



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.

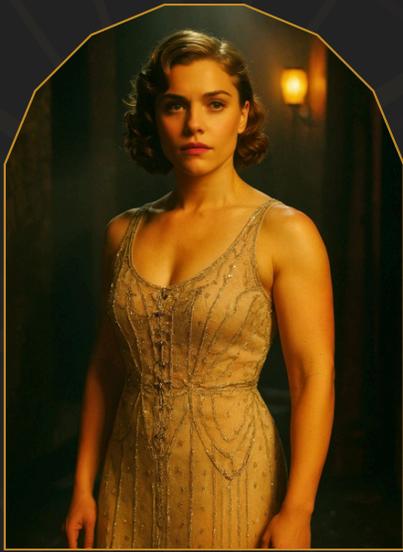
Creative Opportunities

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.

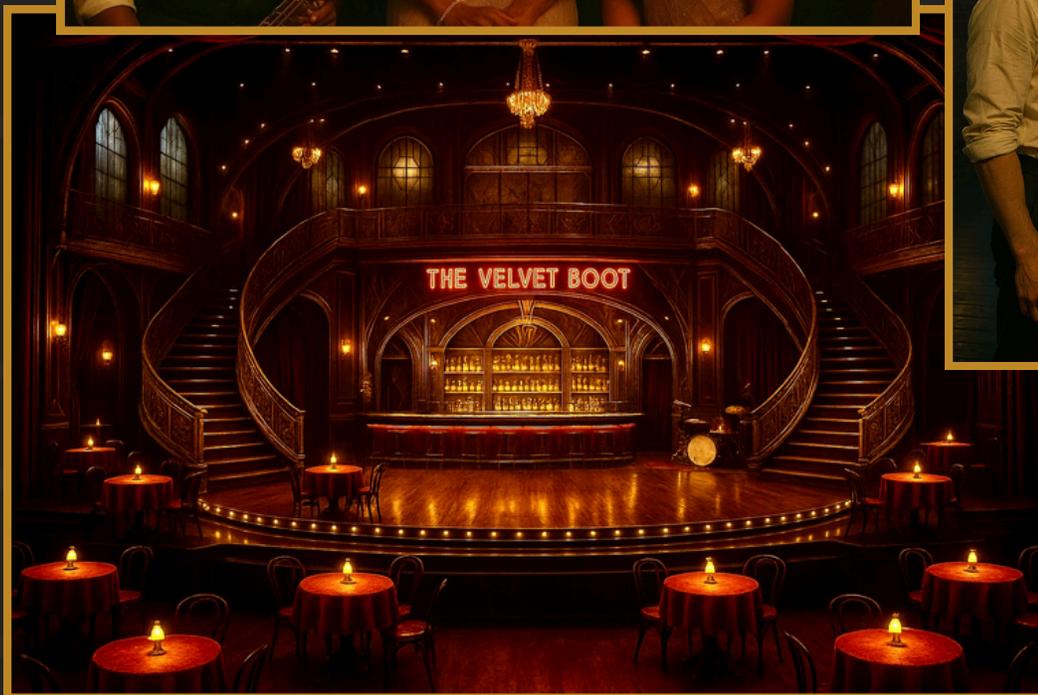
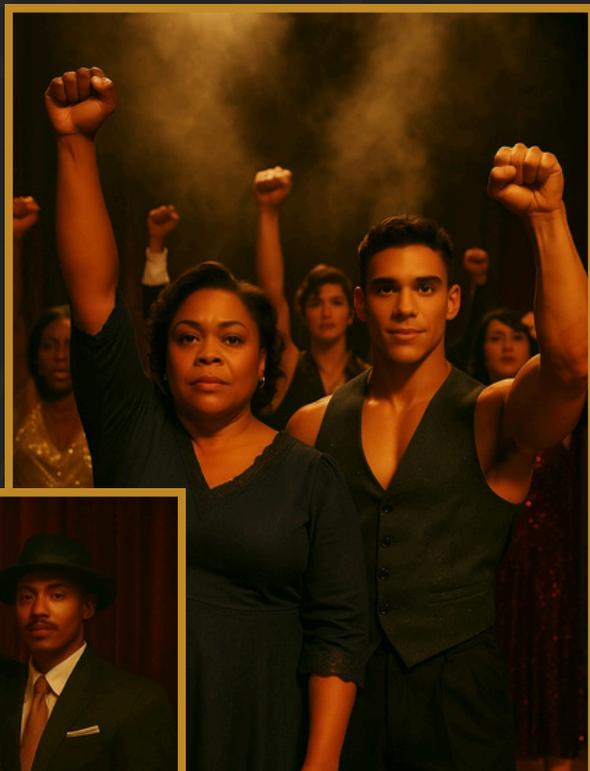


“I may not hear the music — but I know what it should feel like.

*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**
- **Website: 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.