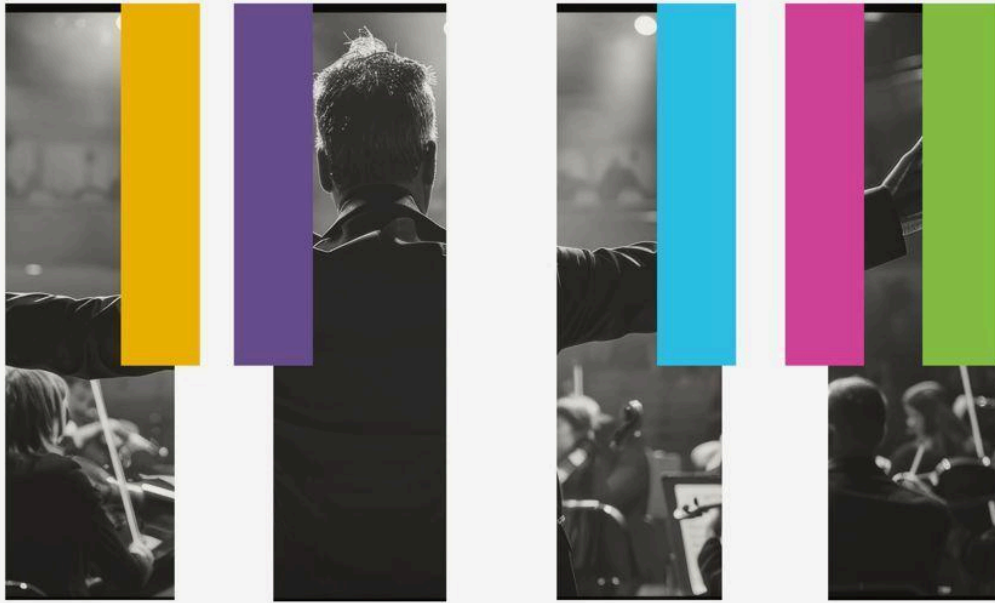


# THE PROMS



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EXPERIENCE  
THE MAGIC OF

# REMIXED

EPIC NEW  
MUSICAL THEATRE  
ARRANGEMENTS

SHOWSTOPPING  
VOCALS AND  
CHORUSES

A DAZZLING LIVE  
ORCHESTRA

15-19 JULY  
2025

Bridewell Theatre  
14 Bride Ln, London  
EC4Y 8EQ

# THE PROMS REMIXED

## AUDITION NOTICE

There's a lot of information here but please do read it all ahead of booking your audition slot!

<b>PERFORMANCE DATES</b>	Tuesday 15 <sup>th</sup> July, 7.30pm Wednesday 16 <sup>th</sup> July, 7.30pm Thursday 17 <sup>th</sup> July, 7.30pm Friday 18 <sup>th</sup> July, 7.30pm Saturday 19 <sup>th</sup> July, 2.30pm Saturday 19 <sup>th</sup> July, 7.30pm
<b>PERFORMANCE LOCATION</b>	The Bridewell Theatre, 14 Bride Lane, London, EC4Y 8EQ
<b>AUDITION DATES &amp; LOCATION</b>	Tuesday 8 <sup>th</sup> April, 7pm-10pm @ <i>Wesley's Chapel, Shoreditch</i> Thursday 10 <sup>th</sup> April, 7pm-10pm @ <i>Wesley's Chapel, Shoreditch</i> Saturday 12 <sup>th</sup> April, 10-4pm @ <i>Wesley's Chapel, Shoreditch</i>
<b>RECALLS (BY INVITATION)</b>	Tuesday 15 <sup>th</sup> April, 7-10:30 pm @ <i>Wesley's Chapel, Shoreditch</i>
<b>FIRST REHEARSAL</b>	Saturday 10 <sup>th</sup> May 12-4pm
<b>REHEARSALS</b>	<b>Occasional:</b> Tuesdays 7-9.30pm  <b>Weekly:</b> Thursdays 7-9.30pm Saturdays 12-4pm
<b>SITZPROBE</b>	Saturday 12 <sup>th</sup> July, 12-4.30pm
<b>GET-IN/TECH</b>	Sunday 13 <sup>th</sup> July: All Day
<b>DRESS REHEARSAL</b>	Monday 14 <sup>th</sup> July: From 6pm Onwards

<b>PRODUCTION TEAM</b>	
<b>Creative/Musical Director &amp; Orchestrator</b> <b>Co-Creative &amp; Movement Director</b> <b>Associate Musical Directors &amp; Orchestrators</b>	Dominic Veall Cheryl Gurnham Chris Forte Nelson Harry Style

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<b>Producer</b>	Anna Trofimova
<b>Sound Designer</b>	Adam Coppard
<b>Lighting Designer</b>	Tash Boret
<b>Stage Designer</b>	James 'Chads' Chadwick
<b>Costume Supervisor</b>	Gerri Hutyan

## ABOUT THE PRODUCTION

The Proms Remixed is a vibrant reimagining of beloved musical theatre classics, merging a cast of vocalists with the grandeur of live orchestration. This isn't your typical Proms concert— we are curating a bold, reinvented experience, far removed from the traditional concert you might be expecting!

We are taking iconic songs from musicals like *Wicked*, *Hamilton*, *Moulin Rouge*, *The Book of Mormon*, *Heathers*, *The Addams Family*, *Ghost*, and *The Last Five Years*—as well as classics like *Oliver!*, *Kiss Me*, *Kate*, *Billy Elliot* and movie musicals like *Wonka*, *La La Land*, and *Sister Act 2*—and transforming them into monumental, full-choral, full-orchestral arrangements. Our aim is to elevate these beloved tunes to epic new heights, and, with the backbone of a 30-piece orchestra, this is truly a unique performance opportunity for the cast, and a fabulous night out for the audience.

This show will go beyond the scope of a musical theatre concert by incorporating staging, featured dancers, and narrative elements alongside the singing, harmonies, and orchestra, to heighten the level of impact and multi-sensory experience. With our featured dancers, we will work with the talents you bring, but hope to be able to include some tap, ballroom and jazz, ensuring that our audience feel dazzled and energised.

### **A note from the production team**

This is an absolute dream project for the creative team, and we are buzzing to be able to bring our celebration and exploration of musical theatre to the Bridewell this summer. We cannot wait to combine the extraordinary talents of London's amateur performers with the dazzling live orchestra to offer you and the audience an unforgettable experience. We have tried to choose songs of differing genres and styles to create a dynamic and varied show for the cast to shine in & are very excited to see you at the auditions!

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## SETLIST

Take a listen to our Spotify playlist [here](#), which showcases the show's setlist as it currently stands! The playlist and the table beneath reflect our vision for the production, and we are extremely excited about this line-up! However, we're also open to making adjustments to the setlist and the keys and vocal arrangements of songs to ensure the best fit for our cast and their talents.

The vast majority of these songs will, very excitingly, feature new orchestrations and/or vocal arrangements, whilst some numbers will honour their original, authentic orchestrations.

Song Title	Where's it from?	Comments/Vision
<b>ACT 1</b>		
<b>Overture/ Pure Imagination</b>	Various/ Wonka	This will start with the orchestra teasing the material coming up in the show, leading into a short, full-harmony version of Pure Imagination.
<b>Electricity</b>	Billy Elliot	Step-out solos and full chorus will feature in the arrangement of this rich, beautiful song! There will be some dancing for the featured dancers.
<b>Don't Break the Rules</b>	Catch Me If You Can	Baritone lead plus chorus. This is an up-tempo, bluesy number full of fun, and one for featured tap dancers!
<b>The Ballad of Sara Berry</b>	35MM: A Musical Exhibition	An entertaining, theatrical rock-based number for a few mezzo or alto soloists with a strong belt, plus chorus. Think American proms with dramatic sabotage - this is a comedy acting through song number
<b>Will You Love Me Tomorrow</b>	Beautiful: The Carole King Musical	This simple yet undeniably beautiful song will be for an alto or mezzo soloist, enriched by full orchestra and chorus!
<b>Seventeen</b>	Heathers	A baritone and mezzo duet taken from the fabulous musical <i>Heathers</i>
<b>Pulled</b>	The Addams Family	This song for a soprano/mezzo soloist shows Wednesday Addams' dramatic character transformation. Featuring new spooky orchestration and chorus harmonies.
<b>I'm Not That Girl</b>	Wicked	The modern beautiful ballad will be reworked for a female-presenting ensemble with various solos.
<b>Come What May</b>	Moulin Rouge	A duet for baritone and soprano with chorus. We are using associate MD Chris' beautiful <b>a cappella</b> arrangement!
<b>Joyful Joyful</b>	Sister Act 2 (1993 movie)	We plan on taking things up a gear with this infectious positive gospel number. Think step-out solos, duets, ensemble, all within one number – it will be epic!
<b>Run Freedom Run</b>	Urinetown	A pacey, high-energy, gospel-pastiche number with a male soloist and full chorus.
<b>Another Day of Sun</b>	La La Land	Finishing Act 1 with a starry, explosive, big-band number featuring alto and bass soloists, chorus, and featured dancers!
<b>ACT 2</b>		
<b>El Tango de Roxanne</b>	Moulin Rouge	Dramatic and extreme. A song for a tenor soloist with full chorus singing intense, "in your face" harmonies, and a tango for featured dancers, of course!
<b>The Man that Got Away</b>	A Star is Born (1954 movie)	Slowing things right down with a throwback to the sophisticated Gershwin and Arlen number, made famous by Judy Garland. For a mezzo or alto soloist (without chorus)

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<b>Saving All My Love For You</b>	The Bodyguard	An intense pop ballad transformed and reorchestrated for a soprano and tenor duet with full chorus.
<b>As Long As He Needs Me</b>	Oliver!	Nancy's iconic anthem. For this one, we will be using authentic full classical orchestration. A tear-jerking end to the love section of the show, for a mezzo soloist (without chorus).
<b>Overture</b>	The Phantom of the Opera	This is a number for the orchestra to shine by themselves, featuring the authentic orchestration with its iconic organ motif!
<b>I Hate Men/It Takes a Woman</b>	Kiss Me, Kate/ Hello Dolly	This is co-creative director Cheryl's idea of combining up these golden-age musical numbers into a comedic musical mash-up! For a sextet (3 upper voices, 3 lower voices).
<b>I am Easily Assimilated</b>	Candide	We're going Spanish for Bernstein's whacky comedy number here with a singer playing "The Old Lady", plus a baritone duet, full chorus and featured dancers, using the original, grand orchestration.
<b>I Believe</b>	The Book of Mormon	A heart-warming song for a baritone/tenor soloist and full chorus.
<b>Moving Too Fast</b>	The Last Five Years	No musical theatre compilation show is complete without the stirring music of Jason Robert Brown. This song will be reworked for a tenor duet and full orchestra.
<b>One Last Time</b>	Hamilton	From one of London's more recent hit shows, this will be for a male-presenting duet plus full chorus.
<b>Something's Coming</b>	Sondheim on Sondheim	We're using the jazzy quartet version of the West Side Story hit and adding the full orchestra to it for some more pazazz!
<b>With You</b>	Ghost	The penultimate number of the show is brimming with high emotional stakes. For a mezzo/soprano soloist plus full chorus.
<b>Too Darn Hot</b>	Kiss Me, Kate	Signing off a summer show with sizzling hot solos, choruses and dance breaks!
<b>ENCORE SONG – To be revealed</b>	To be revealed!	We have an epic, roof-raising number planned for this – you'll have to wait and see what it is!

## FAQs

Do I need to be able to read music?	No. Whilst fluency in sheet music is always useful, there is no pressure to read music as everything will be taught thoroughly within rehearsals (and you will be asked to make voice recordings in rehearsals to aid your learning). We want to make this as accessible as we can for you.
Do I need to dance?	Whilst the singing and orchestration is the main focus of the show, it is expected that everyone will move as part of the general blocking of a number, but there won't be extreme routines at all for singers and chorus, so fear not! These will be saved for the featured dancers. We are looking for a limited number of featured dancers.
Will we be singing off-book in the performances?	Yes! But rehearsals will work in a way where memorising the music happens naturally (i.e. before the staging of a number, we will have vocal recaps). This will contribute to the epic-ness of the show and take it out of the traditional concert vibe.
Can I just sing in the chorus?	Our aim is that everyone has something to sing, whether that's a solo song, a solo verse, or featured moments, but we will of course ultimately adapt to our chosen cast - if you only want to sing chorus (and not be one of our featured dancers) you will definitely still be considered. There is something for everyone - just let us know your preferences on the form.

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Do I need to be at all rehearsals and how intense will these be?	<p>A large part of Saturday and Thursday sessions will be used for full-company rehearsals, and we will aim to keep everyone's workload manageable by only calling you when needed.</p> <p>Tuesdays will be used principally for solo and small-group rehearsals.</p> <p>Since our show does not require acting rehearsals, the commitment will not be as extreme as in a full-scale show. Nevertheless, rehearsal attendance will be very important across Thursdays and Saturdays where we refine the music, ensemble, blocking, etc. The more rehearsals you are present at, the greater the outcome of the show and the more you'll enjoy the creative process with the team.</p>
Will I need to print music for rehearsals?	We ask that you use a tablet/phone if possible to save on our carbon footprint, but we will provide printed copies of the music for anyone that needs them.
With a cast of 25, will I have much to do?	Absolutely! This is very much a show fitting to the talents and skill sets of our cast. The majority of numbers feature chorus, and there is a multitude of step-out solos, as well as some movement. Each cast member will have a fun track to follow during the show.
A 30-piece orchestra <b>and</b> singers <b>and</b> chorus <b>and</b> featured dancers is epic – will we all fit?	We have some simple but clever staging that will involve some levels and will ensure that the cast and the orchestra are seen by the audience!

## AUDITIONS

### **Audition Location & Dates:**

All auditions and recalls are taking place at Wesley's Chapel Radnor Hall:

Wesley's Chapel

49 City Road

London

EC1Y 4AU

This is located between Old Street and Moorgate underground stations.

First round of auditions will take place on the following dates:

**Tuesday 8<sup>th</sup> April, 7pm-10pm**

**Thursday 10<sup>th</sup> April, 7pm-10pm**

**Saturday 12<sup>th</sup> April, 10-4pm**

We know how stressful auditioning can be and we would like you to know we are there to help and to be supportive. We want you to shine!

## **Requirements for all auditionees**

You **must be** an Onstage Member of Centre Stage to audition. Being a member of Centre Stage not only entitles you to audition for any of our shows, but also means that you can be involved in many aspects of the group, including socials, priority audition slots and ticket booking, and voting at the AGM. We offer different types of membership. Onstage membership is £15 annually. To find out more visit [www.centrestage.london/membership](http://www.centrestage.london/membership).

If you are not currently a member, or need to renew, you will be able to do so at the time of booking an audition slot on TicketTailor – you don't have to sign up separately before booking. Active members will be sent a code to allow them to book for free, and Backstage members will be sent a code to allow them to upgrade. If you're not sure of your status or don't receive a code when you think you should, email our Membership Manager at [centrestagetheatre.london@gmail.com](mailto:centrestagetheatre.london@gmail.com) and they will check for you.

## **Booking an audition**

Please book all your audition slots via the [link to TicketTailor here](#). All auditionees will also need to complete an [audition form](#) in advance of attending the auditions - preferably 2-3 days beforehand, to allow the creative team some time to familiarise themselves with it.

You can find a link to all the [audition materials here](#).

All the audition links will also be available on the Centre Stage website [here](#).

If you are unable to make the audition dates but still want the opportunity to be a part of this production please do not hesitate to get in touch with us via email and we will do our best to accommodate: [proms2025centrestage@gmail.com](mailto:proms2025centrestage@gmail.com). However, we do want to stress that video auditions will only be accepted in exceptional circumstances to maintain fairness across all auditionees.

Please note on the day we may need to take a photo of you for our records (if you haven't uploaded through the audition form), this just helps us remember who we have seen and won't appear anywhere! These will be deleted once the cast is finalised.

## **How will the auditions work?**

Your individual audition will consist of one or two parts, depending on what you would like to audition for (singing **or** featured dancing and, should you wish so, emceeing). **Note, there is no group audition for dance.**

- **Part 1 [compulsory]:** If you would like to audition for purely singing parts, you will need to perform x 2 different singing extracts (details below). Alternatively, if you want to be considered for a featured dancer, you would need to perform the dance extract **and** x 1 singing extract (details below).
- **Part 2 [optional]:** This will require reading the emceeing/narration extract (details below).

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## Singing

Auditionees will need to prepare **two** extracts (free choice) from [Singing Audition Material](#) to sing in an individual audition; you will be accompanied live by a pianist. At the start of each audition, there will also be a quick vocal warm-up where we will aim to hear your range.

After singing one of your chosen extracts, you may be given some additional directions by the panel so that we can see a slightly different side of your performance. It is worth mentioning that, within the singing audition, character and style are equally as important as accuracy in pitch and rhythm, so please have fun and really go for it! You are **not** expected to be off book / to sing from memory at the auditions and sheet music will be provided if needed.

## Featured Dance

Unless you want to be considered for one of our featured dancers, you will not be required to dance in your audition. But if you would like to be considered for one of our featured dancer slots, read on!

For featured dancers, please learn the dance break to “Another Day of Sun” - watch here: [Dance Audition Material](#) You will be asked to perform this solo in the audition, but will have a chance to ask Cheryl, our creative director & choreographer, if you have any queries on it first. We don't mind if you do it starting on the right or left foot - we know that following on a video can be confusing!

Featured Dancer auditionees will also be required to sing **one** (free choice) of the extracts from the audition material - this is more to prove that you can hold a note as you will be singing in the chorus when not dancing (Please note, that does not mean you won't get a solo singing line/s).

## Emceeing/Narration

We are also looking for people to act as the “BBC Presenters” for the Proms, introducing sections of numbers, interacting with the audience and telling some jokes. Depending on who we cast, we will work with you to work up a script that suits the individuals we cast. However, we have written a script for anyone who is interested in auditioning for this.

If you are interested, please prepare this extract [Emceeing/Narration Audition Material](#). As with singing extracts, we **do not** expect you to memorise it and there will be a printout of the text available for you at the auditions should you need to use it. We will be looking for up to 5 people for this role. Auditioning for this **will not** affect the outcome of your singing audition (or allocations of vocal parts, if successful) as this is a supplementary feature added to the show.



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## RECALLS

Recalls are by **invitation only** and will be held on **Tuesday 15<sup>th</sup> April**, between **7-10pm**. Please note, we will only recall people for certain numbers. **If you are not asked to come for a recall, it does not mean you have not been or will not be cast.** Final casting will not take place until all auditions/recalls have finished.

## SINGING AUDITION MATERIAL

Spotify Playlist: [HERE](#)

Sheet Music Folder: [Singing Audition Material](#)

Song Title	Sheet Music bars/pages	Spotify Timing	Additional Notes
<b>Another Day of Sun</b>	Pages 2-4	0:30-1:22 or 1:24-2:16	Please learn either verse 1 or verse 2. In the recording verse 1 is mainly the higher voice, and 2 the lower, but it is completely optional which verse you decide to do.
<b>As Long As He Needs Me</b>	Bars 43-76	2:00-3:46	From "As long as he needs me, I know where I must be" which eventually leads into the key change and epic ending.
<b>El Tango de Roxanne</b>	Pages 1-3	0:20-1:12	This is in A Minor, but you may also sing this in one of two lower keys – audios and scores are here: <a href="#">G Minor Version (middle)</a> <a href="#">F Minor Version (lowest)</a> (Just let us know in the audition if you wish to sing in either of the lower keys) Don't worry about the voiceover at the start.
<b>I Believe</b>	Bars 1-30	0:07-1:30	From the start up until "And a Mormon just believes".
<b>Moving Too Fast</b>	Bars 34-64	1:17-2:26	From "I found a woman I love" until "What else am I supposed to do?".
<b>Pulled</b>	Pages 1-3	0:03-1:05	From the start until "What do I do?".
<b>The Ballad of Sara Berry</b>	Pages 2-4	0:26-1:30	From the start of the rock section "Sara Berry was a popular b***h" until "Queen of High School land".
<b>With You</b>	Pages 3-7	1:40-3:30	From "These unfinished conversations" until "I want to see you there"

Please try and stick to the keys within the recordings from the playlist (with the exception of *El Tango de Roxanne* if you wish to sing in a lower key).

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## DIVERSITY AND INCLUSION

Diversity and inclusion are extremely important at Centre Stage. Along with SEDOS and Geoids, we have a joint mission statement, which is: “Collectively, we commit to take constant steps to be more inclusive and attract members and audiences reflecting London’s diversity. We will identify and remove barriers to create a safe and inclusive environment. We want everyone to feel empowered to participate, on stage or off. We want stories to be told authentically.”

We aim to nurture a representative membership where everyone feels welcome, regardless of gender, skin colour, age, body type, or any other characteristic. While we may aim to cast certain songs in a way that authentically reflects the story behind the song, we will always make choices based primarily on talent and ability to handle the demands of the material. We will never cast someone based on appearance who may find a song too challenging and may therefore have a negative experience. Amateur dramatics should bring joy above all else, and our emphasis is on inclusivity, while creating theatre of the highest possible quality to be enjoyed by our audiences and all involved.

*The Proms Remixed* provides an opportunity for performers from all backgrounds to feel included as part of our company to reflect the fantastic diversity of the city we live and work in. The range of songs that we’ve included can be played by a strong variety of performers of any background. If you can sing it (or dance it), go for it! Whilst we have a setlist in place, we are open to modifying the shape of the show based on the songs in which the cast feel best express their voice and performing skills.

## ACCESSIBILITY

Accessibility is extremely important to us. Please get in touch if you have any questions about access to any of the venues we use: [proms2025centrestage@gmail.com](mailto:proms2025centrestage@gmail.com)

### **Performance Venue:**

Bridewell Theatre  
St Bride Foundation  
14 Bride Lane  
EC4Y 8EQ

This venue has:

- 1 step up as you enter the premises. A ramp is available.
- 6 steps down to Box Office level. An electronic ramp is available.
- 7 steps down to the bar. An accessibility lift is available.

The theatre is on the same floor as the box office level and is completely level with no steps. Double doors lead into the theatre.

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To discuss/purchase accessible tickets, please email the Box Office directly at [centrestagetheatrelondon@gmail.com](mailto:centrestagetheatrelondon@gmail.com).

## CASTING

We will always try to be honest and transparent about when people will hear and how long it will take. We appreciate that it can be frustrating to wait and sometimes feel dispiriting. We will make sure that all the casting decisions are communicated to everyone who auditioned via an email as soon as we have fully cast the show.

We aim to cast every number from those who have auditioned, but if, for example, the song requires a specific voice part and we have had nobody audition with the correct range, we may choose to hold off casting that song and look specifically for someone suitable for that song, or alternatively we will find a replacement song. All casting is the decision of the audition panel only and is final.

While we'll always tell you the outcome of your audition, individual detailed feedback will not be given. Decisions will be communicated via email.

## REHEARSALS

The first rehearsal will take place on **Saturday 10<sup>th</sup> May 2025**. After this we will be rehearsing on **Thursday evenings** between 7-9:30 pm and **Saturdays**, during the day, between 12-4 pm (with occasional **Tuesday evenings** in addition, specifically for solo parts/small groups).

As a team, we want rehearsals to be fun and enjoyable, as well as productive. You are not likely to be called to every rehearsal and we will endeavour to create a detailed rehearsals schedule early in the rehearsal process which will be based on your availability as well as the show material; but as we get closer to show week, the number of rehearsals will increase so please bear that in mind as attendance will be of great importance to the team.

You will be asked to fill in your availability on your audition form. **Please be honest and list every date you might be unavailable.** If you have a lot of absences, this may affect our decision to cast: so when auditioning please consider your availability.

Once the rehearsal schedule is published it will be 'locked down' and you will be expected at all rehearsals you are called for based on your declared availability apart from the cases of genuine emergency.

***Please note, the first two weeks of rehearsals will be dedicated entirely to learning the chorus material, and these rehearsals are, therefore, quite critical. Any absences indicated within these first two weeks will mean that you are expected to catch up and go thoroughly across the material covered in your own time!***

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## **Rehearsal Venues:**

**Wesley's Chapel** has accessible access through the main chapel door (if we know you need this, we will open the relevant door) and lift access to lavatories. There is on site parking. Wesley's Chapel will be used for auditions, plus Thursdays and some Saturdays rehearsals.

Wesley's Chapel  
49 City Road  
London  
EC1Y 4AU

**Bethnal Green Methodist Church** is step free, via a permanent ramp. There is on site parking. Bethnal Green will be used for some Saturday rehearsals.

Approach Road  
Bethnal Green  
London  
E2 9JP

**Cheryl's flat** is step free, but via the car park entrance. There is on site parking for one car in Cheryl's parking space, but we would have to sort out a parking permit in advance, so please let us know if you need this. Cheryl's flat will be used for the small group/soloist Tuesday rehearsals.

Aldgate East (exact location provided once rehearsals begin)

Please note, there might be a slight change to the timings of rehearsals - e.g. some rehearsals might start and finish half an hour later due to venue availability but we will get this confirmed and added to the rehearsal schedule at earliest opportunity.

## **THE PRODUCTION**

All Centre Stage shows are group efforts, with cast and crew coming together to put on a great show. We want everyone to feel part of the team and we will ensure you are kept informed of decisions concerning the show.

Centre Stage is a registered charity and relies on revenue from participation fees, ticket sales, sponsorship, fundraisers and voluntary charitable donations to put on each show. Our costs include the fabulous 30-piece orchestra, high-quality sound equipment, lighting, set build costs, and the hire of both rehearsal space and the venue for show week. The budget will be very tight and therefore selling every ticket and encouraging friends to come with you to fundraisers will be **essential**. Our cast sell the majority of our tickets to their friends, family and workmates. As always, we'll be relying on our cast to get involved with activities to help promote the show, and you will be expected to attend fundraisers and use promotional materials provided on social media.

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In order to keep the ticket price down to a reasonable level we will be asking for a participation fee of **£120 per cast member**. The participation fee is a vital contribution to the show's revenue and enables us to provide rehearsal venues, musicians etc to better support the cast's talent on stage and to give the audience a truly stunning night; and we have tried to keep it as low as possible.

The fee will be payable in full or in instalments across the rehearsal period.

If you think you may struggle to pay the fee then please have a chat with the production team, we understand everyone's situation is different and do not want that to stop someone from being able to access the show.

We will not be buying/hiring costumes for Proms but will be turning to your own wardrobes for outfits/costumes for the show. All these should be something that you would already have in your wardrobe so that no additional money expenditure is expected (however, if you feel like splashing out on a new outfit, we certainly will not stop you!). Our Costume Supervisor, Geri, will provide mood boards and suggestions to help you build a suitable set of outfits that suit you and the show design. We will provide any small additions that might be required for specific numbers (e.g feather boas and hats). You will also be expected to provide your own dance shoes (if you are a featured dancer).

As a group, **everyone** in the cast will be expected to help with the get in and get out during production week. We need all hands on deck to ensure this goes smoothly and as quickly as possible so we have as much time as possible to rehearse before opening night and as much time to party after the last show. More than anything, we really want *The Proms Remixed* to be a truly enjoyable production that highlights all of our passion and talent for musical theatre!

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## THE CORE PRODUCTION TEAM



### Creative/Musical Director & Orchestrator **Dominic Veall**

This is Dominic's absolute passion project. A lover of all things orchestral and choral, the combination of elements in this spectacular show is like a surreal dream to him!

Dominic's first major dabble with orchestration came from writing his Latin American-inspired symphonic suite *Folclórica* (for choir and orchestra) for his master's degree in composition at Trinity Laban Conservatoire. He has since had orchestral and choral works premiered by groups including Opera North and BBC Singers, and has been published as an arranger with Hal Leonard and Novello.

During the week, Dominic works as a musical director, pianist, singer, music teacher, and training manager for various choirs, youth theatre groups, drama schools, and music education providers.

#### **Musical Director/Conductor credits**

**London theatre groups:** *Cats* (Centre Stage), *Huge Stick of Musical Rock* (Centre Stage), *Bonnie and Clyde* (Festoon Theatre Co.), *Holiday Inn* (Centre Stage), *Beauty and the Beast* (Geoids), *Saturday Night Fever* (Geoids), *Into the Woods* (Geoids)

**Other Credits:** *The Marriage of Figaro* (Puzzle Piece Opera), *The Hollow After* (also composer -Puzzle Piece Opera), *Suor Angelica* (Greenwich Opera), *NewsRevue* (Canal Café Theatre), *Wonderland* (South London Youth Theatre), *Jack and the Beanstalk* (The Bride House Theatre Co.)

### Co-Creative & Movement Director **Cheryl Gurnham**

Cheryl has been a member of Centre Stage for over 20 years. As a musical theatre enthusiast, she loves singing and dancing whenever she has the chance. When Dom mentioned this project to her, she immediately thought this could be the perfect moment to let the creative juices flowing again.

Lawyer by day and entertainer by night, Cheryl enjoys burning the candle at both ends, most recently purrfectly aided by her three cats: Mabel, Maureen and Mavis.

**Choreographer credits:** *Pirates of Penzance*, *Our House*, *I Heart Centre Stage* (all Centre Stage); *Cabaret*, *the Boyfriend*, *Guys and Dolls*, *Joseph*, *Chess* (University of Bristol) plus various other endeavours.



## THE PROMS REMIXED



## Associate Musical Director & Orchestrator Chris Forte Nelson

Chris has been involved in the London Am Dram scene for nearly a decade, mostly playing bass for several shows. In the past few years, Chris has turned his hand to musical directing, his most recent project being *The Color Purple*.

Chris is a self-taught arranger and orchestrator, creating bespoke arrangements for weddings and function bands for several years. His biggest arranging and orchestrating project to date was a Pantomime at the West End's Peacock Theatre. He is very much looking forward to bringing new life to well-known musical theatre songs.

### Musical Director/Conductor credits

*Dirty Rotten Scoundrels & The Color Purple* (SEDOS), *Spring Awakening & Saturday Night Fever* (Geoids),  
Hansel & Gretel Pantomime (Peacock Theatre)

### Playing credits

Centre Stage - *Cats, Holiday Inn, The Little Mermaid*  
Festoon Theatre Company - *Bonnie & Clyde, Legally Blonde*  
Geoids - *A Chorus Line, Cinderella (Rogers & Hammerstein), Singin' In The Rain*  
SEDOS - *Carrie, Just So, One Man Two Guvnors, Sondheim on Sondheim, Sunshine on Leith, Titanic*

## Associate Musical Director & Orchestrator

### Harry Style

Harry is a composer, arranger and musical director based in London and works primarily in theatre. He has travelled nationwide and internationally to work on a variety of new writing projects starting from first draft presentations to full-scale productions of established musicals in the musical theatre canon.



### **Musical Director Credits:**

*Shantify!* (2024, co-creator / co-arranger / co-music supervisor, Edinburgh Fringe) with Evolution Productions; *Road Show* (2024-2025, MD and orchestrator, Upstairs at the Gatehouse), *Tom Lehrer is Teaching Math and Doesn't Want To Talk to You* (2024, MD, Upstairs at the Gatehouse) and *You're a Good Man, Charlie Brown* (2023-2024, MD, Upstairs at the Gatehouse and Shanghai) with Chromolume; *A Lark* (2023-, arranger / MD, Dorking Halls), *Mountains of the Moon* (2024-, arranger / MD, Derbyshire Tour), *The Crooked Spire* (2022, arranger / MD, The Pomegranate Theatre) with Ashgate Heritage Arts.

# THE PROMS REMIXED

**Producer**

**Anna Trofimova**

**Sound Design**

**Adam Coppard**

**Lighting Design**

**Tash Boret**

**Stage Design**

**James 'Chads' Chadwick**

**Costume Supervisor**

**Geri Hutyan**

## **ABOUT CENTRE STAGE**

Centre Stage is a registered charity and dramatics organisation that focuses on performing musical theatre. The company first began life as a light opera company in 1966. Our members range in age from their 20s to their 60s and come from all walks of life all sharing one thing: a passion for musical theatre!

Learn more about us here: [www.centrestage.london](http://www.centrestage.london)

**SEE YOU AT THE AUDITIONS AND GOOD LUCK!**