

# TOUR INFORMATION PACK



**SOHO**  
THEATRE



DEUS EX MACHINA  
PRODUCTIONS



FLIPPING THE BIRD and D.E.M. PRODUCTIONS present

# TORCH

BY **PHOEBE ECLAIR-POWELL**  
WITH **JESSICA EDWARDS**



*"I think about hurling myself towards that mirror so hard it shatters. But I don't. I just put some more red lipstick on instead."*

***This isn't how I imagined growing up to be."***

From first dates to break ups, one-night stands to finding 'the one'. From shot knocking to head spinning sushi-vomming and lean limb longing.

From being a girl to being something far more confusing.

TORCH is a whole life lived out over one night. Fusing songs by iconic female performers – from Patti Smith to Taylor Swift – with moments of poetic honesty. Part gig, part reflecting and refracted stories, this is a riotous trip through one young woman coming to terms with loneliness.

TORCH returns after a sell-out run at the Edinburgh Fringe in 2016.



'This new play, part gig, part  
**furiously drawn sketch of  
modern life,** is **engaging**  
and essentially **life-affirming**

THE TIMES

'Jessica Edwards' production is  
**bathed in golden light**  
and pumping music.'

WHATS ON STAGE

'Jess Mabel Jones  
**shines bright...  
she glows'**

THE STAGE

'There are so many reasons to  
**love this show'**

THE SCOTSMAN





## THE PRODUCERS & CREATIVE TEAM

**TORCH** is presented by *Flipping the Bird* and *D.E.M. Productions*

### FLIPPING THE BIRD

Flipping the Bird is a collaborative theatre company. We are magpies: scouring the world for glittering stories and turning them into theatre. From novels to myths, philosophers to dark secrets, we make theatre from what we see around us.

Our work is formally inventive: sometimes performed in theatres but also in nightclubs, abandoned restaurants, fields, town squares and peep show booths. No space should be safe from theatre.

Our shows begin with an idea or provocation: secret sharing, multiple personalities, identity. We work first and foremost from the audience. How do we want them to feel? How do we elicit this feeling? Our process is the alchemy of idea ≈ effect.

Abstract and non-verbal modes are important to us. Live music is fundamental to the way we tell stories. There is a strong physical, aural or image based strand to our work.

We like to detonate questions. Our work is never polite, but seeks out fire, chaos, passion and rage.

Flipping the Bird have been commissioned by the Lyric Hammersmith, Latitude and Theatre Delicatessen. We are a new writing company with an emphasis on developing ideas with a writer from an initial idea with all the creatives: the design, sound and light of the show evolves alongside the script.

Recent shows include: *The Itinerant Music Hall* (Lyric Hammersmith, Watford Palace Theatre,

Greenwich and Docklands International Festival, Latitude); *The Box* by Phoebe Eclair-Powell (co-produced with Theatre Delicatessen, Latitude); *Jekyll & Hyde* by Jonathan Holloway (co-produced with Red Shift, Assembly Roxy / Southwark Playhouse); *Notes From Underground* (Etcetera Theatre), *FOUND!* (Old Vic Tunnels). *Jekyll & Hyde* sold at 97% in Edinburgh 2013 before transferring to the Southwark Playhouse.

### D.E.M. PRODUCTIONS

Deus Ex Machina Productions, set up by Ramin Sabi & Jessica Campbell, has produced and general managed 10 Off West end productions since 2014 including the world premieres of *Karagula* by Philip Ridley (Soho Theatre @ The Styx), *Sense of an Ending* by Ken Urban (Theatre503) and the acclaimed first London revival of Pulitzer prize-winner *How I Learned to Drive* by Paula Vogel (Southwark Playhouse). The plays have garnered 18 Off West End Award and 6 Broadway World Award nominations, the company winning the 2016 Off West End Award for Best Producer.

**Writer** Phoebe Eclair-Powell

**Director** Jessica Edwards

**Performer** Jess Mabel Jones

**Design** Amelia Jane Hankin

**Sound** Alexandra Faye Braithwaite

**Light** Zoe Spurr

**Set Build** Elouise Farley

**Producer** Rosalyn Newbery

**Executive Producer** Ramin Sabi





## **Phoebe Eclair-Powell**

Writer

Theatre Credits include: *TORCH* for Flipping the Bird (Latitude and Underbelly Edinburgh Fringe 2016), *Epic Love and Pop Songs* (Pleasance Islington and Pleasance Dome Edinburgh Fringe, 2016), *Fury* (Verity Bargate runner up 2015, Soho Young Company Award Winner 2015, Nominated for 'Best New Play' Offies, Soho Theatre Upstairs 2016), *WINK* (Theatre 503, Nominated for four Offies including 'Most Promising New Playwright', published by Nick Hern), *BEATS* for NYT as part of their Epic Stages Course, *The Box* (for Flipping The Bird at Theatre Delicatessen *SPACED* festival and Latitude Festival). Shorts include: *FRACK* (Young Harts festival at Lyric Hammersmith), *CARE* (Miniaturists at the Arcola), *Elephant and My Castle* (SALT Theatre at Southwark Playhouse), *Coal Eaters and Glass Hands* (RWR for Theatre503), *Bangin' Wolves* (Courting Drama at The Bush Theatre Upstairs, published by Playdead Press, later with Poleroid Theatre for Wilderness Festival), *One Under* (Pleasance Below), and *Mrs Spine* (OUTLINES at the Old Red Lion). Other credits: Soho Alumni group, Channel 4 Screenwriting Course 2014-15, Soho Writers Lab 2014-15, RCYW 2013. Phoebe is represented by Ikenna Obiekwe at Independent Talent Ltd.

## **Jess Mabel Jones**

Performer

Jess is a theatre maker, performer and puppeteer. She makes work that incites change, investigates what makes us human and is really good fun. Her work spans physical theatre, improvisation, street theatre, burlesque, cabaret and community arts. Previous: *Hardboiled* (Rhum & Clay), *Backstage in Biscuit Land* (Touretteshero), *Broadcast From Biscuit Land* (Battersea Arts Centre/BBC4), *Madhouse: ReExit* (Access All Areas), *Beauty and the Beast* (OneOfUs/ Improbable), *We're Going on a Bear Hunt* (Little Angel Theatre), *The Table* (Blind Summit), *Ovid's Metamorphoses* (Pants on Fire). Awards- 2015 Loving Cup for *Backstage in Biscuit Land*, 2014 Total Theatre for *Backstage in Biscuit Land*, 2010 Carol Tambor Best of Edinburgh for *Ovid's Metamorphoses*. [www.jessmabeljones.com](http://www.jessmabeljones.com) @jessmabeljones

## **Jessica Edwards**


Co-Creator & Director

Jessica is a freelance director and Artistic Director of Flipping the Bird. She read English at Oxford and trained with Theatre Royal Bath and Les Enfants Terribles as Resident Assistant Director. She is represented by Camilla Young at Curtis Brown. Recent directing: *Haters Make You Famous: Richard III Re-Imagined* (Almeida Theatre); *The Late Mr Shakespeare* (R&D with RSC); *The Cherry Orchard* (Rose Bruford); *White Hot & Weak* (Old Vic New Voices Festival) *The Box* (Latitude / Theatre Delicatessen); *The Itinerant Music Hall* (Lyric Hammersmith / Watford Palace / GDIF / Latitude); *Today* (Rose Bruford); *Jekyll & Hyde* (Southwark Playhouse / Assembly Edinburgh); *Pagan Parade* (Les Enfants Terribles / Latitude); *Punch* (Underbelly); *Halloween* (Look Left Look Right); *Notes From Underground* (Etcetera Theatre); *FOUND!* (Old Vic Tunnels). She has also directed short pieces for the Arcola, Theatre503 and the Bush Theatre. Recent associate directing: *Doctor Faustus* (Jamie Lloyd Company / Duke of York's 2016); *The Maids* (Jamie Lloyd Company / Trafalgar Studios 2016); *Bull* (Young Vic); *Bakkhai* (Almeida Theatre); *King Charles III* (Almeida / Wyndham's / UK tour).

## **Amelia Jane Hankin**

Designer

Amelia trained at RADA and the RSC. Upcoming design credits include *The Crucible* (Guildhall) and *Rudolf* (West Yorkshire Playhouse). Recent design credits include, *We Are You* (Young Vic) *Bricks and Pieces* (RADA/Latitude), *The Neighbourhood Project* (Bush Theatre), *This is Art* (Shakespeare in Shoreditch), *The Tiger's Bones* (Polka and West Yorkshire Playhouse), *The Little Prince* (Arcola), *Pinter triple bill and Dealer's Choice* (Guildhall), *Night Before Christmas* (West Yorkshire Playhouse,) *She Called Me Mother* (Tara Arts and national tour), *Fake It 'Til You Make It* with Bryony Kimmings and Tim Grayburn (National Tour, Traverse Theatre and Soho Theatre) and *64 Squares* with Rhum and Clay (National Tour and Edinburgh Festival). Amelia's designs for The Itinerant Music Hall with Flipping the Bird were exhibited at the V&A Museum as part of the MAKE/BELIEVE UK Design for Performance exhibition July - January 2016

A close-up photograph of a woman with dark hair and gold eye makeup, singing intensely into a microphone. She is wearing a black sleeveless top and has sweat on her face and neck. The background is dark, suggesting a stage setting.

'Memories and music combine to give a  
**raw & emotional performance**'

TV BOMB

**'Riotously fun** but simultaneously **melancholic**'

TALK STAGEY TO ME

'Jones is an **absolute firecracker** of a performer who slams herself around a robust script baring lived female experience in all its rawness.'

THE PLAY'S THE THING

'Jones's performance of the monologue, and the nightclub classics that punctuate it, is **superb**, as is the design.'

THREE WEEKS



## **Alexandra Faye Braithwaite**

Composer & Sound Designer

Alexandra Faye Braithwaite trained at the London Academy of Music and Dramatic Art. Recent designs for theatre include *The Remains Of Masie Duggan* (The Abbey), *The Tempest* (Royal and Derngate), *Simon Slack* (Soho Theatre), *Diary of a Madman* (The Gate and Traverse Theatre Edinburgh), *The Rolling Stone* (The Orange Tree), *Happy to Help* (Park Theatre), *The Future* (The Yard), *My Beautiful Black Dog* (Southbank Centre), *Hamlet is Dead and No Gravity* (Arcola), *BUTTER* (The Vaults), *Juicy and Delicious* (Nuffield Theatre), *A New Play for the General Election* (Finborough Theatre), *The Flannelettes* (King's Head Theatre), *Remote* (The Drum, Theatre Royal Plymouth), *His Dark Materials* (The North Wall Arts Centre), *The Fastest Clock in the Universe* (Old Red Lion), *XY* (Theatre 503 and Pleasance Theatre Edinburgh), *The Shelter* (Riverside Studios), *Project Strip* (Tara Arts), *Lonely Soldiers* (Arts Theatre), *The Dreamer Examines His Pillow* (Old Red Lion Theatre), *Faustus* (The Old Laundry Theatre) and *Blackout* (Castle Theatre). Work as associate includes *The Glass Menagerie* (Nuffield Theatre), *Dracula the Musical* (Soho Theatre), *Secret Theatre* (UK Tour), *Glitterland* (Lyric Hammersmith), *Jumpers for Goalposts* (Watford Palace and Hull Truck).

## **Zoe Spurr**

Lighting Designer

Since graduating from Central in 2012, Zoe has worked as a lighting designer, relighter and associate both in the UK and worldwide. Recent theatre lighting designs include *This Evil Thing* (Edinburgh 2016), *A Serious Case of The Fuckits*, *The Heresy of Love* (Central), *Bitches* (NYT, Finborough Theatre), *Hookup* (Hackney Down Studio/Contact Manchester for Outbox Theatre Company), *About Miss Julie* (Kings Head Theatre), and *Children of the Revolution* (Southwark Playhouse). Corporate designs include the Terry Pratchett Final Book Launch at Waterstones Piccadilly Circus (August 2015), *Grey Goose Fly Beyond* at the Welsh Presbyterian Chapel, Shaftesbury Avenue. Associate work includes *1984* (Playhouse Theatre), *Derren Brown- Infamous*, *Eric and Little Ern* and *The Only Way is Downton* (both touring).

## **Rosalyn Newbery**

Producer

Rosalyn in an Independent Theatre Producer Company Producer with *Flipping the Bird*, Co-Artistic Director & Exec Producer with Longsight Theatre and Associate with VAULT Festival, Theatre Uncut and Look Left Look Right (LLLR). Recent work: *Where Do Little Birds Go?* by Camilla Whitehill (Longsight Theatre: Old Red Lion Theatre 2016, Underbelly Edinburgh 2015); *TORCH* by Phoebe Eclair-Powell (Flipping the Bird & D.E.M Productions: Theatre Diorama, Underbelly Edinburgh 2016, Latitude); *The Eulogy of Toby Peach* (UK Tour 2016/17, VAULT Festival 2016, Underbelly Edinburgh 2015); *Mr Incredible* by Camilla Whitehill (Longsight Theatre: Underbelly Edinburgh, VAULT Festival 2016); VAULT Festival 2016 (Vaults Waterloo); *Howard Barker Double Bill* (REND Productions: Arcola Theatre); *Vanity Bites Back* (UK tour, Edinburgh Festival, VAULT 2015); VAULT Festival 2015 (Vaults Waterloo); Theatre Uncut (Young Vic, Traverse, UK tour); *The Bread + The Beer* (Solar Productions: UK tour 2014); *The Itinerant Music Hall* (Flipping the Bird: Lyric Hammersmith, Watford Palace, GDIF, Latitude); *My Dear I Wanted to Tell You* (LLLR: Soho Theatre/ site-specific); *You Once Said Yes* (LLLR: PIAF 2014, Edinburgh British Council Showcase 2013); *Once Upon A Christmas* (LLLR: Covent Garden); *The Many Whoops of Whoops Town* (LLLR: Lyric Hammersmith); *Come Heavy Sleep* (Kiln Ensemble: The REP Birmingham); *Eat Your Heart Out* (Kiln Ensemble: site-specific).

## **Ramin Sabi**

Executive Producer

Ramin Sabi, outside of D.E.M., is a recipient of the 2016 Olivier Award for Best Musical Revival for *Gypsy* starring Imelda Staunton (Savoy Theatre), which he co-produced. Other co- or associate producing credits include *Show Boat* (New London Theatre), *1984* (Playhouse Theatre), *Let It Be* (Garrick Theatre), and *Annie* (National Tour). Ramin is also a film producer, managing Zoya Films, through which he has produced a number of short films, commercials and music videos, as well as executive producing independent feature film *Butterfly Kisses* and *Gypsy: Live from the Savoy* (BBC/PBS).





'Jones rises to the challenge.  
Glammed up in gold and  
glittery lipstick, she paints  
a **heart-wrenching picture.**'

EXEUNT MAGAZINE

'If you're in Edinburgh  
and you haven't seen  
Torch, then go right  
now. If you're not in  
Edinburgh and you  
haven't seen Torch,  
then go right now...

Torch is a show that  
makes you **stay in  
your seat even whilst  
the fear of wetting  
yourself is becoming  
increasingly real...**'

TRIBE MEDIA

## TECHNICAL INFORMATION

### VENUE & STAGE

TORCH is best performed within a studio theatre venue and is particularly suited to black box studio or vaulted warehouse space to audiences of 60 – 250.

A stage space of 6.1m x 6.1m is ideal. The tightest area in which the complete set can be housed is 5m x 5m. Seating should ideally be raked.

### Set consists of:

4 x 200cm metal pillars with attached fairground lighting battens on 2 sides, set in 4mx4m square  
3m x 3m central square high-shine floor  
Black plastic chain on 3-sides with attached glitter-filled black balloons  
1 x mic stand and hand-held mic  
1 x set of 2-step triangular mirrored treads

### LIGHTING

The production takes place on a 3m x 3m dance floor, all units need to be rigged to focus within this space, containing the lighting as much as possible.

### Venue Lighting Rig:

Blue toplight or  $\frac{3}{4}$  back light wash (4 point cover at least)  
Cool toplight or  $\frac{3}{4}$  back light wash (4 point cover at least)  
Amber toplight or  $\frac{3}{4}$  back light wash (4 point cover at least)  
Pink Backlight Centre stage Special  
Warm/OW 6 point front light cover  
Cool 6 point front light cover  
2 x booms each side of stage, DS crosslight and US crosslight, 1 x profile unit on each

### Lighting Desk:

ETC family (Element/Ion/Gio/Eos)

### Toured Elements

1 x 8 Lite Molefay (requires 2 dimmable 15a circuits)  
1 x hazer (requires DMX control from the lighting desk + hard power)

### Set Electrics

4 x 2m posts with circus/waltzer style lights attached  
2 strips of lights on each

### SOUND

2 x FOH speakers L+R  
1 x Sub (preferable) on aux.  
1 x Foldback wedge onstage.  
1 x SM58 mic.  
1x sound desk- for one input (sm58)  
1 x mic stand  
1x fx unit or inbuilt desk fx system for reverb and delay.  
1 x Mini Jack to Phonos (to plug laptop into the desk)  
1 x 13amp power at control position (plug laptop into power)  
1 x 10m XLR  
All sound cues are loaded to Qlab 3

### GET-IN/GET-OUT:

Ideally one day in the space is required prior to the show for get-in, technical set-up and rehearsal, however we can work to a shorter turn around. Please contact us if there are any concerns or issues in terms of turn-around. The company will require at least one venue technician to assist with the get-in, including setting up of sound and lighting equipment. We will usually provide our own operator. Get-out takes no longer than 1 hour.



### @Theresalkoko

@PhoebeEclair @jessmabeljones I'm blown away, speechless, floored, teary & covered in goosebumps. #Torch! My new anthem.NEEDED that #edfringe

### @defythestars87

Wow! #Torch a theatre anthem for my generation of women. #edfringe2016 you have to see this immense powerhouse. @FlippingTheatre Thank you!

### @LauraJackson\_5

@jessmabeljones #Torch tonight was literally the best piece of theatre I've ever seen. GO SEE IT! Beautiful performer. SPEECHLESS xx

### @sophie\_wallis

Just saw the #tourdeforce that was @jessmabeljones in #TORCH by @FlippingTheatre. W/out question individual performance of my #EdFest2016

### @LucyAdams22

Bloody loved Torch @FlippingTheatre last night. An incredible performance and beautiful words. I felt heartbroken and empowered all at once

### @johncmiddleton

Wowed by @jessmabeljones's gloriously uninhibited, darkly funny, and utterly compelling performance in #Torch @edfringe. And what a singer!



## AUDIENCE

*TORCH* is a show exploring what it means to be a young woman, NOW.

Fusing pop songs by iconic female performers with electric spoken text, *TORCH* is gig theatre at its most exciting. Featuring everything from Patti Smith to Taylor Swift, there is something for everyone in this show; few audience members won't know the words to at least a handful of the songs, and most will know them all.

However, during its run at the Edinburgh Fringe, *TORCH* most spoke to young people, especially women aged 15-35. The show encapsulates the

female experience: from one night stands to eating disorders; abortions to best friends to rotten relationships. The show explores what happens to us on at the very edges of our experience: when our nerves are ripped raw and our hearts are about to explode with hunger for an epic night out.

At its heart, however, this is a show about coming to terms with loneliness. This is an experience few people will fail to understand. It's a guaranteed hit with a young audience, but any theatre-goer with an open mind and a taste for the unexpected will have a bloody good night out.





#### FEE

The fee guarantee for 1 week is £4000  
(fee negotiable for shorter runs).

#### VIDEO

A 2-camera recording of the show, performed  
at Underbelly Cowgate, Edinburgh Festival  
Fringe 2016 can be found here:

[vimeo.com/182360125/9ea4a85a03](https://vimeo.com/182360125/9ea4a85a03)

#### IN THE NEWS & REVIEWS

A media pack including full show reviews,  
media features and interviews with the  
company is available on request.

#### CONTACT

For all touring enquiries, please contact:

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#### SOCIAL MEDIA & WEB

 @flippingtheatre #TORCH

[www.flippingthebird.co.uk](http://www.flippingthebird.co.uk)

[www.demproductions.co.uk](http://www.demproductions.co.uk)

