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**Underneath a Magical Moon**

**A reimagining of Peter Pan as told by Wendy Darling**

**by Mike Kenny**

**MARKETING AND MEDIA PACK**

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**CAST AND CREATIVES**

Tutti Frutti Productions present

**Underneath a Magical Moon**

A new play by **Mike Kenny**

Directed by **Wendy Harris**Designed by **Kate Bunce**

Movement by **Holly Irving**  
Music by **Ivan Stott**

Lighting by **Mike Redley**

**Cast**

Wendy/Ensemble- TBC

# Peter Pan/Ensemble- TBC

Captain Hook/Ensemble- TBC

**UNDERNEATH A MAGICAL MOON SYNOPSIS**

Underneath a Magical Moon is set in an ordinary back garden where three children, Wendy, John and Michael, do a sleep out, one summer evening. However, it's a full moon, and Wendy just can't get to sleep and she begins to tell her brothers the story of Peter Pan. Slowly but surely they are drawn into the famous tale. They become Peter himself, the villainous Captain Hook, Tinkerbell, a bunch of Lost boys, a crocodile and a gaggle of Mermaids. They fly, they swim, they sail and fight battles, and conjure up Neverland in their own back yard.

The boy who wouldn't grow up has a hold over their imagination. They all begin to wonder about how they actually feel about growing up, who they will become, and what they'll take from their childhoods.

## COPY

**Underneath a Magical Moon**

***A reimagining of Peter Pan as told by Wendy Darling***

**Written by Mike Kenny**  
Through her open window Wendy Darling gazes out at the night sky dreaming of blue lagoons, magical moons and the stories that she can tell.

But tonight, like no other, has magic in the air...  
  
tutti frutti and York Theatre Royal team up with leading playwright Mike Kenny to re-imagine the enchanting story of Peter Pan as told by Wendy.

Wendy Darling is the owner of stories, mother to the lost boys, a believer in fairies, and a young girl with her feet firmly on the ground.  
  
Come with us as we invite you to fly into a fantastical world of adventure, where time stands still, and the impossible seems possible and if you close your eyes and believe, then you really can make anything happen.

A sparkling production with exquisite music, enthralling movement and a sprinkle of tutti frutti magic for children aged 3+ and their families to enjoy.

“Peter Pan” presented by special arrangement with GREAT ORMOND STREET HOSPITAL CHILDREN’S CHARITY AND SAMUEL FRENCH INC.

Image by Jessica Knight.

***tutti frutti enraptures its young audience with a wonderful***

***and warm piece of theatre.*** The Stage

**PRESS QUOTES**

**Mike Kenny - Playwright**

*“Peter Pan was one of the first real children's classics. Maybe the first children's classic play. I still struggle to think of anything that can top it. Everyone understands the feeling of not wanting to grow up. I loved it as a child, and my children loved it too. It's such a great piece, with such a broad sweep that it can stand various interpretations, and so I've delved into just one part of it.*

*It was first performed in 1904. The generation of boys that first saw it as children would be the generation of young men that fought and died in the First World War. When you hear Peter say, 'To die would be an awfully big adventure' it carries a real frisson. Wendy, however, has a different arc. She is recruited by Peter to be the mother to the Lost Boys, and she takes to it with gusto. I just wondered, if now, over a hundred years later, if that would be quite so straight forward for her.*

*Our version is the story you would recognise, but our Wendy is thinking about what she wants to be when she grows up. She's not quite so willing to stay at home telling stories to the children, while Peter goes off and has all the adventures. She wants to have some adventures of her own.”*

**Wendy Harris - Director**

*“We wanted to create a new show that has an timeless appeal for audiences. What better than taking the magical story of Peter Pan. We have taken all the familiar elements from the story and retold it with an ensemble of 3 actor/musicians.  With Mike Kenny’s charming adaptation, set in Wendy’s house in the garden, and Ivan Stott’s funny and unforgettable songs we hope audiences will enjoy this retelling. We promise a very visually appealing set from Kate Bunce, with lots of sparkle, and fairy dust. Plus some physical pirate action choreographed by the brilliant Holly Irving. We have taken this epic and familiar story and shaped it into a story suitable for young children lasting just under an hour. If you believe in fairies and pirates this is must see.****”***

**TOURING RELEASE**

**Exciting new re-imagining of Peter Pan as told by Wendy Darling at NAME OF VENUE**

Highly praised Leeds UK company Tutti Frutti Productions are bringing a charming adaptation of Peter Pan to the USA. ***Underneath a Magical Moon***, is a new re-imagining by leading children's playwright Mike Kenny (Olivier award winning *The Railway Children*) of J.M.Barrie’s much-loved *Peter Pan* as told by Wendy Darling.

*Through her open window Wendy Darling gazes out at the night sky dreaming of blue lagoons, magical moons and the stories that she can tell. But tonight, like no other, has magic in the air ……*

*Wendy Darling is the owner of stories, mother to the Lost Boys, a believer in fairies and a young girl with her feet firmly on the ground.*

The show will at (Insert venue) on the (insert dates).

With direction by Tutti Frutti’s artistic director Wendy Harris, movement from Holly Irving, music by Ivan Stott (*Look Back in Anger*, Derby Theatre) and design by Kate Bunce (*WiLd!*, Keepy Uppy, Snow Queen, tutti frutti), ***Underneath a Magical Moon*** willtransport audiences into a fantastical world of adventure, where time stands still, the impossible seems possible and if you close your eyes and believe, then you really can make anything happen.

Playwright Mike Kenny is one of England’s leading writers, specialising in young people’s theatre. He is the recipient of numerous awards and in 2011 was included in the Independent on Sunday’s list of Top Ten Living UK Playwrights. His plays are performed regularly throughout the UK and all over the world. His recent works include the Olivier award winning *The Railway Children* and *York Mystery Plays 2012*. Previous collaborations with tutti frutti have included adaptations of *The Princess and the Pea, Rapunzel*, *The Boy Who Cried Wolf* and *Snow Queen*.

Mike Kenny said about the production

*“Peter Pan was one of the first real children's classics. Maybe the first children's classic play. I still struggle to think of anything that can top it. Everyone understands the feeling of not wanting to grow up. I loved it as a child, and my children loved it too. It's such a great piece, with such a broad sweep that it can stand various interpretations, and so I've delved into just one part of it.*

*It was first performed in 1904. The generation of boys that first saw it as children would be the generation of young men that fought and died in the First World War. When you hear Peter say, 'To die would be an awfully big adventure' it carries a real frisson. Wendy, however, has a different arc. She is recruited by Peter to be the mother to the Lost Boys, and she takes to it with gusto. I just wondered, if now, over a hundred years later, if that would be quite so straight forward for her.*

*Our version is the story you would recognise, but our Wendy is thinking about what she wants to be when she grows up. She's not quite so willing to stay at home telling stories to the children, while Peter goes off and has all the adventures. She wants to have some adventures of her own.”*

**Tutti Frutti** are a national touring company creating high quality work for children and their families to enjoy. Based in Leeds, England, Tutti Frutti has been delighting children aged 3 and over for more than 30 years and tours nationally and internationally to schools, venues and arts centres. The company’s work has been showcased at the prestigious 18th ASSITEJ World Congress in Warsaw, IPAY – Madison, WI in January 2017 and was juror selected to perform at the 19th ASSITEJ World Congress in Cape Town in May 2017.

Tickets are priced at **£xx** for adults and **£x** for children and can be obtained by visiting the Box Office or by calling **ADD NUMBER**. Tickets are also available online at [www.addvenuewebsite.co.uk](http://www.addvenuewebsite.co.uk)

Ends

**For further information, interviews, images and review tickets please contact: XXX**

**BOX OFFICE INFORMATION**

|  |
| --- |
| **Age suitability**: 3-8s and their families/teachers    **Estimated running time**: 1hr    **Target Audience**   * Children * Parents/carers/families * Schools /Teachers   **Selling Points**   * Underneath a Magical Moon is a new take on the classic story of Peter Pan and tells the traditional story in a contemporary setting * The play will be performed by three actor/musicians * Tutti Frutti has a reputation in the UK of being one of the top children’s theatre companies * Underneath a Magical Moon is Tutti Frutti’s most requested show by presenters and has toured twice in the UK and internationally * The show includes original music and songs by Ivan Stott, which are particularly high quality and memorable * Mike Kenny is one of England’s leading writers specialising in young people’s theatre. He was included in the Independent on Sunday’s list of Top Ten Living Playwrights and his plays are performed regularly throughout the UK and all over the world. Mike’s work is performed regularly in the US and is very popular with audiences. |
|  |
| |  | | --- | |  | |

**CREATIVE TEAM**

**Mike Kenny – Writer**

Mike Kenny is one of England’s leading writers specialising in young people’s theatre. He was included in the Independent on Sunday’s list of Top Ten Living Playwrights and his plays are performed regularly throughout the UK and all over the world. In 2000, he was Arts Council England’s first recipient of The Children’s Award for Playwriting for Children and Young People.

His Olivier Award-winning adaptation of THE RAILWAY CHILDREN for York Theatre Royal, has had several successful revivals at Waterloo and Kings Cross stations, as well as at the National Railway Museum. In Canada it won the People’s Choice Award following its record-breaking run in Toronto. Mike also won the 2015 Writers Guild Award for Best Play for Younger Audiences with THREE WISE MONKEYS and the Deutscher Kindertheaterpreis in 2012 with ELECTRIC DARKNESS. In July 2013, Mike was awarded an honorary Doctor of Letters by the University of Nottingham for his work in theatre for young people.

His plays encompass a broad range, including traditional tales reimagined with a modern twist, original plays for family audiences, and adaptations of classic and contemporary fiction. Mike’s recent productions include an adaptation of Jeff Brown's FLAT STANLEY for Engine House Theatre; THE PRINCESS AND THE PEA for tutti frutti; BAG DANCING for Blah Blah Blah; IN FOG AND FALLING SNOW (with Bridget Foreman) for York Theatre Royal and an adaptation of Clive King's STIG OF THE DUMP for London Contemporary Theatre.  For teens and older audiences, his adaptation of Siobhan Dowd's novel SOLACE OF THE ROAD had its premiere at Derby Theatre in 2015 and an upcoming play version of Giancarlo Gemin's COW GIRL will be published by Oxford University Press in the summer of 2016.

Upcoming productions and commissions include PARTITION for Blah, Blah, Blah and Yellowcat Theatre in India; THE MESSENGER for Barnstorm Theatre Company; a new adaptation of ALICE IN WONDERLAND.WONDERLAND for Derby Theatre; and SING & LOUDER SING for 509 Arts.

**Wendy Harris – Director**

Wendy has worked as the Artistic Director of tutti frutti since 2005 where she has directed all but one production in partnership with York Theatre Royal. At tutti frutti she has also developed: the Little Feet Festival of Children’s Theatre and the First Words writers’ project in partnership with the Liverpool Playhouse/Everyman, Dukes Lancaster, Sheffield Theatres, the Manchester Royal Exchange and Freedom Studios.

Before working with tutti frutti Wendy was artistic director of Red Ladder Theatre Company for 7 years where she commissioned and directed all their national touring productions. At Red Ladder she employed Madani Younis to work with her to lead the Asian Theatre School and developed the change plan for it to become Freedom Studios in Bradford, now an NPO.

She was artistic director of Merseyside Young People’s Theatre Company in Liverpool for 3 years, commissioned award winning plays and worked in Turkey and Hungary. Wendy was founder of Loud Mouth Mime and started her career at the Everyman Theatre Liverpool working with Kate Rowland at the Youth theatre.

Over the years as a freelance director work included; Everyman Theatre Liverpool, Rejects Revenge, Crucible Theatre Sheffield, Hope Street Ltd, Oxford Stage Company, Unity Theatre Liverpool, European Stage Company, Theatre Royal Stratford East, and Contact Theatre Manchester.

Training includes: a 2.1 degree in Drama and English, a one-year director’s bursary award from Arts Council England (which took her to the Crucible Theatre for 6 months and then to work for 6 months with John Retallack at Oxford Stage company where she continued to work as an assistant director for a further year), Wendy was then awarded a Mercers funded traineeship at the Royal Shakespeare Company.

International work includes the State Theatre Turkey and touring to Hungary, Turkey, Albania, Greece, Canada, Hong Kong and Singapore.

**Kate Bunce – Designer**

Kate has designed shows for The New Vic, Birmingham Rep, MAC, Pentabus, Birmingham Symphony Hall, BAC, Polka Theatre and Northampton Royal and Derngate with whom she has designed several large multi-sensory interactive installation plays for young audiences.

Kate designed Michael Morpurgo’s *I believe in Unicorns* *and When The Wales Came* for Wizard Presents. Both shows have received much acclaim.

Kate has recently worked with tutti frutti designing *Snow Child*, *Wild*!, *Keepy Uppy* and *Snow Queen*.

Kate has also worked as a Design lecturer for The Royal College of Art, Central School of Speech and Drama and held prop and assistant design roles for The National theatre, BBC, RSC and Almeida. She trained at Birmingham Institute of Art and Design - MA Scenography and a first class BA Hons in Theatre Design.

Kate lives in St Albans with her partner Jon and two children.

**Ivan Stott – Composer**

Ivan has worked professionally in Theatre for 24 years as a Composer, Musician, MD, Sound Designer, Actor and Workshop Facilitator. He has created work for children and young people with some of the best children's companies and theatres across the UK and is recognised as a leading artist in this field. He is the Co-Artistic Director of Hiccup Theatre, an Associate Company at Farnham Maltings making work for young audiences which tours the UK.

Other companies Ivan has worked for include The West Yorkshire Playhouse, tutti frutti Productions, Graeae, Polka Children's Theatre, Pilot Theatre Company, Contact, Theatre Centre, Half Moon Young People's Theatre, Dundee Rep, York Theatre Royal, and Red Ladder amongst others. International projects include Visiting Grandad (Japan) 2002 and Musician in Residence at the Phalsbourg Festival (France) 1997. Ivan trained with Gypsy Musicians and ran workshops in Bucharest and Baccau (Romania) in 1993 and composed and sound designed the first European tour of John Godber's Teechers in 1992.

Ivan’s TV work includes Over to the East (Channel 4) BUG (BBC1 Millennium Eve) and for BBC Radio 4, Ivan composed the music for Wimmy Road and the Sony Award Nominated Blast.

**Holly Irving – Movement Director**

Holly is an experienced performer, teacher and movement director. Holly has always been passionate about how dance and theatre can be used to educate, inspire, rehabilitate as well as entertain a diverse range of audiences.

After graduating from The Northern School of Contemporary Dance Holly sought to use her skills to promote the amazing possibilities in dance. She went on to work in hospitals, prisons, secure training units, specialist school and with refugees and migrants. Some of Holly’s credits: Open clasp Theatre Company ‘Key Change’ (Best of Edinburgh Award, Fringe 2015), Take Off Festival Scratch artist 2015. Holly has worked previously with tutti frutti on *Ugly Duckling* and *Snow Queen.*

**Q+A WITH PLAYWRIGHT MIKE KENNY**

Please feel free to put the Q&A onto your website or to offer it to your local media

**How did you get involved in writing Underneath a Magical Moon for tutti frutti?**

I've written many plays for tutti frutti in the past, and it's a healthy relationship, as most of the plays emerge from an ongoing conversation. This one was very much Wendy's idea though. Because of her name, she had always had a very strong relationship and a fascination with the character of Wendy Darling.

**From where did the idea of re-imaging the story of Peter Pan from the perspective of Wendy come?**

My version starts with a modern family, of Wendy and her two brothers doing a sleep out in their back yard. In a Wendy House! Wendy starts to tell the story and all three soon become actively involved in it. It is the story you would remember, but trimmed down. It is powered by the imagination of the three children.

**Can you tell us about your version of the classic story?**

Peter Pan, the story has suffered many indignities over the years, in all its many incarnations, but it does seem to survive. I think that's because it's such an amazing story, a bona fide children's classic. I particularly love it, because as a children's playwright myself, Peter Pan started its life as play, before it became a book, a film, an animation, a Panto and a musical. I think it can bear retelling many times in many different ways.

**How challenging is it to write a new version of a classic children’s tale when your young audience have been brought up with stage versions at Christmas and also the many animated and film versions.**

It does pose huge challenges, because it's actually so dense and mysterious, and told on an epic scale. We are telling it with a cast of three. It's already distilled and to try to further reduce it is hard. Neither Wendy nor I were happy with the first version I did. It was almost as if I was trying to describe and explain Peter Pan, trying to get everything in. So I took it back to the drawing board and almost completely rewrote it. Now, it's more fun, and more magical.

**If you have to sum up the play in 3 words what would they be?**

Fun, exciting, magical.

**How does Underneath a Magical Moon stand out in a crowded children’s show market?**

How does it stand out in a crowded market? I find this one very difficult to answer without sounding big headed. We are the best at what we do. We take the work very seriously. No corners are cut. We genuinely think about, and care about children. Wendy always puts together creative teams that are at the top of their game. What comes out at the end, is hopefully, beautiful, funny, and meaningful. On a personal note, I think that tutti frutti respects the craft of the playwright. There are many companies producing work that looks and sounds good, but lacks the good story telling brought by a good play.

**How did you start your career?**

After training as an English and drama teacher I came to Leeds to become an actor/teacher in the Theatre in Education Company at the old Leeds Playhouse. We were employed full time to create plays and drama programmers that would play to Leeds school children. I stayed for nearly 10 years acting, teaching, writing and when I left I free-lanced as an actor for a couple of years. Work for children was always most interesting to me and slowly and surely I began to devise and write plays for children and young people. Since then I have written around 100 plays.

**Who were and are your inspirations when it comes to writing?**

My inspirations. When I began working in Leeds Theatre in Education in the late 70s, the field was full of the most creative people. I suppose it felt as though we were inventing and creating a form as we worked. In those early days, I found teachers like Dorothy Heathcote, and thinkers like Bruno Bettelheim as inspiring as the big theatre names like Brook, Becket and Brecht. To be honest, until that time, very few people took theatre for children seriously. One wonders even now how rooted it is. It seems that theatre often falls into the category of treat, or optional extra, but if I said the same of books there would be an outcry. Yet, theatre came thousands of years before literature. These days, the people I work with inspire me.

But I think the people who have had the most profound effect on my work have been the audiences. The first play I wrote for very young audiences (The Lost Child - which incidentally Wendy worked on too) had a huge impact on how I wrote. It led to me doing Stepping Stones, which was my first play for a learning disabled audience. That changed my writing irrevocably.

**Why do you mainly write for children and not adults?**

I truly don't know the answer to why children. To be honest I get this question asked quite often and I don’t really understand what motivates it. And I’m not sure what answer is expected. When I worked in an office in the City, which was frankly the most soul rotting thing I ever did, nobody ever asked me why. I wonder if anyone asks the question of JK Rowling or Walt Disney. Why work for children? The money? If the implication is that there's something lesser about work for children, then I would refute it. I actually think it is a vocation. It is my passion and I would discourage anyone to whom it doesn't come naturally. J M Barrie wrote some fantastic plays but only Peter Pan is a masterpiece. I think he had a vocation. The same is true of C S Lewis, Roald Dahl.

**What do you think are the biggest challenges of writing for children?**

My experience of children is that they are completely unimpressed by who you are and what you have done. If they are bored, they are bored, and they don't think it’s their fault if they can't understand (as many adults often seem to) they think it's your fault for wasting their precious time. Keeping their attention is not easy. I just love the challenge. I often think that engaging in explaining the big issues of life, death and living to a young audience is incredibly useful. Most of my plays are as much a journey of discovery for me as they are for the audience.

**How important is theatre for young children?**

Arts for Children across the board, not just theatre, is a human right. The thing which makes us human is our imagination, our ability to conceive alternatives, to come together to sing, dance and hear stories. It doesn't make us better humans; it makes us more human. Our imagination got us into the chaotic state we're in, but it stands the best chance of digging us out. Empathy is what theatre develops, and it does it in a social context.

**Who do you feel are the more difficult audiences to please – children or adults?**

Easy to please is an odd concept. I often think adult audiences are far too easily pleased. And I think they often go to theatre to have their preconceptions stroked. The difficulty of getting new plays staged speaks to that. We are not in risk taking times. Honestly, isn’t there a load of rubbish out there? Why on earth do people want to see productions of things they’ve seen loads of times before? A living art is being turned into a museum. My experience is that children are much more prepared to take on different material. And are more adventurous in their tastes. I don't really want to speak for the whole sector. I'll stand up for what I do. I try to do things. I try to please audiences, but I like to surprise them a bit too. My belief is that the theatre is a safe space for us to think about dangerous things.

**How would you sum up a Mike Kenny Adaptation?**

I think I like to honour the creative power of ordinary children. I like to be inclusive. You won't find easy stereotypes in my plays. I usually tackle quite serious subject matter, but I also wrote good jokes. I like to stretch the boundaries of theatre. I always break the fourth wall. Children know I'm talking to them, but I don't allow the grownups to sit back. Just because a piece is talented at children, it doesn't mean that the characters aren't grappling with very human issues. In this play Wendy is thinking hard about becoming a grown up, and what that means. Everyone has to wrestle with that.

**How heavily are you involved in the rehearsal process for your shows?**

More often than not, I leave the creative team to their own devices. My involvement comes mostly in the early stages, when I will be in conversation with Wendy, in particular, and the designer and musical director, so that we are in the same world. That is when I do the bulk of my work, and though I like to leave things very open for the other creatives, I don't leave much to chance in relation to the text.

**What have been the highlights of your career?**

The highlights of my career? There have been quite a few. Stepping Stones, the first play I wrote for a learning disabled audience. The audience taught me so much about life and theatre. The Railway Children, of course, The York Mysteries 2012, Blood and Chocolate, which gave me the opportunity of engaging with the city I live in. Other plays of mine that are not so well known because I often write for the very young. 'Walking the Tightrope' which talks about death, The Gardener, about aging and memory. Cinderella at the West Yorkshire Playhouse. I felt I’d managed to rescue Christmas from Panto. (Panto has fought back since) Jack, which I did for tutti frutti. And I'm very proud of a play I wrote called Boy with a Suitcase, which is about child refugees.

Having said that. I tend not to dwell much in the past. Theatre happens in the present. It's a 'you had to be there' sort of art.

**What is the most important piece of advice you could give someone who is thinking of starting to write plays?**

I think you have to be fascinated by people, what they say and do to each other, and telling stories. You also have to be able to do very opposing things. When I'm writing I spend a lot of time on my own. I'm quite happy in my own company. However, the process of getting a play on is about talking and listening, to director, actors, designer, audience, publicity people etc. You have to be equally happy engaging quite actively with people. At the heart of theatre is dialogue. I was an only child in an enormous talkative extended family, lots of aunts and uncles and cousins. My early memories are all about being under the table, listening. I think that's probably the ideal combination of factors.

So what I'm saying is, if you like describing landscapes and people, don't bother. If you like always getting your own way and can't stand change, don't even begin. Engage in dialogue.

**Why should audiences come and see the production?**

You should come to see Underneath a Magical Moon if you like good stories, great songs and beautiful things. Also, if you like to laugh.

**What's next for Mike Kenny?**

Next for me? I'm currently working on a new version of Alice in Wonderland for Derby Theatre, about which I'm very excited. But I also seem to be drifting away from these shores. I've done a play for a company in Ireland. I'm working on a piece about Partition for India, and I have just got back from Australia where I was in discussions for a new play.

**WHO ARE Tutti Frutti?**

**Tutti Frutti Productions**

Founded as a dance company in 1991 by Stephen Long, lecturer at the Northern School of Contemporary Dance in Leeds, we were initially known as Axis Dance. In 1992 Niladri took over as Artistic Director, continuing our very physical style of devised work but instead focussing on children aged 3-7 years. He renamed the company Tutti Frutti.

We have continued to deliver high quality touring shows ever since and built an excellent reputation for inventive, creative productions for children aged 3+ and their families.

‘Tutti Frutti are brilliant at showing the triumph in the everyday’ – The Guardian

In 2000 we became a resident company at the Lawrence Batley Theatre in Huddersfield and produced middle-scale family Christmas shows- Beauty and the Beast, Aladdin, Firebird, and Cinderella- in addition to our small-scale national touring productions.

In 2005 Wendy Harris took the helm as Artistic Director and moved us to Hillcrest Primary School in Chapeltown, Leeds, and began a long term co-producing partnership with York Theatre Royal. Our work also shifted from devised work to commissioning – hiring writers for each production. The first year of this collaboration saw the co-production The Girl Who Lost Her Smile adapted by Andrea Earl, and also Mike Kenny’s Jack. Two new productions have been created annually ever since.

In 2011 we moved to Shine in Harehills, Leeds, where we currently reside. In 2012 we became a National Portfolio Organisation and obtained charitable status in 2014. In 2013/14 we developed a new model of working, producing a new play in the spring, followed by an adaptation of a well-known fairy tale in the autumn.

Our new plays

In 2014 we produced Monday’s Child by Brendan Murray, working with a neuroscientist and a psychologist from Sussex University as well as the Alzheimer’s Society, to explore memory and dementia. It was named as one of the top ten shows to see in 2014 by The Guardian – the only play for children on the list.

In 2016 we teamed up with the Centre for ADHD and Neurodevelopmental Disorders across the Lifespan (CANDAL) based at Nottingham University. We used current research on ADHD, particularly in reference to symptoms and the impact of treatment options, to create the play Wild! by Evan Placey, to great critical acclaim.

In 2018 we produced Keepy Uppy by Evan Placey with Dr Andrea Utley and her team from the School of Biomedical Sciences at the University of Leeds, who specialise in Motor Control, Motor Development and Exercise Psychology. The show explored the impact and benefits to development, both physically and psychologically, of children engaging with sport – in this case football.

In 2019 we produced Yellow is the Colour of Sunshine by Brendan Murray, working with Professor David Cotterill, Head of Child Psychiatry at University of Leeds. It was a British Sign Language (BSL) integrated show for both D/deaf and hearing audiences about emotional literacy and feelings.

Our adaptations

In 2014 we produced a fantastical adaptation of Hans Christian Andersen’s The Princess and the Pea and in 2016 we produced a re-imaged Peter Pan tale called Underneath a Magical Moon by Mike Kenny. It went on to become our most programmed piece of work. In 2018 we produced a frosty adaptation of The Snow Queen for autumn and Christmas that year.

During 2020/21 we adapted our whole programme of work. We focused on being responsive and proactive in the new Covid-19 environment, looking after the core team, striving to provide employment for diverse freelancers and finding new and safe ways to reach our audiences.

In 2021 we created a series of 23 digital stories, filmed and edited at home, funded by Leeds Libraries and a range of trust funds, and created our first audio play, Sweet Dreams. Themed around the wonders and benefits of sleep, it was accompanied by three podcasts and an interactive game.

The development of our international tours began in 2013, which saw us taking several shows to KidsFest in Hong Kong and Singapore. We performed Rapunzel at the Assitej World Congress in Warsaw in 2014. We were juror selected to perform at IPAY (International Performing Arts Youth) in Madison, Wisconsin in January 2017, where we took our show Wild!, and were also selected for the Assitej World Congress in Cape Town, South Africa. We began work with US agents Holden & Arts Associates in June 2017 and in February 2019 we embarked on a tour of the US, taking our popular show Underneath a Magical Moon on an 8-week tour covering 7 states from Las Vegas to New York. Our second US tour took place in spring 2023.

“tutti frutti shows are always characterised by ingenuity and inspirational creativity and always leave you feeling warm and happy to be alive.” **Simon Hollingworth, Director, Lincoln Drill Hall**

“The best show I’ve ever seen…in my whole life.” **Aisha, age 10**

www.tutti-frutti.org.uk

**OUR VALUES**

**Children and family**

We believe all children deserve to be happy, therefore everything we do and create is for their benefit

We believe in happy teams and a family-friendly, flexible, and considerate place to work

**Working together**

We believe collaboration makes the best theatre

We value relationships and welcome partnerships

We want diverse teams that reflect the audience we reach

**To be the best we can**

We strive for our work to be always of the highest quality

We empower people who work with us to thrive artistically, to grow and feel safe being who they are

We think locally and globally

**Change is possible**

We listen, learn, and respond

We dream big and care about the world

**PRESS QUOTES FROM Underneath a Magical Moon**

“It’s children’s theatre at its best. Pure magic**.” Little Vikings**

“Typically for Tutti Frutti, the means are modest but the magic is genuine” – **The Guardian**

“I’m still glowing from the magical spell cast by Mike Kenny’s reimagining of Peter Pan presented by Tutti Frutti” – **Pocklington Post**

“This is magical, musical, moonlit theatre” – **York Press**

“Glorious, riotous and sunny hour’s entertainment” – **Yorkshire Post**

“Wendy Harris’s production proves that you don’t need wires or expensive technology to make Peter Pan take flight” **The Guardian**

“Once again, tutti frutti prove that there is no limit to magic and imagination. A great family show for children 3+.” [**franklymydear.co.uk**](http://www.franklymydearuk.co.uk/theatre-review-underneath-magical-moon-sale-waterside-arts-manchester/)

“Underneath A Magical Moon really was a delight, the boys loved it, and I’m sure many of the children who see it will be inspired to go home, pull out old sheets and buckets and create their own pirate ships, Wendy houses and anything else their imagination can conjure up.” [**thebrickcastle.com**](http://www.thebrickcastle.com/2016/12/underneath-magical-moon-review.html?m=1)

“The amazing cast of three multi-talented performers kept ALL the children (and grown-ups!) in the audience completely mesmerised for pretty much the full 60-minute show.” [**Treacle Mums**](http://treaclemums.co.uk/review-underneath-magical-moon/)

“…a sparkly kaleidoscope of expertly-choreographed movement, joyous action routines and absolutely corking songs. What’s all the more impressive is that this is achieved with a cast of just three, each one of whom……. gives it their all and deserves a tip of the (green felt) hat.” [**Northern Soul**](http://www.northernsoul.me.uk/review-underneath-magical-moon-sale-waterside/)**\*\*\*\*\***

“tutti frutti’s latest production brings the Peter Pan story down to earth and up-to-date: you don’t need flying wires and special effects for an adventure, magic can be made anywhere.” [**Children’s Theatre Reviews**](https://childrenstheatrereviews.com/2016/10/29/underneath-a-magical-moon/)

“…a glorious, riotous and sunny hour’s entertainment aided greatly by Wendy Harris’s inventive direction, a versatile cast (take a bow Grace Lancaster, Jack Brett and Chris Draper), Kate Bunce’s adaptable setting and composer Ivan Stott’s jolly songs.” [**Yorkshire Post**](http://www.yorkshirepost.co.uk/news/stage-reviews-underneath-a-magical-moon-york-theatre-royal-1-8194436) **\*\*\*\***

“Every aspect of Underneath a Magical Moon has been lovingly crafted with the utmost care, and I have no doubt that the show will delight children and adults in equal measure.” [**British Theatre Guide**](http://www.britishtheatreguide.info/reviews/underneath-a-ma-york-theatre-ro-13565)

“The musical ability between the three of them was stunning, playing different instruments, like a saxophone, banjo and clarinet; this blew me out of the water and made an amazing show even better.” [**Fairy Powered Productions**](http://fairypoweredproductions.com/underneath-magical-moon-review/)

**Venue Quotes**

15 of my team saw the show just now. Straight to no 1 in all the 10 years I’ve been programming at JL, unanimously so. You clever clever people, beautifully directed Wendy, gorgeous text, wonderfully physical and funny, amazing characterisation and songs. We’re thrilled. Thank you thank you thank you!

**Adrian Berry, Artistic Director Jacksons Lane**

**Audience Quotes**

“Went with my two children - it was amazing! Best children’s show I’ve seen”- Audience member

“Underneath A Magical Moon' (Peter Pan reimagined) at @jacksons\_lane. Best play for children we've ever seen. Well done team Tutti Frutti - great adaptation. Go and see it!”- Audience member

“That was truly magical”- Audience member

“Best kids show ever – so much fun!”- Audience member

“Magical, I’m 41 and cried.. so, so lovely”- Audience member

“Thank you for a very magical show – a great introduction for theatre for my child- keep going!”- *Audience member*