

ST. ANNE
CÔMME S
HOMME

SHOW PROGRAMME

Director's Welcome

If you'd told me a few months ago that this weekend our show would be on in the centre of Covent Garden with this line-up of a cast, I genuinely would not have believed you.

We've been developing this project for about a year now. After I first heard the early versions of the songs, I met Jack, Katie and James upstairs at Ole and Steen in Leicester Square and bombarded Jack with a million questions. I wanted to know more about these characters. Who they were and what they had to say. I kept asking those questions as we moved from read through to read through, and script meeting to script meeting. I find these songs that Jack has written to be quite startling. They are, in my opinion, a real masterclass in folk writing. And helping him structure the story that they tell has been a real pleasure.

And now, with the inimitable producing skills of Katie and James, and Paul-Ryan from Iris Theatre, we are here, at the Actor's Church bringing it to life with the wonderful Joe Beighton as our Musical Supervisor and this incredible cast and band. I'm so pleased this musical gets to be heard after a such a period of longing for live performance. I'm so honoured to be a part of bringing it to life. I think it has a bright future, so thank you for being here for our rather unexpected and unusual beginning.

Martha Geelan

**WILLOW WALK PRODUCTIONS
PRESENTS**

**ST. ANNE
CÔME S
H O M E**

**BOOK, MUSIC & LYRICS
JACK MILES**

DIRECTOR

MARTHA GEELAN

MUSICAL SUPERVISOR

JOE BEIGHTON

WITH

**JORDAN
CASTLE**

**REBECCA
MCKINNIS**

**MATHEW
CRAIG**

About The Show

London can be lonely. But on the steps of St. Anne's Church two people strike up an unlikely friendship. James has spent years running away from his problems, while Bridget is trapped by hers.

Told through original folk music, ***St. Anne Comes Home*** is a story about community, fear and forgiveness, that explores how reaching out might help us find our way.

This is the first time the show will be seen in its entirety after previous previews of songs on the musical theatre podcast, ***All That Scratch*** and New Wimbledon Theatre's new writing night, ***Write About Now***.

We're so excited to present an outdoor performance at St. Paul's Church thanks to the incredible support we've received from Iris Theatre.

A Note From the Writer/Composer

March 2018, and I had spent the afternoon at a friend's house going through a song I'd just come up with. Like most things I've ever written, in the time immediately after completing it I thought it was the greatest thing ever created by any humans anywhere ever. Shortly afterwards, much like all the other times, I realised that it definitely wasn't. I was coming back slightly deflated, in the dark, on a bus ride that was taking far too long. It was even raining.

We were passing through Vauxhall. One of the scheduled bus stops was outside the St. Anne's Catholic church. There was nothing particularly special about the building itself. Red brick, unassuming, standard metropolitan church. What did catch my eye was the man sat on the step at the entrance. I noticed him as the bus drew away, so I only got a flash of an image. I didn't know who he was, why he was there, or if he was just waiting out of the rain for the next 185 to Lewisham. I spent the remaining fifty minute bus ride frantically scribbling ideas. It was a simple picture, but something about the way the man had been using the archway as shelter resonated with me. I had the concept, and title of the piece by the time I got home.

After that however, it took me more than a year to write anything. I was scared to broach any serious topic, as I'd always found myself drawn to creating musical comedies. They always seemed much easier to write. This musical then became something I thought about to procrastinate from other projects, which is a system I use to try and stay productive. I always work on more than one thing at once, then even if you're not doing work on what you're supposed to be doing work on, you are at least doing work on something.



Photography by Harry Grout

It wasn't until I attended a concert in a little church near Euston in April last year that I knew that this show should use folk music. The artist in question was Blue Rose Code, and I strongly recommend you look him up if you enjoy the music in **St. Anne Comes Home**. There was an unmatched lightbulb moment when I realised the storytelling capability of the genre. Again, I

took out a tiny notepad and furiously wrote down song concepts and plot ideas. Much to the confusion of the person I attended with.



Photography by Harry Grout

Early in the writing process, I was fortunate enough to be part of a workshop with the one and only Claude-Michel Schönberg. Tip: Don't write an opening song in a few days and show it to the composer of one of the most successful musicals of all time. He was not nearly as impressed as I wanted him to be. Not to say he was negative, just that he asked me afterwards all the questions the song wasn't answering for him. This shaped how I approached character motivations in every single number I sat down to write going forward. So, perhaps, the tip should be **always** write something last minute before you present it to a living legend. It's much more beneficial.

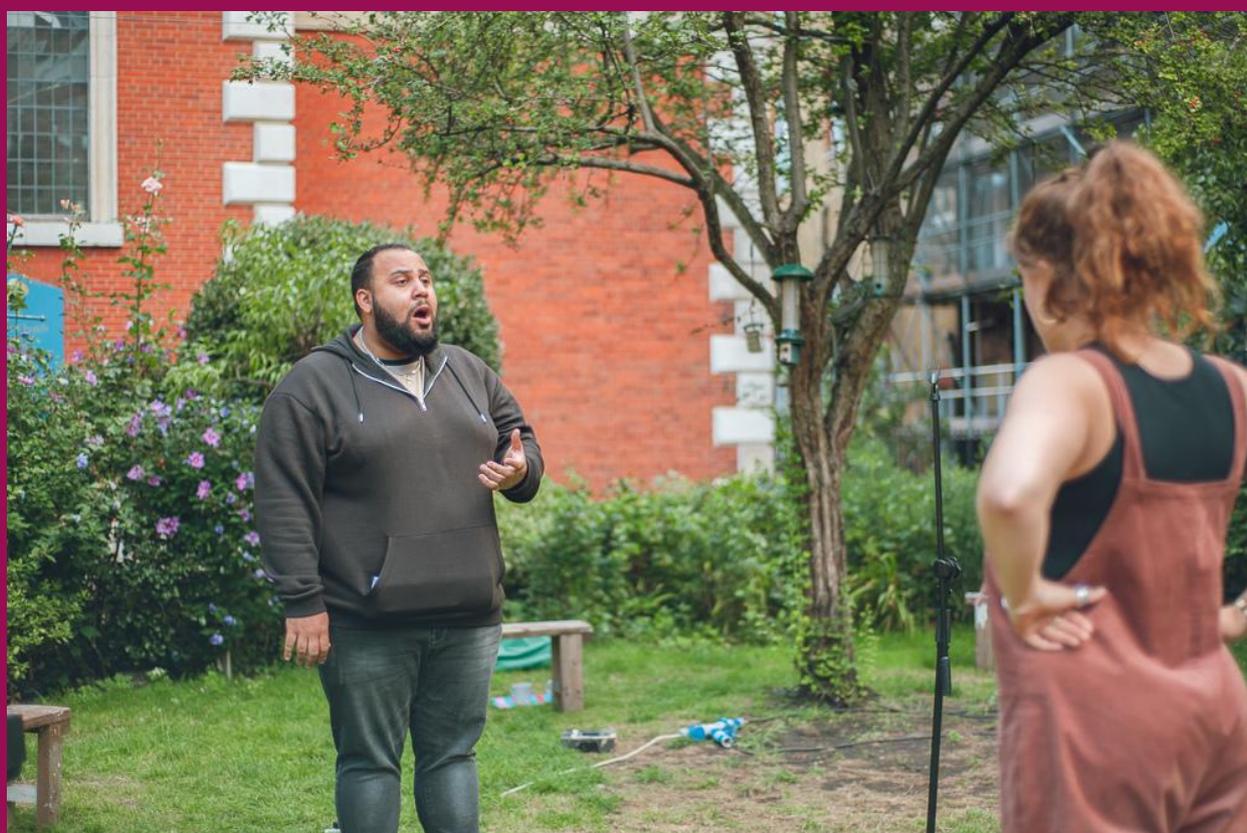


Photography by Harry Grout

Once I'd written a few songs for the show I submitted my favourites to **All That Scratch**; a musical theatre podcast recorded live at The Other Palace that I'd featured on previously with another show. Produced and hosted by Alex Jackson, Charlie Norburn, and Kiki Stevenson, it is a wonderful platform for brand-new musical writers to have their work showcased in front of an always supportive audience. Over the course of the evening I had an exciting conversation with my soon-to-be producers; James Leggat and Katie Wilmore. I had already met them at an **All That Scratch** earlier that year, and knew that I had to work with them on something as their passion for new work was exactly what I was looking for.

Around this time, I became aware that our director Martha Geelan had some time free for some dramaturgy of new work. I leapt at the chance, as I'd seen so many actors I held in high regard praise her insight and directorial style. I am pleased to

report their reports were completely true, as her impact on the show cannot be overstated. I will hold on to the lessons I have learnt from her for the rest of my creative life. We have also been fortunate enough to be blessed with the musical brilliance of Joe Beighton, who brings his expertise to production in the absolute perfect way. Our cast and band too - superstars, each one of them.



Photography by Harry Grout

I consider us unbelievably lucky to be able to put this show on during this time. I love this piece, and am tremendously proud of what we have managed to build over the last year, and am so excited for the future of it. I hope you enjoy it at least half as much as I do.

Jack Miles

Song List

- 
1. No Place Better
 2. In the Arms of St. Anne
 3. Hills & Green Country
 4. Still
 5. Of a Sunday
 6. Love is Not for Me
 7. You Do What You Do
 8. Way Off
 9. Changes
 10. Feel No More
 11. Confess
 12. The Meaning of Home
 13. Times Slow for the Sinner
 14. Calling (Finale)

The Cast



Jordan Castle

James

Credits: *The Pirate Queen* (London Coliseum); *The Light in the Piazza* (Royal Festival Hall London, LA Opera and Chicago Lyric Opera); *Standby Old Deuteronomy* and *Gus/Bustopher Jones, CATS* ('16-'18 International Tour); *21 Chump Street* by Lin-Manuel Miranda (European Premiere).



Mathew Craig

Russell

Stage credits: George in *The Secret Diary of Adrian Mole Aged 13 3/4* (Ambassador Theatre/Menier Chocolate Factory); The Narrator in The UK Tour of *Blood Brothers* (Bill Kenwright and Bob Tomson); the original tour cast of *Beauty and the Beast* (Disney Theatrical); Cameron Mackintosh's *Miss Saigon*, *A Midsummer Night's Dream* (UKTT) the original theatrical production of *Imagine This* directed by Tim Sheader as well as the Original UK Tour and West End production of *We Will Rock You* (Phil McIntyre. Other productions include *The Fantasticks* (Duchess Theatre); *A Little House Music* (Arts Theatre); *Showboat* (Royal Albert Hall); Debbiene in Ken Hill's *The Phantom of the Opera UK Tour*; Davy Jones in *Peter Pan* (Theatre Royal Lincoln); and *Aspects of Love* (Theatre Royal Lincoln).

Television Credits: *Kombat Opera-Spouse Change* (Avalon/BBC); Murray in *Cast* (Jacory Prods/Emerald Sky), Tom in *Manorama: Drinking in Nottingham* (Avalon/BBC) and *Scottin Nuts and Bolts* (HTV Wales).

Alongside his acting and musical theatre career, Mathew also decided to pursue his ambition for stand-up comedy for a number of years.



Rebecca McKinnis

Bridget

Stage Credits: Heidi Hansen in *Dear Evan Hansen* (Noel Coward Theatre); Margaret in *Everybody's Talking About Jamie* (Apollo Theatre); Christina in *Women on the Verge of a Nervous Breakdown* (Playhouse Theatre); Tina Ruston in *A Small Family Business* (National Theatre Olivier); u/s and Lauren in *Viva Forever* (Piccadilly Theatre); *Les Misérables* (25th Anniversary Tour); Teacher and u/s Killer Queen in *We Will Rock You* (Dominion Theatre); u/s Jeanie in *Fat Pig* (Trafalgar Studios); Susannah Townley in *Three Hours After Marriage* (Union Theatre); Grumio in *The Taming of the Shrew* (Changeling Theatre Company); Lucy Lockett in *Beggar's Opera* (Changeling Theatre Company); u/s and Donna/Tanya in *Mamma Mia!* (Prince of Wales); Virus/cover Kim and Big Sue in *Taboo* (UK Tour); *Starting Here Starting Now* (Upstairs at the Gatehouse); Kitty in *Charley's Aunt* (CMC).

Television Credits: *Sound of Music Live* (ITV); *Comedy Cuts* (ITV2).

Film credits: *Beauty and the Beast* (Disney).

The Band



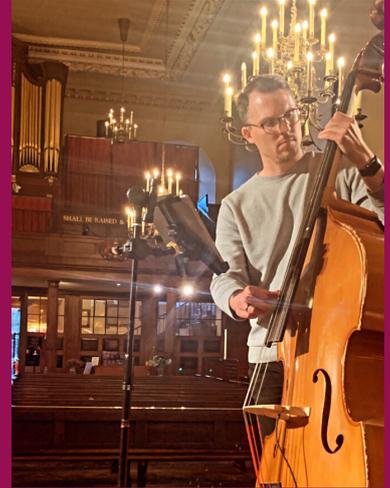
Claudia Fuller

Violin



Jack Miles

Guitar



Ben Jones

Double Bass

Sound

Charlie Smith

Sound Designer

Sarah Sendell

Sound Operator

Maxim Gamble & Will Miney

Production Sound Engineers

Creative Team



Jack Miles

Writer & Composer

Jack Miles began writing songs about ten years ago, which led him to featured spots and an interview on BBC Introducing. He earned a degree with honours in Music Composition from Coventry University in 2017, and an MA with distinction in Musical Theatre Writing from Goldsmiths University the following year.

Since graduating, Jack's music has earned him a song workshop with Claude-Michel Schönberg, the first ever slot on a brand new podcast recorded live at The Other Palace, opportunities in education as a guest lecturer and musical director, and an independent production of *The Problem with Fletcher Mott* in 2019.



Martha Geelan

Director & Dramaturg

Martha is a theatre director, dramaturg and educational workshop leader from London.

As Associate Director to Trevor Nunn, productions include: *Fiddler on the Roof*, *Love in Idleness* (West End/Menier Chocolate Factory), *The Bridges of Madison County* (Menier Chocolate Factory) and *Agnes Callander* (Theatre Royal Bath). Their current project together is new Stiles and Drewe musical *Identical*, based on the story of the Parent Trap.

As Director: *Macbeth*, *The Tempest*, *Romeo and Juliet*, *Twelfth Night* (The Young Shakespeare Company, UK & International Tours); *The Psychosocial Gathering*, *The Librarians* (Edinburgh Festival Fringe); *Wolf* (The Bunker Theatre); *Spring Awakening: The Musical*, *Love and Money* (Studio Theatre, Norwich); *Our New Girl* (extract, Park Theatre London); ; *Between the Sheets*, *Potato Salad*, *When I Wake* (Waterloo East Theatre); *As You Might Like It* (Rosemary Branch Theatre)



Joe Beighton

Musical Supervisor

Joe studied music at the University of Cambridge where he was president of the Musical Theatre Society and a choral scholar. He then trained at the Mountview Academy of Theatre Arts.

In 2019 he received an Oliver Award nomination for Outstanding Achievement in Music for his work on *SIX The Musical*. Credits include: *SIX The Musical* (Musical Supervisor, (UK Tours and West End; Broadway; Chicago [Winner: Jeff Award for Musical Direction] Sydney Opera House; NCL Cruise Ships)); *42 Balloons* Workshop (Musical Supervisor, The Other Palace Studio); *Merrily We Roll Along* (MD, LAMDA); *Bare* (MD, LAMDA); *Southern Belles* (MD, Kings Head London); *Cinderella* (MD, Civil Theatre Chelmsford); *Luke Bayer in Concert* (Live at Zedel); *Spring Awakening* (Greenside Venues, Edinburgh); *Janie Dee 'Off the Record'* (MD, Live at Zedel).



Katie Wilmore

Producer

Katie is a Musical Theatre Producer originally from Yorkshire. She works as a Production Assistant for Kenny Wax Family Entertainment working on productions in the West End, regionally and internationally. She is also the Co-Founder and Producer of Shook Productions; an evening of new writing giving young creatives a platform to share their work to a live audience.



James Leggat

Producer

James is the Co-Founder and formerly the Lead Producer of Edinburgh Fringe Company, Room 29 Theatre. He also has over 3 years experience working at West End Marketing Agency, AKA Promotions where he worked on productions including *Harry Potter and the Cursed Child*, *COMPANY* and *True West*.

Rehearsals

Photography by Danny Kaan













Willow Walk Productions



Willow Walk Productions is a new theatre production company set up by Katie Wilmore & James Leggat. With experience in West End marketing and production Katie and James set up the company with a joint passion to create and share new musical theatre.

St. Anne Comes Home is their first production and a professional producing debut for the both of them. As well as ***St. Anne Comes Home***, they are also developing new LGBTQ+ musical, ***The Phase***.

The Phase is an award-winning new contemporary pop/punk musical written by Meg McGrady & Zoe Morris about friendship, young love and singing loud when others want to silence you.

To find out more visit WillowWalkProductions.com



Iris Theatre Summer Festival has been a celebration of some of the most exciting break-out talent around and we would like to extend a huge thank you to all the artists involved and to you for joining us for today's performance.

After the cancellation of our Escape to the Forest season due to the Covid-19 pandemic, we are delighted to be welcoming audiences back into our gardens once again.

Your attendance means the world - thank you.

For Iris Theatre:

Artistic Director - Paul-Ryan Carberry

General Manager/Producer - Sanna-Karina Aab

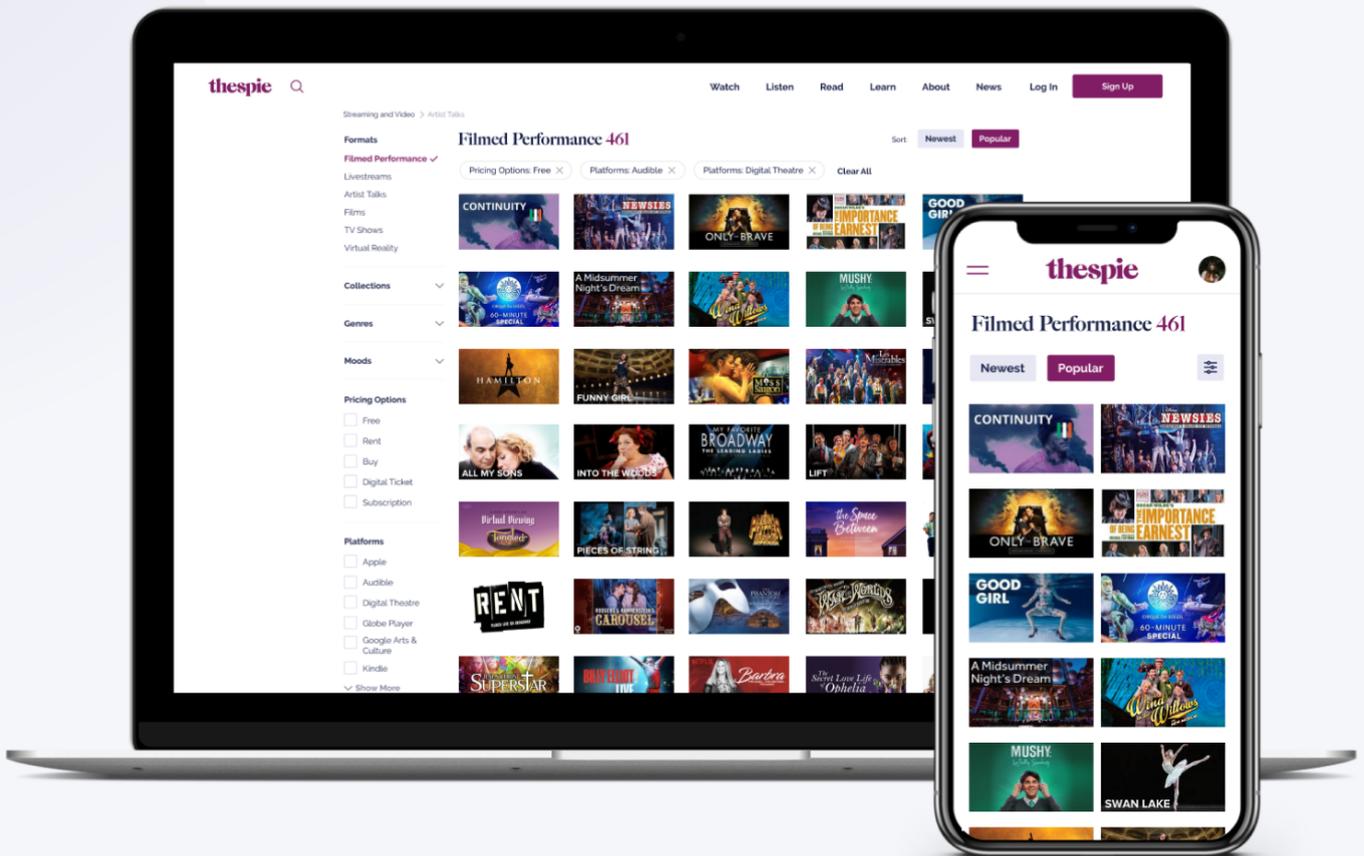
Operations Manager - Ben Chamberlain

Iris Theatre is an award-winning theatre company and charity based at The Actor's Church in Covent Garden. We are passionately dedicated to providing transformational opportunities for early-career artists right in the heart of Central London.

Over the past decade Iris has built a reputation for innovative theatre with mass appeal. The cornerstone of our year is our summer performances in the grounds and buildings of the church. Our ten week summer season generally consists of a Shakespeare play followed by a classic family story, all taking place in a safe and supportive environment, welcome to everyone.

2020 saw Iris launch two brand new development schemes; PLATFORM & start - targeted at those looking to get into theatre for the first time and those making the next steps in their career.

For more information on our work and opportunities, please visit iristheatre.com



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Thank You

This production would not be happening without the support from so many individuals who have helped us on our journey with St. Anne. We'd like to thank the following:

Campbell Keith

Danny Kaan

Paul-Ryan Carberry

Harry Grout

Marcos Spalding

George Thomson

Iris Theatre

Graham Hill

The Other Palace

Aaron Lee Lambert

All That Scratch

Verity Quade

Sanna-Karina Aab

Jodie Jacobs

Ben Chamberlain

Olivia Dowden

Jack Greenyer

Marnie Yule

Chloe Heard

Amy Thomas

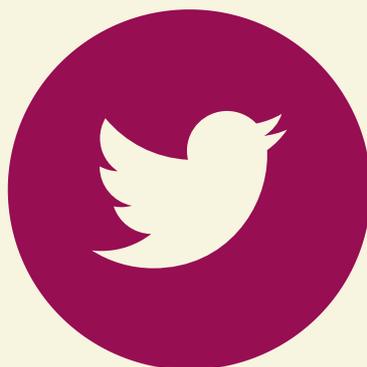
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