

# WAYMON HUDSON

Deaf Queer Composer · Memoirist · Creator of *Speakeasy*: A New Musical  
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**“I wrote a full Broadway-style musical. But I’ll never hear it.”**

*That’s the opening line of my personal essay — and the truth of how I created *Speakeasy*, a queer, jazz-infused reimagining of *Romeo & Juliet* — without the ability to hear a single note.*

## Essay

### “I Wrote a Musical I’ll Never Hear”

*A Deaf queer composer, a jazz-fueled rebellion, and a story that refused to stay quiet.*

This 2,000-word first-person essay traces my journey from musical theater kid to Disney performer to late-deafened adult — and how I used memory, vibration, and sheer stubborn joy to write a show I’ll never physically hear. It’s about creativity beyond limitation, and what happens when identity becomes your superpower.

Read the [full personal essay here \(PDF\)](#).

## About *Speakeasy*

- A full-length, Broadway-style musical set in a secret 1920s queer speakeasy
- Themes: queer joy, identity, rebellion, found family, music as resistance
- Created entirely after I lost my hearing — using melody memory, vibration, music theory, and software
- Demos available: [waymonhudson.com/musical](http://waymonhudson.com/musical)

## Media Kit

Download full PDF press kit here: [waymonhudson.com/speakeasy\\_press](http://waymonhudson.com/speakeasy_press)

## Short Bio

Waymon Hudson is a Deaf queer writer, memoirist, and musical theater creator. He’s the author of *Notes From a Sissy* and the lyricist/composer of *Speakeasy*, a jazz-era musical about love, rebellion, and queer survival. His work explores the radical power of joy and the refusal to be silenced — even by silence itself

A neon sign for the musical 'SPEAKEASY'. The word 'SPEAKEASY' is in large, outlined, capital letters. Below it, 'A NEW MUSICAL' is in smaller, outlined, capital letters. A martini glass icon is positioned to the right of the word 'SPEAKEASY'. The entire sign is set against a dark background with a decorative Art Deco border in the corners.

# SPEAKEASY

A NEW MUSICAL

By  
Waymon Hudson  
Book, Lyrics, & Music

Press Kit  
Final Draft – June 2025

## Show Overview

### Tagline:

*A Romeo & Juliet reimagining set in a 1920s queer speakeasy — where joy is rebellion, and love sings louder than law.*

### One-liner:

*SPEAKEASY* is a jazz-drenched, queer reimagining of Shakespeare's classic tale —fusing 1920s glamour with modern political fire, all set in a hidden nightclub where found family thrives and love dares to live out loud.

**Title:** Speakeasy: A New Musical

**Genre:** Musical Drama

**Setting:** 1920s Chicago – The Velvet Boot queer speakeasy and streets divided by Prohibition, prejudice, and power.

**Cast Size:** 9–10 principal + ensemble

**Running Time:** Approximately 2 hours 15 minutes, with one intermission

**Orchestration:** 10-piece jazz band (piano, upright bass, drums, reeds, brass, optional light strings) or can be expanded to full orchestral strength

**Development Status:** Full libretto complete, demos available by request

**Status:** Seeking producers, festival opportunities, and press coverage

## Synopsis Snapshot

*SPEAKEASY* transports audiences to a hidden world: The Velvet Boot, a roaring 1920s queer speakeasy pulsing with jazz, drag, and defiance. When Jules, the daughter of a police officer, falls for Rome, the son of a bootlegging kingpin, their love sparks an uprising of joy, identity, and resistance.

As raids close in and secrets unravel, a found family rises: Merc, Rome's fierce best friend harboring a secret love; Miss Addie, a Black queer matriarch who's survived in silence too long; and a chorus of outsiders who refuse to be erased.

🎵 It's Hometown meets Cabaret by way of a drag ball, with a shot of protest and a splash of sequins.

## Media Angles & Story Hooks

**1. “The Deaf Creator Writing the Next Great Broadway Musical”**

*Waymon Hudson can't hear the music — but he wrote every word of it.*

**2. “A Drag Bar. A Bible Belt. A Bombshell Love Story.”**

*Speakeasy reclaims Romeo & Juliet for the queers, the rebels, and the erased.*

**3. “What Happens When a Marketing Futurist Writes a Musical?”**

*Part protest, part passion project — Speakeasy fuses Broadway storytelling with cultural strategy.*

**4. “This Isn’t Just Queer Representation. It’s Queer Resurrection.”**

*Speakeasy doesn't ask for inclusion. It demands the spotlight.*

**5. “Jazz, Justice, and Joy: Inside the World of Speakeasy”**

*A new musical where mascara smudges meet Molotov cocktails — and love sings louder than law.*

**6. “This Is the Queer Canon We Were Never Given in School”**

*A radical retelling of Romeo & Juliet that centers queer voices, Black love, and found family.*

**7. “A Deaf Writer. A Queer Story. A Sound the World Needs to Hear.”**

*In a time of bans and backlash, Speakeasy dares to make joy political.*

*“They didn’t just die for who they loved.  
They died because they dared to love out loud.”*

— Miss Addie

## Why Now

Speakeasy reclaims one of the most iconic love stories in the canon — and gives it back to the people who've too often been left out of it. This isn't just a reimagining. It's a rebellion.

Set in a world where joy is an act of resistance, Speakeasy is both a love letter to musical theatre and a lifeline to every queer kid who grew up searching for themselves onstage — and a battle cry for those still waiting to be seen.

In a time when drag is being outlawed, books are being banned, queer and Black histories are being erased, police violence rages, religious-fueled oppression festers, and visibility itself has become dangerous, this show insists:

**We were always here.** Singing. Loving. Surviving.

One of our characters quotes Zora Neale Hurston:

*"If you are silent about your pain, they'll kill you and say you enjoyed it."*

That line is more than a moment.

It's the spine of this show.

Speakeasy isn't only about forbidden love — it's about chosen family, intergenerational resistance, and the power of storytelling to defy silence.

It's about twirling through the ashes in sequins and sweat, mascara smudged, fists raised, and voices screaming in protest.

This is a story that mourns the past, roars in the present, and refuses to be quieted again.

It belongs onstage — **now**, when it's needed most.

## What It's Really About

### Queer Love as Sacred

Not a side plot — the main event. This show places queer love at the center of the stage and treats it with the urgency, beauty, and danger it deserves.

### Joy as Rebellion

The Velvet Boot isn't just a club — it's a sanctuary. Here, drag, music, laughter, and found family are revolutionary acts in the face of state violence and social erasure.

### Breaking Generational Cycles

Rome and Jules don't just defy their families — they defy the systems those families represent. Patriarchy, repression, religious trauma, legacy violence — all come under fire.

### Visibility is Survival

From closeted cops to loud queens, every character wrestles with being seen — and the cost that visibility carries. This show insists: We were always here. Singing. Loving. Surviving.

### Chosen Family as Revolution

Miss Addie, Merc, and the ensemble represent a lineage of queer survival. Their care, sacrifice, and wisdom aren't just background — they're the foundation of a future.

### Storytelling as Resistance

This isn't just a musical. It's a reclamation. A reimagined canon. A reminder that when history leaves you out, you write your own damn libretto.

*"Joy like this is worth the cost."*  
— Two Different Worlds (Reprise)

## Musical Highlights

### *“Come to the Speakeasy”*

The curtain rises. The doors creak open. This thrilling ensemble number explodes with syncopation, secrets, and swagger — ushering the audience into the Velvet Boot.

### *“Something’s Brewing”*

Jules doesn’t quite know what she wants — but she knows she wants more. In this sly, smoky “I Want” song, she flirts with possibility, danger, and the first sparks of rebellion. The melody simmers as her curiosity collides with desire.

### *“Family Business”*

Marco delivers a thunderous anthem of legacy, violence, and control — demanding Rome fall in line. But Merc pushes back, trying to protect Rome from the path laid before him. A volatile power show down driven by jazz-funk rhythms and emotional landmines.

### *“Girl in the Margins”*

A quiet rooftop. A new kind of intimacy. Rome sees Jules in full color — not as someone to save, but someone who already burns bright. A soft, poetic anthem of tenderness.

### *“I Choose This”*

Jules breaks free in this Act II showstopper. A soaring belt anthem of resistance and joyful autonomy. It’s the moment the girl on the edge becomes the woman who walks through fire. It’s the kind of number that stops a show — and earns standing ovations.

## Creative Opportunities

Speakeasy is actively seeking:

- A composer/collaborator to complete full orchestration
- Staged reading or workshop opportunities
- Representation (literary, production, or management)
- Media coverage & podcast interviews

## Character Spotlight

*Meet the heart and heat of Speakeasy: A New Musical*



**Jules “Jules” Delaney**

*The girl who won't stay quiet.*

19 and raised in a world of rules, Jules is brave, questioning, and finally awakening to her own voice — and her own joy.



**Rome “Rome” Moretti**

*The soft boy from a hard world.*

The poetic son of a bootlegging boss, Rome dreams of something more than legacy & violence — and risks everything to choose love.



**Merc (Mercutio DeLuca)**

*The sharp-tongued protector with a tragic heart.*

Dashing, queer, & loyal to a fault, Merc hides a lifetime of longing behind wit and swagger. He loves Rome — even if it kills him.



**Miss Addie (Addie)**

*The watcher who finally speaks.*

Jules's housekeeper and quiet guardian. A Black queer woman who sacrificed love to survive — and now risks everything to help the next generation live free.

## Character Spotlight

*Meet the heart and heat of Speakeasy: A New Musical*



**Marco Moretti**

*Power made flesh.*

Rome's father. A ruthless bootlegging king hardened by violence and betrayal. He believes love is weakness — and survival is all that matters.



**Miriam Delaney**

*Holy, cold, and dangerous.*

Jules's mother. A devout temperance crusader obsessed with purity and propriety — even at the cost of her daughter's soul.



**Sgt. Thomas Delaney**

*The law without love.*

Jules's father. A rigid police officer whose faith and force are indistinguishable. He sees sin in softness and justice in control.



**Officer Ty O'Hara**

*The secret he couldn't hold.*

A young, closeted cop torn between duty and desire. His small betrayal leads to devastating consequences.

## About the Creator

### Waymon Hudson (Book, Lyrics, and Music)

Waymon Hudson is a multidisciplinary Deaf artist, lyricist, and activist whose work centers queer identity, resistance, and radical belonging. With a background in performance and a career leading high-impact communications campaigns, he brings a unique blend of storytelling, political urgency, and emotional depth to the stage.

A longtime advocate for LGBTQ+ rights and narrative equity, Waymon's work reclaims space for voices too often erased. *Speakeasy* is his full-length musical debut — a culmination of his passions for protest, poetry, and Broadway. His writing pulses with rhythm, rebellion, and reverence, honoring both classic musical tradition and bold, contemporary truth.



*“I may not hear the music — but  
I know what it should feel like.*

*Speakeasy is that feeling.  
It's what survival sounds like.”*

— Waymon Hudson

# The World of *Speakeasy*



Speakeasy offers powerful roles for BIPOC, queer, gender-expansive, and Deaf/disabled performers.

## Contact & Links

- Media Contact: Waymon Hudson | [Speakeasy@waymonhudson.com](mailto:Speakeasy@waymonhudson.com)
- Website: [waymonhudson.com/musical](http://waymonhudson.com/musical)
- Demo Tracks: [Speakeasy SoundCloud](#)
- Social: [@waymonhudson](#) (Instagram) | [LinkedIn](#)

## Visual Assets

- High-res logo (dark + light versions)
- Promo hero images
- Character concept art
- Stylized production stills

*Visit the [Speakeasy Asset Library](#) for downloadable media*

## Production Potential

*Speakeasy* is intentionally built to scale — from intimate workshop stagings to full Broadway spectacle. Flexible doubling, modular jazz band orchestration, and dynamic staging make it ideal for festivals, new works programs, or major theaters.