

DEM Productions present

Gemma  
SUTTON

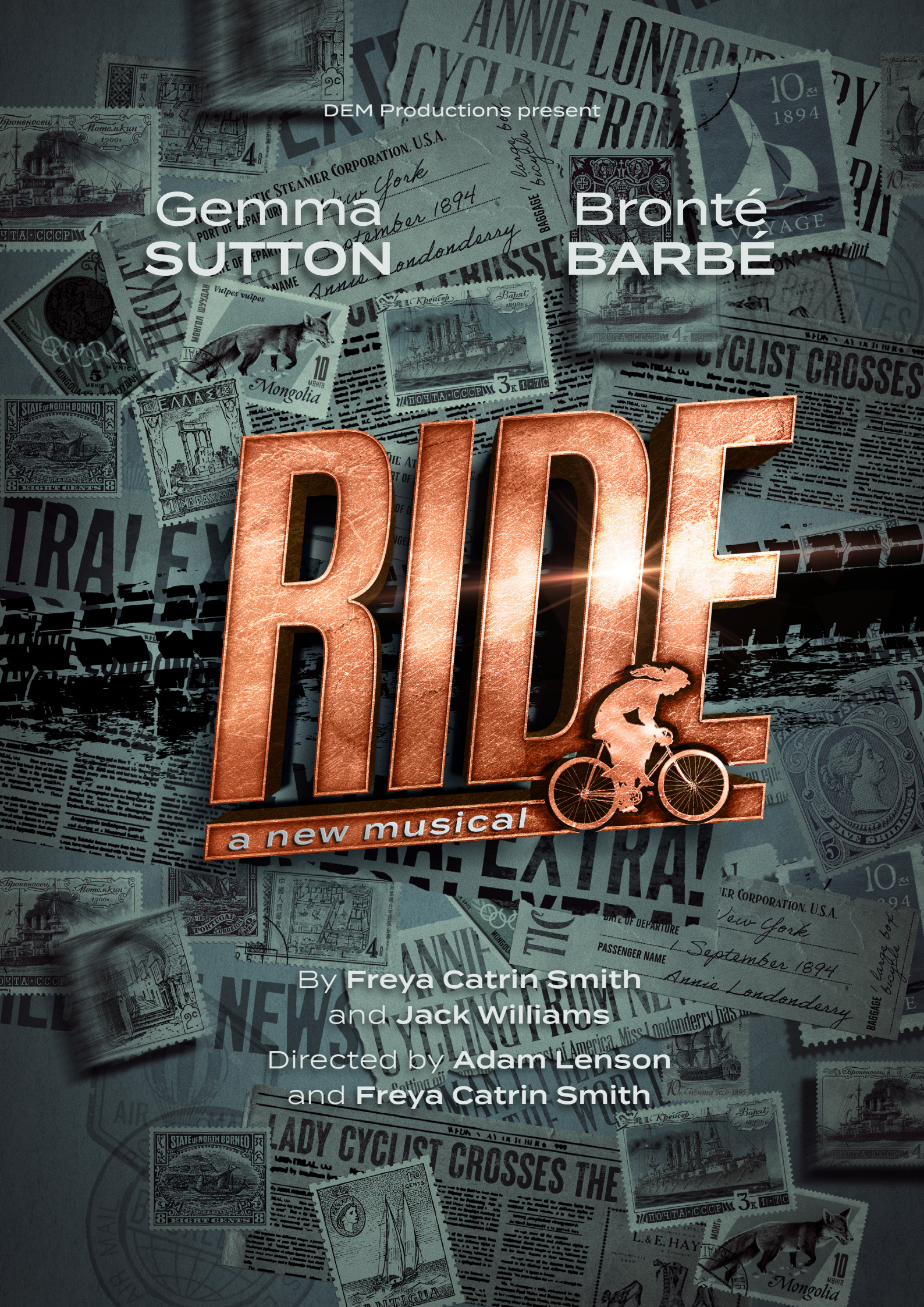
Brontë  
BARBÉ

# RISE

a new musical

By Freya Catrin Smith  
and Jack Williams

Directed by Adam Lenson  
and Freya Catrin Smith



# RIIDE

a new musical



One woman. One bicycle. One hell of a story.

It's 1895 and Annie Londonderry has returned victorious to America, hailed as the first woman to ever cycle around the world.

She's pioneering, she's plucky, and she's pitching her story to the New York World. But she can't do it alone. Joined at the eleventh hour by unwitting secretary Martha Smith, the two begin to share Annie's unbelievable adventures. But before long, the cracks begin to show, and Annie is forced to confront a past she'd rather leave unexplored.

The incredible true story of a young woman with big plans, and an even bigger imagination bursts into life in this new musical.

# CREATIVE TEAM

Music & Lyrics - Jack Williams  
Music, Book & Lyrics and Co-Director - Freya Catrin Smith  
Co-Director - Adam Lenson  
Choreographer - Alfred Taylor Gaunt  
Musical Director - Jordan Paul Clarke  
Set & Costume Design - Libby Todd  
Lighting Design - Sam Waddington  
Sound Design - Emma Laxton  
Orchestrator - Macy Schmidt  
Company Stage Manger - Abbi Clark  
Deputy Stage Manager - Roni Neale  
Sound No. 1 - Heather Knott  
Sound No. 2 - Adam Washington  
Lighting Programmer - Tom Mulliner  
Associate Producer & General Manager - Ceri Lothian  
Producer & General Manager - Emily Lunnon  
Producer - Ramin Sabi

# CAST

Annie Londonderry - Gemma Sutton  
Martha Smith - Bronté Barbé

# BAND

Piano - Jordan Paul Clarke  
Guitar - Amy Shaw  
Percussion - Calie Hough

# RECORDING ARTISTS

Recording Producer - Macy Schmidt

Recording Producer & Piano - Emily Marshall

Guitar - Megan Talay	Cello - Susan Mandel
Bass - Julia Adamy	Reed 1 - Emily Pecoraro
Percussion - Elena Bonomo	Reed 2 - Nicole Demaio
Violin 1 - Katie Jacoby	Flute - Adrienne Baker
Violin 2 - Chiara Fasi	French Horn - Kyra Sims
Viola - Laura Sacks	Trombone - Sara Jacovino

Recording Engineer - Nolan Thies for The Bunker Studio, NYC

Mixing Engineer - Jack Chown

Copyist - Geoffrey Ko

# WITH THANKS TO

Colleen McCormack and The Broadway Sinfonietta  
Alford House, Michael Bodansky, Ellen Burgin, Naomi Chapman, Chris Czornyj,  
Dylan Winn-Davies, David Djemal, Lily Elliot, Hannah Roza Fisher, Amelia Gabriel,  
Louis Geary, Tim Harvey, Michael Horowicz, Alex Jackson, Tim Kelly,  
Liam McDermott, Kieran Niemand, Charlie Norburn, Amy Parker, Laura Pitt-Pulford,  
James Pugliese, Corey Reynolds, SIGNAL, Anna Smith, Kiki Stevenson, Florence Taylor,  
Grace Taylor, Bec Martin Williams and the team at VAULT Festival, Peter Zheutlin  
Nica Burns and Nimax Theatres

# RISE



a new musical

## SONG LIST

1. World's Greatest Story
2. Ride
3. The Wager
4. Across America
5. On Board
6. Everybody Loves a Lie
7. By My Side
8. The Charmed Existence of Fred Rose
9. Miles Away From Boston
10. Stranger
11. Out of Time
12. Ride the Moment

# The Journey of RIDE...

We were halfway through writing the first draft of *RIDE* when I realised it couldn't just be a celebratory piece charting the journey of a record-breaking cyclist. While researching Annie and her ride, what I kept returning to were the glimpses of her unusual and larger than life character. Annie seemed fearless, magnetic, astute.

The very act of embarking on a lone round-the-world bike cycle as a woman in 1894 was nothing less than radical, but Annie didn't stop there. She spun tales to the press at every turn - she was a doctor! She was a lawyer! Educated at Harvard! Beloved by royalty! Robbed by armed bandits! The more I read, the more I understood that she embellished and fabricated parts of her cycle from start to finish. To her, facts were negligible and story was everything. The wilder the better.

We had a lot of fun bringing this side of Annie to life, trying to do justice to her brilliant imagination and masterful storytelling in our script and songs. But there is also a heaviness to Annie. She is flawed, manipulative, mean. She has baggage. She doesn't belong. She is lonely. And what we realised we were missing in our very first sketch of the show - a 20 minute one-hander in which Annie told her story alone - was a way into the Annie behind the bravado. I didn't believe that Annie would ever offer this up unprompted, so we needed to find a way to access some of the more uncomfortable truths of her life and her situation.

This led us to create Martha - our second character - a secretary who Annie coerces into helping her during her pitch. Martha is a little bit timid, educated, well-meaning. She represents what today we might call white feminism: there is a naivety to Martha due her somewhat limited world view as a sheltered, middle class white American.

Martha has her own important journey throughout the piece, growing in confidence and learning more about herself while playing some of the characters Annie meets on her ride. The addition of Martha meant that we could play with relationships and friendships, blurring the lines between the office where the pitch takes place, and the settings of Annie's cycle.

The original production of *RIDE* was performed at VAULT Festival 2020. Since then, we have added two new songs and developed the script.

When Jack and I write, we constantly think about how we can most effectively tell the story: how we'll structure it, the journey of our protagonists, which moments to musicalise, what style of song to have where.

We, like Annie, are fixated on not just the story, but the way we're going to tell it.

And we, like Annie, have taken some truths, embraced embellishments, and filled in the gaps with poetic license. We've given Annie Londonderry the Annie Londonderry treatment.

And we couldn't be more excited to present our newest version of the story for the first time in this semi-staged workshop production. And to share this stage of the journey with you.

**Freya Catrin Smith - Writer & Co-Director**



# People expect musicals to be finished



This is in part due to the fact that so many of the musicals on our stages have been running for so long that we have no memory of them ever being unfinished. And it is in part due to the fact that many musicals have years of development behind closed doors, or in other countries before they make it to UK audiences. As such it often feels like audiences are only used to seeing musicals when these shows are already “adults” as opposed to when they are “babies” and “toddlers” and “teenagers”.

I think it is essential for us to make more space for the development process if we want the medium of musical theatre to flourish. Musicals are complex, woven, integrated works of art and they are not simple to create, or develop or finish. So it becomes ever more important that we can share the development process with audiences. That way audiences rather than standing in judgement of the work become an active participant in the story both of the show and of its creation.

A playwright friend once said to me that when writing a play, he could conceivably take a whole swathe of notes and rewrite the entire piece in a single night. But when writing a musical, any changes or new ideas would take weeks to properly integrate, arrange and process. Moreover while a play can be read aloud in a few hours, reading a musical requires several days of music learning and rehearsal to align the various layers. Musical theatre is a stacked form and it needs taking apart and recombining many times in its development process.

Which brings us to this public workshop production. More and more I have been eager to ensure that stages of development happen in public, where audiences can both share in the excitement of a new show and also be part of the process by which it develops and grows. Jack, Freya and I are profoundly grateful to DEM Productions for the way they are supporting this piece and allowing us to not only develop and refine it, but to do so in public.

Of course a “workshop production” can be nebulous; trapped as it is between a music stand reading and a full production. But our intention here has been to show how a production would function, and feel, and move. To show how this piece could look and feel when it is fully grown. But we are well aware that doing so, and doing so in front of an audience there will be imperfections; clues of adolescence or childhood even as we pretend to be adults in a West End Theatre. But we ask that you join us on the journey of a show that is barely 18 months old. We ask that you share our excitement for what Ride can and will grow up to be.

Adam Lenson - Co-Director



# The Broadway Sinfonietta recording the Orchestrations for RIDE in New York



Photo credit: Rebecca Michelson



### **Annie Londonderry - Gemma Sutton**

Theatre includes: 'Kate Draper' in GIRL FROM THE NORTH COUNTRY (Gielgud Theatre, West End/Toronto); 'The Girl' in BLUES IN THE NIGHT (Kiln Theatre); 'Young Sally' in FOLLIES (National Theatre); 'Charity' in SWEET CHARITY (The Watermill Theatre); 'Angel' in THE RINK (Offie Award for Female Performance in a Musical – Southwark Playhouse); A CHRISTMAS CAROL THE MUSICAL (LMTO); 'Fran' in STRICTLY BALLROOM (West Yorkshire Playhouse/Princess of Wales Theatre, Toronto); 'Marian' in THE GO BETWEEN (Apollo Theatre); 'June' and 'Louise' in GYPSY (Chichester Festival Theatre/Savoy Theatre); 'Julie' in CAROUSEL (Arcola Theatre); 'Roxie' in Chicago (Leicester Curve); 'Amber' in Hairspray (UK tour); ME AND MY GIRL (Kilworth House); 'Enid' and u/s 'Elle' in LEGALLY BLONDE – THE MUSICAL (Savoy Theatre);

GONE WITH THE WIND, IMAGINE THIS (New London Theatre); A MIDSUMMER NIGHT'S DREAM, MACBETH, LADY BE GOOD, THE BOY FRIEND (Regent's Park Open Air Theatre) and CHILDREN WILL LISTEN (Theatre Royal Drury Lane). For television, her work includes WEST SIDE STORIES (BBC), GYPSY: LIVE AT THE SAVOY THEATRE (BBC/PBS), DOCTORS (BBC) and CILLA (ITV).



### **Martha Smith - Bronté Barbé**

Bronté's work in theatre includes: 'Ado Annie' in OKLAHOMA (Chichester Festival Theatre), starring as 'Carole King' in BEAUTIFUL (UK Tour), 'Jane' in the concert version of GIRLFRIENDS (Bishopsgate Institute), 'Nadine' in Drew McOnie's production of THE WILD PARTY (The Other Palace), 'Light Bulb Seller' in STRIKING 12 (Union Theatre), 'Helen/Vinnie' in THE DONKEY SHOW (Proud London) and 'Princess Fiona' and 'Little Red Riding Hood' in SHREK THE MUSICAL (UK Tour).

She started performing at a very young age in her hometown of Macclesfield. In 2010 she was selected as one of the final 10 in Andrew Lloyd Webber's search for Dorothy – 'Over the Rainbow'. Following this, Bronté attended Mountview Academy of Theatre Arts where she gained the Gyearbuor Asante prize for Acting and graduated with first class honours. After finishing Mountview she made her professional debut as 'Odette' in CARNIVAL OF THE ANIMALS (Riverside Studios).

Other credits include: CALL THE MIDWIFE, YEARS AND YEARS (BBC), 'Sharon' in COOL RIDER - THE GREASE 2 CONCERT (Lyric Theatre, West End) and cast recording, MOMENTOUS MUSICALS UK Tour, 'Penny Pingleton' in HAIRSPRAY (Kuala Lumpur/Singapore) and 'Megan' in the BUT I'M A CHEERLEADER workshop.



## Music & Lyrics - Jack Williams

Jack Williams is an award-winning composer and lyricist. His musicals, co-written with Freya Smith, include RIDE (winner of VAULT Festival's Show of the Week Award); THE LIMIT (winner of VAULT Festival's People's Choice Award and Origins Award for Outstanding New Work) and PART A (Edinburgh Fringe Festival sell-out show).

His work has been performed at venues including The Other Palace and The Roundhouse and has been developed with drama schools including the Royal Central School of Speech and Drama, ArtsEd and the MTA. His writing has also been featured on the BBC's Edinburgh Comedy Fest Live and he has been a finalist for both the Stiles & Drewe Best New Song Prize and MTI Mentorship Award.

## Music, Book & Lyrics and Co-Director - Freya Catrin Smith

Freya Catrin Smith is an award-winning composer and lyricist, focusing on telling female-led stories. Her work with writing partner Jack Williams (as Bottle Cap Theatre) includes RIDE (VAULT Festival sell out and award winner 2020); THE LIMIT (VAULT Festival sell out and award winner 2019), and song-cycle PART A (Edinburgh Fringe sell-out show).

Her work has been performed at venues including The Other Palace, The Roundhouse and The Leicester Square Theatre, and has been developed with drama schools including The Royal Central School of Speech and Drama and ArtsEd. In 2021 Freya was awarded an MGCFutures Bursary, and in 2020 she was a finalist for the Cameron Mackintosh Composer Residency and the Stiles & Drewe Best New Song Prize.

## Co-Director - Adam Lenson

Adam is a London based director, dramaturg, producer and musical theatre specialist. He is the founder of ALP Musicals where he curates SIGNAL - a series of in-person and online concerts of new work - and develops new musicals including PUBLIC DOMAIN (World Premiere, Southwark Playhouse and Vaudeville Theatre); THE FABULIST FOX SISTER (World Premiere, Southwark Playhouse); STAGES (World Premiere, VAULTS Festival) and SHIFT+ALT+RIGHT (World Premiere, Online).

Other shows developed to full production include: WASTED (World Premiere, Southwark Playhouse); SUPERHERO (World Premiere, Southwark Playhouse); THE SORROWS OF SATAN (World Premiere, Tristan Bates Theatre); LOCK AND KEY (World Premiere, Vault Festival); THE LEFTOVERS (World Premiere, National Tour).

Other Directing includes: THE RINK (Southwark Playhouse); THE STORM (Helios Collective/ENO); 35MM, WHISPER HOUSE (The Other Palace); SONGS FOR A NEW WORLD (St James Theatre, 20th Anniversary Production); DISGRACED (English Theatre Frankfurt); DARK TOURISM (Park Theatre); GHOST (GSA); SEE WHAT I WANNA SEE (Jermyn Street Theatre); REEL LIFE (Ustinov Theatre Bath and St James Studio).

## Choreographer - Alfred Taylor Gaunt

While training at Tring Park School for the Performing Arts on a full scholarship, Alfred was commissioned to create CHAOS AT THE KEATON CAFÉ (Bloomsbury Theatre) and JABBERWOCKY (New Wimbledon Theatre) for the National Youth Ballet, where he was mentored by Olivier Award winning director-choreographer Drew McOnie. Since graduating, Alfred has received multiple Arts Council England grants and developed twelve original musicals, working with the leading London musical theatre colleges. He created and choreographed the five-star comedy dance sensation DERRIÈRE ON A G STRING (Sadler's Wells), worked as a freelance director-choreographer for THE LIMIT (winner of the People's Choice and Outstanding New Work Awards at VAULT Festival 2019), and produced EYES CLOSED, EARS COVERED (The Bunker), DETENTION IN MUSIC ROOM 1 (short dance film), and UNDER CONSTRUCTION (The Other Palace).

Recent work: produced and choreographed the critically-acclaimed streaming premiere of THE SORROWS OF SATAN.

Upcoming: THE CANCELLATION OF CRISPIN COX (streaming premiere).

## Musical Director - Jordan Paul Clarke

Jordan Paul Clarke trained in Composition at The Royal Academy of Music, and is a composer, musical director and improviser. Credits Include: Olivier Award Winning SHOWSTOPPER: THE IMPROVISED MUSICAL ["incredible... defies belief" The Telegraph]; Mischief Theatre's Mischief MOVIE NIGHT; BROKEN WINGS (Assistant MD, Dubai Opera House); AIDS BABY (Barbican) and ANIMAL FARM (National Youth Theatre).

Original musicals include: HAPPY, at The Kings Head ["profound, modern theatre at its best" Boyz]; FRIDAY NIGHT SINNER at Soho Theatre ["would do Mel Brooks proud" Chortle, "Flawless music." Musical Theatre Review]; P.S. I'M A TERRIBLE PERSON (currently in development, shortlisted for the Stiles and Drewe Mentorship Award 2021) and PUBLIC DOMAIN (Vaudeville Theatre) [★★★★ Everything Theatre ★★★★★ GScene - The Times' Pick of the Week, "INNOVATIVE" The Daily Telegraph, "ORIGINAL AND EDGY" The Guardian], which received a Merit Award from the LA New Voices Project 2021, supported by Walt Disney Imagineering Creative Entertainment.

## Set & Costume Designer - Libby Todd

Libby is a Set and Costume Designer working across Theatre, Dance and Live Events. Recent design projects include: ALYSSA: MEMOIRS OF A QUEEN (Vaudeville Theatre); PUBLIC DOMAIN (Vaudeville Theatre); YOU ARE HERE (Southwark Playhouse); BRING IT ON (Urdang Academy); THE FABULIST FOX SISTER / PUBLIC DOMAIN (Southwark Playhouse livestream); TOP OF THE TOKS (TikTok livestream event); STAGES (Vault Festival); IN THE HEIGHTS (Urdang Academy); DERRIÈRE ON A G STRING (Sadler's Wells Studio); F\*OFF (National Youth Theatre); AFTERGLOW (Southwark Playhouse); INTO THE WOODS (Central School of Speech & Drama); ONSIDE AWARDS (Royal Albert Hall); WASTED (Southwark Playhouse); A WINTER'S TALE (Rose Theatre Kingston); ALICE IN WONDERLAND (Old Rep Birmingham); THE PAJAMA GAME (Pleasance Theatre).

## Lighting Designer - Sam Waddington

Designs include: PUBLIC DOMAIN (Vaudeville); MAGGOT MOON, THE POLAR BEARS GO, GO, GO!, SEESAW (Unicorn Theatre); Much Ado About Nothing (Cambridge Arts Theatre); IT NEVER HAPPENED (ArtsEd); WASTED, THE COUNTRY WIFE, SUPERHERO (Southwark Playhouse); TOP HAT, ANYTHING GOES, LEGALLY BLONDE (Upstairs at the Gatehouse); 35MM: A MUSICAL EXHIBITION (The Other Palace); THOROUGHLY MODERN MILLIE (Landor Theatre); JOY (Theatre Royal Stratford East); and RAZ (UK Tour).

As Associate/Assistant Lighting Designer: A CHRISTMAS CAROL (Lyceum Theatre, Broadway/The Old Vic); MARY POPPINS (Prince Edward Theatre); LIFE OF PI (Sheffield Crucible); BACK TO THE FUTURE (Manchester Opera House).

## Sound Designer - Emma Laxton

Emma trained at Central School of Speech and Drama & has been sound designing for Theatre since 2003. She won the 2020 Olivier Award for 'Best Sound Design' for EMILIA, and the 2014 Falstaff Award for 'Best Sound Design/Original Score' for CORIOLANUS.

Recent theatre credits include: WALDEN (West End); AGAINST (RADA); THE BAND PLAYS ON (Sheffield Theatres); THE LIVING NEWSPAPER: EDITION 1 (Royal Court); CORIOLANUS (Sheffield Theatres); A KIND OF PEOPLE, SUPERHOE (Royal Court); VASSA (Almeida); BLOOD WEDDING (Young Vic); EQUUS (West End); EMILIA (West End); RITA, SUE AND BOB TOO (Out of Joint & Royal Court UK Tour); THE GLASS PIANO (The Print Room at The Coronet); THE WRITER (Almeida Theatre); THE COUNTRY WIFE, RANDOM/GENERATIONS (Chichester Festival Theatre); THE YORK REALIST, MEASURE FOR MEASURE (Donmar Warehouse); SWEET CHARITY (Nottingham Playhouse); UNCLE VANYA (Hampstead Theatre); SEE ME NOW (Young Vic).

She was the Deputy Head of Sound at the Royal Court from 2002 – 2007. She has also work as a senior sound technician in the Olivier at the National Theatre and was Associate Sound Designer on WARHORSE in the West End.

## Orchestrator - Macy Schmidt

Macy Schmidt is an Egyptian-American Orchestrator and Music Director based in NYC. She is currently working on Disney's re-imagined UK tour of BEAUTY AND THE BEAST alongside the show's original creative team.

Recent projects include: TINA (Broadway), the upcoming Disney revival of AIDA, the musical adaptation of Chelsea Clinton's SHE PERSISTED (Music Supervisor), and the acclaimed RATATOUILLE: THE TIKTOK MUSICAL (Orchestrator), for which her work was praised by The New York Times for its likeness to a "classic Disney Act I finale in the brassy manner of Alan Menken."

At just 23 years old, Macy recently founded The Broadway Sinfonietta, an all-female-identifying, majority women-of-color orchestra showcasing BIPOC women musicians on Broadway, which quickly caught the attention of national press.

## Producer/General Manager - Deus Ex Machina Productions

DEM Productions was formed in 2014 to produce new writing and acclaimed revivals of plays and musicals, and consists of Ramin Sabi, Emily Lunnon, Ceri Lothian and Abbi Clarke.

Productions include: SUE TOWNSEND'S THE SECRET DIARY OF ADRIAN MOLE AGED 13 3/4 - THE MUSICAL (Ambassadors Theatre, West End); DUST (Nominated 2019 WhatsOnStage Award for Best New Play and Best Off West End Production, Trafalgar Studios, New York Theatre Workshop); the European Premiere of Stephen Schwartz's WORKING (Nominated 2018 WhatsOnStage Award Best Off West End Production and 2018 OffWestEnd Award for Best Production, Southwark Playhouse); first major UK revival of SPRING AWAKENING (2019 WhatsOnStage Award for Best Regional Production, Hope Mill Theatre); the world premieres of KARAGULA (Styx/Soho Theatre); CLICKBAIT, FOUR PLAY and SENSE OF AN ENDING (Theatre503) and six other play revivals.

DEM won the 2016 OffWestEnd Award for Best Producer and also provides production accounting services to a range of clients including Hartshorn and Hook, Aria Entertainment, and MZG Productions. External general management includes THE WILD PARTY (The Other Palace), and THE RINK (Southwark Playhouse).

As a commercial producer for Ramin Sabi Productions, Ramin Sabi's West End Producing credits include: GYPSY starring Imelda Staunton (Savoy Theatre, 4 Olivier Awards); COMPANY (Gielgud Theatre, 4 Olivier Awards); NATIVITY THE MUSICAL (World Premiere - Hammersmith Apollo and UK Tour); ANNIE (Piccadilly, National Tours and Toronto); 1984 (Playhouse Theatre); 9 TO 5 (Savoy Theatre and UK Tour); SHOW BOAT (New London Theatre, Olivier nominee); HEISENBERG (Wyndham's Theatre) and THE WILD PARTY (The Other Palace).

Broadway shows include: THE FERRYMAN (Jacobs - 9 Tony nominations) and 1984 (Hudson).

We hope you enjoy this workshop presentation of

# RIDE

a new musical



Get in touch with us at [info@demproductions.co.uk](mailto:info@demproductions.co.uk)