

TEDDY

BY TRISTAN BERNAYS • MUSIC BY DOUGAL IRVINE



**“AN ABSOLUTE
BLAST OF A NIGHT,
AN EVENING THAT WILL
HAVE YOU JIVING ON
YOUR WAY OUT.”**

Time Out

2017/2018 UK TOUR

Snapdragon and TheatreBench are delighted to launch a 2017/2018 tour of their award-winning new musical **TEDDY**, inspired by the hits and stories of 1950s rock 'n' roll. The show – with 2 actors and 4 actor-musicians – follows Teddy and Josie on a punchy, lyrical ride through the dark and damaged world of post-war London. It features a blistering live performance of an electrifying original score by Dougal Irvine.

We are looking for co-producers and venues for a strictly limited 2017/2018 tour.

MUSICAL NUMBERS

HEARTACHE EXPRESS
NEEDLE IN YOUR GROOVE
IN THE BACK OF MY CADILLAC
OH MY DEAR "SUZI"
READY TEDDY
SHAKE RATTLE 'N' RAIL
GAL FROM HOLLYWOOD
OUTLAW ON THE RUN
DANCE OFF THE BLUES
BLUE WITHOUT YOU



Joseph Prowen and Jennifer Kirby

REVIEWS

★★★★★
"Punchy, exhilarating musical ride down memory lane brings fresh vitality to a familiar story."
The Stage

★★★★★
"Energy and invention abound. Remarkable. Eleanor Rhode directs with pizzazz."
Evening Standard

★★★★★
"Teddy swirls and bursts with rhythm. Even in Bernays's script you can feel the beat; the music, the choreography and language all work together in a swinging, electrifying harmony."
Time Out

★★★★★
"A game changer that pushes the music integrated play forwards."
The Stage

★★★★★
"An absolute blast of a night, a fun, punchy, poignant homage to London's past and an evening that will have you jiving on your way out."
Time Out

★★★★★
"It's a rare and precious thing to spot unmistakable star quality on one of our stages, but that is what this delightful play-with-music offers."
Evening Standard



CLICK HERE TO HEAR
AUDIENCE REACTIONS



Doing it in style Teddy girl Jean Rayner, aged 14

THE STORY BEHIND THE SHOW

The story follows Teddy and Josie on what turns out to be the best and worst night of their lives.

It's 1956 and Britain was in the depths of post-war austerity. Teddy and Josie – born during the war – may have been too young to remember the Blitz, but the evidence of the bombing, the social disruption and the economic hardship would have been all around them. We've come to associate Teds with the multi-coloured joviality of Showaddywaddy and the ultra-cool dance moves of Olivia Newton-John and John Travolta in *Grease*. But this was a rebellious teenage movement born out of tough times.

The Teds were Britain's first teen movement and, in spite of the dandyish look, they earned a reputation for violence. Think of the aggression and sense of alienation associated with punk in the 1970s or the London riots in 2011 – the Teds got there first.

THE ELECTRIFYING MUSIC

This uniquely structured show features two actors as central characters Teddy and Josie and four actor-musicians playing the roles of Johnny Valentine and his band: The Broken Hearts.

As the audience arrives in the auditorium they find themselves at the heart of a Johnny Valentine rock 'n' roll gig gig. Our pre-show gig features four original songs in the style of 1950s classics and encourages the audience to dance in the aisles, interact with friends, get drinks from the bar, and even join in with one of the songs – *Oh My Dear Suzi*.

Johnny Valentine welcomes the audience to their seats and as he tells them the story of Teddy and Josie, the show begins.

The show itself features a further six original songs and after the final bows, the band launch immediately into a post-show gig featuring some of the hugest hits of the 50s including *Johnny B. Goode*, *Rock Around The Clock* and *Bang Bang*.

Will Payne as Johnny Valentine



A NEW APPROACH TO MUSICALS

MARK SHENTON INTERVIEWS COMPOSER DOUGAL IRVINE AND PLAYWRIGHT TRISTAN BERNAYS.

“When theatre brings people together from different backgrounds, that’s when something magical happens,” suggests composer Dougal Irvine, who has been playing with a vast range of different musical styles and disciplines in his own original musicals like *Departure Lounge* and *The Other School*.

Playwright and performer Tristan Bernays, meanwhile, has typically created work for himself to perform. “This is the first time I’ve given my work over to other people to perform,” he says. *Teddy* had its genesis as a monologue he wrote for himself “to get on a course at the National Theatre.”

Bernays conceived it with songs, and had the basic shape for where he wanted them to be but it was co-producer Jim Zalles who brought Dougal on board. With director Eleanor Rhode and producer Sarah Loader in place, a new kind of show, part gig, part play, was taking shape.

“The songs don’t carry the narrative,” explains Dougal. “They’re stand-alone pop songs, but the way they’re integrated into the story means they do express what the characters are thinking. It’s a bit like *Spring Awakening* or *Jersey Boys* — the songs echo what is going on, reflecting the story without telling it.”



Dougal Irvine and Tristan Bernays in rehearsal

TRISTAN BERNAYS PLAYWRIGHT

Tristan is a playwright, poet and performer.

As a writer, his work includes *Propaganda* (which was shortlisted for the Les Enfants Terribles Edinburgh Award), *Bread & The Beer* (Soho Theatre and UK Tour), *Old Fools* (Bush Theatre as part of Theatre Renegade’s *Courting Drama*), *Iron* (Orange Tree Theatre), *Iron Oxide Drama*, *Iron* (Orange Tree Theatre), *Iron Oxide Drama* (Southwark Playhouse as part of Theatre Renegade’s *Courting Drama*), *The Coffin* (Kings Head Theatre), *Arden 2.0* as part of Old Vic New Voices’ Arden Project (Warner Brothers Theatre) and *Aftershocks* (National Theatre Studio).

Tristan is also developing a new play – *Boudica* – with Snapdragon Productions, to be produced in 2017.

@tristanbernays | tristanbernays.com

DOUGAL IRVINE COMPOSER

Dougal read psychology at the University of Birmingham before training as an Actor at Mountview and as playwright at the Royal Court. His first musical *Departure Lounge* won the MTM award for Best Music at the Edinburgh festival, was selected to run at the New York Summer Play Festival, and subsequently received its full London and US premier productions in 2010 at the Waterloo sat Theatre and Royal George Theater Chicago. The UK production was nominated for Best New Musical at the 2011 WhatsOnStage Awards.

His new musical - *The Buskers Opera* - will soon premiere at Park Theatre with a cast including George Maguire and Lauren Samuels.

@Dougallrvine
dougallirvinewriter.wordpress.com

CAST AND MUSICIANS

JENNIFER KIRBY JOSIE

Jennifer is currently with the Royal Shakespeare Company playing Katherine in *Henry V* and Lady Percy in *Henry IV*, both directed by Gregory Doran. She also recently performed at Salsbury Playhouse in *The Recruiting Officer*. Her other theatre credits include *Pride and Prejudice* (Regents Park Open Air Theatre), *The Recruiting Officer* (Salisbury Playhouse) and *Henry IV Part One* and *Henry IV Part Two* (Royal Shakespeare Company).

Film credits include *Verona* (Soliloquy Pictures).

Television credits include *Holby City* (BBC).

Jennifer was an Ian Charlston award nominee in 2015 and was long listed for the London Evening Standard’s Milton Shulman Award for Outstanding Newcomer and for the WhatsOnStage Best Newcomer Award following her performance in *Pride and Prejudice*.

Trained at LAMDA.

@jenniferkirby08

JOSEPH PROWEN TEDDY

Theatre credits include *Jefferson’s Garden* and *Dick Whittington* (Watford Palace Theatre), *Single Spies* and *An Ideal Husband* (Chichester Festival Theatre), *Love and a Bottle* (LAMDA/Out of Joint), *Sweeney Todd*, *The School of Night*, *A Midsummer Night’s Dream*, *A Few Good Men* (LAMDA), *Mojo and Dinner* (Acorn Productions) and *The History Boys* (Oxford Triptych Theatre).

Television credits include *Casualty* and *And Then There Were None* (BBC).

Joseph won the Highly Commended Award at the Spotlight Prize 2014.

Trained at LAMDA.

@josephprowen

HARRISON WHITE MUSICAL DIRECTOR / ‘BUSTER WATSON’

Harrison has been composing and arranging music for his own projects and other people since he was 16, and has toured all over the UK with various acts.

His previous collaborations with Dougal Irvine include *The Snow Queen* (Royal and Dernage), *Angry Birds* and *Future Fest*. He recently took part in the hugely successful festival BEAM at Park Theatre.

He has performed at Her Majesty’s Theatre, The Queen’s Theatre and the Lyric Theatre and is currently writing his own “teach-yourself-music-theory” book.

@HWhiteMusic

The cast also includes a further 3 actor-musicians



Joseph Prowen and Jennifer Kirby in rehearsal



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THE CREATIVE TEAM

ELEANOR RHODE DIRECTOR

Eleanor trained at Mountview and the National Theatre Studio, and is a former Staff Director at the National Theatre.

She is the Artistic Director of Snapdragon Production and her recent directing work for the company includes the critically acclaimed *Toast* by Richard Bean (UK Tour and off-Broadway), *When We Were Women* by Sharman Macdonald (Orange Tree Theatre), *Thark* by Ben Travers / Clive Francis (Park Theatre, 2013) and extensive credits at the Finborough Theatre including two sell-out runs of *Generous* by Michael Healey, the London premiere of *The Drawer Boy* by Michael Healey, and the first London revival in over 30 years of *A Life* by Hugh Leonard. Her international work includes the World Premiere of the musical *For All That* for Centerstage Theatre, Seattle.

Eleanor works frequently on the development of new works, including with Paul Herzberg on the London premiere of *The Dead Wait* and with Rick Bland on *Full of Bees* (both Park Theatre). Future projects include a revival of *Vassa* by Gorky in a new adaptation by Luke Barnes, and the World Premiere of *Boudica* by Tristan Bernays. Eleanor was recently nominated for Best Director in the 2016 Off West End Awards for her work on *When We Were Women*.

@elrhode | eleanorrhode.com

TOM JACKSON GREAVES CHOREOGRAPHER

Born in Cornwall, Tom trained at Laban and London Contemporary Dance School.

Choreographic credits: *The Glass Menagerie* (Headlong / UK Tour), *Romeo & Juliet* (The Watermill, Newbury), *Beauty and the Beast* (ArtsEd London), *Footloose* (University of Chichester), *So Here We Are* (Manchester Royal Exchange / Hightide), *The Crocodile* (Manchester International Festival), *When We Were Women* (Orange Tree Theatre), *Juicy and Delicious* (Nuffield Theatre, Southampton), *Defect* (Arts Ed), *Gimme Love* (The MTA at the Bridewell), *Harvest Fire* (YMT The Lemon Tree Aberdeen), *Buds* (Arts Ed), *Cherry Jubilee* (Dance Academy Russia), *Shadowthief* (Barnsley Civic), *Kerry Ellis at the Palladium* (London Palladium), *LIFT* (Soho Theatre), *The Seventh Muse* (YMT Barbican Plymouth) and music videos for Boy George and Clare Maguire.

Tom also creates his own dance-theatre work: *Seven Deadly Sins* (UK Tour) and *Vanity Fowl* (Sadlers Wells).

Tom was a winner of the 2015 Marion North Mentorship Award and the 2012 New Adventures Choreographer Award.

Tom has also worked extensively as a performer touring regularly with 'Matthew Bourne's New Adventures' including *Cinderella*, *Nutcracker!*, *Early Adventures* and most recently the principal role of Carabosse/Caradoc in the worldwide tour of *Sleeping Beauty*.

@tjgdance | tom-jackson-greaves.com



Joseph Prowen

MAX DOREY SET DESIGNER

Max graduated from the Professional Theatre Design MA at Bristol Old Vic Theatre School in 2012. He was a finalist for the Linbury Prize in 2013 and was a trainee/assistant designer at the RSC in 2013/14.

His recent work includes *Last of the Boys* (Southwark Playhouse), *After Indendance* (Arcola Theatre), *Cargo* (Arcola Theatre), *No Villain* (Old Red Lion / Trafalgar Studios), *Pyongyang* (Finborough Theatre), *Macbeth* (Southwark Playhouse), *All the Little Lights* (Nottingham Playhouse), *And then come the Nightjars* (Theatre 503 / Bristol Old Vic), *Henry IV* (Nuffield Theatre Southampton), *Orson's Shadow* (Southwark Playhouse), *Animals* (Theatre 503), *Lardo* (Old Red Lion), *Coolatully* and *Black Jesus* (Finborough Theatre), *Sleight & Hand* (Edinburgh Fringe), *I Can Hear You* and *This is Not An Exit* (RSC / Royal Court Upstairs), *Count Ory* (Blackheath Halls) and *The Duke in Darkness* (Tabard Theatre).

He was a finalist for the Linbury Prize for Stage Design 2013 (National Theatre / National Theatre of Scotland) and was nominated for Best Set Design in the 2012 and 2013 Off West End Awards for *Marguerite* and *The Duke in Darkness*.

@maxdorey | maxdorey.com

HOLLY ROSE HENSHAW COSTUME DESIGNER

Holly is an associate designer for Snapdragon and her extensive work for the company includes *Toast* (UK Tour / off Broadway), *When We Were Women* (Orange Tree), *The Dead Wait*, *Thark* (Park Theatre) and *A Life* (Finborough Theatre).

Her recent credits include *Luce* (Southwark Playhouse), *The Argument* (Hampstead Theatre), *The Meeting* (Hampstead Theatre), *Forget Me Not* (Bush Theatre), *The One That Got Away* (Theatre Royal Bath), *A Further Education* (Hampstead Theatre), *French Without Tears* (Orange Tree), *Dan & Phil: The Amazing Tour Is Not On Fire* (UK Tour / New York), *Octagon* (Arcola Theatre), *Handbagged* (UK Tour), *The Suicide* (Embassy Theatre, C SSD), *The House of Mirrors and Hearts* (Arcola Theatre), *Lucia* and *The Marriage of Figaro* (Diva Opera, European Tour 2015), *The Father* and *Donkey Heart* (Trafalgar Studios), *Sunspots*, *Deluge*, *Deposit*, *Elephants*, *The Wasp* and *State Red* (Hampstead Theatre), *The Armour* (Defibrillator at the Langham Hotel) and *Don Giovanni* and *The Tales of Hoffmann* (Diva Opera, European Tour 2014/15).

@hollyrhen | hollyrosehenshaw.co.uk



Teddy boys outside the Elephant and Castle Picture House

CHRISTOPHER NAIRNE LIGHTING DESIGNER

For Snapdragon, Christopher designed the lighting for *Generous* (Finborough Theatre). His lighting design for *Teddy* won him the 2015 Off West End award for Best Lighting Design.

Other recent theatre work includes: *Urinetown* (ArtsEd), *This Will End Badly*, *Johnny Got His Gun*, *Our Ajax*, *The Busy Body* and *Someone Who'll Watch Over Me* (Southwark Playhouse), *Botallack O'Clock* (Old Red Lion), *The Twelfth Battle of Isonzo / Judith: A Parting From The Body* (Arcola Theatre), *Robin Hood* (The Chipping Norton Theatre), Strauss' *Salome* (Bournemouth Symphony Orchester), *Dog Show* (Kadinsky Theatre Company at New Diorama Theatre), *Octagon* (Arcola Theatre), *The Late Henry Moss* (Southwark Playhouse), *My World Has Exploded a Little Bit* (Tristan Bates Theatre), *You Look Tasty!* (Pleasance, Edinburgh), *Bute* (Underbelly, Edinburgh), *This Will End Badly* (Old Red Lion), *Lionboy* (Complicite – Tricycle Theatre & world tour), *Little Light* (Orange Tree Theatre), *Coolatully* (Finborough Theatre), *Around the World in 80 Days* (Cambridge Junction & The Tobacco Factory, Bristol), *Sense and Sensibility* (Watermill Theatre, Newbury), *The School for Scandal* (Park Theatre & Theatre Royal, Bury), *Dracula* (for Theatre Royal Bath), *The Ghost Hunter* (UK tour), *Fiesta: The Sun Also Rises* (Trafalgar Studios), *Shallow Slumber* (Soho Theatre) and *A Dish of Tea with Dr Johnson* (Out of Joint – Arts Theatre & UK tour).

christophernairne.co.uk



Joseph Prowen and Jennifer Kirby

MAX PAPPENHEIM SOUND DESIGNER

Max designed the sound for Snapdragon's production of *Toast* (UK Tour / off-Broadway).

His other credits include *Shopera: Carmen* (Royal Opera House), *My Eyes Went Dark* (Finborough Theatre), *A Little History of the World* (Watermill / UK Tour), *Buckets* (Orange Tree Theatre), *Ophelia's Zimmer* (Schaubuhne Berlin / Royal Court), *Jane Wenham: The Witch of Walkern* (Out of Joint), *The Glass Menagerie* (English Theatre Frankfurt), *Usagi Yojimbo*, *Johnny Got His Gun*, *Three Sisters*, *Fiji Land* and *Our Ajax* (Southwark Playhouse), *Wink* (Theatre503), *Little Light* and *The Distance* (Orange Tree), *Ghost* and *Strangers on a Train* (English Theatre, Frankfurt), *The Man Who Shot Liberty Valance* and *The Archimedes Principle* (Park Theatre), *CommonWealth* (Almeida), *I Wish to Die Singing*, *Coolatully*, *Martine* and *The Fear of Breathing* (Finborough), *The Armour* and *The Hotel Plays* (Langham Hotel), *The Faction's Rep Season 2015* (New Diorama), *Awkward Conversations with Animals I've F*cked* (Underbelly, Edinburgh) and *Mrs Lowry and Son* (Trafalgar Studios).

He has been nominated for the Off West End Award for Best Sound Design in 2012, 2014 and 2015.



Jennifer Kirby in rehearsal

THE PRODUCERS

SNAPDRAGON PRODUCTIONS

Snapdragon was founded by Producer Sarah Loader and Director Eleanor Rhode in 2009 to bring neglected and unknown works to new audiences..

Their 2016 UK touring production of *Toast* by Richard Bean played at some of the UKs finest venues including Rose Theatre Kingston, Yvonne Arnaud Guildford and Theatre Royal Bath, prior to an off-Broadway transfer to 59e59. Their original Park Theatre production of *Toast* (2014) was nominated for the inaugural Theatre Mates Also Recognised Award for Best Ensemble.

In 2015 they became the first independent producers to co-produce with the Orange Tree, with their co-production of *When We Were Women* by Sharman Macdonald.

In August 2013, Snapdragon began their collaboration with Park Theatre and have subsequently presented three plays in their 200-seat space including *Toast* by Richard Bean, *Thark* by Ben Travers / Clive Francis and *The Dead Wait* by Paul Herzberg.

As Associate Producers, Snapdragon worked with Nicola Seed on her revival of *Accolade* by Emlyn Williams which played at the St. James' Theatre from November 2014.

Snapdragon previously enjoyed an extensive collaboration with the Finborough Theatre, where they produced *A Life* by Hugh Leonard, *The Drawer Boy* and *Generous* by Michael Healey, *Barrow Hill* by Jane Wainwright, Rodgers and Hammerstein's *Me and Juliet* and *A Day at the Racists* by Anders Lustgarten, which was nominated for the 2010 TMA Award for Outstanding Achievement in Regional Theatre.

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JIM ZALLES

PRODUCER FOR THEATRE BENCH

Jim launched Theatre Bench in October 2012 to support the development of new works in theatre and dance. In partnership with Perfect Pitch Musicals and Ros Povey Productions, Theatre Bench produced the world premiere of Craig Adams & Ian Watson's *LIFT* at Soho Theatre in February 2013.

Theatre Bench also produced the one-man show *Our Friends The Enemy* at the 2013 Edinburgh Festival Fringe, along with several standalone cabarets at the St James Studio Theatre.

In 2014, Theatre Bench produced the critically-acclaimed *Carthage* and *Thérèse Raquin* at the Finborough Theatre and co-produced *Drunk* at the Bridewell Theatre with the McOnie Company. They also produced six shows at the 2014 Edinburgh Festival Fringe, including the smash hit *Divallusion* featuring Christina Bianco and Velma Celli.

In 2015 Theatre Bench produced the world premiere of *These Trees are Made of Blood* at Southwark Playhouse in Spring 2015, a political cabaret about the Dirty War in 1970s Argentina.

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