sony ATV as a songwriter and music producer and scored music for The BBC, made Radio One Record Of The Week, and became an Associate Artist with The National Youth Theatre and Periscope. He is currently composing at the RSC for the Europeana Season.

Josh and Sarah were finalists in the BYMT New Writing Award in 2019, and have performed numerous songs at SIGNAL.

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Showcase H / Beam 2020

### SHOWCASE H4

The Royal / Fri 27th / 15:40 + 17:00

# Bombay Superstar

Producer: Leylah Rumi

Book by Samir Bhamra

Additional original songs by Robby Khela

Musical Direction by Hinal Pattani

Production company : Phizzica

Bombay Superstar is a jukebox musical that twists reality and fantasy to highlight mental health. It blends the peppy songs from the movies of the legendary Bollywood superstar Amitabh Bachchan to define Indian cinema's golden era.

A singing waiter dreams of sparkling lights, camera and action as he serves and entertains the stars from the biggest film industry. When the waiter's favourite actor has a near fatal accident it triggers his delusions of grandeur. As he spirals out of control, he imagines that he is Amitabh Bachchan, the greatest star of Bollywood caught in a dangerous love triangle.

**Stage of development: The story and the script has been written 6 times and trashed 6 times because this is an epic show which allows many different interpretations. This is the seventh attempt at a new version of the same idea. The feedback from this sharing will help me determine what does a Bollywood musical look like for global audiences – retaining its authenticity and ensuring accessibility to all audiences.**

**Ideal cast size: 14**

**Ideal band size: 5**

**Style of piece: Bollywood, Family, Romance, Drama, Celebrity Culture**

info@phizzical.com / 07958 484858

**Workshop space and resources in 2021. Co-producing venues and touring venues for Oct 2022.**

Samir Bhamra Credits include: *Stardust, Bring on the Bollywood, The Nautch Girl, Ticket 2 Bollywood, Ramayana – the Bollywood musical* (unproduced), *Precious Bazaar*.

Screenplay: *Mad About The Boy* (award winning short musical film)

Bollywood songs under license from Saregama by the following eminent lyricists and poets who have written memorable hits for Amitabh Bachchan films:

Javed Akhtar, Anjaan, Anand Bakshi, Gulshan Bawra, Prakash Mehra and Majroob Sultanpuri

Additional original songs by Robby Khela. Credits include: *Stardust, Bring on the Bollywood, Mad About The Boy*

Hinal holds an MA in Music from City University and BA Music Composition from Coventry University.

He debuted as Musical Director with The Royal Shakespeare Company on Iqbal Khan's production of *Much Ado About Nothing* featuring Meera Syal and Kulvinder Ghir of *Goodness Gracious Me*, where he directed music produced by Niraj Chag over a theatre run that lasted 4 months, performing in Stratford at The RSC and The Noel Coward in Leicester Square, London.

He has acted as MD for several acts in the British Asian Music Circuit such as The 515 Crew, Shama Artiste, Chirag Rao, Sonia Panesar, Taz Stereo Nation, Shin DCS, Navin Kundra, Alaap, Najma Akhtar, Mangal Singh and Silinder Pardesi to name a few.



## SHOWCASE H5

The Royal / Fri 27th / 15:50 + 17:10

# Untitled Climate Change Musical

Music and Lyrics by Jack Godfrey

Book and Additional Lyrics by Ellie Coote

Producer: Vicky Graham

Musical Director: Joe Bunker

When hot new talent Humanity arrives on the scene, Earth can't believe their luck. Together they'll be the next big thing. But when one side gives and the other side takes, how can their love survive? From first flirtations to heart-breaking ultimatums, our as-yet untitled musical charts 200,000 years on Planet Earth in 12 pop songs. A story of climate change, technological advancement, deforestation and the threat of extinction, told with wit, heart and a high-energy contemporary score. Our history - as you've never seen or heard it before.

**Stage of development: Treatment and six sample songs (created under seed commission) available on request.**

**Ideal cast size: 2**

**Ideal band size: 4**

**Style of piece: Topical pop musical**

[vickygrahamproductions.com/shows/untitled-climate-change-musical](http://vickygrahamproductions.com/shows/untitled-climate-change-musical)

**Would like to meet partners who can offer co-commissioning funds, workshop space or recording studio time; theatres, festivals and music venues with an interest in programming**



**the show; licensing houses and producers from the music industry; people passionate about music, climate change and entertainment.**

**Also seeking a title.**

Jack studied Theology at Durham University and Musical Theatre at Goldsmiths, University of London. He is currently writing *42 Balloons*, which is being developed by Perfect Pitch. Previous writing credits: *Free Solo* (BEAM2018, Camden Fringe Festival, Tristan Bates Theatre, The Drayton Arms Theatre, nominated for a 2018 Off-West End Theatre Award for Musical Direction) @jjgodfrey

Ellie is a London-based theatre maker who has worked as a director, dramaturg and writer of new musical theatre. Previous credits include: as director, *BUSK* (Shoreditch Town Hall) and *Snow White* (Leicester Square Theatre); as assistant director, *Greek* (Arcola Theatre) and *Wasted* (Southwark Playhouse); and as writer, *Andromeda Unchained* (Bishopsgate Institute). She is currently developing a number of new musicals as director/dramaturg, including *42 Balloons* and *Mario: A Super Musical*, and co-writing a musical re-telling of the Medusa myth. @Ellie\_Coote

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## SHOWCASE I1

Screen 2 / Fri 27th / 15:10 + 16:30

# Y TYLWYTH

Writers - Gwyneth Glyn, Twm Morys, Myrddin ap Dafydd  
Music - Gwyneth Glyn, Twm Morys  
Director and Dramaturg - Angharad Lee  
Musical Director - Osian Williams  
Partners and Co-producers -  
Eisteddfod Genedlaethol Cymru (National Eisteddfod of Wales)  
Fidget Feet / Leeway Productions

*Y Tylwyth (The Kin)* - An anarchic contemporary aerial circus musical, brimming with folk-rock songs and traditional Welsh tales. Inspired by the visceral knowledge our forests keep to themselves, it explores othering, intolerance, belonging, being true to ourselves and being in rhythm with nature.

It's summer, and Jack of the Ropes returns home with his 'tylwyth' to win back his land and his love. But clouds are gathering over the lovers' path and as light is shed on the legends of the land, the mother tree reminds us that in harming the earth, we harm ourselves. Because we are all 'kin'.

**Stage of development: We are ready for an initial showcase, a full script and score has been developed, although one or two stages of development would be invaluable, depending on a collective decision with producers, venues and team, i.e. redefining the core values of the production, which may influence the size of cast, scale etc before heading into production.**

**Ideal cast size:**

**Option 1: 20 cast and 8 aerial artists (28 in total)**

**Option 2: A cast of 8 actor musicians**

**Ideal band size: Option 1: 8-10 / Option 2: 4-6**

**Style of piece: Folk, rock, a contemporary aerial circus musical**

**E-mail: [leewayprods@gmail.com](mailto:leewayprods@gmail.com)**

Venue partners/producers for further development and a tour in 2021/2022. At the moment, this is penned as quite a large-scale piece, textured with anarchic aerial work using the Welsh language, English language and British Sign Language. It could therefore, potentially, be a wonderful contemporary circus musical theatre touring piece which sits as comfortably in a circus top as it would in the Roundhouse, London. It can also be scaled back to be an 8 hander actor musician piece, sitting comfortably within the touring circuit in the UK, internationally and on the festival circuit. Ideally we are looking for venue partners and a producer who is experienced in developing mid to large scale productions and enjoys cross art form collaborations.

Gwyneth Glyn: Gwyneth is a writer, singer-songwriter and collaborator. She wrote the libretto for the first Welsh language opera commissioned for professional singers, *Y Tŵr (The Tower)* for Music Theatre Wales and Theatr Genedlaethol Cymru (The Welsh language National Theatre of Wales) which won a 5\* review in *The Times*. She writes extensively for the theatre and regularly for TV. Her fourth solo album *Tro* was released to critical acclaim in 2017. She was nominated BBC Radio 2 Folk Awards in 2018 for Best Original Track, and in 2016 for *Ghazalaw*, her collaboration with Indian ghazal singer, Tasueef Akhtar.

Twm Morys: Twm is a poet, singer/songwriter and musician from Eifionydd in the north-west of Wales. With his folk-rock group 'Bob Delyn a'r Ebillion' he has published 7 albums. He's worked on numerous musical shows, he's the editor of *Barddas* (the second bestselling poetry magazine in Britain) and he works as script-writer and presenter for television and radio. His latest project is to follow the paths of folk-song that criss-cross the country to create a 'sound-map', and then perform the songs in the very places they come from.



## SHOWCASE I2

Screen 2 / Fri 27th / 15:20 + 16:40

# The Velveteen Daughter

Book, Music, Lyrics: Caroline Wigmore & Jen Green  
Director: Rhonda Kohl

*The Velveteen Daughter* is an actor-musician musical telling the true mother-daughter story of Margery Williams (author of *The Velveteen Rabbit*), and her child-prodigy artist daughter, Pamela Bianco; touched by genius and madness. Based on the novel by Laurel Davis Huber, the story begins in 1910, in the art world of New York. Pamela's art-dealer father insists on exhibiting Pamela's work – causing friction in his marriage to Margery. By age 11, Pamela is a world-renowned artist and fame exacerbates her mental illness. All the while, Margery is writing *The Velveteen Rabbit*, creating a story which echoes Pamela's desperate struggle to feel real.

**Stage of development: Early draft**

**Ideal cast size: 6-8 actor-musicians n/a**

**Ideal band size:**

**Style of piece: Biographical drama exploring contemporary themes**

**[www.wigmoreandgreen.com](http://www.wigmoreandgreen.com) / [info@wigmoreandgreen.com](mailto:info@wigmoreandgreen.com)  
[www.rhondakohl.com](http://www.rhondakohl.com)**

**We are seeking partners for further development work on the show, with a view to a workshop later in 2020.**

Caroline and Jen have been writing together since meeting at Goldsmiths University, where they were both awarded MAs in writing for musical theatre in 2011. Their shows include *Errol's Garden* (UK tour 2020), *The Gingerbread Man* (Singapore Repertory Theatre 2019), *Michael Morpurgo's Mimi and the Mountain Dragon* (ongoing UK tour 2016-current), *The Bachelor Girls* (SHE Festival New York 2019, Weston College 2016, YMT UK 2015), *Children of the New Forest* (YMT 2017), *The Legend of White Bear Lake* (YMT UK 2016), *Van Winkle – A Folk Musical* (S&S Award finalist 2014). Caroline and Jen collaborate on all aspects of book, music and lyrics.



## SHOWCASE I3

Screen 2 / Fri 27th / 15:30 + 16:50

# Love Thy Fro: The Musical

**Casey Elisha – Book, Writer, Songwriter, Producer**

**Malachi Green – Writer, Songwriter**

**Enoch Ronald Nsubuga - Writer**

**Stephen Adu-Antoh - Writer**

An adaptation of Casey Elisha's debut children's book, *Love Thy Fro: The Musical* follows 11-year-old Kemi as she goes on a journey of self-discovery to find the beauty in her hair. Her journey unexpectedly takes her to the 1970s where she meets a familiar face and discovers there is something deeply special about taking pride in her big, beautiful afro hair. The show teaches there is much pride to be had in loving the skin you're in, while drawing on experiences many can relate to.

**Stage of development: We produced and performed the musical in 2018 and 2019, and are now in the script redevelopment phase while also seeking new theatres to perform at. We are also considering the possibility of introducing a live band to the production.**

**Ideal cast size: 16**

**Ideal band size: TBC**

**Style of piece: Family, Children's Book Musical**

**Contact: [celishabooks@gmail.com](mailto:celishabooks@gmail.com)**

**[www.lovethefro.com](http://www.lovethefro.com)**

**We are seeking programmers, artistic directors and producers interested in bringing the show to their theatre, or helping us take it to the next level. We're also open to speaking with touring companies to help take the show around the UK and into schools.**



Casey Elisha is a London based children's author focused on the creation and promotion of diverse children's literature. She self-published 3 books:

*Love Thy Fro*, *My Mummy is*

*Superwoman* and *My Daddy Does*, as

well as a children's journal called *My Empowerment*

*Journal*. She also created I Am Festival, a children's literary

festival (Deptford Lounge, 2016 & 2018), and is a tour manager in

the music industry. Casey co-wrote and executive produced *Love Thy Fro: The Musical* at Theatre Peckham in 2018 and 2019.

Malachi Green is an actor and musician from South London, with credits in theatre, film and TV. He is also a Drama Facilitator, working in schools and PRU's across London, focusing on groups of challenging children. Malachi's debut EP, *COLDSUMMERS*, has amassed over 130,000 digital streams. Malachi co-wrote and co-directed *Love Thy Fro: The Musical*. He also led the set build and was involved in the show's casting.

Enoch Ronald Nsubuga is a London based actor. He trained at Royal Central School of Speech and Drama, graduating in 2017. He was on the collaborative and devised strand of the BA in Acting, with a specialism in producing your own work. Enoch has worked in theatres including Orange Tree Theatre and the Unicorn Theatre, and toured schools with *Complicite*. Enoch co-wrote and co-directed *Love Thy Fro: The Musical*, and is currently writing new work.

Stephen Adu-Antoh is a business consultant from South London, currently working at one of the world's leading Customer Experience Management companies, optimising brands' online presence. Stephen co-founded Collative Pro, creating a space for creatives to promote themselves and network with each other. Stephen co-wrote *Love Thy Fro: The Musical*, and led in character development for the production in 2018 and 2019.

## SHOWCASE I4

Screen 2 / Fri 27th / 15:40 + 17:00

# Carnation for a Song

**Megan Cronin: Writer and Director**

**Joseph Atkins: Composer, Lyricist and Musical Director**

**Dan de la Motte: Creative Producer and Outreach Co-ordinator**

*Carnation for a Song* is a moving musical experience exploring stories of LGBTQ Londoners, aged 50+, performing a mixture of original songs and text inspired by their lives. Stories include the fight for cultural acceptance and equal rights and hopes for a more inclusive future. They grapple with the treacherous world of online dating, open up to the realities of ageing and ask whether they are truly seen by society. First developed at the Young Vic, the writers now look for support in cultivating the material, broadening its audience reach and targeting communities where LGBT history continues to be ignored.

**Stage of development: The show has been performed in two versions at the Young Vic, as part of their Taking Part programme. These performances featured a company of 14 participants, selected from local charitable groups (including Opening Doors), with a creative team of two who undertook the writing, rehearsing and staging of the piece.**

**Ideal cast size: Professional core company of 1-3, with rolling 'Carnation' company of 8-10.**

**Ideal band size: Piano, violin and cello**

**Style of piece: Documentary-style / direct address / ensemble.**

**[megan.catherine.cronin@gmail.com](mailto:megan.catherine.cronin@gmail.com) / [@\\_MeganCronin](https://www.instagram.com/_MeganCronin)**

**[megancronintheatre.weebly.com](http://megancronintheatre.weebly.com)**

**[joseph.l.atkins@gmail.com](mailto:joseph.l.atkins@gmail.com) / [@Joseph\\_Atkins](https://www.instagram.com/@Joseph_Atkins)**

**[josephatkins.co.uk](http://josephatkins.co.uk)**

**[dandlmh@yahoo.co.uk](mailto:dandlmh@yahoo.co.uk) / [@dandelamotte](https://www.instagram.com/@dandelamotte)**

**Seeking development, co-producing and regional venue partners for a future touring version of the show, to link with educational/outreach theatre departments, and to collaborate with a producer on resourcing a touring production. The Young Vic kindly supported a recording of the full show, which is available upon request.**

Megan Cronin: Writer and Director

Megan has written for the Young Vic, The Kings Head, The Pleasance, The Old Red Lion and HighTide. Trained as part of the University of Kent's Masters Director Programme, Megan directed classical works alongside new writing. She runs workshops on documentary theatre, most recently at the Young Vic. Megan wrote and directed *Carnation for a Song* for Young Vic Taking Part, which also travelled to the Tate Modern and Albany Theatre. Megan creates work exploring the overlooked lives of real people, untold stories of science and under-examined moments from world history, with a keen focus on celebrating working class talent.

Joseph Atkins: Composer, Lyricist and Musical Director

Compositions for stage include *Carnation for a Song*, *She Ventures and He Wins* (plus lyrics), *Sing Before You Speak Again* (Young Vic), *Castling Ouch* (Kings Head Theatre). TV composition credits include *Mud*, *Sweat and Tractors* and *Shooting the War* (BBC4). MD and arranger credits include the Olivier-nominated *Josephine and I* (Bush Theatre and Public Theater, New York), *Not Such Quiet Girls* (Opera North and Leeds Playhouse), *All I Want is One Night* (Manchester Royal Exchange), *Pat Kirkwood is Angry* (59E59 Theaters, New York) and *Liza Pulman Sings Streisand* (West End and UK tour), with a new album released in 2020.



SHOWCASE I5  
Screen 2 / Fri 27th / 15:50 + 17:10

# The Rhythmics

Book & Lyrics by Poppy Burton-Morgan  
Director Poppy Burton-Morgan  
Music & Lyrics by Ben Glasstone  
Produced by Metta Theatre

Hapless thirty-something Grey was never the best of single dads, but he hasn't left the flat all weekend so teenage daughter Silva packs him off to audition for a band, 'Nick and the Rhythmics'. They invite him to join and he realises... he's actually signed up for an all-male Rhythmic Gymnastics team. Against the odds, they make it to the World Championships (performing a fusion of Gymnastics and British Sign Language), and along the way Grey finally learns to commit to life and to his daughter. This mid-life-crisis-of-masculinity musical features a gorgeous Brit-pop score from Stiles & Drewe mentorship Award-winner Ben Glasstone.

**Ideal cast size: 8**

**Ideal band size: 4**

**Style of piece: British comedy, traditional book musical, Brit-pop score**

[www.mettatheatre.co.uk](http://www.mettatheatre.co.uk) / [poppy@mettatheatre.co.uk](mailto:poppy@mettatheatre.co.uk)

**Seeking producers and venue partners for a tour in 2021.**

Ben is a composer, lyricist and theatre-maker. His music and lyrics (for over thirty professional productions) include work for the RSC, Hampstead, Tricycle, Lyric Hammersmith, Unicorn, Royal and Derngate and Little Angel, for whom he wrote the



acclaimed *The Mouse Queen* in 2005 (with Tim Kane), which toured to the New Victory in New York and off-West End in London. Other music and lyrics for Little Angel include: *Alice in Wonderland*, *The Giraffe The Pelly and Me* and *The Night Before Christmas* (which he directed). Artistic director of MONSTRO theatre, and winner of the 2017 Stiles and Drewe mentorship prize.

Poppy is a writer and director. Previous book & lyric credits include *In The Willows* (Exeter Northcott & UK tour), *Little Mermaid* (Theatre By The Lake & UK tour), *Jungle Book* (Theatre Royal Windsor, UK and international tours). Operas include *Madam Butterfly* (Belgrade Coventry & UK tour), *Roles* (V&A), *Waiting* (Southbank Centre). Directing credits include *Mouthful* (Trafalgar Studios), *Arab Nights* (Soho Theatre) and *Comedy of Errors* (Exeter Northcott). She trained as a lyricist with BML and is a member of MMD and WGGB. Her song *My Thing* won second prize at the S&D Best New Song Prize 2019.

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## SHOWCASE J1

Rehearsal Room / Fri 27th / 15:10 + 16:30

# You And I: A New Musical

**Composer & Lyricist / Musical Director - Cordelia O'Driscoll**  
**Book - Tom Williams**  
**Director - Elin Schofield**  
**Producer - Jack Robertson**  
**Associate Producer - Calum Black**  
**Production Manager - Jasmin Davies**

What do you do when the world's first super-intelligent robot turns up at your door asking about the origins of the universe, karaoke and the meaning of porn? Fran is about to find out. *You and I* follows the story of this aspiring musician as she learns to conquer fear, cope with loss and find her voice, all through her new friendship with a robot named Robert.

**Stage of development: 2nd draft**

**Ideal cast size: 5**

**Ideal band size: 3**

**Style of piece: Alternative soulful comedy musical**

**Seeking support for further development and productions of the show.**

Cordelia is a composer and lyricist who graduated from the University of Sheffield in 2017. Cordelia's first musical theatre score, *BURIED*, has received wide acclaim, from sell-out runs at the 2017 and 2018 Edinburgh Fringe to an Off-Broadway premiere in July 2019 at the New York Musical Festival. Her score for *BURIED* won awards for 'Best Music' and 'Outstanding Lyrics' at the 2019 New York Musical Festival, alongside The Cameron Mackintosh Award at NSDF 2018. *You And I*



premiered at 2019's Edinburgh Fringe, where Miro Magazine described her score as 'by turns hilarious and wonderfully, surprisingly poignant'.

Tom graduated from the University of Sheffield in 2017 with a psychology degree, having performed in various shows with the University and Sheffield based group 'Dear Hunter Theatre'. He began directing, starting with Colla Voce Theatre's sellout production of *The Last Five Years*, before turning his attention to writing in 2017. *BURIED* received NSDF's 'Edinburgh Award', and Tom won awards for 'Best Book' and 'Outstanding Direction' at the New York Musical Festival. Tom's book for *You And I* has also been very well received, with Broadway Baby describing it as 'a stunning example of how to do a musical right'.

## SHOWCASE J2

Rehearsal Room / Fri 27th / 15:35 + 16:55

# On Hostile Ground

**Supported by Royal & Derngate, Northampton and China Plate in partnership with MMD and MTN as part of the Musical Theatre Darkroom 2019**

**By Darren Clark (lyrics), Juliet Gilkes Romero (book) and Michael Henry (music)**

**Co-created and directed by Charlotte Westenra**

*On Hostile Ground* is a compelling political drama, with a contemporary semi-classical score inspired by the diaspora communities who call Britain "home". Using jaw-dropping testimonies, it tells the story of the cabinet meeting that created the brutal Hostile Environment Policy, and the people whose lives have been destroyed because of it. We meet rough sleepers illegally deported by the government with help from homelessness charities; children whose friends are dropping out of the school system; Windrush generation NHS patients denied cancer treatment and of course the man whose dreamchild the policy was- the Prime Minister, David Cameron.

**Stage of development: Research and development stage with first draft of a couple of songs and scenes**

**Ideal cast size: 8**

**Ideal band size: 4**

**Style of piece: Contemporary political musical drama**

[www.charlottewestenra.com/on-hostile-ground](http://www.charlottewestenra.com/on-hostile-ground)  
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**We're looking for a producer to help support the interviewing and research process with a view to take this through to a workshop in late 2020.**

Darren Clark is a New Zealand born composer and lyricist, who specialises in political satire. His musicals include *Benjamin Button* (Southwark Playhouse) and *The Wicker Husband* (currently at the Watermill Theatre, selected as one of eight to be showcased for the prestigious NAMT Musical Theatre Festival in New York). Darren collaborated with Juliet on *Day of the Living* at the RSC, which opened in May at the RSC's Mischief Festival. Darren has worked as a student visa advisor and brings his own insight into the bureaucracy process.

Juliet Gilkes Romero is a playwright & journalist of Caribbean heritage. Her play *The Whip* is currently running at the Royal Shakespeare Company. Juliet was one of the co-creators of the RSC's *Day of the Living*. Her most recent work for TV was *Soon Gone: A Windrush Chronicle* (BBC4). Juliet is the recipient of the Roland Rees Bursary 2019, named in honour of the co-founder of the Alfred Fagon Award. Her play *At the Gates of Gaza* won the Writers' Guild of Great Britain Best Play award.

Michael is a composer, vocalist and BBTA 2019 musical director nominee. MD work includes *Barber Shop Chronicles*, *The Amen Corner*, *FELA!* (National Theatre); *Our Lady Of Kibeho* (Royal & Derngate; Theatre Royal Stratford East) *They Drink It in the Congo*, *Mr Burns* (Almeida); *The Brothers Size*, *FEAST* (Young Vic). Backing vocals include George Michael, Chaka Khan, Ray Davies, Yusuf Islam, Pet Shop Boys and Robbie Williams. He has been a composer on several of the aforementioned plays as well as the opera *Circus Tricks*, *Rocket Symphony* for 500 voices and fireworks (Linz 2009) and *Stand for 16* voices (BBC Proms 2006).

Charlotte Westenra is director and dramaturg of *The Wicker Husband* (Watermill Theatre). She was Nicolas Kent's associate on the Tricycle Tribunal plays *Justifying War* and *Bloody Sunday* and more recently worked alongside him on the transcription editing of *All the President's Men* (The Public Theatre/ National Theatre). As well as having directed many plays centred on race and politics including *Gladiator Games* (Sheffield Theatres and Theatre Royal Stratford East) and *Lower Ninth* (Donmar at Trafalgar Studios), Charlotte is a member of the Red Cross working with young asylum seekers.



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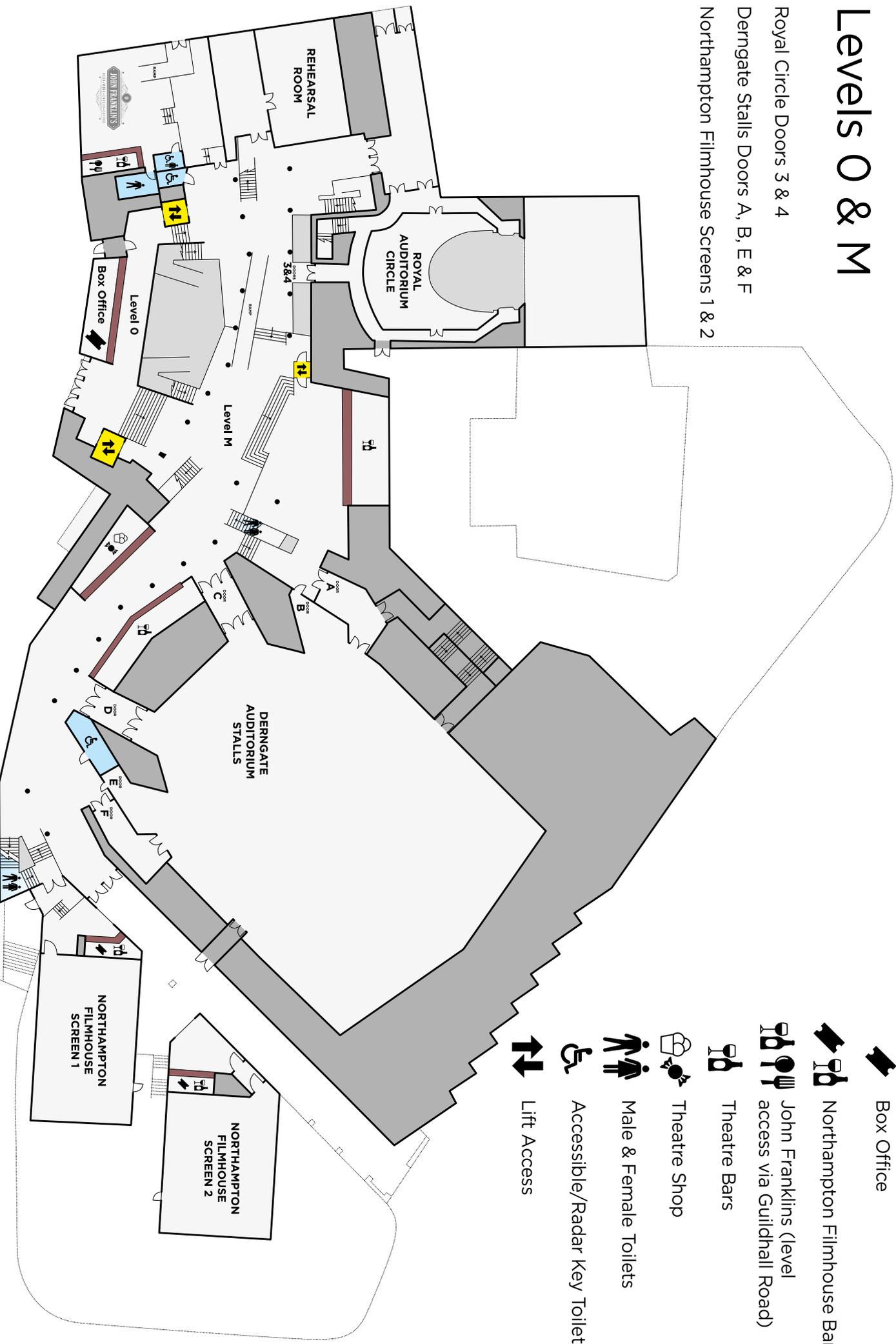
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