

Who are we?

BATS is Queens' College Theatrical Company! Contrary to popular belief, 'BATS' is not an acronym, but was coined by previous BATS President, Jimmie Beament, after reading this entry in a natural history book (Goldsmith's *Animated Nature*), 'Bats are to be found in belfries and the eaves of old buildings, especially those of Queen's College in Cambridge.' The nocturnal BATS are still commonly spotted flitting around the alcoves of Cloister Court, and hanging from the beams of the Fitzpat galleries.

Though BATS boasts a rich, historical tradition, we have been pushing to redefine the BATS identity since 2022. Our key aim is to create a 'learning first' ethos. This is absolutely fundamental when it comes to choosing shows for a termly line-up. We don't expect actors, directors, or even plays, to appear to us fully fledged. This is truly student theatre, and we expect students to develop and hone their skills through the theatre we create.

What are we looking for?

In line with our aims, we are looking for productions which wouldn't naturally find a home at the ADC, or Corpus. We have enjoyed developing plays which experimented with the boundaries of theatre. Eoin McCaul's *Cleansed* in the Fitzpatrick Theatre, and Ralph Jeffrey's *Double Bill: Prairie du Chien and Bugles at the Gates of Jalalabad* and Sam Asher Misan's *Bathwater* experimented with BATS' vast technical resource.

However, we aren't just looking for flashy 'arty-farty' pieces. We welcome the cosier, student-written and published pieces which speak closely to intimate, every-day experiences. Raffaella Sero's *It's Okay, I Still Think You're Great*, and Katya Stylianou's *My Friends Say I Should Act My Age* nestled seamlessly into BATS' black box studio and this term the main show *Kodachrome* brought heart and warmth to the Fitzpatrick stage.

More than anything, we are looking for organisers who are simply passionate to create fabulous theatre. When meeting applicants at an interview and reading their applications, we want to see inspired, confident, and compassionate creatives. **At BATS, we consider it equally important that students have as good a time on, as off stage!**

The Company

BATS is fortunate to have such a diligent, and well-oiled company. We work as a 'company', because together, we become our own production team, and aim to put on termly 'Company Productions', which in Lent term will be in week 7.

This means that external productions have a wealth of support here at BATS. For every production team member, they will receive willing support from an adjacent BATS company member. The company also provides fantastic publicity bonuses, such as trailers created by our talented Queens' College film production society, Silver Street.

Our team: <https://queensbats.org.uk/about-us/#current-committee>

Example trailer (Kodachrome):

https://www.instagram.com/reel/DRAgWNkjOIV/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==

As a company, we balance a close involvement in each production's process, with a keen respect for the organiser's creative authority.

Our Space

The grand Fitzpatrick Hall is a standard, end on stage configuration (but with much more legroom than the ADC!) with a capacity of around 230 seats!

For workshops, experimental shows, and intimate performances, we will recommend you to use the 'Black Box Studio.' This is a brilliant space, supplied with great tech, and historically receives sold out audiences.

If you haven't yet visited the Fitzpatrick spaces, please be in contact with Imogen Carter ic421@cam.ac.uk, who can offer you a tour!

Lent Term 2026 pitching:

BATS are very excited to announce that pitching is open for 2 full length shows for Lent term 2026. This Lent, the shows will take place in **Week 4** and **Week 6**. You are also welcome to pitch for a one night stand show (e.g. *Miracle on 34th street* - Lent '24). We will figure out dates for these later on.

Show dates:

Slot 1 - 19th - 21st feb

Slot 2 - 5th - 7th March

The first stage of pitching is a written application, detailed below. After this first round, we will then invite some pitches to come to an interview and from there determine which shows to offer slots to this term.

We welcome a diverse range of pitches but we are particularly searching for new writing and new voices - stories which have yet to be explored in Cambridge Theatre.

Applications are particularly welcomed which emphasise **innovative** and **unusual** ways of exploring space, text and movement. We encourage you to be **brave** and daring with your ideas! If you would like to see the space prior to your pitch, please contact ic421@cam.ac.uk and we can organise a time.

The **deadline** for submitting pitch applications is **midday 3rd of December**. Interviews will take place on the 4th and 5th of December. Please let us know if this poses a problem and we will seek to accommodate your needs.

To submit a pitch application please answer the questions below and submit the Google form and don't hesitate to contact me if you have any questions.

PITCH HERE: <https://forms.gle/1fu3x8imqGit13Ho6>

Please answer the following questions in this google form.

<https://forms.gle/1fu3x8imqGit13Ho6>

1. What is your name and email address?
2. What role would you want to take with your proposed show (director/ author/ producer)? - note, we don't expect individuals to come with fully fledged production teams. If you already have a small team assembled, feel free to note these!
3. Could you outline an approximate budget for this production?
4. Are you interested in the Black Box Studio or the Fitzpatrick Hall?
5. Can you verify that you can feasibly secure rights to your show? (See below for info on how to check this)
6. Are there any weeks/periods in Lent term, which are incompatible with you performing this production? (potentially you are absent, exam/ coursework commitments etc). We anticipate to host shows in weeks 4 and 6 of Lent.
7. If you are pitching original work, please comment on whether it remains a work in progress. If so, could you offer an approximation of when we might receive a completed script?
8. What is the name and author (if applicable) of the show?
9. Please give a synopsis of the show: genre, age suitability and any content notes you want the panel to be aware of.
10. What is the expected cast size for the show?
11. Will your show have any intimacy content? If so, how will you go about dealing with this?
12. Why are you passionate about your show?
13. What ideas do you have about the process of bringing your show to the stage?
14. What would you like an audience to take away from your show?
15. The five pillars of BATS are: collaboration, community, tradition, education and innovation. How does your show/vision/goal embody these ideals?
16. What does a rehearsal look like to you? How will you accommodate the welfare of your cast and crew?
17. How comfortable are you working in close partnership with the Queens' environment, and BATS enthusiastic and supportive committee?
18. What is your plan for the technical side of the show?

19. Could you provide details about how the panel can access the script? (whether you decide to email it or provide a link to download)

To consider before making an application:

The rights-holders of most plays and musicals require you to purchase performing rights before a production can be staged.

Most rights for shows are held by the following three companies:

- Concord Theatricals
- Nick Hern Books
- Music Theatre International

If you are looking at a show that is not held by one of these rightsholders, then you must check elsewhere whether amateur performance rights are available. If you are unsure whether the rights to your show are available, or if you have any questions, please get in touch with us.

Please note that many rights agreements do not permit changes to be made to the show's script, period, setting, or characters (including their gender). If you wish to change these aspects within your production, you will need to get in touch with the rightsholders in advance to see if this is possible.

