

Every Little Hope
You Ever Dreamed

But Didn't Want To Mention



Show Pack

Introduction

Thank you for taking the time to read this pitch for *Every Little Hope You Ever Dreamed (But Didn't Want To Mention)*. At a time where theatre's very existence has, at points, felt on the line, the opportunity to have someone at the heart of art in their community read this is incredibly humbling. Thank you.

Every Little Hope You Ever Dreamed (But Didn't Want To Mention) is a storytelling show that was written in 2020 and had an R&D at Theatr Clwyd in Jan 2021. It then had three successful preview performances at Theatr Clwyd in July 2021.

The show is a romantic comedy - escapism from a world of Covid - five storylines combine to tell the story of a couple falling in love, losing each other and meeting again. It's set over a 30 year period and talks about love, artistic doubt, the best seat on a train, dreams and, of course, moments where you want the world to swallow you up.

It's written and designed to be simple - a man reads the story, accompanied by projection and a music soundtrack. The whole show can be operated by the performer in isolation.

The show is now available to tour as a perfect storytelling addition to your programme.

If your audiences have enjoyed the work of John Osbourn (*John Peel's Shed*), Will Adamsdale, Daniel Kitson, Shôn Dale-Jones or Daniel Bye, then this show fits nicely for that audience.

"I just had to email to say how much we enjoyed the performance tonight. What a wonderful, intricate, clever story! We loved it."

The Story

Amid deep snow and icy winds a man and woman make a train journey home. As the train becomes stuck attempting to navigate a drift-too-far, they're brought together and fall slowly in love with each other.

Surrounded by driving rain and the smell of earthy damp, a man sits on a bus. He is going to tell the love of his life that she is *the one*. He's not seen her for six years but is certain that she is the missing thing from his life.

In an excessively central-heated house, an elderly mother listens to the voicemails left by her son. She listens to his doubts, his dreams and his hopes.

In a theatre a performer tries to win an audience with his story of love, fate, chance & hope. The story might be about him.

Finally, on a sunny hilltop, a young boy sits on a bright red bike. He looks down the slope into the vanishing distance, pulls on his helmet and releases the brake.

Five stories that start separate and in isolation gradually come together as themes, characters, objects, words and callbacks combine in a rom-com for the lonely-hearted.

The show is about a chance encounter between two soulmates, how they fall in love, how they come to be apart and how they meet again.

"Beautiful show for my first in the flesh return to the #theatre tonight. Just @MrFreeman1984 proving @ClwydTweets is the home of sickeningly talented folk."

Why Now?

The show is about strangers connecting, the possibility that a friendly smile can give, and about finding love.

It doesn't talk about covid, societal problems nor political challenges - instead it focuses on what is at the core of human desire and longing - to be loved and to love.

Like all romantic comedies it's for dreamers - for those who watch *Romeo & Juliet* and want a *happily ever after* - for people who want a shot of something good, positive and, most importantly, happy.

Watch the Teaser



This teaser gives a flavour for the show, the story and how it's presented and works.

The full show (which is 88 minutes) is available to watch on the next page.

"We enjoyed it, both times. And now we will be wanting to know what you've changed! Thank you for sharing this story with audiences."

 **YouTube** [Click here](#) to watch

Not working?

<https://youtu.be/9z9hNwUu3g4>

Teaser

Watch the Full Show



In January 2020 (entirely alone), in a studio theatre I made a recording of the R&D. This full show is available to watch on youtube (link at the bottom).

To give some context for the recording - this was the second time the show had been performed in its entirety and, performing without an audience was incredibly hard. The later preview performances has several changes, an improved opening, much better projection, a set design and simplified (and better lighting).

 **YouTube** [Click here](#) to watch

Not working?

<https://youtu.be/H9pvsLeNJxs>

Full Show

About Me



My name is Sam Freeman, I'm a writer, director and performer, based outside Chester. I wrote, directed, designed and perform *Every Little Hope You Ever Dreamed (But Didn't Want To Mention)*.

Born in Leeds, I grew up on the Yorkshire coast in the seaside town of Scarborough. A theatre-obsessive, my first job was at the Stephen Joseph Theatre before I moved to York for University.

I attended York St John College and Hogeschool voor de Kunsten in Utrecht, Holland before working for York Theatre Royal.

I worked in a variety of roles, alongside writing and directing shows, before running the inaugural TakeOver Festival in 2009 as co-Artistic Director. Roles at Liverpool's Unity Theatre and North Wales' Theatr Clwyd followed with administrative positions augmented with writing and directing.

My three produced plays are *Three Cheers For HRH*, *Revenge* (later adapted into *On The Edge*) and *Floating*. *Floating* was funded by Arts Council England and premiered at Unity Theatre before touring nationally. My last directorial project was Chris Chibnall's footballing comedy *Gaffer* at Unity Theatre.

In 2012, following long-standing comedy programming experience, I took tentative steps on stage doing stand up comedy and long-form improvisation. I was Hot Water New Comedian Of The Year runner up, a finalist in Southport New Comedian Of The Year and came third in XS Manchester's Comedian Of The Year.

It was while performing stand up that I started developing my storytelling voice. I've created two full-length storytelling/projection led comedy shows: *A Little Bit* and *Truth and the Unintentional Consequences Of Putting Up Signs*.

What has changed in the final show?

Cut & Trim

The show has been cut down and now runs at 75 minutes straight through - the opening has been slightly rewritten to incorporate more clues that are called back to later in the play.

Visuals

The visuals have been completely redesigned so that they are consistent with the show artwork and the show now uses colour in the projection to clarify how different stories come together

Performance

The performance was vastly better (unsurprisingly) when I had an audience rather than just perform to myself. The show is funnier and sweeter than I think I realised, and the opening is a bit more relaxed and less formal and more friendly.

“I thought it was captivating. And my theatre buddy, a hard-to-please Russian, was smitten. Absolutely more people should get to enjoy this, it’s gorgeous.”

What Next?

Touring

The show is touring in Jan to Apr 2022 and is available Saturday to Tuesday. There are no writer's royalties payable for this show and the sound and music is royalty free.

Technical Requirements

Get in takes 1 hour, get out takes 30 mins with 1 member of venue technical staff to help. The minimum lighting requirement is 4 rigged profiles (all without gels - there is one on stage practical), with a microphone (ideally SM58), mic stand and DI box into the venue sound system from the stage. 2 plug sockets are required for on stage power. Minimum stage size is 4m x 4m and a technician is required to operate some (12) lighting cues (but not sound).

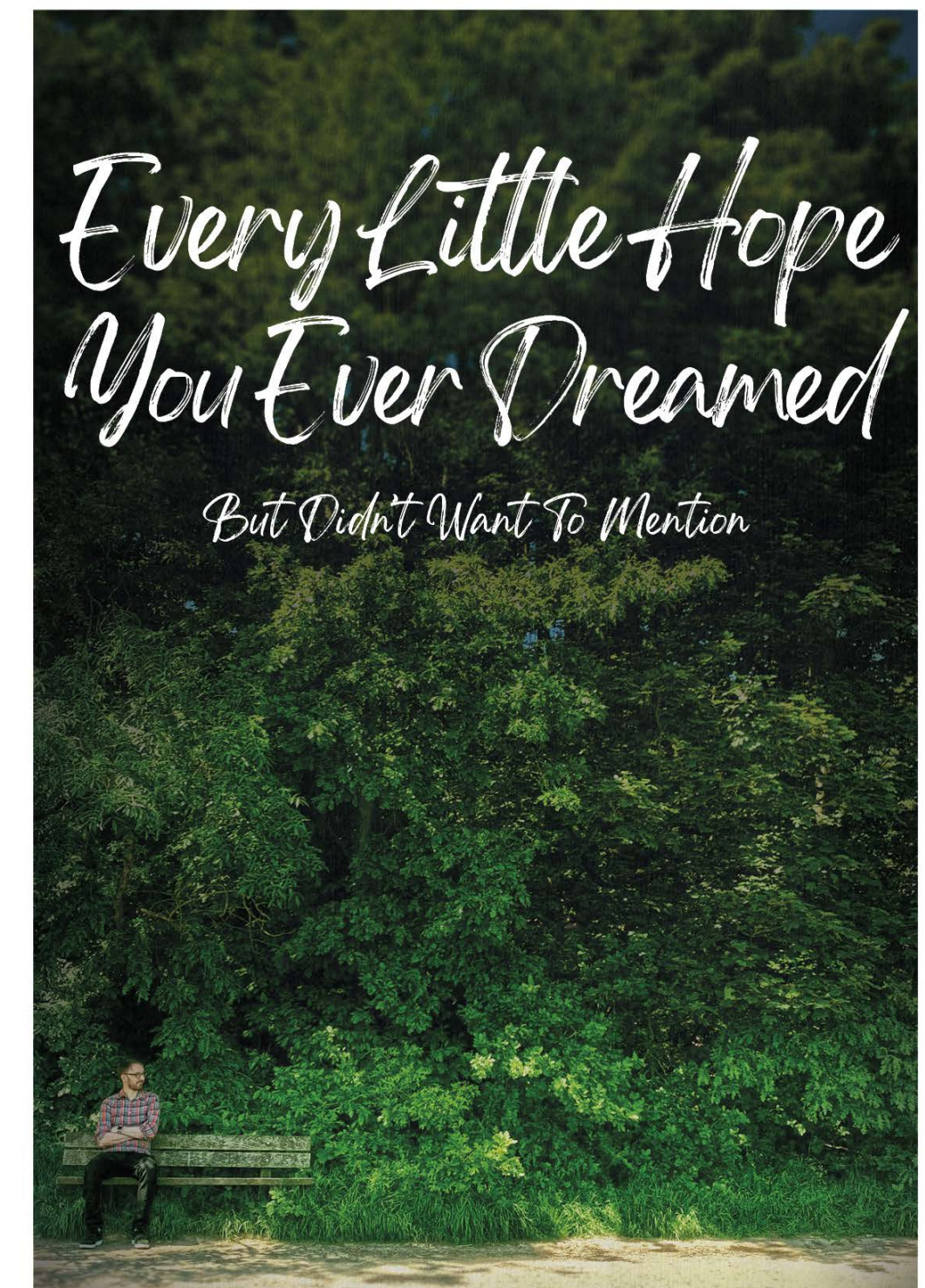
Deals

The show is available for either a fixed fee, or for longer runs a guarantee against a split. Minimum guarantee is £200 per performance.

Recommended prices are £10 (£8 conc). Show includes flyers, posters & press release.

Tour Impact

The show is toured by one person for reduced environmental impact and cost in a small, lower emissions car. The large set items are recycled or refurbished. The lighting design is deliberately low-tech (with high impact) for reduced energy usage. Print can be provided and will be on recycled stock.



Contact



Thank you again for reading this - if you've enjoyed watching the show and think it might be of interest *for* (or ideally *with*) your venue then please drop me a line. I can't wait to hear from you.



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Contact