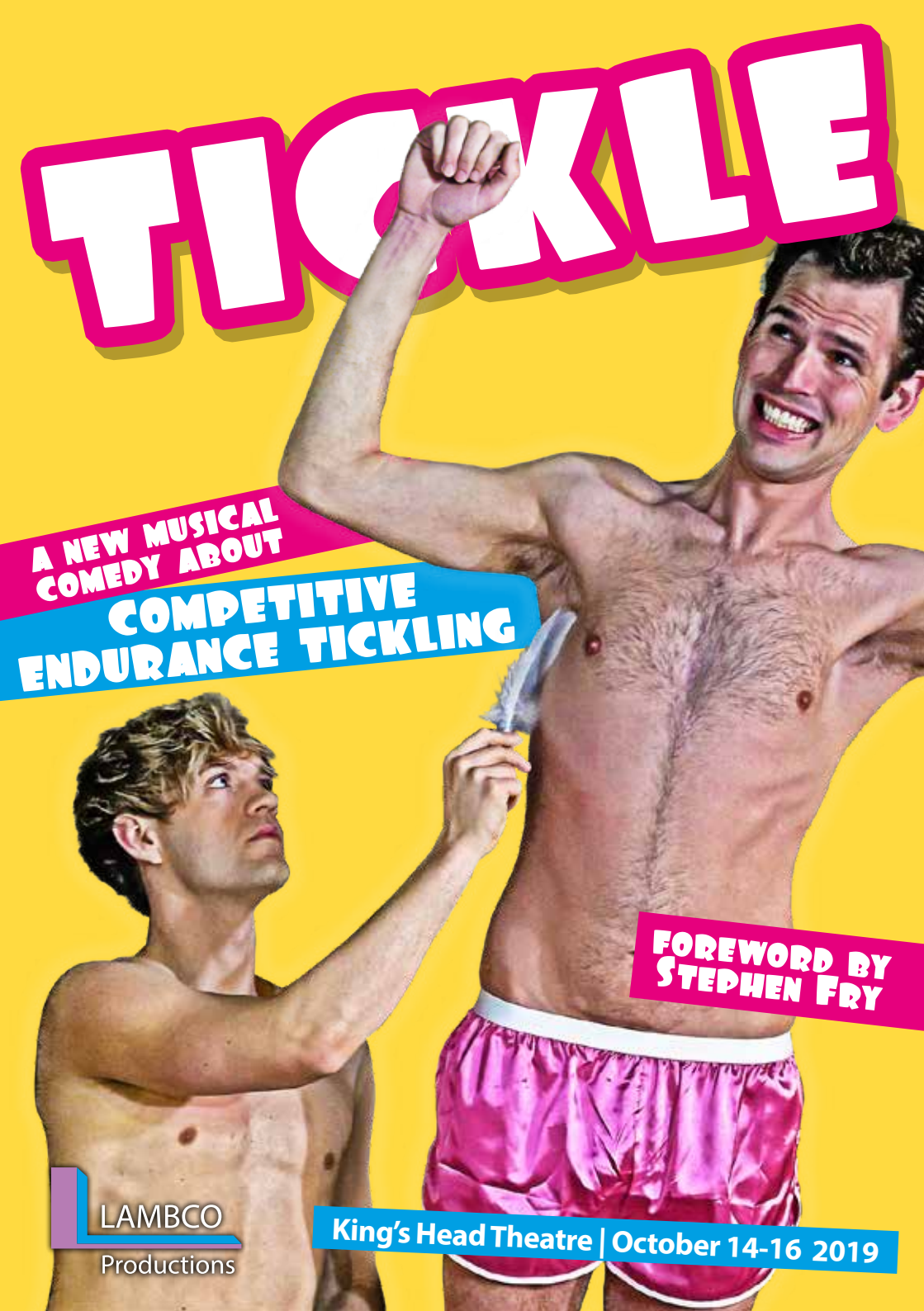


TICKLE

A man in pink boxing trunks is shown from the waist up, grimacing with his mouth open as if being tickled. He has his right arm raised in a fist. Another man, shirtless and with curly hair, is standing to the left, holding a feather and tickling the first man's chest. The background is a solid bright yellow.

A NEW MUSICAL
COMEDY ABOUT

COMPETITIVE
ENDURANCE TICKLING

FOREWORD BY
STEPHEN FRY

LAMBCO

Productions

King's Head Theatre | October 14-16 2019

A MESSAGE FROM THE PRODUCER

Hello and welcome to TICKLE the Musical.

I'm thrilled you've come to see this new adult comedy musical and thank you for supporting live theatre. Without your patronage we could not be here at the King's Head Theatre! We hope that you'll enjoy watching the show as much as we've enjoyed putting it together.

Please let your family, friends and colleagues know that we're here. If you could Like us on Facebook (@lambcoprods) or Tweet about us (@lambco_prods #TICKLE), that would be much appreciated!

Hope you have a great evening watching this new musical and maybe we'll see you in the bar afterwards?

LAMBCO PRODUCTIONS

LAMBCO is an independent live entertainment production company based in London. All staff work predominantly in live theatre.

The company has produced four seasons of the LAMBCO Fringe Festival, which offered opportunities for emerging Production Companies and established Artistes, with two seasons at the Landor Theatre and two seasons at the Stockwell Playhouse.

LAMBCO has also produced *Do You Have A Secret Crush?* (*Sleeping with Straight Men*) (Lost Theatre); five Christmas Skating Events (Torquay); *Bluebirds* (Above The Stag); *Sincerely Yours* and was Associate Producer for *Bewitchment on Black Ice* (Landor), *Boys in the Buff* and *Skin Deep*, both of which received 5 Star Reviews. *Skin Deep* then went on a National Tour and the Edinburgh Fringe Festival gaining another 5 Star Review and a Fringe Award from "Scots Gay", *The Crumple Zone* and *Margot, Dame, the Most Famous Ballerina in the World* (King's Head Theatre).

UK PREMIERE OF A BRAND NEW MUSICAL

CAST

Tina Tickle	Richard Watkins
Davina Diamond	Amy Sutton
Chris	James McDowall
Callum	Ben Brooker

CREATIVES

Director	Robert McWhir
Book, Music and Lyrics	Chris Burgess
Musical Director	David Eaton
Choreographer	Sam Spencer-Lane
Musical Arrangements	Andy Collyer
Designer	Richard Lambert
Producer	LAMBCO Productions
Promotional Materials	Paul Nicholas Dyke @PNDPhoto
Graphic Design	Steve Caplin
Rehearsal Photos	Louis Burgess
Press Photography	Peter Davies
Audition Assistant	Shaun Riddick
Poster Boys	Rich Watkins Denholm Spurr
Rehearsal Studios	Dance Attic Studios
Round Table Reading	Rich Watkins Laura Jury-Hyde Jack McCann Charles Hagerty

ACKNOWLEDGMENTS

Andrew Harmer, Paul Nicholas Dyke, Steve Caplin, Peter Davies, Denholm Spurr, Fiona English, Adam Spreadbury-Maher, Staff at the King's Head Theatre, Max Spielbichler, Louis Burgess

FOREWORD BY STEPHEN FRY

WHEN DAVID FARRIER wrote to tell me the outlines of the story that was emerging as he, Dylan Reeve and Carthew Neal embarked on their guerrilla filmmaking project, *Tickled*, I was – as anyone might be – faintly amused and faintly disturbed, but only faintly convinced that this was anything more than a silly and eccentric basis for a documentary film.

But the more he revealed and the more footage he showed me, the more I understood what the team was undertaking and the more I felt that this was something in which I could be proud to have a small helping hand.

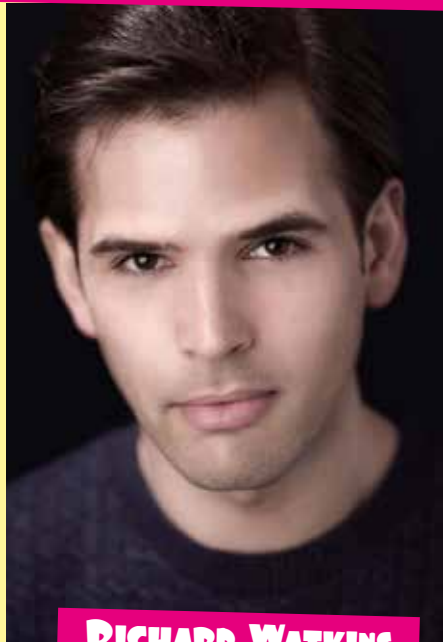
In the end it is a story about cruel, duplicitous bullying and it seems to me that making the film (in the face of threats, intimidation and a wall of money) was the only way to stop that bullying, expose those lies and set things right. Yes, the world of competitive tickling is a kooky, crazy milieu and maybe the first response will always be – as with any kind of tickling – to giggle. The deeper we go into the story, however, and the more dark truths that are revealed as each comical onion skin is unpeeled, the more important a project *Tickled* reveals itself to be.

I had a few scary months when my personal guarantee and underwriting of legal costs looked as if it might lead to law suits that could clean me out, or at the very least burden me with months and years of fraught litigation, but I kept faith in David, Dylan, Carthew and the team (though I wore out two fidget spinners, which were all the rage at the time of filming).

The fact is, you get on the wrong side of a Kiwi at your peril. New Zealand may be known for its warmth, compassion and empathy, for being the first democracy to include women in the electorate, for the grace, dignity and strength it has shown in the teeth of disasters like the Christchurch earthquakes, and atrocities like the Christchurch Mosque killings, but the country is known too for the kind of fierce, unrelenting persistence that makes its players so feared on the cricket and rugby fields.

The strong iron fist, hidden in that so likeable velvet glove of Kiwiness couldn't be better embodied than in this project. I couldn't be more tickled to have played my small part.





RICHARD WATKINS

TINA TICKLE



AMY SUTTON

DAVINA DIAMOND

Training: MTA

Theatre credits include: *Happily Ever Poofster* (Kings Head, Edinburgh Fringe); *The Chemsex Monologues* (Kings Head, International Tour); *He Shoots, He Scores!* (Above The Stag); “Brad” in *The Rocky Horror Picture Show* (RVT, Two Brewers); *Rubbed!* and *Goosed!* (RVT); *Do You Have A Secret Crush?* (Stockwell Playhouse for LAMBCO); *Trashbag Trish* (Hackney Empire).

Television credits include: recently starred in breakout web series *The Grass Is Always Greener* (written by Patrick Cash in collaboration with 56 Dean Street), in which he played his fierce and fabulous drag persona “Trashbag Trish”; *Humans*; *EastEnders*.

Rich’s hit one-man Disney Parody show *Happily Ever Poofster* was a sell-out success at Edinburgh Fringe this Summer and continues to take London by storm. You can find out more about the show and Rich’s upcoming work as a writer at www.happilyeverpoofster.com.

Training: Bristol Old Vic Theatre School (BA Hons Professional Acting)

Theatre credits include: Portia in *The Merchant of Venice* (Brighton Open Air Theatre); Sam in *Whaddyaknow! We’re In Love* (Greenwich Theatre and Tour); Françoise/Doctor Wischwinge in *The Ministry of Biscuits* (Barons Court Theatre and Tour).

Cabaret credits include: *The Treason Show* (Brighton Pier).

Audio Credits include: Beth in *Almost Like Being in Love* (BBC Radio 4); Madam/Denise in *Boleyn Brothers*, The Host in *The Other 1%* (Tablet Book Company Audio) and The Storyteller in *The Elfin Trail* (VoiceMap).

Twitter: @TheLadyAmelia



JAMES MCDOWALL

CHRIS

Training: Rose Bruford College of Theatre and Performance (BA Acting)

Theatre credits while training

include: Gloumov in *A Diary of A Scoundrel*, Spencer in *Life, Apparently*, Antonio in *Much Ado About Nothing*, John Dodge in *Middletown*, Jonesy in *Vernon God Little*, Ensemble in *A World Without Art*.

Theatre credits include: Robert in *The Assistants* (Tristan Bates).

James is thrilled that TICKLE the Musical is his professional debut.

Twitter: @mcdowall_james



BEN BROOKER

CALLUM

Training: Mandy Ellen performing arts (MEPA)

Theatre credits while training include:

Jolly Jake in *Peter Pan* (Spillers Pantomimes - Alexandra Theatre); Aladdin in *Aladdin* (Spillers Pantomimes - The Epsom Playhouse).

Theatre credits include: Ensemble/ U/S Aladdin in *Aladdin* (Parkwood Theatres - The Hazlitt theatre - pantomime).

Other credits include: Lead Vocalist in *Magic To Do* (Princess Cruises).

Twitter: @BenBrooker64

ROBERT MCWHIR DIRECTOR

2019 | *Queereteireia TV*, *Goodbye Norma Jean*, [title of show] (Above The Stag), *Margot Dame the Most Famous Ballerina in the World* (King's Head Theatre), *Double Death* and *The Kingfisher* (Manor Pavilion Theatre, Sidmouth), *The King's Speech* (Theatre Royal, Windsor and Pomegranate Theatre, Chesterfield)

2018 | *Cinderella* (Ferneham Hall, Fareham), *The Crumple Zone* (Kings Head), *The Musical of Musicals*, *the Musical* (Above The Stag), *Strictly Murder* (Manor Pavilion Theatre, Sidmouth), *The Dresser* and *Lloyd George Knew My Father* (Theatre Royal, Windsor), *Mousetrap Projects 21st Birthday Gala* (Prince of Wales Theatre)

2017 | *Beauty & The Beast* (Watersmeet, Rickmansworth), *House Guest* (Theatre Royal, Windsor), *He Shoots! He Scores!* (Above The Stag), *The Crumple Zone* (Pleasance), *Jonathan D. Ellis & The 20th Century Foxes* (Brasserie Zedel)

2016 | *Sleeping Beauty* (Ferneham Hall, Fareham), *An Evening With Webborn & Finn* (St James' Theatre), *The Ladykillers* (Theatre Royal, Windsor), *Grand Central* (Charing Cross Theatre), *Get 'Em Off! the musical* and *Torsten*, *The Beautiful Libertine* (Above The Stag)

2015 | *Dick Whittington* (Ferneham Hall, Fareham), *The Rhythm Of Life* (St James' Theatre), *Personals*, *Romance Romance* and *The Clockmaker's Daughter* (Landor Theatre), *The World According To Nancy Dell'Olio* (Hippodrome Casino), *Rent Boy*, *the musical* and *The Bus* (Above The Stag)

Before going freelance, Robert was Artistic Director of the Landor Theatre for 16 years where productions were too numerous to mention, but notable productions include: *Follies*, *Ragtime*, *Curtains*, *She Loves Me*, *The Clockmaker's Daughter* and *I Love You Because* as well as any number of musicals, plays and cabarets at various venues across London and

beyond – specifically the Landor Theatre, Kings Head Theatre, The Hippodrome, St. James' Theatre, Charing Cross Theatre, Brasserie Zedel, Pleasance Space, Stockwell Playhouse, Duchess Theatre, Theatre Royal Windsor, Pomegranate Theatre Chesterfield, Ferneham Hall Fareham, Manor Pavilion Sidmouth and The Watersmeet Rickmansworth.

He is the proud recipient of a WhatsOnStage award, several Time Out Critics Choices, and a number OffWestEnd awards.

DAVID EATON MUSICAL DIRECTOR

David Eaton studied at the Royal College of Music. He has been musical director of Charles Court Opera for 13 years, writing translations of *The Barber of Seville* and *The Magic Flute* as well as the company's many pantomimes.

He has worked on many Gilbert and Sullivan operas for Charles Court, Grims Dyke Opera and at the BBC Proms. He has written musicals for the Edinburgh Festival and developed a new opera based on *Olga's Story* by Stephanie Williams. He is one of the leading exponents of piano accompanied opera, and has worked for many of the major small opera companies across the UK.



CHRIS BURGESS

BOOK, LYRICS AND MUSIC

Theatre writing credits include: *Tales My Lover Told Me* (King's Head Theatre); *The Last Fattybottypuss in the World* (Regent's Park Open Air Theatre); *Dishonorable Ladies*, one woman show for Honor Blackman, (National tour, and West End); *Sophie Tucker's One Night Stand*, *Bette Midler and Me*, *Boys in the Buff* and *Skin Deep* (Edinburgh Fringe Festival); *Lunch With Marlene and Noel* – starring Kate O'Mara – and

Hetty Feinstein's Wedding Anniversary (New End Theatre, Hampstead); *Devilish!* (Londor Theatre); *It's Only Make Believe*, *Jewish Legends*, *Great Jewish American Songbook*, *That's Jewish Entertainment*, *MGM Story* and *A Night at the Oscars* (Upstairs at the Gatehouse).

His musical *Sleeping Arrangements* opened in 2013 at the Londor theatre. CD available from SimG Productions.

Elton John – A Little Bit Funny opens in February 2020 and *Jewish Hollywood* opens in May 2020, both at Upstairs at the Gatehouse, Highgate.



SAM SPENCER—LANE **CHOREOGRAPHER /** **MOVEMENT DIRECTOR**

Sam has recently been working on *The Merry Wives of Windsor* at the RSC Stratford and The Barbican, *Maggie May* at the Finborough Theatre, *Aspects of Love* at Southwark Playhouse, *Flight* for the Scottish Opera, *Kiss Me Kate* (Kilworth House), The UK Premiere of *Death Takes a Holiday* (The New Maurey Yeston Musical) at the Charing Cross Theatre, *Little Shop Of Horrors* at Theatre Clwyd, and *West Side Story* at Kilworth House. She created the choreography for the European premier of *Dessa Rose* at the Trafalgar Studios; and the movement and period dance for the film *Private Peaceful*.

West End and London credits include: *Barry Humphries Back With A Vengeance* (Drury Lane & UK Tour); *Little Britain Live* (Apollo Hammersmith - UK Tour); *Streetcar To Tennessee* (Young Vic); *Personals* (Lyric Theatre); *Rat Pack Confidential* (Whitehall Theatre); *Company* (Southwark Playhouse), *Jaques Brel* (Charing Cross Theatre).

At The Menier Chocolate Factory: *The Last Five Years*, *The Invisible Man*, *They're Playing Our Song* and the UK premiere of Maltby and Shire's *Take Flight*.

Other Credits include: *The Hired Man* (Salisbury Playhouse), *Mrs Steinberg and the Byker Boy* (Bush), *A Perfect Ganesh* (Tour), *Pal Joey* (Nottingham Playhouse), *Pride and Prejudice* (UK tour), *Desire Under The Elms* (RSC), *Sweet Charity* (Frankfurt English Theatre), *Falstaff and Don Giovanni* (Holland Park Opera), *Somewhere in England* (Theatre Clwyd), *Privates on Parade* (West Yorkshire Playhouse), *Mr Stink* (UK Tour), *The Demon Headmaster* (UK Tour), *Tracey Beaker* (UK Tour), *Blues Brothers*, *Soul Sisters* (UK Tour), *Thank You For The Music* (UK Tour).

RICHARD LAMBERT **LIGHTING DESIGN**

Undetectable (Best lighting design OFFIE Nomination), *The Crumple Zone* (King's Head Theatre), *Skin Deep* (Ed Fest and UK Tour), *Marry Me A Little*, *Muscles the Musical*, *Alvaro's Balcony*, *Discotivity*, *Stand Tall*, *Vincent River*, *The Hot Mikado*, *Get Aladdin*, *A Class Act*, *Next Thing You Know*, *Nunsense*, *Bakewell Bakeoff*, *Meet Me in St. Louis*, *No Way to Treat a Lady*, *The Man Inside*, *Damn Yankees* (Office award nomination), *She Loves Me*, *In the Dead of Night*, *The Clockmaker's Daughter*, *Sincerely Yours*, *Personals*, *Romance Romance*, *Devilish the musical* (Landor Theatre), *Margot*, *Dame*, *the Most Famous Ballerina in the World* and *Boys in the Buff*, both at the King's Head Theatre.

Other credits: *Disney on Ice* (7 continents, Tokyo Budokan, New Orleans Super Dome, Toronto Sky Dome, NYC Radio City Music Hall), *Royal Wedding Dress Exhibition* (Kensington Palace), *#Hashtag Lightie* (Arcola Theatre), *Cirque Enchantment* (UK Tour) and *Jazz Dance Company UK Tour* (6th year). *"Do you Have a Secret Crush (Sleeping with Straight Men)?"* (LOST Theatre).

Website: lambcolighting.co.uk



IN REHEARSAL



James McDowall, Ben Brooker & Robert McWhir



David Eaton



Robert McWhir & Richard Watkins



Amy Sutton & Richard Watkins



Ben Brooker & James McDowall

SONGS

DRAB TOWN

COMPANY

BEAUTIFUL

CHRIS & CALLUM

IT'S NOT GAY

DAYINA

HERE I AM

TINA

THERE'S A WORLD JUST WAITING TO BE TICKLED

TINA

THE FEATHER DANCE – INITIATION

INSTRUMENTAL (DAYINA, CHRIS & CALLUM)

THE TICKLE TWOSOME

TINA AND DAYINA

SUDDENLY I'M RICH

CHRIS

BIG-TIME CHAMPIONSHIP

INSTRUMENTAL (CHRIS & CALLUM)

CALLUM'S DILEMMA

CALLUM

SO NEARLY PERFECT

CALLUM

A WORLD BEYOND THIS

CHRIS

DESTRUCTION

TINA

WE CAN'T LET THAT HAPPEN

CHRIS AND CALLUM

IS THIS HOW LOSERS FEEL?

TINA

SILVER LINING

DAYINA

WHAT WOULD JULIE ANDREWS DO?

TINA + COMPANY



King's Head Theatre

The King's Head Theatre was established in 1970. Passionate about championing ethically produced fringe theatre, we are known for our challenging work and support of young artists.

Last year 88,029 audience members saw a show of ours: 37,586 at our 110-seater home on Upper Street and 50,443 elsewhere. At our home in Islington we had 686 performances last year of 113 different shows.

We are committed to fighting prejudice through the work we stage, the artists and staff we work with and by producing work for minority audience groups. We believe in fair pay for all on the fringe and create accessible routes for early career artists to stage their work; work we are passionate about.

In 2017, we announced the theatre is on the move. Subject to a fundraising campaign, the King's Head Theatre will move into a custom-built space in the heart of Islington Square, directly behind its current home, securing the future of the venue for generations to come.



„*La Divina*”

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