



Thomas the dog



velirds over the white cliffs of Dover

GREENACRES

PITCH DECK 2026

a new musical
by
Baker & Ryall



Greenacres 1994

on sports day!

An aerial photograph of a suburban neighborhood. The houses are mostly two-story structures with grey or brown roofs. Some houses have solar panels on their roofs. The houses are interspersed with green lawns and trees. In the background, there are rolling green hills and a clear blue sky. A road with a few cars is visible in the middle ground.

**Looking for an idyllic, easy life in the countryside?
Well, in Greenacres, when things are tough, life goes on.**

A large, leafy tree in a field under a clear blue sky. The tree is the central focus, with its branches spreading out across the upper half of the image. The ground is a grassy field, and the sky is a pale, clear blue. The overall scene is bright and natural.

SUSTAINABILITY

For this project we are committing to sustainable practices from its inception and throughout its life.

We will be utilising the **Theatre Green Book** as a starting point for making this piece, aiming initially for their “Basic” standards, and working towards at least “Intermediate” as we progress.

We have always had sustainability of practice in our minds when creating work and presenting it, but this show will form a new basis of having sustainability *built into* the show from conception.

Greenacres is a piece about the countryside we grew up in, and there’s no getting away from the fact that the landscape of that is changing drastically. Rural life is not for everyone, nor experienced by everyone, but no matter what your background is or where your future lies, the impact that the climate crisis is having *will* affect everyone. Issue-led theatre doesn’t necessarily have to be “preachy” or panic-inducing; it can simply be a celebration of what once existed, with a gentle reminder that we must protect what we have left.

ABOUT THE SHOW

Greenacres is an original musical set in a seemingly idyllic English village in 1994, featuring a warm score rooted in musical theatre with touches of English folk tradition.

When a new family moves into the village, they quickly discover the joys and pressures of living in a close-knit community where everyone knows your business. As neighbours come and go, the story reveals the shifting rhythms of village life, the challenge of belonging, and the things that quietly endure, whilst considering the changing landscape of the countryside we grew up in.





Guls on parade

WHY THIS SHOW NOW?

We began writing Greenacres in early 2024, as a response to the rediscovery of some old home videos and local newsletters from childhoods growing up in villages; an upbringing which resonates with familiarity for many people we've spoken with. In a world of increasing reliance on technology and the virtual, the show serves as a reminder to connect with nature and with community. It is uplifting and nostalgic, whilst touching on themes of friendship, loss, youth and togetherness.

The current political landscape is a time of division and discontent, whereas the world of Greenacres presents the polar opposite. The appeal of escapism for an audience does not have to be in a fantasy world; here it is recognisable and often domestic, humble and yet extraordinary. The inherent message of sustainability peppered gently throughout the piece speaks to the need for action whilst also celebrating what we had.

CHARACTERS

Yvonne (30-45): a down-to-earth and cheery woman, doing her best but somewhat frustrated by the day-to-day of life in Greenacres

John (30-45): Yvonne's husband; a generally sensible and practical man whose occasional goofiness can shine through a rather parochial outlook on life

Ashley (8): John and Yvonne's daughter; a friendly, talkative and outspoken young girl, still an innocent soul but can be very perceptive indeed

Paul (30-45): a charming new inhabitant, still recovering from the death of his wife

Philip (8): Paul's son, optimistic and wide-eyed about life in the country

George (65-80): a local farmer and village stalwart

Marjorie White (35-60): piano teacher to many Greenacres children, erudite yet frazzled

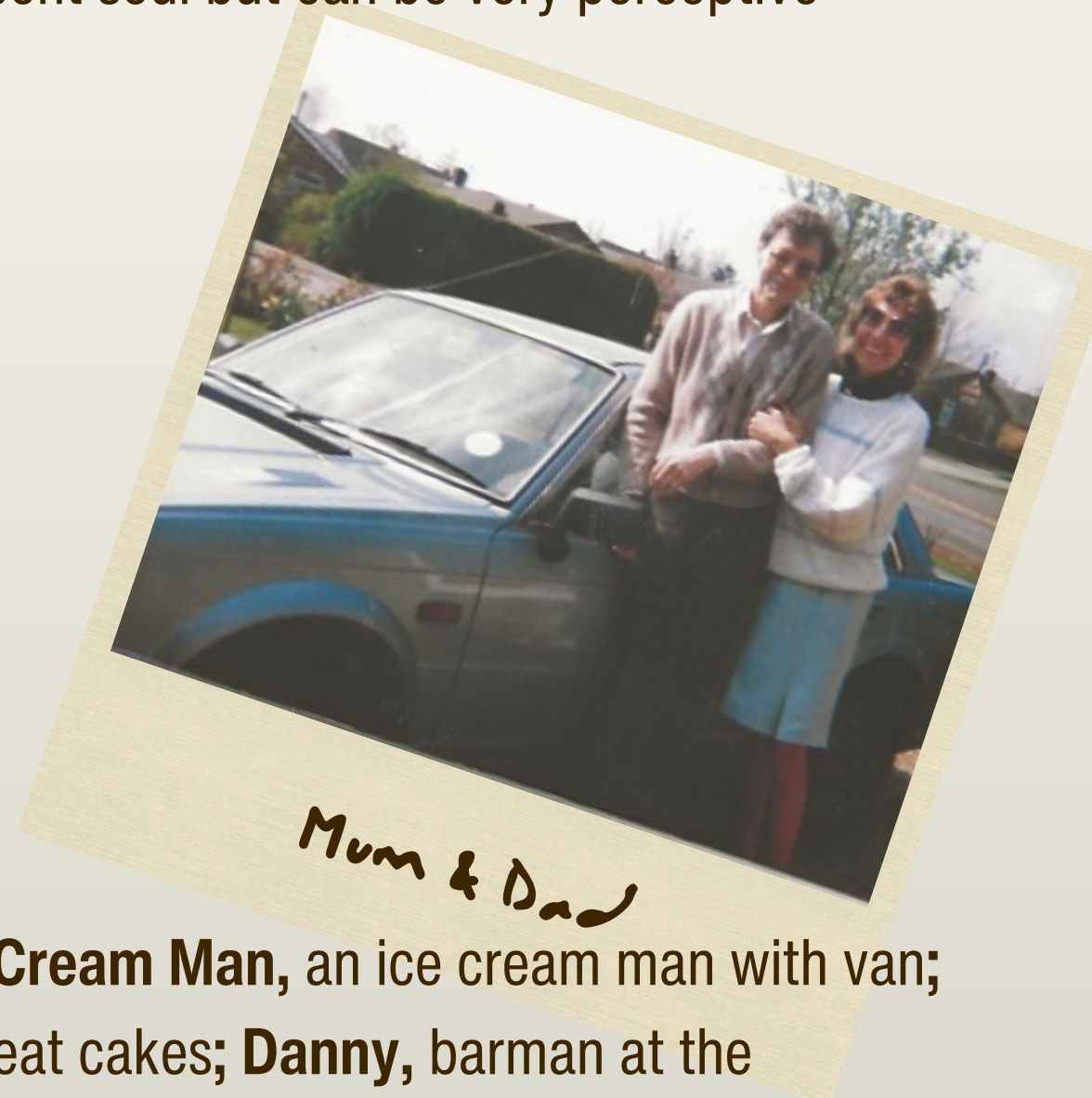
Susan (45-65): head of the village council and school secretary, officious busybody

Arthur (45-65): Susan's somewhat harassed husband

Alison Pierce (30-45): Yvonne's closest friend in the village, a little more introverted than Yvonne

Thomas: a dog. Well-meaning and enthusiastic, if not very helpful.

Various inhabitants of Greenacres, including amongst others: **Stan Lammings**, handyman; **Ice Cream Man**, an ice cream man with van; **Rev. Wimbush**, the local vicar; **Mr Pierce**, a dad, husband of Alison; **Brenda**, a mum who makes great cakes; **Danny**, barman at the Wyckham Arms.



SYNOPSIS

We begin in the early summer of 1994, and the show welcomes you to the village of Greenacres: runner up in Britain in Bloom's Best Small Village 1982!

Yvonne and John live in a charming little house with their eight-year-old daughter Ashley and dog, Thomas. New neighbour Paul has just moved in next door with his son Philip. When Yvonne and Paul meet, she is forced to confront the fact that perhaps this small village life, with its humdrum day-to-day, isn't really what she wants. She loves her husband and her little family, but surely there's a way to sprinkle some adventure in as well?

John decides he'd like to organise a VE Day street party in the village to celebrate the 50th anniversary, and as the year passes in the run up to this, Yvonne, John and Ashley take part in village life; piano lessons, PTA meetings, the barn dance, Harvest Festival, all the comings and goings you'd expect in this little slice of rural England. Along the way we meet gruff farmers and weary teachers, friendly shop owners and exasperated parents, stoic handymen and over-protective pets.



SYNOPSIS CONT.

At the barn dance, Paul and Yvonne accidentally share a spark, and John spots it. It's months before he feels he can say anything, but John eventually confronts Yvonne about what he saw over mince pies and mulled wine in the school hall, and Yvonne gets defensive.

Ultimately though, this is what they need to make them both realise that true love and happiness, which they know they share, is something worth putting in the work for.

After Christmas, Yvonne talks with Ashley about whether she'd be happy to leave Greenacres for an adventure elsewhere and, after a little bit of hesitation, they decide that a new start might be exciting. The VE Day celebrations in May go off without a hitch and after leaving some wonderful memories for the Greenacres community, John, Yvonne and Ashley pack up the car and head off for a new start. Greenacres will always be there, pottering along, and a new family arrives as the old one leaves. Some things will never change and that's alright, but some things will change, and that's life.



Nativity

MUSIC

Greenacres is a contemporary musical with a frequently uptempo feel, heavily tinged with the sense and traditions of English folk music. The sound features fiddle, accordion, guitar, mandolin and whistle alongside some more contemporary percussion and piano elements.

Some of the performers may be actor-musicians where appropriate, but this will not be a predominantly actor-muso show. The band will make up a very important piece of the feel of the show as a whole, leaning heavily into the sense of vibrancy and community so often apparent in rural settings.



Richard at the piano, 1996

CREATIVES

Richard is an MD, composer, and improviser.

As a composer: Peter Pan Goes Wrong (Ethel Barrymore Theater Broadway, Apollo Theatre West End, BBC and national and international tours); Mind Mangler (associate composer, Apollo Theatre); Good Luck, Studio (Mercury Theatre Colchester); and the recent short film Man With News.

As an MD: HADESTOWN (dep MD, Lyric Theatre, West End); Pirates of Penzance (Palace Theatre and Wilton's Music Hall); The Secret Garden (Ambassador's Theatre); Finian's Rainbow (Charing Cross Theatre); Our House (Union Theatre); Brooklyn (Greenwich Theatre); UKP Pantomimes (Musical Supervisor and MD, nationwide); NewsRevue (Associate MD, Canal Cafe and Pleasance Grand, Edinburgh).

As an improviser: Mischief Movie Night (Vaudeville Theatre and Arts Theatre, Olivier Award nomination); The Comedy Store Players (Comedy Store London and national tour); Murder She Didn't Write (Duchess Theatre and national tour); Paul Merton and Suki Webster's Improv Show (Comedy Store London and national tour); the London 50-Hour Improvathon (Park Theatre, Wilton's Music Hall, Stockwell Playhouse and Pleasance); and Austentatious (Vaudeville Theatre and national tour).



CREATIVES

Charlie is a performer and writer.

As a performer her credits include: King Lear (Cockpit Theatre); The Devil is an Ass and The Alchemist (both Rose Theatre, Bankside); The Elder Brother and The Bashful Lover (both Sam Wanamaker Playhouse); The Biograph Girl (Finborough Theatre); The Strange Case of Jekyll and Hyde (Brockley Jack and national tour); NewsRevue (as both cast and director in London and at the Pleasance Grand, Edinburgh Festival); Yimby (Criterion Theatre); Romantic Prescribing (Pleasance London).

As a writer: Indebted to Chance (The Old Red Lion, currently in development as a limited series); The Recruiting Officer (adapted for The Old Red Lion); NewsRevue (Canal Cafe Theatre and Pleasance Grand, Edinburgh). She is currently working on a commission from the Association of Jewish Refugees for a play about Sir Rudolf Bing. With Baker & Ryall: Tasting Notes (Southwark Playhouse, 2022), Heidi (Romulus Linney Theater, Off-Broadway, 2025) and Hangover Square (The Other Palace and 54 Below, NY, both 2024 and The Hope Theatre 2025)

Charlie was part of the very first cohort of artists to be supported by 54 Below's Genesis Project in NYC.



CONTACT

If you are interested in this, or any of our other projects (*Hangover Square*, *Tasting Notes*), or in collaborating with us on a different project, we'd love to hear from you! You can contact us via email in a number of different ways:

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You can also call us if you have an urgent musical theatre need!

Richard can be reached on 07815666226 and Charlie on 07779791228.

Unlike in 1994, landline is not an option. Sigh.

